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PIONEERS IN TWENTIETH CENTURY MORMON MEDIA:
Oral Histories of Latter-day Saint Electronic Media and Public Relations Professionals

by

Jonice L. Hubbard

A project submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of

Master of Communications

Department of Communications
Brigham Young University

October 2007

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BRIGHAM YOUNG UNIVERSITY
GRADUATE COMMITTEE APPROVAL

a project submitted by
Jonice L. Hubbard

This project has been read and viewed by each member of the following graduate committee and by majority vote has been found to be satisfactory.

Date

Dr. Dale Cressman, Chair

Date

Dr. Sherry Baker

Date

Chris Cutri

BRIGHAM YOUNG UNIVERSITY

As chair of the candidate's graduate committee, I have read and viewed the project of Jonice L. Hubbard in its final form and have found that (1) its format, citations and bibliographical style are consistent and acceptable and fulfill university and department style requirements; (2) its illustrative materials including figures, tables, and charts are in place; and (3) the final manuscript and DVDs are satisfactory to the graduate committee and are ready for submission to the university library.

Date

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Accepted for the College

Date

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ABSTRACT

PIONEERS IN TWENTIETH CENTURY MORMON MEDIA: Oral Histories of Latter-day Saint Electronic Media and Public Relations Professionals

Jonice L. Hubbard

Department of Communications

Master of Communications

The project consists of three parts: a summary of the research, a collection of sixteen oral histories of Latter-day Saint Electronic Media and Public Relations professionals who contributed to the development and growth of media in the Church of Jesus Christ of Latter-day Saints, and a one-hour documentary film, *Pioneers in Mormon Media*, which gives a brief history of the development of modern mass communications and its use by the Church.

This qualitative study investigates who has been involved in Church media, what projects have been accomplished and provides some explanation as to why the Church uses media. The oral histories which are in DVD format are available in Special Collections, Harold B. Lee Library, Brigham Young University, Provo, Utah. The library has also made them available online at <http://byugle.lib.byu.edu>. Transcriptions of the oral histories are located in the appendix. The documentary film is available through BYU Broadcasting and the Harold B. Lee Library.

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I express deep appreciation to my husband, William B. Hubbard for his generous support and cheerful sacrifices through the many long hours that were required to complete the project. Special thanks to Dr. Holly J. Christianson for critiques and encouragement.

Major contributors were my committee, particularly Dr. Dale Cressman and Dr. Sherry Baker for their insight as they guided the entire process which we knew would be lengthy but at every step they provided insight and direction.

I would like to particularly acknowledge Dena Simmons of BYU Broadcasting for her commitment from the beginning which allowed the use of BYU Broadcasting personnel and resources to accomplish the filming and editing in a professional manner. The documentary film, *Pioneers in Mormon Media* would not have been possible without the honest critiques of Rob Sibley, Managing Producer, who contributed research information and enlarged the scope of the story.

Christel Lane, my proofreader made the kinds of corrections to the histories that made them much more readable.

And lastly, I would like to acknowledge the One, who gave the inspiration in the first place that these stories were important to the history of the Church of Jesus Christ of Latter-day Saints and needed to be preserved for future generations.

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Pioneers in Twentieth Century Mormon Media: Oral Histories of Latter-day Saint
Electronic Media and Public Relations Professionals

Introduction

The Church of Jesus Christ of Latter-day Saints, hereafter referred to as “the Church” or “LDS Church” was organized in 1830. Proclaiming a religious restoration, Joseph Smith, the first Prophet, Seer, and Revelator for the Church, sought for ways and means to declare that message. The *Book of Mormon* (from which Mormonism gets its name), the *Doctrine and Covenants*, and the *Pearl of Great Price*--books which Joseph Smith translated, received, or recorded as new scripture—along with the Bible provide the theological foundation for the religion. Armed only with the *Book of Mormon*, missionaries began to fulfill the command to take the message to all the world. Elder Orson Pratt, an early missionary for the Church spoke prophetically on December 28, 1873 of the future of modern mass communications (Donigan, 1963, p. 1).

There must be something connected with the sounding of this trump that is miraculous in order that all nations may hear it. Any sound that can be produced by mortal man does not reach, generally speaking, over about thirty miles from where it originates, which is a very small space indeed. But there will be something connected with the sounding of the trump of the first of the seven angels which will manifest a power which we know nothing of. The sound of that trump will be heard by all people, nations, kindreds, and tongues in the four quarters of our globe. I do not know that the sound will be so much louder than some we have heard, but it will be carried by some miraculous power so that all people will hear it. (Journal of Discourses, p. 328)

The invention of communications tools, unknown in 1830, such as the telegraph (1835), the telephone (1876), film (1895), radio (1895), television (1927) and the World Wide Web (1989) today make it possible for men to speak to one another across the globe.

Early experiences of the Mormons with non-Mormons emphasized to the Church leaders the importance of having their own voice. Subsequently, when Church leaders used printing as a means of sending out the Restoration message, they also owned the press. As radio and other modern technologies became available, the Church moved into those arenas. Today the LDS Church uses modern technology for all of its mission-related purposes: missionary work, communication with members, fulfilling a role in society as a voice in the marketplace of ideas. It is now a leader among religions in many fields: advertising, TV-broadcasting, satellite technology to name a few. This study discovers a segment of their communications history. Owning media outlets has been a distinct part of the Church since its organization and has made the Church more familiar with media. Hollstein (1977) commented, "Not many churches take such risks. The LDS Church is almost unique in operating a community-oriented media conglomerate in addition to its public relations arm, film-tape distribution system, book publishing and filmmaking enterprises." (p. 22)

Success is evident with the number of awards which have recognized media projects. For example, the *Homefront* series, thirty- and sixty-second spots on family, have won every broadcasting award in the United States as well as the Bronze Lion from the Cannes Film Festival (Prince, 2005, p. 138). As Church media personnel achieve excellence, we ask the question: Who has accomplished these works? Who are the major players? The purpose of this project is to record the oral histories of media leaders

and executives who have made significant contributions to the development of media and media resources in the Church of Jesus Christ of Latter-day Saints. Consequently, we may be able to draw from their stories conclusions as to how and why the Church uses media.

The Nature & Scope of the Project

A pioneer is one who goes before and prepares the way or who explores a new territory, mapping out new dimensions previously unknown or explored (Webster, 1989). There is a growing body of works about media and the LDS Church, and much has been written concerning how Mormons are portrayed in the media; however, we have few primary documents of Mormon media executives, those who have directed Church media projects during the past century. Some of their life stories are in an unpublished format. Many of these people are getting older (some are in their eighties) and they will soon be gone. It is important that we record their memories for this important segment of Mormon history.

For the purpose of this study, Church media pioneers are defined as the executives and leaders who have developed media or media resources for the Church. In general, they act under the direction of Church leadership, the First Presidency and the Quorum of the Twelve Apostles, commonly referred to as “the brethren”. The sixteen oral histories in this study were recorded on film, edited to digital video disc, and transcribed (see Appendix). Media executives were selected from the fields of radio, film, TV broadcasting and public relations.

The purpose in using film is to create a primary document. Recording oral history on film allows the media executives to tell their own story, to give us the insider’s view.

The filmed interviews contribute depth and breadth to the historical record, because we can see and hear the individuals discuss the times they lived, the historical events that occurred, how they dealt with issues, and what technologies were available. Thus in this study, one is able to view Church media from many perspectives which gives a broader understanding of the challenge in spreading the restoration message and of the day-to-day work of running a church. Oral history in this sense enhances one's understanding of *who* has directed Church media and *how* and *why* the Church has used the media.

Documentaries are increasingly popular in the current tradition of popular storytelling and in addition to the oral histories, a documentary film was produced, *Pioneers in Mormon Media*, which gives a historical context for the interviews. The film discusses Mormon use of media from the organization of the Church in 1830 until today and ties together the segments of the oral histories by setting their stories within the larger context of communications history in the United States. It notes the invention of the telegraph, the telephone, the phonograph, the movie camera, radio, television, satellite broadcasting and even the Internet. Through the documentary, we get a sense of the scope of the Mormon outreach.

The significance of this study is that it records a part of Mormon history that has not been chronicled before, a segment which adds great insight into the development of media and media relations by the Church. It illustrates the importance of media in the ongoing mission of the Church which is to teach the message of the restoration to all the world. This study creates a primary resource for understanding who has created Church media and how has media been used.

Literature Review

The oral tradition is one of the oldest methods of passing along information to future generations. Ritchie (2003) points out that over 3,000 years ago, oral interviews were recorded in the Zhou dynasty. The Greeks used storytelling to describe interactions between men and the gods. American history is punctuated throughout with oral accounts. In 1948, Allan Nevins created the first American oral history archive at Columbia University. Nevins used the oral tradition to “obtain from the lips of living Americans who had led significant lives, a fuller record of their participation in the political, economic and cultural life of the last sixty years.” In 1954 the University of California at Berkeley began their oral history program with UCLA following in 1958. The Harry S. Truman library in 1960 created its oral history archive. Following the assassination of John F. Kennedy, oral history became the standard practice in presidential libraries. (pp. 19-22)

The oral history method can be “a means for transforming both the content and purpose of history. It can be used to change the focus of history itself and open up new areas of inquiry” (Thompson, 2000, p. 3). In *Astronomy Transformed: The Emergence of Radio Astronomy in Britain*, for example, the history of science became a very different picture when presented through the oral history tradition. In-depth interviews provided a picture of scientific discovery as a series of “dead ends, of misunderstandings, and of discoveries by accident, within a social setting of acute rivalries. . .” This was far different from the prevailing concept that research was a methodical, rational series of discoveries (Thompson, 2000, p. 87).

Oral history is a means of providing a more realistic and fair representation of the past because it allows for the testimony of “expert witnesses” as they relate first-hand experiences and problems. Sometimes scholars question the accuracy of an oral account. Can it be assessed and evaluated in the same way as other kinds of evidence? Is there a bias in allowing the individual perspective? Newspapers are a common source of historical evidence and they rely very much upon the individual interview to establish the facts. From the viewpoint of many perspectives, truth emerges. Statistical information such as birth, marriage, or death records relies on contemporary interviews. Thompson (2000) further elaborated on the value of oral history:

The recording [of oral history] is a far more reliable and accurate account of an encounter than a purely written record. All the exact words used are there as they were spoken; and added to them are social clues, the nuances of uncertainty, humour, or pretence, as well as the texture of dialect. It conveys all the distinctive qualities of oral rather than written communication—its human empathy or combativeness, its essentially tentative, unfinished nature. (p. 126)

The sixteen histories which comprise this study can provide a foundation for adding depth to the facts of LDS Church history. The literature about Church media involvement demonstrates the many facets of media use. This study includes the media areas of radio, film, television, and public relations to reveal what has constituted Church media in the past, who has been involved, and in some cases, why the Church uses mass media. The importance of this study lies in the creation of an original record which documents the perspectives and experiences of those who made Church media history

thus adding breadth and understanding to Church progress in the fields of radio, TV, film, satellite broadcasting and public relations.

Radio

The first radio broadcast by a religious group occurred December 31, 1921 at the Calvary Church in Pittsburgh, Pennsylvania (Calvary Episcopal Church, Pittsburgh, PA, 2007). The following year, on May 22, 1922 the first LDS broadcast occurred. Church President Heber J. Grant spoke to a radio audience on station KZN and read several excerpts from the Doctrine and Covenants (Wolsey, 1949, p. 56).

Wolsey (1967) describes the Church's involvement in radio in the Intermountain West and how the Church explored this medium. Church leaders from the Quorum of the Twelve Apostles played a major role in delivering gospel messages. Programs such as *Sunday Evening on Temple Square* presented doctrinal sermons. (p. 11-12) *The Fullness of Times*, a series of thirty-nine half-hour dramatic presentations written by Gordon B. Hinckley in the late 1930s taught the listener the Mormon story. One twenty-seven week series entitled *The Truth Seeker and Mormonism* delivered by Elder Joseph F. Merrill, had for its purpose "to help friendly non-members as well as uninformed people in the Church to become seriously interested in studying the claims of Mormonism, particularly college students and others who have difficulty in reconciling the teachings of science and religion." (p.17) Initial attempts to broadcast General Conference, the semi-annual worldwide gathering of Latter-day Saints in Salt Lake City, Utah were begun in 1923 and while they only covered Temple Square at first, eventually they were sent out to a worldwide audience.

Donigan (1963) added insight about the various programs presented through the years and chronicled how the church developed its long-standing association with NBC and CBS. At first, the Church was a joint owner of radio station KZN with the Catholics and later after KZN became KSL, the Church purchased a controlling interest. (p. 5) In 1928 KSL joined the NBC network with the first Tabernacle Choir broadcast, which later became *Music and the Spoken Word*. Short sermons were added to the musical program so that the program would appeal to a broad spectrum of listeners (Donigan 1963, p. 2; Swinton, 2004, p. 102). Today after more than 75 years of radio and television broadcasting, the Tabernacle Choir reaches a worldwide audience with contemporary music and messages (Swinton, 2004, p. 1; Newell, 2004, p. 139).

In the early 1940s, Brigham Young University, the Church-owned school in Provo, Utah, entered the radio field and began its first venture into radio broadcasting (Rich, 1992, p. 23). At the time, the carrier-current system was being used around the country to start little radio stations. These stations connected their antennae to city power lines and could then transmit a signal to a local audience. Owen Rich, a participant in this study, worked with many others to create the first radio station at BYU and details the growth of that medium at BYU while the school developed professional broadcasting standards (Rich, 1992, p. 126).

Film

David Jacobs (1967) outlines film production from 1916 when Chet and Shirl Clawson started a little film company in Salt Lake City to record historical events and capture the lives and personalities of the apostles and prophets. (p. 57) Jacobs noted that motion picture production during the 1930s was non-existent because the Church was

mostly using filmstrips at that time for teaching and missionary work. (p. 59) A. Hamer Reiser organized the first motion picture production unit, Deseret Film Productions, in 1946 with Frank Wise as the director. (p. 72) This was the Church's initial venture into actual filmmaking. Jacobs also created a comprehensive list of all the early Church films and filmstrips and categorized Mormon filmmaking into five specific periods: 1912-1929, 1930-1940, 1941-1952, 1953-1959, 1960-1967. Jacobs discusses the progress and setbacks during each decade.

Wetzel O. Whitaker, first director of film for Brigham Young University developed filmmaking into a fine art. Judge Whitaker, as he was commonly known writes in the 1970s about how he became involved with Church films. In 1953 the Church needed a film about the new welfare program being developed and so Matthew Cowley, Harold B. Lee, and Mark E. Peterson paid a visit to the Walt Disney studios in Burbank, California to inquire about the possibility of getting a professionally made film. They were taken on a tour by Judge Whitaker, a Disney animator and a Latter-day Saint. At the end of the tour Whitaker proposed to make the Church film if they would pay for film stock and lab expenses (Whitaker, 197?, p. 6; Jacobs, 1967, p. 86). Whitaker's history discusses the beginnings of building a motion picture studio for the Church and working with the production challenges of making Church films with low budgets and high expectations. Eventually the motion picture studio became a part of Brigham Young University.

Jacobs (1967) describes the aims of the motion picture department at BYU:

1. To promote the missionary work of the Church of Jesus Christ of Latter-day Saints, through use of motion picture and television films and radio programs to preach and teach the Gospel in an interesting, eye-and-ear catching way.
2. To build LDS leadership in these fields so we can tell our own story most effectively and at lowest cost.
3. To build the BYU into the “Mormon” missionary and education center of the world.
4. To give BYU the favorable publicity that will enable it to draw students and scholars from all the world, in fulfillment of the prediction of Isaiah (2:2-4).

(p. 102)

James May (1993) adds a comprehensive list of films produced during the years 1971-1993 at the LDS Motion Picture Studio and also notes organizational changes as the studio grew and developed. His history is located at the LDS Motion Picture Studio Archive.

Hundreds of films were produced during the decades that Whitaker was the director of the LDS Motion Picture Studio, mostly for educational rather than religious purposes, but it was a thriving, profitable studio. Many of these films gave them experience in telling the Mormon story. Direct gospel messages in the form of short gospel movies became available with the increasing use of VCR's and initially were missionary and teaching tools.

Television

Bonneville International Corporation, the Church's holding company for its radio and television outlets, created a history which contains a series of oral history interviews

by Church leaders such as President Gordon B. Hinckley, Elder David B. Haight, Arch L. Madsen, Dr. Rodney H. Brady, Mr. Richard Alsop, all of whom were key media leaders. These interviews give great detail about directions the leadership was taking at the time and the business problems encountered. It was challenging to run a commercial television enterprise that, in addition, served the needs of the Church. KSL-TV, the Salt Lake City based station aired General Conference twice a year and provided for the Sunday morning Tabernacle Choir broadcasts. The Bonneville oral history collection is located at the corporate headquarters in Salt Lake City, Utah.

General Conference, the semi-annual worldwide gathering of Latter-day Saints, was carried on television for the first time in October 1949, and in 1951 the Primary Association's program, *Children's Friend of the Era* became the first Church program to be regularly televised (Donigan, 1963, p. 56-57). Murray (1972) writes about the Church's efforts to expand its broadcasting capability into all areas of the world.

In a commemorative booklet, *Eyewitness to 50 Years, KSL Television 1949 to 1999*, Gale (1999) gives a brief synopsis of television highlights from the time KSL first went on the air. KSL's standard of being "first with the news and first with technology," gives insight into the attitude of Church leadership. (p. 10)

As the Church acquired media institutions, it followed the practice of being independent of the commercial network systems. Owning its own broadcasting facilities allowed the Church to maintain its values and be a balancing voice in the marketplace of ideas. It did not have to rely on other entities to understand its position or broadcast its unique message. Church President Gordon B. Hinckley commented on the role of Church broadcasting:

When relatively few stations in the United States have done so, Bonneville stations, at least most of them, have carried current editorial comment, written and given by qualified people. This has been a bold and substantial undertaking. The easy thing is to say nothing that offends anyone, to keep silent on critical public issues. The difficult thing is to be a strong voice for what we consider to be those values which make a difference in the environment of our communities and the strength of our nation. (Halverson, 1992, p. 7)

Church leadership recognized what James Fleck, former Hollywood script writer once said, “If religious-minded people don’t learn how to use the media correctly, then anti-religious or irreligious factions will form the value systems of the world” (Bills, 1984, p. 4).

Besides being a voice for morality, culture, and ethical principles, the Church moved into a proactive position where it capitalized on the opportunities for promoting universal values. Lund (2000) noted the Church’s use of public service announcements in the late 1970’s. The *Homefront* series, short thirty- or sixty-second spots about family added to the growing appeal of Mormonism because it presented Mormons as mainstream members of society, an image that was distinctly different from the opinions generated by critics of the late nineteenth and early twentieth centuries.

Arch Madsen, former President of KSL, joined KSL-radio/TV in 1961. The *Everett Cooley Oral History Project* at the University of Utah contains oral histories of Arch and several other executives in the Bonneville Group (Halverson, 1992, p. 32; Larsen, 1986, p. 10). At the twenty-fifth anniversary luncheon, Arch gave insight into why Church media exists:

In twenty-five years, we have accomplished much. We have learned a great deal about the technology of broadcasting, about the communication power of radio and television, and about the interests of our audiences. The challenge ahead is to turn that knowledge increasingly toward meaningful programming that will “light the candle of understanding” and bring out the goodness of the human family. (Halverson, 1992, p. 62)

Shamo (2003) gives current information about the innovative uses of TV and satellite technology in the Church. The Shamo paper, while not an oral history, is based on interviews with Church media executives and illustrates how the Church has applied technology in innovative ways to meet their specific needs. Shamo notes that “the modern Church constantly seeks better technologies to bridge barriers and create unified understanding of the gospel message.” (p. 4)

Satellite broadcasting made it possible for the Mormon message to reach a worldwide audience. Increasingly, General Conference, missionary firesides and other special events were broadcast by satellite as a part of the Church’s mandate to teach the gospel in all the world to members and nonmembers alike (Lund, 2000, p. 237). The Church built its satellite system in 1982 and installed a satellite dish in each of its stake centers. Satellite technology made it possible to deliver General Conference twice a year to a larger audience in a worldwide Church. This capacity soon included specialized programs, firesides, and temple dedications. Since 2001, other broadcasts have followed in more than 24 languages. Today satellite broadcasts serve the needs of Church members in communicating with Church leadership and allowing members to connect with each other through shared experiences. This includes training meetings,

special events and general Church activities (Cressman, 2006, p. 388). Church leaders have a direct link to the members and can communicate those messages that are most important to an individual segment of Church members.

Public Relations

There is not a comprehensive work that tells the story of public relations for the Church. Church organization has become more complex with events occurring daily around the globe. Public relations often cross over into the fields of radio and TV.

Val Peterson (1994) documented the story of Wendell J. Ashton, first Managing Director of Public Communication for the Church. Ashton's extensive background and experience led him to set visionary directions in media. In an article written for *Dialogue* magazine, Ashton (1997) states:

Under the guidelines given by President Harold B. Lee, public communications is not a matter of reacting, but of *taking the initiative* in dealing with the public and particularly with the news media. So since 1972 we've been trying to take the initiative in letting the world know the Mormon people for what they are and for what they stand. (p. 15)

This was a significant change. The leadership began to create their own media image and of promoting their own values as other public relations professionals were doing. Hand Carré (1989) noted that this was accomplished with the award-winning *Homefront* television and radio spots that linked Mormons with American middle-class, family, and Christian values and was effective at making Mormonism appear mainstream. (p. 18)

Marsh (2000) reflected the media's growing interest in the Church and reported that current Church President Gordon B. Hinckley has given over twenty-five interviews

with national press leaders during his administration. (pp. 256-258) This represents a substantial increase from previous Church presidents and a growing desire by the leadership to welcome the media into Church affairs. Public affairs in recent years have staged their own events such as the Sesquicentennial Celebration and have encouraged external media sources and journalists to report these events.

In conclusion, the literature shows us how the Church has used media on many fronts. Radio was used for missionary work, for creating an understanding of the message of the restoration and for promoting the Tabernacle Choir. Film gave Mormons experience at telling their own story and aided in the creation of historical records. Later the Church expanded its use of film to become a teaching tool for Mormons and non-Mormons alike. Television in addition to radio became a medium for General Conference and expanded the Church's capability to reach a worldwide audience. Satellite later expanded the Church's outreach. Public relations taught Mormons to take the initiative in presenting their message. In recent years, Church leadership has come to welcome media opportunities.

Methodology

The oral history tradition gives greater depth to the history of communications in the Church. Who are the media personnel who have created projects in radio, TV, film, or events in public relations which we term Church media? The significance of this work is that it creates a primary record.

Following a tradition, similar to journalism, oral history leaves a primary document which can provide a deeper meaning to the facts of history. Contained in the highlights of this study's oral histories, are the perspectives of many who know how the

leadership of the Church manage media problems and how the Church uses media to promote the message of a religious restoration. Each participant answered questions about personal background, the times they lived in, the goals and challenges of their particular area of responsibility, the attitude of the Church toward innovation, and what was accomplished.

Sixteen participants were contacted to request their participation in the study. The participant's position as a media executive or their position as being the first to use a communications technology in the Church or for Brigham Young University were the selection criteria. Some pioneers who could have qualified for this study have already passed on. There are other individuals who have made major contributions, however, this study was limited to sixteen by financial and time constraints.

Filming of the participants added depth to the interviews because we are allowed to both see and hear their verbal and nonverbal cues. Many of the media executives are in their eighties and will soon pass away. Filming allowed for the creation of an instant record without much strain on the physical requirements of the participants. Most of them do not desire to be the focus of attention, but are humbly grateful to have been a part of the inspiration that created Church media. Some are writing life histories but these are in an unpublished format. There is no other record of their lives at this time although these men were significant contributors to media within the Church. By recording their stories, we discover how the Church of Jesus Christ of Latter-day Saints used media to accomplish its mission.

Research questions were given in advance and a preliminary interview by the researcher allowed them to give the basic outline of their history. At that time they were

instructed about the interview and filming process. The preliminary interview was typed and reviewed by the participant prior to the filmed interview.

The preliminary interview established the facts of history and allowed the participant to review the outline and add or correct it prior to the filmed interview. The outline provided a memory-bank for those who were older. If they skipped or forgot a segment during filming, the researcher was allowed to ask a follow-up question or give a prompt about that segment. All the participants gave extensive personal histories permitting a candid in-depth view of themselves and their focus. Filming locations were scouted in advance and film dates were scheduled. BYU Broadcasting provided a professional crew and technical assistance.

Research questions were devised to allow the participant to briefly tell their background and how their careers intersected with Church media. Background information provided a context in which to better understand the decisions and solutions reached and the technology that was available at the time.

The following research questions constituted the interview. The questions while not repeated in the interviews themselves (they were edited out), are reflected in the transcripts. The purpose was to create a continuous story, “stream of consciousness” presentation.

RQ1: Give a brief historical background of the times you lived in including biographical information. This would be information about your background, where you went to school and how you became involved in Church media. Give your name and title and the dates you worked in LDS Church Media. What organizational department did you work for?

RQ2: What should be remembered about this specific area of Church media?
 What was the purpose of this medium? With whom did you work? What Major
 Project(s) did you work on, propose or direct?

RQ3: What were the challenges of your work?

RQ4: What goals did you have? Why did you do it that way? Was it
 accomplished?

RQ5: What was the role of your work in fulfilling the mission of the Church?

RQ6: What was the attitude of the Church toward innovation? Was this
 innovation? Where and how did you notice it?

RQ7: What is the legacy to Church media of this project or of your department's
 work?

The filmed interviews were edited to DVD and in that process the original
 questions were eliminated as noted. The interviews were transcribed and reviewed by the
 participants who then added spelling corrections and in some instances a word or two for
 clarification. The final interviews are in DVD format and are located in the Harold B.
 Lee Library, Special Collections, (Provo, Utah). They can also be found in the Church
 Historical Archives (Salt Lake City, Utah). The interviews are available online at
<http://byugle.lib.byu.edu>. Transcriptions of the interviews constitute the Appendix of this
 work.

Discussion

Oral history can be the means of opening up new areas of inquiry. In this study
 the research focused on who had contributed to Church media and what constituted
 Church media. While not a comprehensive work, we have identified key persons who

developed media in the fields of radio, TV, film and public relations. Within their oral histories is the larger story of Church media. Several themes are found throughout the histories illustrating how the Church uses media.

Building Unity within the Church

All the communication tools from the printing press and the telegraph through radio and TV have aided in the goal to build unity among the members. Today satellite technology contributes to that goal by giving the fifteen apostles and prophets, the capability to touch the lives of people without ever having to leave Salt Lake City (Appendix, p. 80). Mormons have shown innovative genius in the development of their worldwide satellite network. Satellite in the Church has been compared to the railroad of the early pioneer days. If you had a station and were connected to the railroad, you became a thriving city. Church communication allows the outlying areas to thrive. Areas like Mongolia or Samoa, today receive Internet connection through the Church which is able to link these far distant places in a way that might not have been possible in earlier times (Appendix, p. 77-78). The capability to connect and communicate with members spares the leadership long travel times in a worldwide Church and builds unity among the membership through shared experiences.

Encryption in the satellite system, allows for specific messages to be beamed to individual stake centers thus making it possible to experience direct communication from the Prophet. Current Church President Gordon B. Hinckley believes that the way to reach people is through the Spirit that is contained in audio and video messages (Appendix, p. 81). Church satellite communication reaches 95% of the membership worldwide (Appendix, p. 160).

Teaching the gospel to members and non-members

A second theme found in the histories is that communication teaches the gospel to members and non-members alike. Radio was one of the first to do this through a series of programs such as *The Fullness of Times* which taught the restoration message and *Sunday Evening on Temple Square* which taught Church history and doctrine. The Church education and curriculum departments were the early users of filmstrips and films as a teaching tool for both groups. This theme continues today as the Church audiovisual department supports teaching with audiovisual content. The emphasis is on “the message” (Appendix, p. 159). How do members understand and apply gospel principles? How do non-members understand the restoration message?

At one time, Church filmmaking was one of the strongest voices for teaching that Church members received. This was prior to satellite broadcasting (Appendix, p. 54). The Church was invited to be one of the founding members of the VISN network because of their extensive backlog of films. That opportunity led to the development of *Worship Service*, a program which helps non-members to find out what goes on in Mormon sacrament meetings (Appendix, p. 192).

Today with the latest of modern technologies, the Internet has become another way for the Church to teach and put out accurate messages about beliefs and practices. Someday a member of the Twelve may do a blog and answer questions directly, thus making the apostolic voice available to the entire world (Appendix, p. 117).

Communicating accurate messages about Mormon beliefs and practices

Public affairs looked for opportunities to tell the Mormon story and also to promote accurate information. Prejudice and anti-Mormon literature from an earlier

period is frequently touted as a reflection of the modern Church. This has created negative reactions among Church leaders. One of the main goals of Heber Wolsey, Director of Public Affairs, 1978-1983 was to try to get the brethren a little less afraid of the media (Appendix, p. 207). Wolsey had a policy that if you were open and candid, most of the time you would be treated fairly (Appendix, p. 199). He maintained that Mormons should let the world know “who we are and what we believe” because it would contribute to a better understanding of the religion (Appendix, p. 211).

An example of this is illustrated in a story Wolsey told about Church President, Spencer W. Kimball, who was attending the first Holiday Bowl in San Diego where BYU played. He was invited to be interviewed by Buzz Kapener, a news reporter who had just received the award for “Outstanding Investigative News Reporter of the Year”. Wolsey intuitively prepared President Kimball for his upcoming interview by asking him seven questions. When Mr. Kapener did the interview, he asked the same seven questions and was so favorably impressed that he came away with the attitude: “You’ve got one hell of a man as President of your Church; he knows all the answers” (Appendix, p. 198).

Public relations worked pro-actively to create a more positive image of Mormons, one that more accurately portrays who they are. The *Homefront* series, begun under Heber Wolsey, produced changes in the general perception of Mormons long afterward. Before *Homefront*, people associated the membership with polygamy, the Osmonds, and the Mormon Tabernacle Choir. Today, according to Church studies, the general association is that Mormons center their beliefs in the family, an idea which is more in line with Mormon doctrine and belief (Appendix, p. 40).

Perhaps because of these positive changes in perception, the Church has moved from the “soft sell” approach to direct gospel messages for the non-member. DGM’s, as they are termed, have proven effective with an astounding response rate of 25-30%. A normal response rate to direct messaging is 3%. That’s one of the reasons there is a full-time call center at the LDS Missionary Training Center in Provo, Utah (Appendix, p. 43).

Public relations took an active role during the 1960s when racial discrimination was a hot issue in the United States. At that time Black males were excluded from the priesthood. Heber Wolsey represented the Church in a lot of tense situations. The University of Wyoming refused to play tournament basketball with BYU because of the Black issue and Wolsey and Darius Gray, a black man working for KSL at the time, met with a group of eight or nine hundred people who came together to discuss discrimination and the Mormons. Heber and Darius were on one side debating against a panel of three: a Black football player, a Black teacher and another fellow. Things were getting tense when the microphone for the Wyoming people went dead and Darius leaned into his microphone and said, “Looks like the good Lord’s not with you Willy boy.” And everyone broke out laughing. That relaxed the whole audience and changed everyone’s opinions about the situation (Appendix, p. 201). On June 8, 1978 Church leadership announced that every male member regardless of color could hold the priesthood. Wolsey said, “We got probably \$50-60 million worth of publicity and almost all of it good” (Appendix, p. 204).

Public relations faced a challenging situation during the period of the Equal Rights Amendment. Sonia Johnson, a former Mormon, challenged the Church because women didn’t hold the Priesthood. *The Donahue Show* decided to put Sonia on the air.

Wolsey called the Executive Vice President who owned the show and explained to him how one-sided the show would be if only Ms. Johnson presented her views. He was able to get the General President of the Relief Society and a woman from Sonia Johnson's ward to be on the show representing the Church's side. They demonstrated that women in the Church were nothing like Sonia Johnson's description (Appendix, p. 202).

Under the direction of President Hinckley, the Communications Futures Committee was formed and brought in experts from all around the country to put together ideas and plans for Church media and public affairs. One of the recommendations that grew out of that was the new three-line Church logo which emphasized the name of Jesus Christ (Appendix, p. 107). This was done to correct the misconception that Mormons are not Christian.

Bridge Building

The Communications Futures Committee also recommended the hiring of a public relations agency. The one that was eventually settled on was Edelman Worldwide. Their recommendation was a concept called "bridge building" where the leadership establishes ties with outside opinion leaders and subsequently those opinion leaders are able to represent the Church to others because of their personal experience instead of public opinion. This has had a very positive effect on a number of fronts. In Brazil, some squatters were persuaded to leave Church property peacefully (a first in Brazilian history) as some friends of the Church became involved (Appendix, p. 112).

Edelman arranged a number of meetings with the media, with United States government leaders, and heads of major corporations. An event that grew out of that was an invitation from Mike Wallace for President Gordon B. Hinckley to be interviewed on

60 Minutes. After some consideration, President Hinckley said, “I think I’ll take a chance.” And he did and the show turned out well (Appendix, p. 108). When President Hinckley appeared on *60 Minutes*, Heber Wolsey said, “I literally cried the whole darn time. This is what it’s all about” (Appendix, p. 207).

President Hinckley has spoken to various groups such as the World Affairs Council, Religious News Writers, the National Press Club and others (Appendix, p. 115). He was interviewed on *Larry King Live* (Appendix, p. 119). Bridge building was particularly important when the 2002 Winter Olympics came to Salt Lake City. President Hinckley announced that there would be no proselyting efforts during the Games. The Church’s objective was just to be a gracious host. Making time in a busy schedule, President Hinckley said he wanted to meet every leader who came to town who wanted to meet the Mormon Pope.

The Church’s presentation at the Opening Ceremonies was spectacular and featured numerous volunteers. One of the unique features about the volunteers was that they spoke so many foreign languages. The head of the Olympics commented that he was greeted in his native Dutch many, many times (Appendix, p. 115). The leadership of the Church developed a new openness toward media under the leadership of President Hinckley (Appendix, p. 126).

Dr. Richard Lindsay served in public affairs from 1978-1989 following Dr. Wolsey. His background was in political science and government. He had an excellent relationship with members of the community and thus provided insight to the brethren on political issues that they should be involved in. He was part of the “Religious Alliance Against Pornography” (Appendix, p. 98). Presidents of the United States began making

courtesy calls in Salt Lake City as a sign of growing recognition and respect (Appendix, p. 96).

Bruce Olsen, Managing Director, Public Affairs, began his work in public relations at BYU as Assistant to the President for University Relations. In that office he had responsibility for the touring groups which provided folk dancing and musical programs for outside groups. He supervised a group going into Romania, the first Mormon performing group to ever go behind the Iron Curtain. Later they went to Russia. The *All China Youth Federation* sponsored BYU's Young Ambassadors' first trip to China. One positive effect was that Chinese TV followed them around, recording interviews and programs. They would air them over and over again because at the time there was not much programming in China. Consequently, BYU became one of the best-known American Universities in China (Appendix, p. 103).

Communication as part of the Community

The Church looks at radio and TV stations, not so much as a way to preach the gospel, but as a way to be a community player. That's a different aspect of a religious use of communications technology (Appendix p. 129). Brigham Young University has been a key component in media development in the Church. Part of the BYU mission statement is to train people to work in the broadcast industry and as the communications department grew, BYU-trained students have gone on to win awards from such professional entities as the Rocky Mountain Collegiate Press Association, the National Society of Professional Journalism, and the Radio-TV News Directors' Association (Appendix p. 70).

There have been many BYU graduates of note: Michelle King, KUTV Channel 2; Bruce Lindsay, anchor at KSL-TV; Art Rascon, correspondent on *CBS Evening News with Dan Rather*; Kent Dana, prominent news anchor in the Phoenix market; Jane Clayson, a former co-host with Brian Gumbel on the *CBS Early Show*; Kim Farrah, the first female spokesperson for the LDS Church who worked primarily on the Winter Olympics 2002; Carlos Amezcua, co-anchor for morning news on KTLA, Los Angeles which was rated ahead of the *Today Show* and *Good Morning America* in the Los Angeles Market (Appendix, p. 70-71).

While KSL-TV has been operating since 1922, BYU-TV, a satellite station on the Dish Network, came about through a series of remarkable events in late 1999. With just four days notice, BYU-TV went on the air (Appendix, p. 134). The growth and acceptance of the channel has been remarkable to management. After a number of surveys, it was discovered that many of the people watching BYU-TV were *not* Latter-day Saints. Today the channel has more than 40 million viewers while still serving the mission of BYU and the Church. Its unique contribution gives people the chance to study and learn about the Mormon ideals in religion and everyday living without having to leave their living rooms and search it out (Appendix, p. 135).

The oral histories provide a fuller record of the history of Church media and give greater insight into media use by the Church through the use of expert witnesses. With film, we have a record of not just the words of the speaker but we have their inflections, their verbal and nonverbal cues, the attitude, their enthusiasm and their feelings about the work they engaged in. The oral histories aid in understanding the facts of the history. In this study, the stories provide a more realistic and fair representation of the past. As

future historians seek to understand Church media in the twentieth century, they will have a store of information from this record of Church media professionals to provide greater understanding of the insight and inspiration that produced Church media.

Limitations and Suggestions for Future Research

The limitations of this study are that we have the interviews of only sixteen individuals and there are many other contributors. Interviews of Church leadership (the First Presidency and the Quorum of the Twelve Apostles) who direct media work were not included in this study. Another limitation is that the study includes only media personnel who live and work in the Salt Lake City, Utah area. There are media leaders in other areas internationally who contribute greatly to the progress and growth of Church media in their area and contribute to public relations efforts by interfacing with different government and journalistic entities.

As part of historical comparative research one cannot make generalizations from the research; the goal is to reveal the larger picture from the mountains of evidence and to organize it in some meaningful and coherent way (Neuman, 2004, p. 303). A future study could expand the collection of oral histories to include other media leaders both in the United States and in international arenas. The story of Church public relations is yet to be written. Biographies of LDS prophets describe directions that Church leaders have taken and include media events. A future study could examine media development during each Church President's administration to examine shifts in attitudes during that specific time period. How does the Church deal with negative media? How does the Church operate on an international scale? The Church of Jesus Christ of Latter-day Saints has moved historically from a persecuted and maligned people with a negative

connotation in the press to a more positive acceptance of Mormons today. A future study could chronicle this shift in public opinion and why it occurred.

Conclusions

Media in the Church of Jesus Christ of Latter-day Saints is a complex topic because it includes operations on many fronts: radio, TV, satellite broadcasting, film, public relations and the Internet. Through this collection of oral histories, we have first-person accounts of many Church media executives and the events that make significant contributions to media in the Church of Jesus Christ of Latter-day Saints. Building unity among the members, teaching the gospel to members and non-members alike, taking the initiative to give accurate information about the Church, and bridge building are significant themes found in the research.

As the media pioneers in this study have discussed their involvement, we have created a primary document of their work, gained insight into how media is used and discovered some of the reasons why the LDS Church uses media. The scope of media use by the Church has grown beyond simple missionary work to communicating in a variety of ways on all fronts to promote understanding of a worldwide Church. This project presents a small slice of history which can provide insight into Mormon media in the Twentieth Century.

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Stephen B. Allen
 Managing Director, Missionary Department
 DATES OF EMPLOYMENT: 1998-present
 Director of Missionary Field Services
 DATES OF EMPLOYMENT: 1995-1998
 Arizona Tempe Mission President: 1993-1995
 Director of Media and Public Programs
 DATES OF EMPLOYMENT: 1984-1993

Interviewed: 6 November 2006

I was born in Salt Lake City in 1950. When I was six years old my family was called on a mission to build chapels in Australia. My father was a builder. We went off to Australia for 2 ½ years and built 2 chapels, one in Melbourne and one in Tasmania. At the end of that mission my father was asked to extend and go to New Zealand so we went there for another year and a half and built a chapel in Lower Hutt, near Wellington.

Upon returning home we lived in Salt Lake City, Utah. I was 10 years old. At age 12 my father who then was working for the Church in the Church's building program was asked to go to South America to supervise the Church's building program there. So we moved to Uruguay for about 5 ½ years. During that time my father supervised all of the Church's building program throughout South America.

He traveled a lot. And on his first trip to Paraguay, he went out to dinner with Robert E. Wells, who later became a General Authority. At the time, Elder Wells was the President of the New York City Bank in Asunción, Paraguay. At dinner they heard a Paraguayan harp. My father fell in love with the sound of that music and he went out the next day and bought a harp and brought it home to Uruguay where we lived and said, "Steve, this is your harp, you're going to learn to play."

Now to me, that didn't seem like the very macho thing to do as a 12-year-old and so I said something like, "Over my dead body."

And Dad said, "That's fine, if that's the way you want it, but you're going to learn to play."

And so a teacher was brought in and I was taught. Over the next almost 5 years, I became very proficient at this instrument.

When I went to BYU at age 17 1/2, I was encouraged to audition for the Program Bureau. The Program Bureau was the organization that provided all of the live entertainment, variety shows to organizations who were looking for entertainment. For example, a convention may come to Salt Lake and they would look for entertainment and BYU would provide it. There were also performing groups that went around the country and around the world performing under the direction of Janie Thompson so I auditioned to be in the Program Bureau with the harp and was accepted as one of the novelty acts.

For the next year and a half before my mission I got into the entertainment business as a performer. In all of Janie's shows those who performed not only did their specialty act--in my case the harp--but were also taught to sing and dance and be part of big production numbers. And so as I did that it got into my blood--the excitement of entertainment. I enjoyed it a great deal.

At that point, I didn't know what I wanted to do for a career. I was taking various classes. I remember before my mission I took an advertising class, wondering if advertising was for me. Heber Wolsey was the teacher, and at the end of that introductory advertising class I concluded that advertising wasn't for me.

I went on my mission at age 19 and was called to serve in the Mexico North Mission. And the mission president was Robert E. Wells and when he heard that I was coming, he wrote a letter to my father saying, "Have Stephen bring his harp." And so all of a sudden, I was going to take the harp with me on the mission. Well, when I got to the MTC known as the Language Training Mission in Provo, I was unable to get a Visa for Mexico and so I got a change of assignment and was changed to go the Guatemala-El Salvador Mission and that meant that the harp didn't go along which I think was Divine Intervention on the part of the Lord. He wanted me to have a full proselyting experience, not a mixed entertainment experience, and I was grateful for that.

I served in Guatemala and El Salvador and learned to love those people for the two years and then I came back to BYU and went right back to the Program Bureau and got involved again. But by now the novelty of the Paraguayan harp had worn off and I was 2 years older and so I moved into the management side of the groups and was hired as a student to help book many of the performances, especially the local performances of groups. I became a Master of Ceremonies and ultimately became the Student Chairman of the Program Bureau and as such, traveled with many of the groups. I was a Young Ambassador and part of the Young Ambassadors' operation. I was the Tour Director and Business Manager of an Eastern Seaboard six week tour, and then we went to South America for the first ever Young Ambassadors tour in 1973.

We probably should do an insert here because part of the chronology has been lost. After I returned from my mission, there really was no longer an appetite for the Paraguayan harp as a performance tool in the Program Bureau and so I moved into the management side and at that time, Janie Thompson was putting together a brand new performing group called the Lamanite Generation. And they were taking their first tour ever and she didn't have enough Lamanites to do all of the numbers so she took 6 white kids.

Two of them were married, two were engaged and the other two were myself on the harp (and that's really the only time after my mission that I really performed in that manner) and a young lady who was a ventriloquist named Nancy Billings. I fell in love with her on that tour and a year later we were married, and so I attribute my harp experience, in part, for helping me meet Nancy.

I continued to go to school and continued to be involved in the performing groups from a management perspective. I was in Young Ambassadors. I was the Tour Director, Business Manager of many of their tours. I'd also be assigned to go with the Lamanite Generation or the Sounds of Freedom and I was booking many of the local performances, still striving to find out what I wanted to do in life because I really didn't know. I was really interested in two things. I was interested in missionary work and I was interested in performing and entertainment. I thought it curious that BYU, the Lord's university, didn't offer a major in missionary work so I just kept taking miscellaneous classes as I performed with the groups and managed them.

In 1973, the Young Ambassadors went to South America on their very first Latin America tour and I was the Tour Director-Business Manager. On that tour we did

network television shows in 11 of the 13 countries, and in those performances, while the group was changing costumes between performances, I'd frequently be interviewed because I spoke Spanish. Of course, the commentators, the announcers always wanted to know about BYU and the Mormon Church and our beliefs and it became an avenue to share what we believed with people. And so I concluded that I could combine entertainment and missionary work through the vehicle of television.

We had two children and a third on the way and I decided to major in communications with an emphasis in television production. As I was nearing graduation I sought out Heber Wolsey because Heber Wolsey had now become the Director of Electronic Media in the Public Communications Department of the Church in Salt Lake and he was doing some very, very fresh, innovative things in the use of media. I wanted to combine missionary work and entertainment through media so I went to Heber and said, "How do I come to work for you? This is where I want to be."

And he said, (he was very helpful), "We only will hire the top notch professionals we can find as we have a need and so my counsel to you is, if you want to get into this business, go out and rub shoulders with the pros and become the very, very best at what you can be, whatever your chosen field is and when we have a need, we'll search you out and we'll call you." So on the basis of those words, when we graduated we moved lock, stock and barrel to Los Angeles in January 1976. My goal was to break into network television. I wanted to be a producer-director. That's where I was coming from and I didn't know how to do that. I hadn't been schooled in how to do that. My first interview, and really the best interview I had that whole time, was with the Executive Producer of Quinn Martin Productions.

Russell Stoneman was the Executive Producer and I had a contact in Provo who set me up with him and so I visited with him. I took Harry Schultz along with me. Harry Schultz had been the creative director of the Young Ambassadors and he had left the university. We sort of saw ourselves as a team, sort of a producer-writer team. We thought we could turn the world around and so we wanted to be hired together and we sat with Russell Stoneman and he offered me a job as a writer and asked me if I knew how to write. I said, "Well, yes, sure I know how to write," and he said, "Well, I could hire you as a writer." But I wanted to be hired as a producer and as a director and I had no clue how significant writing was at that point. I fault BYU for that to be honest with you, because in my academic career they had not understood that and most producers and even directors come through a writing channel and there was mine and I turned it down! I said, "Well, I'd much rather produce and direct."

From there it was downhill or up hill, as you'd care to characterize it. I knocked on every door I could find in Hollywood, trying to break into the business. I had no success. Finally Harry and I decided to organize our own production company. He had some money that he could put into that so he in essence hired me and a friend named Randy Johnson and we organized a company called Ambassador Productions.

We had an office on the corner of Hollywood and Vine in Hollywood in the American Airlines building and we produced a show called *The Johnny Whitaker Show*. It was patterned after the Young Ambassadors show. It had a band, singers, dancers, and Johnny Whitaker who was the child star of a show called *Family Affair*. He and his siblings agreed to be in the show. We were going to follow the same pattern we had with Young Ambassadors, take this on the road throughout the whole summer.

Well, making a long story short, it didn't work out very well because that was the summer that the Teton Dam broke in Idaho and the rest of the summer was spent by most people in Utah and Idaho cleaning that disaster up and nobody had any interest in booking this show. And so it had very, very limited success and we went through his money quite quickly. So then it was back to knocking on doors and trying to break in and I did many different things. I worked seasonally as a sound and lighting technician at Disneyland.

I worked at a record company pressing records and stuffing record jackets. I did all sorts of miscellaneous things, pursuing, pursuing, pursuing this idea of being a producer and director. After about 14 months (we now had 4 children), it became apparent that I was going to have to get a job more than the part time things that I was doing because my number one responsibility, my family, was pressuring me that direction.

I took a job at the Los Angeles Temple as a night security guard. I worked graveyard from 11 p.m. to 7 a.m. and I'd walk those temple grounds all night long. I had a lot of time to think and evaluate and see what was happening with my career. On the one hand, we had felt deeply impressed that we were to go to Los Angeles and have this experience that somehow my talents would be used by the Lord, and yet the doors were all closed. It was really perplexing and so after a lot of evenings in Los Angeles on those temple grounds, I finally concluded that I was going to have to abandon my dream and go elsewhere.

There was a small computer company in Provo owned by my brother-in-law, Roger Billings, called Billings Computer Corporation and they had invented a micro-computer and they were selling franchises and I, the dreamer that I am, was convinced that I could buy a franchise and sell these computers and so I was pursuing that in Los Angeles. I had set up an office on Wilshire Boulevard and was very, very close at buying a franchise. I was going to get my money from some investors in our ward. I don't know if it was out of kindness or out of fear that I might really do it but Roger called and said, "We'd like to hire you to be a salesman and sell for us in Los Angeles and open our office." And so I turned into a computer salesman. You have to know I knew nothing about computers. I knew how to turn one on, that was it. To sell a computer was a whole different ball of wax.

Within three days after being hired, I found myself on the floor of the National Computer Convention in Dallas selling these computers and telling people about them and I didn't even know the right questions to ask let alone the answers. And so the engineers would stand behind the curtain and they'd tell me what to say and then I'd go out and say it. When someone had a technical question, I'd say, "just a moment" and I'd go back behind the curtain and ask the engineer. He'd give me the answer and I'd use that answer the rest of the day and after 4 or 5 days in Dallas, I felt like I knew quite a bit about how to sell these computers and so I launched this effort in Los Angeles.

Over the next 8 months I had enormous success. I sold a quarter of a million dollars worth of computers and I was doing very well. I was getting a commission for all of this and life was good. We were getting established, but my dream of using media to spread the gospel was fading off into the distance. And I found myself going this direction into the computer world and it frustrated me enormously, but it was paying the bills, so life went on.

We had a tradition of going out on a date every Friday night and typically we'd go to dinner and a movie. There was a new movie out called *Oh God*. The title was offensive to us. Nancy did not want to see it and so we hadn't seen it and we were being very, very careful. A particular Friday night came along, this was in January 1978 and as we looked through the newspaper to see where to go that night on our date the title of that movie popped out and I felt like we should see it. I expressed that to her and she felt good about it so we went and watched this movie called, *Oh God*. I think that anybody who is studying how to use media in the Church ought to watch that movie. It had a huge impact on me.

The story of the film is a story about God, played by George Burns who appears to John Denver, a produce manager at a supermarket, and He gives him a message that he is to deliver to the world. The rest of the film deals with whether this really was God, John Denver's faith, and how was he going to communicate this message to the world. In some ways it was like the Joseph Smith story, different in the fact that it wasn't true, it was fictional, but the issues that he was dealing with of "how do I say this to the world?" were the same type of issues that Joseph had in some ways.

Well, when we came out of the movie theater that night, I remember walking across Atlantic Boulevard toward our car and saying to Nancy, "That is so exciting. When the time comes that we as a Church tell the Joseph Smith story in the same way that they told their story, then people will start to believe Joseph's vision."

You see, what they did in that film is, the audience never questioned whether or not John Denver had seen God because they participated with him, emotionally. The audience was on his side, trying to convince the viewer that this had really happened. Well, that was Friday night. Saturday morning the telephone rang and it was my old boss, who had been my boss at BYU when I was a student, John G. Kinnear. John had worked under Heber Wolsey at BYU as Director of University Programs. Heber had moved to Salt Lake as I indicated earlier and had become the Director of Electronic Media, and then he was promoted to become the Managing Director of the Public Communications Department. When Heber became the Managing Director, he appointed John Kinnear, who had moved up from BYU and been the Assistant Director, to become the Director of Media.

John did what he characterized as a nationwide search for someone to be the new Assistant of Electronic Media, and that Friday night he had settled on a person and he was all ready to hire this person. Somewhere during that night his mind thought of me. We'd had a long association at BYU and he knew me very, very well and he told me that he compared me to this other individual and felt impressed Saturday morning to call me.

So he told me about the job and he said, "Are you interested and are you available?"

And in a rather cocky 28-year-old way I said, "Of course, I'm interested and I could be available if the price is right" because in my mind I was now earning a lot of money by those standards and I thought I would use that as a negotiation tool.

He asked me if I could fly up that very Saturday afternoon and meet him on Saturday and interview. I talked him into waiting a week. So I flew to Salt Lake and interviewed and my final interview that afternoon was with Heber Wolsey in the same office where I had met with Heber 2 ½ years before and asked him how to get into the

business. And so we were acquaintances. Heber came in in a very rushed manner; he was always moving fast.

So he said, “If it were up to you, how would you use electronic media to spread the message of the gospel to the world?”

I said, “Have you seen the movie *Oh God?*”

He laughed and said, “That’s all I need to know.” That was the end of the interview and I was offered the job and hired.

So at the age of 28, I came to Salt Lake as Assistant Director of Electronic Media in the Public Communications Department, the job that I hoped I’d get by age 40, and I started this career. The Public Communications Department at the time was the public relations arm of the Church. It’s now called the Public Affairs Department and our division had the responsibility of producing and marketing all radio and television programming directed to non-members, except for news and public affairs. We were responsible for production and distribution of General Conference, *Music and the Spoken Word*, the *Homefront* series public service announcements, which had only been going for a few years, and of other types of seasonal specials. For 6 years, we were in the public communications department.

When I joined the staff, the *Homefront* series, *Homefront #8* was in production and today we’re approaching *Homefront #90*, twenty-eight years later, so a lot has happened there. We were producing *Homefront* in English, Spanish, Portuguese, later in Italian, Australian and several other languages. During that time period, we produced 16 *Meet the Mormons* films around the world--thirty minute films about the gospel and the Church in different countries and cultures. We produced a whole series of seasonal shows, some with the Mormon Youth Symphony and Chorus, some with the Tabernacle Choir. We did *Mr. Kreuger’s Christmas*. We did *The Last Leaf* and all sorts of things like that, that were aired primarily as a public service.

In this country in that time period, the Federal Communications Commission was very careful in renewing station licenses, and every time that radio and TV stations had to renew their licenses, they had to go before the Federal Communications Commission and prove that they had been operating and functioning in the public interest and necessity. One of the ways that stations would prove this was to show that they were giving free air time to causes that were in the public interest. It might be the Heart Association or the Lung Association or in our case, messages about family.

So Bonneville and Heber Wolsey would come up with this idea of producing public service announcements for the Church—30 second and 60 second commercials that the Church would pay to produce and then would send out to stations and invite them to air them as public service announcements, free of charge.

They have become very, very successful. The first *Homefront* that was done, *Homefront #1*, was a very, very amateur thing. In fact, it took many years for me to even see it. The people that had produced it were so embarrassed by it that they had, I think, hidden all the copies. One afternoon, I found a film of it going through old archives and it was really rank amateur.

After they had produced that first series and concluded that it just wasn’t national broadcast level standard, they decided to employ the best writers they could at Bonneville and then rather than produce it here on the Wasatch front, we would go to Hollywood top commercial directors, share the scripts with them and produce it through their production

company. So the production value level went from this level or even lower up to a top, top notch level.

Homefront began winning the top national and international awards across the world because they were so good. We were getting about \$18 million dollars' worth of free air time a year from stations. That was the calculation and many, many stations across the world began accepting them, especially here in the United States.

As surveys were conducted in those early years, asking people "When you hear the word, 'Mormon' what comes to mind?" people would say: "Well, I think of polygamy; I think of racist; the Osmonds, the Mormon Tabernacle choir." Those were probably the four top answers.

After *Homefront* had been on the air for some number of years, as we'd ask that question again, the number one answer was: family. "You're the Church that believes in families."

And that's to the credit of Homefront campaign primarily and members of the Church, of course, having strong families, and so it continues to be a very successful outreach for which we don't pay anything to the stations to air those spots and it's a great blessing to the Church.

Before I came to the Public Communications Department, Heber was probing the arena of offering a free item over the air. They had produced a television special called *The Family and Other Living Things* and that special offered a free booklet on how you could strengthen your family and I believe some quarter of a million people had called in to Salt Lake to get that free booklet. They set up a bank of 50 phones on the 28th floor of the Church Office building to answer those calls and volunteers would write down people's names and addresses and mail them the book.

Well, we then began to get involved in direct-response and decided to try this on *Homefront*. Homefront #7 was produced on the theme of genealogy. This was at the time when the television show *Roots* was on the air which was all about genealogy and so a PSA was produced called *Climbing your Family Tree*. A very entertaining, colorful booklet was produced helping people understand how to learn more about their ancestors and so this effort continued in *Homefront*. Even though it was a public service announcement, they'd call or write in for the free book.

Later, we produced a *Homefront* called *How to Talk to Your Teenager*, and we offered a booklet on that theme. And many teenagers wrote and said, "Why don't you give us one on how to talk to your parents and so we did another campaign called *How to Talk to Your Parents*, and offered a board game that kids could play. Teenagers could play with their parents and learn to communicate.

All of these were early pioneering efforts at direct response. Because we were in a public service arena, we had to be very careful about what we said because the stations were airing these free of charge. And so our successes were somewhat limited, but in direct-response, we were learning a lot.

Now I mentioned to you earlier that I had been extremely frustrated when I began selling computers in Los Angeles because I felt like that dream of using media as a proselyting tool was fading off in the distance while I was going a different direction in the computer world, and I didn't understand that, but when I came to the Public Communications Department and saw that they were doing these direct-response oriented efforts, it became apparent to me that what we needed was a computer system to help us

track and log and work with all of these names. And so I was able to design the Response Referral System, which is still being used today for our campaigns across the world. I learned over time that that was why Heavenly Father had given me the computer experience, because along with that experience came a blessing of being able to envision what a software program ought to do and that was our greatest need.

In about 1984 the Brethren decided to move the Media Division from the Public Communications Department to the Missionary Department, and so our whole division under John Kinnear was moved and we were charged with learning how to use media as a proselyting tool. That was very, very exciting to us because that had been our dream all along. My dream was to use media as a proselyting tool. And so it was very wise of Elder Packer at that time and Elder Ballard to use the term “learn” because it is a learning experience. That meant that we were going to have to buy time, we were going to start to move away from just public service announcements and actually buy advertising time.

Elder Ballard, working with President Packer, defined our target audience as 18 to 34 year olds. President Packer taught us that whatever we do in the media must prepare people for the concepts taught in the missionary discussions. And the discussions prepare people for the curriculum of the Church. So it was really a three-step process: media, discussions, curriculum. And that was our charge as we designed these messages.

Elder Ballard then said, “Let’s go out and find out what the hot buttons are of 18-34 year olds.” So some research was done and we found that 18-34 year olds were interested in 4 things: they were interested in their job, they were interested in their boyfriend or girlfriend, their exercise program and their car. Those were their hot buttons and so a very talented group of producers at Bonneville were given a charge to write a campaign that would address that.

Mike McLean wrote a very clever jingle called *Bounce Back* and *Bounce Back* consisted not only of jingle but a 30 minute audio tape that could help people bounce back from life’s everyday problems. It focused on what do you do if your car gets scratched or if you lose your job or if you’re not doing well in your exercise program or if your relationships aren’t going well. He produced this commercial and we test marketed it in two markets. In just two markets we had around 250,000 people call the toll-free number and ask for a free copy of *Bounce Back*.

Because we had refined our system, the operators that were taking those calls would ask the person calling, “In addition to your free *Bounce Back* tape would you like to have representatives of the Church of Jesus Christ of Latter-day Saints come to your home and teach you more about our beliefs and how you can bounce back from adversity? Around 11-13% of the people said, “yes,” and so those became referrals for missionaries. They were sent out to missionaries and missionaries were asked to deliver the tape and transition into a gospel discussion.

What we learned was that while *Bounce Back* was a very appealing message to the target audience, missionaries had a terrible time going from the message of *Bounce Back* over to the message of the missionary discussions. The leap was too far. They couldn’t make the jump across that. And so Elder Ballard came back after that first campaign and said, “We need to dig deeper. Let’s go find out what the spiritual hot buttons are of 18-34 year olds. So we went out and did more research. We learned that they had 3 things that they were spiritually interested in: the first interest was families. They were very interested in their families. That’s the biggest hot button. Their second

hot button was the purpose of life and it shrunk considerably but they were interested in knowing about the purpose of life. The third hot button which is almost a tiny little dot was their relationship with God which we characterized as Jesus Christ.

So the creative team from Bonneville was brought in again and given the charge to redo another set of commercials and this time to focus on family, purpose, and Christ and to tie in more closely to the message in the first missionary discussion. That brought about the development of a campaign called *Our Heavenly Father's Plan*.

Our Heavenly Father's Plan was the title of the first missionary discussion and Mike wrote a beautiful script. We went out and filmed a 30 minute video called *Our Heavenly Father's Plan*, and then produced a series of commercials offering this video tape as a free give-away. Those ads ran on television and proved to be very successful.

We called that campaign the Direct Gospel Message (DGM) campaign and over the time that we did that, we actually did 6 different films. The first one was *Our Heavenly Father's Plan*. That was successful enough that they allowed us to do one called *Together Forever* and then *What is Real?* followed by *Labor of Love*, *The Prodigal Son* and *On the Way Home*--those are the 6 direct gospel message or we call them DGM films. Each of them had commercials offering them on television, and missionaries could deliver the free video tape to people who were interested.

Early on, going back to the Bounce Back Campaign, while that was taking place, Elder Ballard had approached another agency in Salt Lake, Evans Advertising, and a man named Ron Stone, and asked them to write a very, very direct message.

I think we would be less than honest if we didn't acknowledge that there was considerable anxiety on the part of our agency staff at Bonneville, the creative staff, of how you could transition from a warm, family message of *Homefront* to something that was very, very, direct about the gospel. How were we going to do that without losing the credibility of *Homefront*, without having stations drop you completely when you move to a direct advertising message that offered a free direct response item? Well, their concerns were unwarranted because today the average viewer does not differentiate between *Homefront* and the other ads that the Church runs. They see it all as a part of one united campaign, which I find most interesting.

But in those early days Elder Ballard was really pushing us to get more direct. This is before *Our Heavenly Father's Plan*. And so Ron Stone was asked to come up with a *Book of Mormon* commercial and he wrote and produced an ad called *Hands*. The *Hands* commercial used the visual of a tiny child's hand and the commercial starts with a close-up of a hand. As the hand rotates, it starts out as a little baby and as it rotates around, it turns into a young single adult and ultimately as it comes around, it opens like this--you see the nail in the hand and you see that it's the palm of the Savior in essence as he grows up from childhood all the way to adulthood.

The dialogue says something like, "You can read in the *Bible* of his birth in a stable, of his ministry and ultimately of his crucifixion and resurrection, but is nothing more written of Him? Did he not speak to his disciples in the Holy Land of other sheep who would hear His voice?" At that point you have a close up of that scripture in the *Bible* and the announcer says: "What of their record?" And then he introduces the *Book of Mormon* as the answer to that and offers a free copy of the *Book of Mormon*.

In the spectrum of direct messages, we had moved from a very soft, family message clear over to this end of being something very, very direct. And I think the

history will have to reflect the fact that it was that *Book of Mormon* commercial that gave Bonneville the hope and the belief that they could step up to the plate and become more direct, so that's when we moved into *Our Heavenly Father's Plan, Together Forever*, and so on.

When people responded to these campaigns, we'd find that 12 or 13 or 14% of the people would ask for missionaries but when we aired the *Book of Mormon* commercial in its first airing, the response rate was 18%. A more direct message reached a more targeted audience. The size of the audience was a lot smaller than the 250,000 people that called for *Bounce Back*. Far, far fewer people called, but a higher percentage wanted to have missionaries come deliver the book, and so that really represents the birth of this direct response advertising that the Church has been doing since about 1984-1985. So we're 20 plus years into that.

Over that time, the teams of people at Bonneville and our people in the Missionary Department have probably become one of the most sophisticated Direct Response groups in the world. They really have honed their skills and they have become very, very good. One of the senior Brethren at one point wondered how good they really were and he took all of the material and all of the data back to New York to the #1 Direct Response Agency in the world and met with the head of their company and showed him all of our data and asked him to evaluate it. He came back and said our people were among the very best that existed and he was frankly surprised at the results that we were getting.

In Direct Response if you get a 3% referral rate, you've hit gold. Whatever you offer, if you can get a 3% referral rate, you're at a gold level. Well today, it's not uncommon for us to get in our ads somewhere between 25 and 30% of the respondents to say, "Yes, let missionaries come teach me." We've evolved to the point today where we have a call center at the Provo Missionary Training Center. All those calls from the ads come in to Provo and are answered by full-time missionaries who are learning at the MTC. They take those calls, and it gives them a deeper appreciation for what it is going to be like when they get to the field. That's really the first nonmember they talk to as a missionary, someone on the other end of the phone, and it's proven to be very, very successful in a lot of ways.

Shortly after our move to the Missionary Department, I was appointed Director of Electronic Media. It was called the Broadcasting Films Division and now is called the Media Division, and John Kinnear moved to another assignment and I was given the assignment as Director. And so I found myself with the job that Heber Wolsey had, and I was shocked--it was my dream job, and here I was in my late 30s, early 40s.

I was thrilled to be where I had hoped I would be someday. I never really dreamed that I would be there, but hoped that I'd be there, and I was content to be there the rest of my life. They had given me not only the assignment of media, broadcast and print media and also but they had given me the assignment of overseeing all the Church Visitors' Centers, historic sites and pageants, not only the operation of those, but all of the creative work that goes into building exhibits and building those centers. And so life was good.

Our family was doing well. We had 6 children and they were growing up. I was Bishop of my ward and then I was called to be in a Stake Presidency, and then one afternoon, Elder Marvin J. Ashton's office called and asked if Nancy and I could go visit

with them. A few days later we did, and I was told that I was being considered as a mission president. In December of 1992, President Hinckley invited us into his office and extended a call to preside over a mission of the Church. We were assigned to the Arizona Tempe Mission. So we left Church employment in July of 1993 and I went out as Mission President and had the experience of a lifetime in Arizona with those wonderful missionaries, members and nonmembers. It was terrific; it was wonderful; it was just an unbelievable experience.

After 2 years of service, Elder David B. Haight called and asked us to come home a year early and that was one of the saddest days of my life. I remember him calling and saying that the Brethren had met and determined that they needed my service back in Salt Lake and would I be willing to come home a year early. They didn't tell me what it was for, but I was later to learn that the Managing Director of the Missionary Department, Sherman M. Crump, was retiring, and they were preparing me to take that position. And so we returned to Salt Lake in July of 1995 and got back involved in the Missionary Department, and then was later appointed as Managing Director of the Department. So now we have responsibility of not just media and Visitors' Centers and historic sites but the whole missionary operation from a staff perspective, from a staff level. And that's been a great challenge and a great blessing.

President Kimball had the prophetic vision of using media and all related technologies to their fullest extent to bring the gospel message to the world, and we're still now, over 30 years later, after that historic talk that he gave to regional representatives, we're still working to try to fulfill that vision. We have 53,000 missionaries in the field today and they serve in many, many countries across the world.

Their #1 challenge is finding people to teach and so we are constantly focused on doing everything in our power, not only to teach them how to find people, not only to train them how to do that, but also to provide resources that will make the gospel more interesting to people across the world. We're doing that through radio and television, we're doing it through billboards and print vehicles and now through mormon.org and the internet. That will just continue to grow as we reach out to the entire world with our message.

I've worried a lot about how we do that and what do we do. The Lord allows us to struggle in that process. He doesn't come down and say: do this, do that. He lets us figure it out, study it out in our minds and try and through trial and effort move ahead.

Back in the mid-80's we produced a 6 minute Christmas film called *Luke 2* and it was filmed in Jerusalem. Jim Gartner was the very wonderful director and producer and writer of that. During the filming on a Friday morning, I had a free morning and decided to go out and walk around the wall of Jerusalem. As I was walking around the wall, I got over on a corner of the wall that looked out on the Jerusalem Center, which was under construction at the time, and in my heart I had been praying that morning about what the Lord would have us do and how we were going to use this technology to spread the gospel.

As I looked out there on the Jerusalem Center and had a prayer in my heart-- "How are we ever going to reach THESE people?"--I turned around and looked back on the city of Jerusalem, and to my surprise my eyes were at roof level with all of the homes and all I could see was a mass of thousands and thousands of television antennas and I

felt the Spirit whisper to me and say: Well, I've already got it in place for how we're going to take the message to them. We're just waiting on you!"

Now that may be a little overstated in terms of "waiting on you", but President Kimball taught us that the Lord has given us these technologies for the spreading of the gospel and everything else is a byproduct. Everything else is a way of keeping us busy until we're ready to use those tools to spread the gospel and that's what they're there for.

I have a strong testimony that the Lord wants us to use these tools to spread his gospel, and there is not just one single way to do it. There are a lot of ways to do it. *Homefront* is still on the air; we're doing Direct Response advertising; we're doing traditional advertising, and we'll be doing all sorts of different things in cultures across the world to reach out to the people who've been prepared and to help the missionaries to bring them in. So that's one vision of media.

I'd add another vision to you also, and that is that not only does media help nonmembers, but properly produced media messages also help members of the Church, because when they see them, they feel pride in being members of the Church.

Their friends and associates approach them and say, "Well, I saw your ad on television, tell me more about that. Tell me more about what that is."

And in some ways media can do the heavy lifting for members so they can do the easier job of just inviting in their friends and neighbors. At the end of the day, the best referral that a missionary gets is a member referral. It's far better than any other type of referral. It's better than someone they find themselves. It's better than a media referral.

Our media referrals, while they're good and they're helpful, they're people typically that are down on this end of the spectrum, the beginning end, where they're just starting to learn about the Church, but a referral that's given by a member is up here, someone who already knows a lot and wants to know more. So our challenge in the next 10 to 15 years is to take our message to the whole world and we're facing a world, that's in desperate need of it. I just feel blessed and humbled to be a part of it.

Peter Czerny
 Editor, LDS Motion Picture Studio
 Interviewed: August 1, 2006

DATES OF EMPLOYMENT: 1970-2003

I was born in Germany and my family lived behind the Iron Curtain and I was really interested in movies even when I was a little child, because they used to run Saturday matinees for children, even the Communists. I remember seeing a lot of cartoons that they, I think some of them they just kind of stole from America because I saw them over here too but they made them look like they were from Russia. Anyway, I was always more interested in looking backward than onto the screen because I was fascinated by the projector and how that all worked so I guess I had a little seed of movie making right from the beginning of my life.

And so when we came to America, I always wanted a little 8mm movie camera and my brother got one for graduation which I only used. He never got to use it but I started to make little movies and stuff like that. So I kind of had an interest from the beginning.

After graduating from the University of Utah, I kind of felt a little badly about not having done anything so I thought I'd come down here to take a summer class at BYU because they were known to work with the studio and stuff, so I came into the main building and asked about how to go about registering for a summer class and they looked at me like I came from Mars.

“Who are you? Are you a registered student?”

“No.”

“Have you had classes here before?”

“No.”

Besides that, she said, all the summer classes were already filled and already in progress, so I felt like I came down here for nothing. And on the way out of the city I thought, well, I wonder where the motion picture studio is. And so I looked for it quite a while, finally found it, and sat in my car in front of the studio and thought, well, I've got a summer to kill. I ought to maybe go in and fill out an application. Maybe they can use a little help during the summer. So that's what I did.

I came in, filled out an application. The guy said, “Bring it back tomorrow. We'll talk to you some more.” Since I already knew how to edit and splice to a degree, they were working on a very urgent project and needed some summer help in lining up sound and picture because the two are separate in film editing.

Dick Bickerton was here and he said, “It's very easy to learn the slate and marking X's where the slate hits and where the sound starts and so they hired me part-time to begin with, but by the time the summer was over, they gave me a full-time position.

Judge hired me--actually when I was hired full-time, Judge took me out to lunch, just the two of us and during lunch he said, “Well, Peter, we've been looking at you and we feel like you're doing a good job and we'd like to offer you a full time position, which was really quite a rarity in those days, because the studio was quite small at that time and they had a huge waiting list of people that wanted to work here. There were a lot of

students that would have worked here for nothing so I guess I just came by at the right time.

Judge was both a producer and director, although the actual producer was the Church, but he would call the shots as a producer and then most of the time he also directed the films and he was really fun to work with.

We would have Monday morning prayer meetings in his office. There was a board room connected with it, and a lot of times they would say after the meeting, so and so, you and you stay here, we have to discuss our trip to Arizona. We're filming an Indian reservation or something. And I was just this lowly, little secondary editing helper you know, so I was never included in the early days, and I always felt like, "Oh, I wish I could be in on this too."

But it was so much fun to work here. I do remember distinctly often thinking, "Oh I wish there weren't a night, so we could just continue."

It was hard to go home, because we were having so much fun making the movies for the Church so he was a very positive, likeable person who made it fun to do the work. Frank Wise was the head at the time I was hired. Frank Wise was the head of the editing department and he only had two other employees at the time and they were Dick Bickerton and Eileen Wolfson.

When I was hired, Frank was on vacation and Dick was really "up a creek." He really needed help to put sound and picture together for this relations with the African-American film and so I just came by at the right time.

But Frank goes back further. He with A. Hamer Reiser at Deseret Book started Deseret Productions, so they really preceded the studio in making some movies for the Church. This also sometimes included Gordon B. Hinckley at the time, who did filmstrips, and Frank, during the Deseret film days, documented the building and finishing of *This is the Place Monument* and they also recorded on film the 1947 trek of the pioneers coming west.

But that trek, I saw the film, that trek was nothing like '97 because they were in cars that had just wooden Conestoga wagon-type covers mounted over them so they drove in relative comfort the distance between Omaha and here, I guess. But he documented that and there is still a film somewhere that Deseret Productions did on that.

One of the first productions I was involved with was "Help for Amy" which was a request by the Relief Society organization. It was a film to go into Relief Societies and help housewives in their many functions, not to get too overburdened by things.

That film was kind of interesting because they had brought in a Hollywood couple and started shooting in the morning of the first day and within a few hours a buzz went through the studio and they said that they had stopped the project for the time being, that the couple didn't work out and that they had to hire, instead of really good actors from Hollywood, they had to hire really good Latter day Saints, because the Hollywood actors who weren't Mormons weren't able to express the Mormon idioms. They didn't sound like Mormons, so it was kind of interesting, you know. You had to use the real thing not actors to portray good Mormonism on the screen.

So the thing went into hiatus for a little while 'till they found Robert Peterson who played the Father finally. I can't remember the wife's name. Then everything went well. They finished the project.

Frank, when he came into the studio, he was quite inventive, so he had come up with a way of buying just the regular 16mm viewer through which the film ran from one hand operated crank to another, so you would crank and you would see the film, and in front of that, right in sync with the picture, he mounted two or three sound heads on a synchronizer. So you could run two or three sound tracks with the picture, but it was hand operated.

It was very hard to get the sound so it sounded good enough, so you knew what you were doing. And we worked with that for a long time. That was just, I guess, the way he thought to make it, and the real problem was that once you sunk up the slate with sound and picture, if you had to make several cuts within that scene, you had no reference to which piece of film went with which piece of sound track, because the sound track is just oxide on it, nothing else. So we had to come up with all kinds of little markings to the right and the left every time we made a cut, so if we ever had to bring something back into the scene, we knew, oh, here's the mark that matches this mark. And it was really, really hard and I think that the Lord took pity on us because when Frank retired, Dick Bickerton was going to be the new department head, but somehow he decided to go into private industry work, and so a guy was hired from California, Douglas Grindstaff.

And when he came up he just laughed at the set up. He said, "Gosh this is like home movies. Don't you know how Hollywood does it? We need new equipment."

So he immediately got us flatbed machines. This is after-result. This wasn't the first one. The first ones were made by Moviola.

He also said Hollywood has a system where they put a code number before you start cutting the picture and sound apart. You run, let's say a 1,000 foot roll, you run each roll through a coding machine starting at the same frame and then repeat that for the sound track and the picture. Then you actually make a log of which number the scene starts at, where it ends, and then when you start cutting, you always had these numbers to refer you back, like this number belongs to this picture, and that really made editing easier. I think that's why the Lord sent him here. He didn't stay very long. He was so used to Hollywood and the business down there that this was small apples for him so when he left, it was kind of nice for me because they gave me the job as being the head of editing department.

The very first film I edited was a production that Scott Whitaker was working on, that was Judge's brother, who also worked here full-time and he mainly worked as a script writer and project producer and also as director.

And BYU had a program, kind of a weight loss thing and they wanted to document how the program worked and did a film called *The Fat Fighters* and Scott called me in his office once and said, "I kind of want a new look on this and I'd like you to edit this."

So that was actually my first production that I edited. And it was released, but the program wasn't really that effective, I guess, so it kind of disappeared into our vaults, but over the years, I do remember while doing *The Fat Fighters*, Frank Wise noticed my cut and he noticed how somebody reached for something and then I cut to something else and he says, in editing, it's nice to follow an action through into another scene. Nobody had ever really told me about editing techniques up until then, but when he said that it was like somebody just turned a light on in my mind.

“Oh, yeah,” then the whole thing just flipped into place for me. It’s not just action, sound and all kind of things. You can manipulate in editing to make it smoother and stuff and this one little hint was like somebody just opened a door. “Wow, yeah,” and so then I followed through with the action, keeping motion in the same direction and things.

So over the years, I thought I became a pretty good editor. I did also do *Cipher in the Snow* which became a very big award-winning film for us. I think no film ever won more awards for the studio than that. In those days we used to enter everything in film festivals all over the United States and I’ve looked at it recently and I’ve thought, “boy” I could have done better with what I knew later so I felt very, very humble that they trusted me to do it even though I wasn’t really the best yet but you learn through experience and that was one of them.

Keith Atkinson directed *Cipher in the Snow* and I remember that he kind of also opened a vision to me. He said that in the film he was going to avoid all bright colors. Everything was going to be in subdued colors and grays. He wanted the look on the screen to already add to the mood of the story. So, that was also kind of like a door-opening experience for me. Yeah, you can do all kinds of things when you make a movie, even just the layout, to add to the picture.

The studio, in the early days, was self sufficient. We were supposed to earn enough for all the salaries and the upkeep of the building by making movies for sale and so we had a lot of educational products that we put out. We even had a sales department at one time, hired a man named Derrell Stoddard, who went around to film festivals and tried to get our movies sold. And at that time we weren’t doing very badly, you know, we weren’t always in the black but not always in the red either.

But over the years it didn’t work out. We were more and more in the red and so the studio was subsidized by outside sources at times but that was the big reason for the change of the affiliation from BYU to the Church directly because with that change, the salaries were budgeted and so it didn’t matter if we sold a lot of films or not. Some years, in those days, we didn’t do as well as others. Sometimes we would produce a film. I remember one, kind of like a Muppet show, and it was on school health or something and I don’t think we ever sold but a few copies of it, so some of them didn’t work out very well.

The film about the African Americans and the Church was one of the few films that was never released. We were so proud of it and it never came out. I remember when it was done. It was done in 1970, the year that BYU had a little bit of a problem with the University of Wyoming. They weren’t going to play our games with us because they made a big deal over the Church not giving the Negroes the Priesthood. So the Church decided to do a film about how Negroes are members of the Church and that they are happy members and they accept the Lord’s will, which was, at the time, not to have the Priesthood. And by the time the film was done, things had kind of quieted down and so they decided not to release it after all. And of course, then the Negroes got the Priesthood, I think in 1973.

John Baker’s Last Race was based on a true story that I think was published in *Reader’s Digest* to begin with and the studio thought that that would be a nice educational film. Because our aim was, if we weren’t working for the Church and had some free time, we thought, we could do an educational film that could be sold to schools

all over America. It would be very advantageous for us and so we bought the rights. We contacted the parents of John Baker. John had already died by that time and they gave us permission to use the story and make an educational film.

We actually filmed in Albuquerque where he actually lived. The parents were so gracious. We filmed in John Baker's room. They let us use some of his belongings in the film like our star. John Baker (John Carson) wore a little necklace with a running shoe on it that belonged to John Baker and I think his parents even appear as extras in the background and that was a winner. That did very, very well. That was shown all over America and bought very frequently and I edited that, and somewhere along the line, I can't remember which one was the first one, but I did an Alfred Hitchcock since in those days, the film editor also was the sound editor.

We didn't have a separate sound department to do the sound edit so I selected the music that would ultimately be in the background and the stingers that would highlight some time, and I also helped record the sound effects. And I would cut them into the film, so whatever I needed, I would supervise the mix of the final tracks. And somewhere along the line, I came up with the idea to cheat my voice (like Alfred Hitchcock did in his movies, by being in a short scene walking through). I started to cheat my voice somewhere in the film. In *John Baker* I made a short announcement when he wins the first race and I can't remember how it all started.

I think it started with *Cipher in the Snow*. Yeah, because in *Cipher in the Snow*, we were shooting at the cemetery and the final scenes of the film were the boy's burial, and somehow the sound camera broke and they had to use an unblimped camera that made a lot of noise while they were recording the scene.

We had to get the boy back and redo his lines and he had moved out of state and we couldn't find him any more. So we tried another boy, and when I put the sound together it didn't even look like he was talking, the voices were so different. And in frustration, I said, "If I do a falsetto voice, maybe I can just do it."

I said, "Excuse me, are you Mister Coyer?"

And that's me, still in there, talking to this day. And after that, I kind of made it a habit of putting in my voice as a little signature for the editor.

The First Vision was directed by Dave Jacobs and that was quite a challenging film. We had 15 or so minutes to tell the whole story and I did the initial editing on it. In about 1975 or '76, the studio had gone so much in the red that the studio decided that they had to cut back.

They did not have enough for the salaries and a good half of the staff was let go. That included me. So that film always has a little bit of pain connected with it, but Dave Jacobs did call me in when it was all done and several other editors had worked on it. He still felt a little unsatisfied and I remember that he asked me to come in and just look at it one day and we made some changes that improved it.

While I was gone from the studio for a few years, there was a director here. He was also in the art department, but his aim was to become a good director. And I had done a film with him already and while I was gone, he always insisted to hire me freelance, bless his heart. And so I really kept working here after all. In fact, I earned more money and did really better when I was laid off, because if there weren't any films to be editing, I had a lot of free time, so it was like vacation. And then Doug would call me and say, "Are you available the next couple of months, starting in August?"

“Yeah?”

“Okay, I’ve got a show that I want you to edit.”

It worked out really nice for me and then the studio finally caught on that they were really paying me more freelance than if I would have stayed full-time so one day, Jesse called me in and said, “Pete, we’d like you to come back full time,” and then I was here until I retired.

Over the years and this is no longer the practice, but, since the editor had control of the work print and the sound track, he was the only one who could really show it on a double system projector. So if anything had to be approved by General Authorities, this was a real highlight in an editor’s life. We would go to Salt Lake City, set up the projector and show (sometimes even two times because they wanted to see certain sections again) but show the movies, the productions to General Authorities. And so over the years, I had the chance to work with President Lee, showing him movies, and to Joseph Fielding Smith. I’ve shown things even to President Hinckley who at the time was First Counselor in the First Presidency. And so that was always very, very fun.

Normally as an editor you really don’t go on these shoots but when the studio was a lot smaller, they would have us wear two or three hats. At one time they were shooting an introduction to a movie where President Joseph Fielding Smith was supposed to say something pertinent before the movie began. So we went up to Salt Lake City and Judge asked me to run the teleprompter, which was the old kind where a printed roll of paper mechanically was drawn in front of a little box so he could read along with what he was supposed to say.

And so Judge told me, “If he starts stumbling, just stop. You know, let him catch his breath. You know, if we need to we can do it again.”

And Judge, being the movie maker, put some pen sets and all kinds of things on his desk and papers to make it look really nice and used and busy and when President Smith came in, he said, “What is all this?”

And Judge said, “For the film--we dressed it up a little.”

He said, “I pride myself, when I have work on my desk, I get rid of it. I do it and it’s gone and then my desk is clean. I know there’s nothing else waiting for me to do so I want to give that example for the Church.”

So they had to clean the desk up again and make him look like he had done all his work.

But Judge told me that if President Smith would have a little problem or slow down, that I had control of the teleprompter which was a mechanical-electrical unit which ran a paper roll with the words printed.

And so he said, “If he coughs or something, just stop and when he starts reading again, slowly turn it up again, let the lines move by.”

And so we did the first take and President Smith was reading very well. In fact, he started to speed up a little and I had to actually turn the monitor moving a little faster. Well, then he started to talking, well reading even faster so I moved it even faster. Pretty soon he’s just whirring away and he’s just totally out of breath and he says, “Ah this thing is running away from me.” And so we had to explain to him, “Look, if you stop, the machine will stop, so if you go slower, the machine will go slower.”

He finally caught on to that and Judge said, “Why don’t we just take a little break. Take a breath, relax, we’ll do it again, no problem.” And his wife, Jesse Evans Smith,

was there. Judge actually asked her to come to help a little, to keep him calm, and so Sister Smith said, “While we’re waiting, Joseph, why don’t you tell them the little story about your grandchild going to the store.”

So he said, “Oh yeah, my daughter sent her little girl or boy, I can’t remember really, to the store to buy a single item and had given her three or four dollars to pay for it. She came back with the item and the money and the mother was just horrified.

But we all were just stopping. Nobody was adjusting lights. You know, we were all listening to the prophet telling a funny story.

But the mother said, “You’re the grandchild of the prophet. You can’t go to the store and steal things. That’s why I gave you the money.

And I think it was a girl. She says, “No, no, it was okay. They let me have it, and all you have to do is, when you leave the store you just tell ‘em “charge it.”

And so she thought “charge it” was the magic word, where you didn’t ever have to pay. But we did get our scene and it’s still in the film.

We, as a studio, really always kind of looked to Hollywood. What are they doing that we can improve? It’s a little different now. Because of the computer, some of our departments try out programs before they’re sold, so we get to work with some of these software companies, but in those days we were mimicking Hollywood.

We were trying to tell a story as well as they did, and the only thing is that sometimes, we might have been simpler or more simplistic about things and didn’t have the huge budgets that a lot of times Hollywood did. But when you see some of our films, especially like *Man’s Search for Happiness*, even the original version, I remember when I saw it the first time, (I didn’t work here then, I was just a teenager at the time,) but it really had a huge impact, and so I think our greatest innovation has always been that we had the Lord’s help, you know. And the Spirit has come out through some of the films that we’ve done that have converted people and touched hearts in ways that I don’t think other films do.

For instance, as a studio, Judge always wished we could do a big feature, you know. We had done all of these little educational, ten, twenty, thirty-minute films and that’s very apparent. Sometimes in our longer films that came close to maybe being a feature like, *And Should We Die* was under an hour just a little, but you’ll notice that the credits are like a feature film, quite lengthy with everybody on there. But the really truly first feature was when Peter Johnson was the studio head and we did *A More Perfect Union*.

We worked with President Hinckley on and off practically all the time, because I see in him really the father of audiovisual for the Church. The way I understood it, he came off his mission and was really under the direction of his mission president and he was to go to the First Presidency and tell them that there some things needed out there, visually or audio wise. And so, he had an interview with the First Presidency, and they kind of hired him and said, “Well, if that’s what they need, why don’t you help us in doing that?”

And so, he is really the father of our modern audiovisual movement in the Church. He did those huge records, those transcriptions that radio stations would play on the history of the Church. He and Frank Wise started to do filmstrips, and that was a big thing before the motion picture came into its being, and so he’s been here at the studio

several times. I've shown films from here, I've shown films to him at his office, so it's always been fun to work with him. He really knows the business.

Over the years I've worked with President Hinckley, not in the sense like a producer would, talking to him, but I've projected movies for him that he saw and I've been in meetings because I was the editor of the film, so the director wanted me in there in case there was a question of how something could or couldn't be cut. So I was more in the background.

I remember one case where President Hinckley questioned the way a scene had played and he said he really didn't like some aspects of it and if we couldn't change that. And the director told him "yeah, we could," and then he went into the symbolism, why it was that way, because he'd really done his homework to connect certain scenes by the way they looked. And President Hinckley said, "Oh I see. I see your point. I still don't like it that much but I guess we can leave it."

And it just really touched me. Here was the head of the Church practically, I think at the time he was First Counselor, but you know he could have said, "I want it my way and I don't care what it costs."

In fact, the director said, "And to change the scene we'd need about \$20,000."

And he said, "I'll get some letters on this, but leave it the way it is."

But it really impressed me that the head of Church would change his mind and not just put down his foot.

And I thought that's a quality that I want to have too, that you're not just this dictator--"my way is the only way"--and it made me realize that our Father in Heaven is the same way because it wouldn't do us any good praying if he didn't change His mind if we ask him for certain things, you know. And so that's one of the greatest qualities I know about President Hinckley--that he's not just a dictator that wants everything his way but that he'll listen to another viewpoint and select what's best for the Lord's work, so to speak.

I did have a cute story with President Joseph Fielding Smith. We were going to show a movie to him and the Quorum of the Twelve for approval and I was in charge of making sure that the movie would run right and it would be in focus and the sound would be right, so I had a co-worker, Bob Jensen, come with me and I was going to be in the room with the General Authorities. And we had made up some hand signals—up for sound, check focus, etc. etc. and I was also going to turn the lights off, which was also Bob's cue to turn the projector on.

And in this room, the head of BYU at the time and several other General Authorities had already lined up by the door, awaiting the prophet to come into the room. And I thought, I'm just a nobody. I'll just sit in the very back corner by the light switch. I'll let them do their hand shaking and I'll turn the light off when we're ready to go.

So President Smith comes in and starts shaking everybody's hand, very cordial to everyone and about half way down this row of people standing there to shake his hand, he looks through the row and sees me in the corner and just splits people up, walks right through, and comes into my corner. I jump up, he shakes my hand and says, "Now who are you?"

And so I told him I was a film editor and going to show the movie. But if I'd known that he was going to make that big of a deal, I'd have stood in line. But imagine,

President Benson sees this little nobody sitting in the corner and he made sure that he would shake his hand.

The last project I edited, I'm happy to say, is still in use. They were two films that were done on 35 mm that are shown at visitors' centers. I know that one is shown in Hawaii and one is shown at the Nauvoo Visitors' Center. They were still movie productions. Since then, they've been transferred to video or shown as video productions, but those were the last of two films. One was called *The Nauvoo Visitors' Center* and one had a working title, *The Nature of God*.

The legacy of the motion picture in the Church has been quite big, really, when you think about it. We've been at several World's Fairs with presentations that have converted a lot of people. I remember *Man's Search for Happiness* when I saw it as a member of the Church for the first time and I'll never forget the impact it had. So movies can kind of make a point that even a speaker sometimes can't make.

In *Man's Search*, you see someone die and you see the reality of going to the other side and living on, and it's just unbelievable how many people have been touched. And even some people that haven't become members of the Church have become better people. And that's a step in the right direction too.

We've had, over the years, even members who were inactive and who became active because of something that touched them, something they saw in our movies. So I think the impact is really immeasurable over the many years, and as far as I'm concerned, they continue to have that type of impact.

I wasn't involved with the new Joseph Smith film, for instance. But sadly because it was the first big production that was done after I retired I had nothing to do with it but when I saw it, I was so impressed by the quality.

That's a film where I felt like we've done better than Hollywood in the script writing, in the editing, in the way some of the scenes are handled. I've never seen Hollywood do that.

For instance, at the end, when the camera becomes Joseph Smith and goes out the window, Hollywood would have had it go down and there would be the shooting of Joseph Smith's body but the camera goes heavenwards and that just says everything right there, so I thought that was so innovative and inspired. I also like other things in the film. For instance, it's hard to work with children and they have a big scene at the beginning with Joseph as a boy and I thought it was very inspired that the director, when the boy doesn't want his mother to be there to see his pain, the director gave the line to the father and says, "He doesn't want you to be here", which was very, very well done.

And so it's very gratifying to me that after all these struggles over the years to make better and better motion pictures, I think we've arrived. I think we're better than Hollywood and anything they can do, we can do better.

Merrill Dimick
 News Director, KSL Radio/TV
 DATES OF EMPLOYMENT:
 Director, LDS Motion Picture Studio
 DATES OF EMPLOYMENT: 1991-2002

Interviewed: July 28, 2006

In 1956 I started working for KSL-TV as a member of what we called the “coolie crew.” And this was a job that anybody could use your services anywhere in the station. And it was a fun opportunity, because not only did I work around the studio, but I got the opportunity to go up to the transmitter on the mountain and do some maintenance work up there.

The thing that really got me really interested in television was when I was a senior in high school. There was this paper that came out. I think it was the *Weekly Reader* or one of those kind of papers, and they had featured an article of a TV cameraman and I said, “You know, that’s what I want to do. I want to be in TV and I want to be a cameraman.”

And so there was no school, BYU didn’t have any school, University of Utah didn’t have any kind of schooling for that at that time. It was a completely new area and basically on-the-job training was how you worked it, but there was one school in Portland, Oregon called the Northwest Radio and Television School, and I went to school there, came back, went into KSL and got hired.

About 1957, they had an opening come on the camera crew. Erland Reber, one of the camera operators, went on a mission. And so that opened up an opportunity for me to be a camera operator. And if I look back at those days, those were really some of the fun times in my career because it was “live” television. There was no video tape, so whatever you did went on the air, be it right or be it wrong, but we had a lot of fun opportunities. We did remotes every Friday night from the fairgrounds of wrestling and that was back in the days of the bat and some of those old wrestlers. Tom Bradshaw was the announcer and we’d go out every Friday and do wrestling.

I worked on a program called *Romper Room*. When it first came to Salt Lake, Miss Nancy, who is Jackie Noakes, was the host of the show. It was really a big deal. They were originated or headquartered out of Baltimore, Maryland, and they came here and did a lot of work done on *Romper Room*. I eventually became a director on that show as I moved from camera into directing. But it was a lot of fun in those early days of television because it was “what you see is what you get.” There was no going back and redoing it.

I remember when the first videotape machine came into KSL. It was an AMPEX machine and it was a deck about three by four feet, two inch tape, had 3 racks of equipment and tubes. Back in those days it was really something. You couldn’t edit on it because it wasn’t capable of editing, so it was just like doing live TV except you had another opportunity, because if something went wrong, you could go back and do it again. But to look at where videotape machines are now, the DVD players that sit right underneath your TV, compared to back when those old AMPEX machines, and then

RCA came out with a machine that was much smaller. It's just that technology has been wonderful over the years.

In 1962 I had the opportunity, (I had been directing news for KSL for two or three years), and I had the opportunity to become the first television director of *Music and the Spoken Word* with the Mormon Tabernacle Choir.

It was decided that the choir had been on radio for all those years and it ought to be on TV, it ought to be on KSL, and so we put together a program, or did the radio show for TV originally. Richard L. Evans was the host and he was the producer of radio. I was the producer-director for television. We had three black and white cameras to do that. Down at the conference center now they sometimes go as many as eleven cameras to do what we used to do with three.

We had no film or video tape capability. It was sent on a line from the Tabernacle over to KSL and recorded at KSL. We eventually started to syndicate *Music and the Spoken Word* and sent it out to other stations, and we had a fairly good network. I think the highest was about 65 stations that carried it on a weekly basis. But *Music and the Spoken Word* was one of the highlights of my life because it was such an opportunity to work on a program of real quality.

Richard Evans was a joy to work with. He didn't like change. For radio, he used a microphone that was about that big around and we said he had a lip groove in it because he worked it right up here.

Well, that doesn't work for television and I'll never forget the Sunday that we had this little microphone about yea-long and about that big around (gesture) on a stand in front of him and he walked out. He was right in front of the booth in the Tabernacle where we used to direct from. He walked out, he looked at that microphone, then he looked over at the booth, and that was all there was to it. And from that point on he went with the other microphone. We thought, boy we're going to have a real struggle here, but he was willing to go along with that.

At first he would just read the spoken word from a yellow legal pad and it was really funny to look at the legal pad, because he would write the spoken word and then he would start to change it, and all around the edges there was more writing as he made changes for things he wanted to say.

We decided we needed a teleprompter, and so one morning there appeared a teleprompter for him and he went right along with that. But with a limited number of cameras, (we had a camera up on the balcony), and so we put him down in front, right below where the sopranos sit, on that paneling that's there, and he would look up and the teleprompter was right there and the cameraman shot right over the top of the teleprompter. We did that for years and years, and it was a paper teleprompter too. It wasn't electronic, so we always had a little concern of what happens if the paper tears.

But in those early days, I traveled quite extensively with the Choir, did some specials out in the various areas where they went to sing. We went to Europe with them. We went to the World's Fair in San Antonio.

It was a lot of fun to be part of that and to watch that grow. At this time, the Choir was really the only thing the Church had to put on the airwaves. They didn't have the other things that they have at this point. So I directed the choir for TV for about 12 years, every Sunday morning, and go to every rehearsal on Thursday night.

Paul Evans probably is one who should have a great deal of credit for getting the choir out. He was a master at working with program directors. He's the one who built the huge network for conference as well. It was during this time that I also, besides *Music and the Spoken Word*, directed conference broadcasts.

When I first started, we held General conference on Friday, Saturday and Sunday—two sessions each day. On Wednesday was an auxiliary conference. On Saturday night, of course, was Priesthood, and on Sunday night was a Sunday School conference, and so by the time I got through that week, I'd had all the conference that I could take at that point. It was a long, long week.

Conference started on KSL back in 1949 with a very limited broadcast, and it built from there. In the early 60s and 70s, Paul Evans again built a network for conference. We had up to 240 stations, television stations, carrying one hour or more of conference, each 6 months. At the time it was the largest network in the United States. It was bigger than CBS, ABC, or NBC.

What we would do on conference: we would record the Friday morning session--that became the big session. We recorded that session, and we would get on an airplane and would take that tape down to Los Angeles and duplicate it, and then send it out for stations that couldn't carry it live, and they would carry it on a delayed basis. And some would be Sunday morning, some would be Sunday afternoon, some would be a week later, but that's the way we got that program out at that time.

They did away with the Friday session and then we had a little bit of a dilemma on how to get the conference down, duplicated and sent out, because it was Saturday morning that became the prime session. So what we did at that point was, we got with AT&T. This was before satellite. We got with AT&T and sent it down on the microwave, down to Los Angeles.

At most April and October sessions, we would have every videotape machine available in Los Angeles, recording conference: CBS, ABC, NBC, Vidtronic, all of those houses down there. We would contract with them to record conference. And then we would take those recordings and send them out on flights to be there Sunday morning, so it was really very, very tight. Priesthood conference, Paul had set up on AT&T lines worldwide. It would be over the telephone lines and go into all the chapels in the United States that they could literally get phone lines to. It went to Europe; it went to the Isle of Jersey; it went to Australia and Australia would be the middle of the night or early morning when they would receive it on Sunday and all of this was live. There was no delay on priesthood conference.

When the satellite came into being, I was doing the distribution. Paul was, at that point, gone and I was doing the distribution of the conference broadcasts. And we'd look at that satellite and said, "Now that would be a real good way of getting conference out and we could get video as well as audio out across the country."

So there was a young man working with me, Bruce Hough. He and I went to Los Angeles and talked with Hughes. They were the manufacturer. They manufactured dishes, receive dishes, but they also had satellites. Theirs was Westar Satellite, and we went down and talked with them. We went back to Atlanta and talked to Scientific Atlanta. Then we went down to Ocala, Florida and I don't recall the name of the company that was there, but we talked with them about doing a test for us on the satellite and each one of those companies went to two stake centers and put up satellite dishes.

And those weren't like the Dish Network things that you see. They were big 15' dishes and it took them a little time to install those.

I went to Los Angeles to do the recording of Conference and then I flew to, I think it was to Dallas for the Priesthood session to see how that was going; then I flew to Miami for the Sunday morning session and back to St. Louis for the Sunday afternoon session. And conference went very, very well. It was just remarkable until we got to St. Louis, and I think it's twice a year they get a sunspot which blocks the satellite. And it was right in the afternoon session that this sunspot appeared and we lost the signal, and everybody panicked. About four minutes later it came back on and I said, "Well, that's just one of the things that happen."

I suspect that since that time, technology has overcome that problem. But that's how we really got started in the satellite business for the Church, and now the satellite system is worldwide, and the interesting thing is that they can go up and select one stake center and activate that stake center only. So if there was a reason that one of the brethren wanted to talk to a group in Podunk, Tennessee or wherever, they could select just that particular satellite downlink and they could talk just to them.

There have been a lot of occasions where they will do regional conferences with the satellite. I went to Korea this last year to direct a broadcast of a regional conference in Pusan and it was just for Korea. It went up to the bird and they eliminated everything but the Korean area.

In 1972, I was working at that time for Bonneville Productions. Bonneville was originated back in right around 1964-65 when Arch Madsen came on board and that's when the emphasis went to a worldwide distribution of things. But I was working for Bonneville Productions. I had left KSL. KSL was owned by Bonneville and I'd gone from KSL, where I was production manager, to Bonneville where I was the Director of National Marketing.

The Homefront series began in 1972 and there were two series that were produced before I came on board and they were distributed minimally. CBS radio carried a little bit of it, but when Homefront 3 came out I took that back to New York.

My reason for going to New York was to take the radio spots back to CBS, but I happened to have some TV spots in my briefcase (back then they were all on film, they weren't on tape at that point). And so I thought, well, CBS, ABC, and NBC are all right together in New York, and I took them to NBC first. And I went up and talked to 2 ladies there and told them what I had. And this little tiny Church from Utah, they think they can produce something that's worthy of the Network and they said, "Well, let us have a look at it."

And they looked at it and said, "We'll put that on NBC. We'll give you some time on NBC."

So that gave me a little bit of courage and I went to ABC and they did the same thing and CBS did the same thing. They would carry them. And from that point on, every series (and there are 4 series a year), I would go back to New York and to Toronto to the CBC, and they carried them as well, and I would take the new Homefronts to them and then every year they would carry them.

One year I went back and there were 2 ladies at NBC. They were fun gals. But I went in and took the Homefronts to them and they said, "Merrill, we'd give you a lot more time if you'd do some ten-second spots."

I said, “Ten-seconds,” because we were doing minutes and thirties at that point.

I said, “Ten-seconds, what can we say in ten seconds?”

They said, “I don’t know, but we could use them.”

So I went back and talked to the producers back in Salt Lake, and I said, “Guys, we need some ten-second spots.”

And they said, “Ten-seconds! What can we say in ten seconds?”

And that’s when the first ten-second spot came to be. And it was Gordon Jump and the whole line was, “Remember last week when you said you would spend more time with your family? It’s next week.”

And that’s where the tens started, so I took those tens back to New York and I talked to these two ladies, and they were delighted. And they said, “We can give you quite a bit of time for these tens.”

And the next time I went back, they were just giddy. They said, “You know we keep telling these other people that we need ten-second spots, and they say, “Oh, we can’t do ten-second spots!” And we say, “Well, the Mormons can. Let me show you,” so they’d show them one of the ten-second Homefronts.

In the distribution of Homefronts we did some unique things, in the packaging of the *Homefront* spots. It used to be that television stations had to give so much public service time. Today they don’t do that. There’s still public service, but not like it was in the 60s and 70s where they had to give so much time and so we knew there was a need. That was the premise upon which the production people made the proposal to the Church and to Bonneville. There is a need and we can fulfill that need with good public service spots, because public service spots weren’t really that well produced, most of it.

And so that’s when it began. The stations needed the material and so we would send this material out. Program directors or public service directors would get so much material that we were concerned that if it came in a plain brown padded envelope they would look at it and just throw it over on the stack. So we did some unique packaging ideas.

There was one time I had them design a tube and just the film would fit into that tube, and then we’d put a poster inside that and a return card so we could track how many stations were using the *Homefront* spots. And a lot of that was, what was that guy going to do with that tube? It’d roll around on his desk and he’d have to open it and see what was in it. And then at other times, we did some very unique things, depending upon the spots.

We had one set of spots that talked about “you do it when you get around to it.” So I made some “round to-it” key chains and sent those out with the spots, and that really caught their eye with the “round to-its,” but the Homefronts were very, very well received throughout the media.

We took our English Homefronts down to Australia and they, of course, wanted them a little more Australian. We had one *Homefront* which showed a young man driving up in a convertible talking to his mother but the steering wheel is on the left side like we do in America. So what we did to make it a little more Australian was, we reversed the negative and put the steering wheel on the other side and they thought that was really kind of a neat idea.

The first time I went to Australia, we went to a radio station in Brisbane and the fellow there said, “Oh, I get so much of this, I don’t know if I can use them or not.” And

we talked for probably half an hour and there was a member of the Church there named Kingsley Williams who had been in broadcasting, and had been down there, and he was the one who introduced me to this program public service director. And I said, "Why don't you take just a minute and listen to some of these?"

So we went back into his control room and put a tape on and listened to them and he said, "I think I can give you 50% of my public service time."

They were well-done, well-received and they filled a need and the Homefronts are what really stuck in people's mind as The Church of Jesus Christ of Latter-day Saints. They understood that it is a family-oriented Church because they were all about family. And they were produced on the premise that they were about family.

When I was called to be a mission president and went to Alabama, I talked to broadcasters down there and the people there, and they all related the Mormons to the *Homefront* spots. So I was able to see it on a little different basis, being involved with it from the production-distribution standpoint.

The Church has always been forward-looking and innovative. Innovation has always been something that they have been a part of and the Homefront series is, I think, an innovative idea for a religious group, and it worked well.

When I was at the motion picture studio, we were able to technically stay up with what we needed to produce, quality material. When they built the conference center, they put in high-definition television, which was the first in the area, and I think they're excited about innovation. They're excited about new things, as long as they can see that it's something that will benefit the mission of the Church. The ideas behind the programming that they have done have done that.

I was involved when I was a senior producer at the Church after I left Bonneville, after I came back from the mission field, in a project called *Continue to Minister*. Gary Cook (who was a producer for AV, in fact, he was the director of the new film "Joseph" in the Joseph Smith building) and I and Orville Fox, just a small team, went out and put together a tape on what was happening in the Church where they were having some real success.

At that time it was Adult Aaronic men, and how they were getting them to the temple, how bishops were using ward councils, and the whole thought was to minister to the people. Get out of the office and go to the people and talk with the people. That was one of the projects that I think I enjoyed as well as any-- *Continue to Minister* --because we put together a two-hour tape on various ways that people have been successful in continuing to minister to their congregations.

I did a lot of work for Church Education over the years. We, in those early days, did teleconferences, where we would bring all of the zone administrators (and Stan Peterson, who was in charge of Church Education at that time,) and they would come to the studio in the Church Office Building. And we would broadcast out over the satellite system to these various buildings where these Church CES people would gather. Val Dawson and Gary Esterholl were the producers from CES, very energetic men who helped in producing materials that could be used by CES in training new teachers.

We in Utah know Church Education as seminaries and institutes and there are full-time teachers. But out in other areas there are people who are called to teach seminary, and so training was a vital part of that call. Gary and Val, who had been seminary teachers and knew the curriculum, were trained in AV and would design

various training exercises. And we would go out into the field and videotape those and use them on teleconferences or send them out as a training piece to the various seminary teachers.

Arch Madsen, as I said before, was very interested in the international look. We had two people working at Bonneville Productions: Walter Canals and Doug Borba. Walter was from Uruguay and Doug was from Brazil. They had extensive backgrounds in broadcasting and we wanted to get some of the church material down there, but we felt we had to have some way of breaking through. There was a lot of interest by the South Americans in football and basketball and so we would videotape the BYU football games and basketball games and do the play by play. Walter and Doug would do the play by play, one in Spanish and one in Portuguese, and then we would bring those back and make a Kinescope because in South America you had the PAL system and SECAM. Those are different standards in television from the United States NTSC. Ours was 525 lines and theirs was 625 lines so we couldn't send our tapes down there to be broadcast. If we did a transfer from 525 to 625 it was cost-prohibitive.

We did what we call a "kinescope", and a kinescope is nothing more than playing back the video from the videotape machine onto a monitor and photographing that monitor with 16mm film. And we did that in black and white. That would give us the games in a format that any country could use, and so we sent those out into South America, into the Spanish and Portuguese-speaking areas and this became the stepping stone for getting Homefronts and other material into the South America, Central America area. Walter and Doug did a great job with that, and they would visit those broadcasters probably twice a year just to find out how things were going, and it was very helpful to have the BYU sports down there.

I was working most of the years prior to 1981 with Bonneville. In 1981, I was called to serve in the Alabama, Birmingham Mission and was there from 1981 to 1984. In 1984, we came back home and I went back to work for Bonneville in the marketing department, and again, I was director of English marketing which handled all of the English-speaking world. Ian McKay was working with me, and he handled the European area. Doug Borba handled the Portuguese, Walter Canals handled the Spanish, and I handled the rest of the English world, and this went from 1984 to 1986. At that point, I changed hats again and went back into my first love, and that was production; went back to work for church audiovisual as the senior producer. And I worked from 1986 to 1991 as Senior Producer, doing various work with church departments, whatever they needed done.

My first assignment was to work with the physical facilities people on roofing buildings and I spent days out on top of buildings, videotaping different ways of doing roofing. They could send out to their PFRs around the country and show them how to do that. I did a lot of live broadcasts because of my television background. I did a lot of live directing of programs that went up on the satellite, anywhere from training for CES, to training with the Quorum of the Twelve.

In 1991, I was reassigned from church headquarters down to Provo and I became the director of the motion picture studio. I worked there until 2002 when I retired and became a gardener, fisherman, whatever I wanted to do person. During those years at the motion picture studio, this was one of the areas that I really loved, working down in Provo at the studio. It is a great facility. There are twenty acres there that sit right on the

river bottom. To drive up to it, you wouldn't know it was there because there's a shopping center on one side and a golf course on the other side and it's just a unique place. But we had the opportunity there to do some real good things for the Church. As the director of the studio, I didn't get involved particularly in hands on production but I oversaw the whole thing, from crew to equipment, and it was a fun opportunity.

We did the program for the 100th anniversary of the temple called *House of the Lord* and this was produced and directed by Peter Johnson who was the director of the MPS prior to my coming. We virtually went out to Lehi, to a location where the mountains sort of resembled the Ensign Peak area, and started building a temple.

It was quite an experience. We had Johnson's army come in and they covered up the foundation of the temple. We did part of that on the lot at the studio, some of it there and the end of the film was when they dedicated the temple and they actually went up on Main Street, covered Main Street with dirt to represent the time when President Woodruff actually dedicated the temple. And we did a lot of things for Church Education again and, for various other entities of the Church.

One of the highlights down there was when we did the film *Testaments*. It was the first time we had done a film that large and this was done for the theatre in the Joseph Smith Building. The Legacy Theatre was built when they did the remodel of the Hotel Utah and renamed it the Joseph Smith Building. It was a theatre built for tourists to come and see something that represented the Church and it was the first film that went into the Legacy Theatre.

Legacy was filmed back in the Midwest where all of that actually took place. Kieth Merrill was the producer-director of that particular film. Well, as time went on they wanted something that was historical, about how they got the pioneers from Nauvoo to Salt Lake. That was a historical piece and it was very good.

President Hinckley indicated that we needed to produce something that was about the Savior and that's why *Testaments* was put together. It tied in the Old World, Jerusalem with the New World and *Book of Mormon* times. It made that bridge so that people who didn't know about the Church were able to see the connection that Christ is really a part of our beliefs. That was a huge project, a huge project, with a very precise time limit.

When the filming was all completed and that was done in various locations and on both of our stages at the motion picture studio; we'd film on one and be building on the other one, and then we'd film there and build back on the first stage. It was also filmed at the old Osmond facility. We had their stage that we used. The New World material was done in Hawaii.

It was just a mammoth project that we undertook. Sound was very important to that film, so after the completion of all the shooting, we did the mix in the Legacy Theater. We closed it down to the public and we did the mix there. That was an experience in and of itself because at the time there was new audio board that came for the conference center that was digital and we found it had some bugs in it and our time line was getting shorter and shorter, so we finally ended up taking the two audio mixing consoles out of the motion pictures studio and putting them in tandem in the Legacy Theatre to mix the sound for *Testaments*.

But it was a great, great picture. It was a great tool for the Church. It was fun to watch audiences' reactions to *Testaments* because there was never a dry eye when that

ended and they fade to black and had some music for a couple of minutes before they brought the lights up for people to leave. I had more than one person say, "Boy, I'm sure glad they did that so I could compose myself and get out of the theatre."

One of the major challenges we faced in the production of audiovisual material was time and money. It seemed like everybody wanted it done yesterday. On some of the projects they wanted to do movie-quality material on a small budget. Getting approvals sometimes took us a very long time. Those challenges and I'm not saying that they were bad, they were challenges, but in the long run they were good for us. Because money can buy a lot of things, and we were using sacred tithing funds, we needed to be very careful on how we used them. Sometimes we get an appetite that we really can't appease so we have to go back and re-script or redo something in order to make it work within the budget that's been allowed. Time was always something that we had very little of. We seemed to be under the gun on a lot of things. Then the approval processes usually ate up a lot of our time.

I really believe that the material produced in the Audiovisual Department of the Church helps in fulfilling the mission of the Church, an example being *Continuing to Minister* which is helping to train people to better use their time and talents in helping members and nonmembers become better aware of what the Church provides. We did a lot of things for the missionary department that helped the missionaries--a lot of training. We did the broadcast from the MTC to the missionaries and of course, that would, in return, help them in the conversion of people. We did materials that were helpful to members of the Church in order to strengthen the members to be more active or to be better members of the church.

President Hinckley has always been a part of the audiovisual area of the church, from the time he came back from his mission until he was the Prophet. President Hinckley could see the value of what we did in audiovisual. President Hinckley was one of those who helped in getting part of the temple ceremony on film because he could see the vision of how people could better understand those things that were going on in the temple. He was very instrumental in *Testaments*, very instrumental in *Legacy*, very instrumental in *Joseph* which is now playing at the theater. But he would also let the other Brethren come on board with him and say, "Yeah, that's what we ought to be doing."

And when that consensus came, it was solid. You knew where you were going. You knew where you were going because it had President Hinckley's and the brethren's blessings to go ahead and do those things. President Hinckley was very much aware of what audiovisual materials could do for the building of the kingdom.

Church audiovisual has not fulfilled their destiny and I don't know that they ever will with the ongoing needs that we have. I think that audiovisual will be a department that will continue to change, grow, and expand or contract to the needs of the Church. It was back in 1991 when the AV department was created. Prior to that, audiovisual was a division of curriculum, but I think that the brethren could see that it needed to be a department of its own.

When they made that change, Lyle Shamo was put in as Managing Director. And when they made that change, we knew there was something special about the work that we were doing. Otherwise, it wouldn't have been a department. It would have stayed a division of curriculum. And it's expanded so much in the last several years with the

conference center. They have a great facility there at the motion picture studio. The church departments are seeing the great benefit. CES has used audiovisual very, very effectively. We produce short little pieces for them and sometimes they weren't even a complete show, but the teacher, the instructor could use those to emphasize the point of the lesson. And it was very, very effective. So AV has not fulfilled their destiny.

Dr. Thomas Griffiths
Director of Broadcast Services
DATES OF EMPLOYMENT: 1984-1994
Associate Dean of Communications, BYU
DATES OF EMPLOYMENT: 1994-1998

Interviewed: June 16, 2006

Well, I'm known as Tom Griffiths. Currently, I'm the director of broadcast services at BYU-Hawaii and have been helping them improve their broadcast production program there in Hawaii. I was Associate Dean of the College of Fine Arts and Communications under Bruce Christensen, and he asked me to come into the Dean's office and revitalize the media performance area and to try to market the media productions at the university more widely and be in charge of the technical aspects of the activities in the college, and so I did that for several years.

I came to BYU from Durango, Colorado, in 1959, as a freshman and lived in Helaman Halls, specifically Chipman Hall. I have fond memories associated with that and I can remember that first year. Football was not a big deal and we could just walk across the street to where the Richards Building is now, because that was our stadium, and it had seating capacity of maybe 3,000, I don't know, and of that there were maybe 1,000 people there, so the students could just walk over and walk into the game, no big deal, and watch BYU lose again, which was usually our tradition at the time.

I saw a little note on the bulletin board that they were looking for a host for a radio show at KBYU. I decided to go and audition and basically became the host of a weekly Broadway music show on KBYU. In those days, Owen Rich was "Mr. Radio" at BYU but I hardly ever saw him. He was sort of on the exalted level and so my relationship was with the student manager at the station and that was Steve Anderson and we just had a great time. It was a lot of fun.

One of the things that was done at the time was to record BYU concerts and put them on reel-to-reel tape and put them in a package, write a script, and then they were sent to radio stations, primarily around the west. They would air those late nights on Saturday or Sunday. That was a way, through broadcasting, to get the name of BYU out and about through the University Broadcast Services Network (UBSN) as it was called. That's other than the broadcasting on KBYU radio which was primarily heard in the Provo area. UBSN was the way that through broadcasting, BYU's name could get out to other areas more widely.

I went on my mission in 1961 and served until March of 1964, and during that period of time actually, the Church purchased WRUL Radio Worldwide, a shortwave station, and during my last year in Uruguay (August 1963-March 1964), the mission president asked me to work with a recent engineering convert and put a shortwave antenna on the top of the mission home.

This was a bizarre thing. It looked like a space ship or something because it was this huge—it was put on like, I think, fourteen foot poles, two of those, and there was an "X" device on each end and then it suspended four wires in between the two poles to pick up the broadcast from Radio New York Worldwide and their transmitter in the United States. For the first time in Uruguay, people could listen to General Conference live,

which was a big deal. People all gathered at the mission home and we had radios set up all over the place. That would have been April conference of 1963.

I came home in 1964 and I got a job working, based on some of my experience (at KBYU) at KIXX radio which is actually still on the air. It's an AM 1400 station and they actually program LDS music and things for the LDS audience now, things we didn't do that when I was involved with it. After my BYU experience, I graduated in 1966 and the station that I had been working at, I and a couple of my associates ended up buying that station and I managed that for a while.

It was during the Vietnam War era and the big buildup there in 1967 that I got an opportunity for service in the military and ended up as an officer in the Air Force. I got sent in 1969 to Panama, where I was involved with media again, based on my background and experience. I was on the executive board of the Southern Command Network and at the same time I was Public Affairs officer for the Air Force all through Central America and South America, so I traveled quite a bit and was on the air doing interviews, representing the Air Force in various countries in Latin America.

My wife and I were living in Panama and our first two daughters were born in Panama. We decided that we needed to come home so they would have an opportunity of knowing their grandparents. I left active duty in the Air Force and we came back to Utah in the summer of 1972. I was hired as Senior Correspondent at KSL which at the time was radio and television. They had both, an FM station and an AM station as well as the TV station. I was a reporter for them.

One of my responsibilities at KSL News was to supervise the interns from BYU. Many of the interns that came didn't seem to be very well prepared in broadcast news and so I complained a bit about it and Bruce Christensen, who was in charge of KBYU at the time, asked if I would be interested in coming down and helping to improve the program. So during a course of several months, he and Bruce Olsen, who at the time was Director of University Relations, actually put together a composite position that would involve being Director of News and Public Affairs at KBYU television and radio, plus being Director of Electronic Media Relations for the University. So, I initially came to BYU from KSL in March of 1974 with those dual responsibilities and worked at that for about 8 years and had some success.

The university had long had a very good program in print media relations but hadn't had much involvement with electronic media and so Bruce Olsen wanted to strengthen that aspect of the university's outreach program. Specifically, he gave me the assignment of trying to get BYU stories on television news in the major markets in the country, which included Washington D.C. and New York City and trying to get BYU stories on the network. So I would travel on a regular basis, usually once a quarter, to New York City and then to Washington D.C. Initially, I went to Chicago once or twice, but then I started concentrating mainly on New York City and Washington D.C. because that seemed to be the central point for the networks. I could deal with the networks as well as the individual metro stations by doing that.

Initially, I would take press releases. They weren't real excited about press releases so I started doing what now we call video news releases. We'd actually put stories together about research and other things that were going on at BYU and then I would take those tapes to Washington or New York and play them for the people there, and sometimes they used them or some elements from those stories. Later they actually

started sending reporters when they were on their way to like Los Angeles or somewhere in between. Then they'd stop in Salt Lake and come down to BYU and do a story with their own correspondents from here on campus.

When I began in Media Relations for BYU in 1974, I would go in, and I didn't wear my KBYU pin, but I used to wear a little pin that said "Y" on it and everybody would say—"Oh you're from Yale. Come on in, you know, talk to us about Yale."

"No, no, no, it's just BYU."

"What is that?"

And so we'd have a chance to go through an explanation of what we are, and where we are, and what we do and so on. A lot of people were very unfamiliar with what was going on out here.

That changed when LaVell Edwards came on board and in 1984 BYU won the National Championship in football. Suddenly all the doors would open and everybody knew what the "Y" was and they'd say, "Oh yeah, you're from BYU. Oh, you guys have a great football program. Come on in, let's talk."

So that made my job a lot easier, but that was ten years in coming. Electronic Media Relations for BYU in 1974 and through the later years, in the 1970s, was a difficult time. It was a hard sell at that point in time, but it became much easier after BYU won the National Football Championship.

My job as News and Public Affairs Director at KBYU was an equal challenge (in the early 1970s) because when I first came, there was only one class in news and I was teaching that class. There really wasn't a (broadcast news) program, and so from 1974 to the late 1970s, it was a process of teaching one class and then finding someone who would come in from Salt Lake, who was a professional reporter to teach the class. And then I started the second class in broadcast producing and I started teaching that class. Then I would go find somebody else to teach that class.

I started teaching an anchoring class. In fact, we had a lot of amused people that we were actually teaching people how to present themselves on television. They would say, "Why do you need to do that?" All you need to do is just turn on the camera and tell the reporter to speak into the lens. Well, there's a lot more to it than just turning on the camera. You have to be aware of a lot of things that are accentuated when you are on camera and trying to tell a story. There's a real art to telling a story effectively on television. So we kind of started that class and all of those different specialty areas in broadcast news. (The process of recruiting broadcast professionals to teach specialized classes in the BYU Broadcast News Program is still used today. For example, Barbara Smith from KTVX-TV News and Bruce Lindsay from KSL-TV News have both served as guest instructors at BYU.)

One of the things that I thought was essential, and this was based on my Air Force experience of going to Officer's Training School: when I went to Officer's Training School in spring of 1967, the way they teach you how to be an officer is to do role playing. They put Officer's Training School together just like an organized wing in the active Air Force and you play the various roles in that activity. You have rank associated with those roles that you're playing. So I thought, what a great idea and a great way to teach how to survive in the broadcast news business--set up a broadcast news operation with all the different positions and roles that you would have in a normal news room and then you have a daily newscast. So I said, "We're going to do a daily newscast."

I went to Norm Tarbox who was teaching the broadcast production class and said, “Norm, if my students do the editorial part of the news, will you supply your students to provide the technical expertise to get that news on the air?”

He said he would do that and it sort of started a thirty-year partnership between Norm Tarbox and Tom Griffiths doing the newscast; and we did it for almost thirty years.

When we first started in June of 1974, I tried to find communications students to be the anchors of the news show and the reporters but I was concerned about who was going to be the presenters on camera. I wanted to have a male/female pairing. I had lots of male aspirants and basically we picked Dennis May to be the first male anchor of the show, but I couldn't find a female which is kind of funny because now I think about 65 maybe 70% of the broadcast news majors in the communications department are female. But at that time we only had two or three and they had trouble reading on the air. So I recruited a communications graduate student (Pat Harston-Lowe) who had an undergraduate degree in English and she read very well. Pat became the first female co-anchor of TV news in the state of Utah. In fact, that was the first male/female co-anchor team, starting in June 1974 on Newsroom 11 each night at 6:30 pm.

When I became News Director at KBYU we also started a weekly religious news show. It was called *Religion Today*. I wanted to get a more ecumenical, a more diverse look at religion, and so I asked one of our students who was here in the graduate program, Victor Hogstrom from Liberia, if he would be willing to take that on. He was non-LDS and produced the *Religion Today* show. I tried out a number of people as anchors and Victor was one of the best that we had. Although he had a very British accent, he became the producer and anchor of the *Religion Today* show. That was the first African American TV anchor in the state of Utah. I don't know if he was actually American at the time, but he has since become an American. Victor is still active in broadcasting by the way. He is now the CEO/General Manager of the PBS Station in St. Louis after serving in the same position for the PBS station in Chattanooga, Tennessee for several years.

When we first started the daily news operation (at BYU) we were actually shooting TV stories on film with old WWII vintage Bell & Howell 70DR wind-up cameras. I would take the film stories and send them on the bus to Stockdale's Lab in Salt Lake City for processing. Then they would put the developed film back on the bus and send it back here. We would edit the stories and we were lucky to get one story each evening on the newscast because of the delay in getting that process done. So I decided that we were going to start looking at videotape.

We spent about a year, year-and-a-half evaluating videotape; and I think it was 1976, we converted to videotape news gathering, which is now called electronic news gathering--ENG. We were the first news organization in the state to convert to all-electronic news gathering. Now when we say “all”, we had one camera and one editing system, but I could consistently have at least one story on every night and it could be, “it happened today,” or at the worst a “it happened yesterday” kind of a story. So we began doing that, and I think it was about 1976, and we added additional cameras and built the program on the electronic side from there.

We started applying for a number of awards because my feeling was the students needed to have external verification of the quality of their work. In order to do that, their work had to be measured against similar institutions that were doing some kind of student

news operation, but there weren't a whole lot at the time. The organization that we started submitting our work to was the Rocky Mountain Collegiate Press Association and that was really an organization of collegiate newspapers, but they had expanded into electronic media or were starting to move that way. It was an organization of twelve different states in the West. Among those twelve, there were probably eight or ten colleges and universities that actually had some kind of a broadcast news program. We started winning awards for individual stories and for the production values of both our radio and television news operation. By the end of the 1970s we would win all but maybe one or two out of, I think there were six awards on the TV side, and six on the radio side and it was a rare occasion when we didn't win at least ten of those twelve First Place Awards. It got to be a joke that almost nobody was laughing at, "Oh no, BYU again!"

So then we started applying for national awards and competing in the national arena. I guess the year that we really got on the map nationally was when we won the National Society of Professional Journalism (SPJ) award for spot news. As I recall there was some kind of explosion at an explosives factory over on the west side of Utah Lake. We sent our student reporter over there and he did a story, "here it is, here's all the rubble in the background" and we sent that in and that won first place. From then on people nationally said, "Oh yeah, you guys have a decent program."

The other aspect of the College Broadcast News program rankings is done each year by the Radio-TV News Directors Association. They do an annual ranking of broadcast news programs and when I came we were down at the bottom of their list somewhere. Dr. Tarbox will probably recall better where we were at that time. Later, after we started the daily news on KBYU-TV, we improved each year until I think in the late 1980s, we were tied for fifth place in the RTNDA rankings with the University of Syracuse, which was a very well-known broadcast school nationally. So we really felt that we had kind of arrived when we got to that level.

Then after that, all of the news directors (who subscribe to this magazine that is published every month where the ratings appear,) saw our rankings. Our graduates would go out and say, B.A., Broadcast Communications, Brigham Young University, and the news directors would say "Oh yeah, hey, you're in the same league with Syracuse, the University of Missouri and UCLA."

And so we felt we kind of had arrived nationally at that point. I guess we should beware, since pride goeth before the fall, right? Anyway, we were really delighted with that kind of coverage and so we started getting national media attention.

NBC news and National Public Radio sent correspondents out here to do stories about the BYU broadcast program. They called it the "anchor factory," again building on the notion that we had the audacity to teach people how to do their presentation on television.

The reason they used that line was because of the football program. The BYU football program had become known as the "quarterback factory" under LaVell Edwards with all the quarterbacks that left BYU and went on to become quarterbacks in the NFL, like Gifford Nielson who went to the Houston Oilers, and Jim McMahon who went to the Chicago Bears, and later Steve Young who went to the Oakland Raiders. We had a number of quarterbacks that have been very successful in the NFL and so our football

program was known as the “quarterback factory.” So obviously the broadcast program had to be the “anchor factory.”

Because we were teaching how to present TV stories, almost from the very start our graduates would go to albeit quite small markets and they almost immediately would be elevated to anchor status. The first two graduates that I remember after I came to BYU: Dennis May got hired in Twin Falls, Idaho and immediately went on to become the anchor in Twin Falls; Gary Leavitt who had been our producer for the KBYU daily news show was hired to be the producer in Twin Falls. So we, sort of in one fell swoop, moved a number of people and although it was a very small station, they sort of became the news department there. In fact, Gary Leavitt also became the news director in Twin Falls. Then we started moving into larger markets like Idaho Falls. For example, Jay Hildebrandt graduated and went to work in the Midwest for a couple of years and then moved back to Idaho Falls to take a job at KIFI-TV as the primary anchor and news director and he continues in that job today.

Michelle King was one of our graduates and she was an anchor on KBYU-TV Newsroom 11. In fact, we joked a little bit in my anchor class, because when she was the anchor, she was also in the Young Ambassadors and traveled around with the performing groups, and she was having a hard time separating performance on stage from giving the news on camera. She looked very, very young and I joked with her when she was in my anchoring class.

I said, “Well, I understand that Salt Lake has an opening for an on-air personality. They are looking for a replacement on *Miss Julie* which was a kids’ show in Salt Lake.”

She thought, “Oh yeah, give me a hard time about that.”

When she graduated, KUTV Channel 2 in Salt Lake City hired her. Michelle is the only student to my knowledge that still works at the same station that originally hired her. She spent her whole career at Channel 2, and for a long time was the highest-rated female news anchor in the Salt Lake market, so she’s really been very successful. She had the capability of going to the network, but she made that choice for the sake of her family.

After graduation from BYU in Communications, Bruce Lindsay went to KABC in Los Angeles on an ABC network contract, and worked there for a period of time, but decided he wanted to come back to Salt Lake. So after, I think, I don’t know exactly how long he stayed in Los Angeles, but after a couple of years or so he returned to Salt Lake. He’s been on the air at KSL-TV as a primary anchor and reporter for many years.

Nationally, we had Art Rascon, who also went to work in Los Angeles after graduation and then accepted a job with CBS and was their correspondent on *CBS Evening News with Dan Rather* and reported from the southern U.S. and all through Latin America for many years.

He had a growing family and he didn’t like being away from his family. Wherever he was, if he was in Managua or in Asuncion, Paraguay, or Buenos Aires, or wherever he was, he would call home on Monday evening and preside and conduct his family home evening with his wife and children gathered around the speaker phone. But as the children became teenagers, Art felt the need to be home and so he left the CBS Evening News and became the anchor of KTRK in Houston, which is an ABC-owned and operated station, and so he’s been very successful.

Some other successful BYU broadcast graduates include Kent Dana, who has spent twenty-five years or more as a prominent news anchor in Phoenix. He started at the CBS affiliate and then moved to the NBC affiliate and was there for many years and most recently he just moved to the ABC affiliate in town. He's been at the primary network affiliates in Phoenix throughout his career. In fact, about five or so years ago, they gave him a regional Emmy for his contribution to television news in Arizona. He's been very successful.

Jane Clayson worked at KSL for a while after she graduated and then went on to work at KABC-TV in Los Angeles and on the ABC network for a number of years. She was selected to become the co-host with Bryant Gumbel on the CBS Early Show and did that for a number of years. Jane left that position and other lucrative network TV offers to become the wife of Mark Johnson and have a family so now she's making a contribution on individual TV projects, but she's mainly making a contribution taking care of her two pre-school children and 3 stepchildren.

Kim Farah was one of my key students at BYU. I talked before about people playing a role in the newsroom. Each year I would select one student to be the "czar" of the news room and in Kim's case, she was very bright and a very good reporter, a good writer and very good on air. I picked her to be in this case, "the czarina" of the news room and she basically would run the newsroom.

Dr. Tarbox used to call her "Mother Superior" because she was obviously in charge of the news room operation. Kim graduated and moved with her husband to Oregon and was a news anchor in Medford, Oregon for a number of years. But after having two boys, she decided to return and get a graduate degree at BYU. She came back and was in our graduate program. After she graduated, the Church was looking for someone, another spokesperson for the Church. She applied for that job and actually was selected. She was the primary LDS spokesperson for the Winter Olympics in 2002 and did a great job there. She still works for LDS Public Affairs as a spokesperson and has been doing an outstanding job and contribution in media relations for the Church. Kim was, and continues to be, the first female spokesperson for the LDS Church.

Dean Paynter was one of my first students. In fact, he went on the first internship program for a broadcast student to New York City and he came back and graduated and went on to become a producer, an executive producer, in the news business in the Salt Lake and Houston TV markets. When they were looking for someone to produce a church news magazine program, they selected Dean. He does outstanding work. Thus was born what we know as *Family Times*, and then later when they wanted to attract a younger audience, he produced *Center Street* which was aimed toward teenagers. He's currently producing a new series, a new public affairs broadcast series for the Church.

One of our more talented students was Carlos Amezcua. He went to work in TV news in Portland, Oregon, and worked there for a while; then moved to Phoenix, worked for CBS-TV network. He finally moved to Los Angeles KTLA, which, at the time, was an independent station. Since then, the minor networks (like UPN and WB) have come on line, and Carlos and his co-anchor, their morning news on KTLA was the top-rated morning-news show, even ahead of the *Today Show* and *Good Morning America* in the Los Angeles market. Now the KTLA *Morning News* is shown on the CW-TV network (UPN + WB networks). So Carlos is another one of our BYU broadcast news program success stories.

As we talk about our graduates who've become anchors, John DuPre was also a very talented newscaster, a good reporter and a good anchor. He worked for a while for Fox News in Los Angeles and worked on their Fox news network show. He's lived in Phoenix for a while where he was a reporter and anchor at KPNX, the NBC-TV affiliate. Now he's returned and is an anchor at Channel 15, the CBS affiliate in Phoenix. It's coincidental now that we've got Kent Dana on the air at the ABC affiliate in Phoenix and his son Joe Dana, a BYU Broadcast graduate, on the air at the NBC affiliate in Phoenix, and John DuPre on the air at the CBS affiliate in Phoenix.

I also recall while I was at KBYU that the LDS Church was approached by an Interfaith Group, VISN. Tad Williams was involved with this. They were talking about starting a national cable television channel to broadcast programming that was already being produced by various religious organizations. I was asked to be on the LDS programming board as part of that operation and we, of course, offered our traditional *Music and the Spoken Word*, which had been produced for many, many years, from the time when Elder Hinckley worked as the public affairs representative for the Church and had that vision of getting the choir and a bit of wisdom inserted into the talks in a nondenominational way and having that distributed widely. Anyway, we offered the Mormon Tabernacle Choir and *Music and the Spoken Word*, initially, and also some of the films that had been produced by the BYU motion picture studio, like *Cipher in the Snow*, *The Mailbox*, and there were some others that we made available for what was called the Faith and Values Network, which later became shortened to become the VISN network. This channel was eventually purchased by Hallmark.

One of the things that I felt strongly about was that people outside the Church had a big confusion about the difference between our temples, where people aren't allowed to come, and our meetinghouses, where we put up signs that say, "Visitors Welcome." They didn't understand what was going on there. So I thought that it would be important to show them a typical worship service. We decided to call that series, *LDS Worship Service* and there was a big discussion about how do we handle a traditional sacrament meeting. We can't really disturb the sacredness of the sacrament by having television cameras around and so we finally decided to have the announcer on voice over say, before the program, that the emblems of the Lord's Supper were distributed to the audience. We would have a typical sacrament meeting shown without actually the sacrament service. For many years, Ed Pinegar served as the bishop in the *LDS worship Service* on cable TV. The purpose was to just show that there wasn't anything mystical and that indeed visitors could come and feel welcome in worship services in our chapels.

The major contribution that we can make is to train individuals to be successful in the broadcast industry and to be a positive influence not only on the news programming but on other programming, although we've emphasized news for the past 25 years. We take the typical students who come to BYU, who are interested in broadcasting, and help them get the skills that will make them successful in the industry so that they would then go back out into the industry and be a positive influence, and to some extent the same in the radio business. They have helped me feel successful in broadcasting, perhaps more so than if I had become a network reporter.

I think that those individuals who have gone into broadcasting and had successful careers have had a positive influence on the business. Increasingly, some of the people that are going into news get interested in doing programming or other things, even being

program managers. We have a number of our graduates who are program managers at individual stations and we hope that at some point they will arise to the level of network news programmers and be able to affect the positive values in the industry and counteract some of the negative influences there.

As I was traveling in my role as Director of Electronic Media Relations to New York City, I visited Art Mortensen and became acquainted with him. At the time he was the President of the Hughes Television Network and he was LDS and he basically said, "Well, here's your challenge."

He asked me to come over to the window and he pulled up the window blind. His office was right on Madison Avenue and he said, "Look down the street there. You know, all that glitter, all that stuff, the Madison Avenue advertising, you're competing with that!"

And so you've got to have something that's going to have people sit up and take notice.

He shared with me his vision that he's always thought that *Wagon Train*, which had been a series on regular weekly network television, that someday there should be a wagon train for the LDS trek westward. They've won several Emmy awards and all kinds of accolades and so he said, "We need to do something like this."

He was always trying to paint the vision and get me on board with that vision. I don't think we've achieved that yet, but we've come a little bit along that road as we celebrated the Sesquicentennial of the Mormon trek and we had lots of news coverage. We did get some news coverage of that event, but I think getting a regular weekly exposure to the Mormon exodus or whatever it is, is still to come.

I don't think that you can characterize the Church as having a particular attitude about innovation. I think you have to talk about individuals and authorities within the Church and some of the Church authorities are more positively disposed to innovation than others. President Hinckley has for a long time been a real innovator in using broadcasting. Specifically, he's been on the board of KSL and Bonneville International for a number of years and, of course, he is the one who had the vision of the Tabernacle Choir and the Spoken Word being seen on network television throughout the country. It was really a very positive vehicle for conveying the values that the Church has. He continues to be an innovator. He was instrumental in getting the church satellite system put in various stake centers throughout the world. He had that vision of bringing Salt Lake to the ends of the earth, so to speak, so the members get directly from church headquarters the instruction and the word about what's currently going on in the Church. Now the Church is doing individual regional conferences that are beamed out by satellite from Salt Lake and they have different sets for different areas of the world. The general authorities don't have to spend time on airplanes or have the constant difficulty of having to travel long distances out to individual regional conferences around the Church. That's an innovation. In fact, I just toured a couple of weeks ago, facilities that are the high definition television facilities at the LDS Conference Center and they are state-of-the-art facilities. They are going to be using, increasingly, satellite television to convey the messages of the gospel from headquarters in Salt Lake City.

BYU Broadcasting and specifically, BYU television, and to a little lesser extent, BYU radio, has been able to present an objective view of the church and church doctrine, church activity and programs that are accepted in the industry, whereas a church-owned

broadcast channel might not be able to get the entire. Now BYU-TV is carried on the Dish Network, DirectTV, Cox Cable and various other outlets worldwide. BYU-TV is carried as an educational public service channel and that would be probably jeopardized if that were pulled in directly under the public affairs operation or audiovisual services.

In my view, I have often thought that the Isaiah scripture which talks about preaching the gospel from the housetops, how appropriate that seems in our current situation. On the roof of my house I have a small dish, about that big or smaller, and I'm picking up over 200 channels, of which BYU-TV is one. I drive around on the island of Oahu and I see satellite receiving dishes and I know that they can pick up BYU-TV. In effect, the gospel is being preached throughout the world from the rooftops.

Now maybe I'm sort of distorting that a little bit to meet my purposes, but that's the way it is and we live in a society where, I often tell my students, it's like Plato's cave. The people in the cave had a fire between the entrance and where they are and the fire reflects images back on the wall behind them. They look at those images and that's reality for them. Our modern reflections on Plato's cave wall are found on television and if we don't see it on television, it didn't happen. Unfortunately, we tend to believe that if we saw it on television, it really did happen and I tell my students, your job in reporting news and events and building programming for television is to reflect reality and make those images as accurate as possible.

So we make our internal judgments about the world outside based on some sort of objective reality. It reflects our values to the extent that what we see is determined by our experiences and our pre-conditioned notions of what's out there. Again that leads us back to people who come here and study how to use the tools of broadcasting to tell stories. They need to become expert at doing that and let's tell the story of the world as we LDS see it. At least let that be a part of the mix that people see, and hopefully it becomes, as Jefferson envisioned, a free marketplace of ideas. Now it's a broadcast marketplace of ideas and as Jefferson suggested, the truth will emerge. I think that our graduates from BYU Communications who go to work in broadcasting, whether they're working at the Church or working here, or working in Phoenix, or they're working in Honolulu, they have a role to play in making sure that the truth that we latter-day saints know and recognize, is somehow represented in that marketplace of ideas.

Gregory James
Sr. Vice President/ Chief Operating Officer
KSL Radio/TV
Interviewed: August 25, 2006

DATES OF EMPLOYMENT: March 2007 - present

Well, historical back ground on training as an engineer: primarily school, military, and on-the-job, here at KSL. I worked for Motorola for 9 years as a field engineer and sales representative and I was hired by KSL after some experiences with Motorola and some of the things I'd done for them. I was originally hired here in 1983. I went to school at the University of Utah, majoring in engineering and political science.

In 1973, I went to work for Motorola communications and electronics as both a field engineer and as a sales representative, and ultimately ended up dealing with the LDS Church on most of their security and communications needs. And to add some detail as to what I did with the Church, they had some interesting requirements for security. They wanted to be relatively inconspicuous. They certainly didn't want to interfere with the experience people would have on temple square, so an awful lot of it was wireless. We built a large dispatch console center because they maintain a lot of security around the Wasatch Front, but more than that, in temples around the world and bishops' storehouses and other things, so it was an interesting experience. We did everything from designing consoles to two-way radios to portable radios, to base stations, to fixed data transmission. It was a fun time. We did video. We did surveillance. It was really interesting.

In 1983 I had an offer from Motorola to leave the state. I had transferred a lot around the country and we had a relatively young family and my wife and I decided we just weren't prepared to move. At that time, there was an opening at KSL Television as the operations manager for news, which is primarily a technical position. Because of the experience I'd had with KSL and the time I'd spent here they decided, when I was with Motorola, they decided to go ahead and hire me as the operations manager for news and I stayed in that position and worked with some great people there. And I stayed in that position until I was made the Vice President of Engineering, Director of Engineering for KSL in about 1993, something like that: I'm guessing. And that was a great experience.

At that same time that I took over worrying about the radio and TV stations here, they had some interface with the Church satellite network. Subsequently, I was made news director over radio and TV and spent 2 ½ years as news director and I still ran engineering at the same time so I had both responsibilities. About 1998, 1999, they asked me to take over the management of the Church satellite network and it was at that point that, you know, I became more closely engaged with, or maybe I should say re-engaged with the Church and its mission.

It was an interesting time—digital transmission and satellite wasn't something you did much of. The Church had a large need. We carried predominately analog signals on the satellite. We were limited in language capacity to 16—that's all we could put on the satellite, so frankly, our coverage was predominately the United States, Canada and part of Mexico—that's about all we did. We fed cable companies in the domestic U.S. at the same time.

After a reasonably short period of time, it became clear that getting more languages to more parts of the world became important. And I'll never forget, I was with a guy (I guess I shouldn't call him a guy--Brother Lyle Shamo is the director of worldwide audiovisual for the church) but I called him on the phone one day and said, "You and I have never actually met, but we should talk. So why don't you come over to this meeting? I'd like to have you meet some friends of mine in the digital business to talk about a way we might actually help the church accomplish the mission of the church worldwide, better than we had in the past."

The problem with analog was that it's tricky to run on satellite. It's particularly tricky when you have sixteen languages with it. It's a technical challenge because there's just not quite enough band width to pull it off. Lyle came over and I said, (I introduced myself, he introduced himself, "So we're going to have a meeting, but I hate most meetings because they're just a waste of time, so I'll try not to waste your time, and if we meet again in the future, then try not to waste mine.")

And Lyle said, "OK."

Well, so we proceeded to talk about the possibility of moving the Church into a digital network and where we could get 40-60-80 languages on the satellite along with the video, and Lyle was enamored with that and went back and talked to the brethren and we actually formed a committee, a fairly elaborate committee as a matter of fact. Victor Corban was on there, I was on it, Lyle was on it, Tom Brown, a lot of people frankly still at the church: Scott Poulsen, Dave Salmon. You know, it's a pretty good list of people, and we decided to see how feasible it was to move the church from analog to digital.

Now it sounds pretty simple today, but this was some years back. This was thirteen or fourteen years back, and it was cutting edge technology then. Nobody had ever done more than four languages digitally. There was still some question as to whether digital would work on satellite, so there was a lot of science that we did and it was quite fascinating.

The next thing after we fixed the language problem, (which was no small undertaking; we worked with a number of laboratories to come up with compression algorithms and other things) was to then take that digital and try to turn it at various parts of the world. For example, we turned it in Washington, D.C. so it could go to Europe. We'd turn it in Florida so it could go to South America. We turned it in Hawaii so it could go to Asia, and nobody had done a digital turn either. That is: you uplink it, then downlink it, then re-uplink it without decoding it, because if you decoded it, then you have to put all the languages back in, and it would be a full complement of equipment at every turn, so we had to turn it at what we refer to as base band. We didn't decode it, we just shipped it back out.

So we actually tested that in the lab and got that to work, but the other thing that was sort of interesting about the network was that while you appreciate and love the stake satellite specialist, their job was kind of hard because they had no real training to do it. So what we decided to do was come up with a control system that actually let the head end here in Salt Lake City control what the receiver did in Singapore or in Bat-hamburg, Germany or Rio, and so we could actually try to troubleshoot most of the problems from here. Frankly, the most the satellite person had to do was sort of set up the chapel and if there was a problem, they unplugged the receiver and plugged it back in to reboot it. And beyond that we could change the order of languages, and where they appeared, and it was

a large, large undertaking--at that time it was the single largest digital network that was ever employed. It was a very, very interesting undertaking.

You know, when you have undertake this kind of a problem and that is, that you're trying to fulfill scripture, because we have scripture that tells us we'll be able to spread the gospel into every nation and to every tongue and this was a great challenge. Nobody had ever done this much. And it had to be synchronous. That is to say, when the choir sang, the lips had to be in sync for the choir. It wasn't the translation that had to be in sync, because you couldn't do that, but there were things that occurred that clearly if the lips didn't sync with the audio, it was very distracting and so we had to make all this sync up and nobody had ever done that.

Today it looks fairly simple. Back then it was very hard. Matter of fact, we reported back to the committee that we thought it may not be as possible as we had first thought and President Hinckley basically said: "Why doesn't everyone come in and visit with me for a minute?"

And he just said: "Now that we know that this is a possibility, you know, we just don't have any choice. Put your best minds to it and figure this out."

President Hinckley was, I mean, I guess I just don't know how to say "no" to a prophet, so we went back and we spent another five to six weeks and we finally ended up getting it done with the help of some really terrific engineers and some really terrific people and a lot of hard work.

But that network that was constructed thirteen years ago under the direction of the audiovisual committee, President Hinckley, President Faust, and President Monson, frankly, it's still operating today. It operates essentially the same way as it did thirteen years ago so, the technology is relevant today and you can't say that about a lot of things. This network is still serving the church worldwide much as it did back then.

The scripture, D&C 84:45: "For the word of the Lord is truth, and whatsoever is truth is light, and whatsoever is light is Spirit, even the Spirit of Jesus Christ." Well, I mean, that was probably my main driver, because if you understand science, what you understand is that the high frequencies of satellite, with how satellites operate, is a form of light. And so I mean, the Lord's told us we won't be challenged with anything we can't handle; we're supposed to get light throughout the world and we have, through the satellite network, literally fulfilled that prophecy, because we have light going throughout the world, which is spreading the work.

Satellites have a lot of capacity and they can do lots of things. I mean, all they are is a big sort of repeater in the sky. They're out there 22,300 miles but they faithfully repeat what they see. There are parts of the world that not only need video and audio but need internet connection. If you think of the word of the Lord then you have to think of some level of connectivity and there are places that simply don't have it. And those people and those places will always be disadvantaged. Satellite communication, internet communication is much like the railroads used to be. I mean, if you had a railroad station and connectivity in the Old West, you could become a thriving city. Matter of fact, we sit across from a railroad terminal as we do this interview and it was probably one of the compelling reasons that Salt Lake could become the hub of the West that it became, is because the railroads were here. If they weren't here, we would have probably been a much smaller city for a much longer period of time. Well, the connectivity of satellite and internet, those kinds of things, is very much the same as railroads were. They provide that

interface with the world that allows you to conduct commerce, move information, talk to people, deal with people, deal with problems, so in areas like Mongolia or Samoa, where just having a telephone is sort of remarkable, we've actually provided data services to the Church or satellite Church records so that internet activities can happen.

As a matter of fact, an interesting story: We first went to Sydney, Australia and put the downlink side of the internet there and went over to Samoa, Western Samoa, and next to the antenna we built was a school which was the Church school there, and I think it was call the Liahona School, as a matter of fact.

And it was mostly elementary people but next to that was a sort of a Church facilities building. We put it in there, got the Church's network up and running and I sort of got Internet Explorer up and was searching the web and doing some things and a lady came over and said: "What are you doing?"

And I said: "I'm searching the internet."

And so I showed her what it was about, what you could do, showed her the church site and she was sort of fascinated by it. And so I said: "You want me to just leave it running for a while?"

And she says: "Yes."

And I said: "What do you do?"

And she said: "I teach computer science at the school, but I've never seen the Internet."

So I said: "Really? Well, here enjoy it."

And I kind of gave her the five-minute lesson on what you have to do. The web runs pretty simply and I showed her how Google works and some other things and left.

So I came back the next morning and she and her husband were sitting there and I said: "So you beat me in?"

And she said, "No, I never went home."

She said, "I called my husband and we've been spending the entire night just looking at this because it's so fascinating and you know we did some genealogy on it. We did. . . ."

And you know, and it was amazing to me how much that touched their lives.

She said, "If I can get this into the school, the kids will just be fascinated."

Well, we don't understand that level of isolation. It's not something we're used to, but if we want to bring the world, sort of the greater include, if we want to bring the gospel in and make people feel they have purpose in the world and give them sort of a worldview, that was a lesson to me that most people will respond very quickly to this. Now on the other side of the coin, I hope it doesn't destroy their culture at the same time. I mean, these are terrific people for whom the isolation has made them warm and kind and friendly and wonderful, so I hope we manage that very carefully.

Some of the challenges we face is how do you actually encode audio and video, and there were people out there who were trying to do it for the internet. The actually process was relatively primitive. There was a point at which we went to a company which no longer exists, then called Compression Labs. We studied their algorithms. We actually went down and talked to a BYU professor about his algorithms and at the end of the day we ended up stumbling on a good member of the church who turned out to be a good friend, who left Compression Labs and formed a little company called C-Cube. And C-Cube actually had a chip that both encoded and decoded video and it was running in what

they call MPEG2, motion picture expert group type 2, and encoded audio and MPEG3 or MPEG1 as it was known then, and it was through our leverage with that company that we actually came up with the solutions to a highly compressed video picture with multiple audio that you could send in 2 standards—the American standard and the European standard, American standard being NTSC and European standard being PAL. So it was amazing.

One of the challenges was encryption. When we got a scope of work and when you work with the church what you find out is that every project suffers from what we in the technical world call scope creep. And that is that there are a lot of people with a lot of interest and when you first think what I'm really going to do is broadcast conference, which you hope everybody can see and everybody would be interested in seeing, and then start doing the analysis of what you could do with a network like this, what you realize is you could do other things: temple training, priesthood session, temple dedications. And as you start looking at those then the question of who is worthy--not who should, but who is worthy to be involved in some of those things--became a big issue.

As we worked on it, what we found out is that we had to develop a custom encryption algorithm that was virtually unbreakable. Now through this recording I don't want to challenge somebody to break it, but it would be pretty tough. It is a forward-only algorithm so you could only work the math forward, it wouldn't work back. We encoded it into a tamper proof chip on the receiver end, the encoder, so if you tampered with the chip, it self-destructed itself. And we wrote it so well that we had to get permission from the United States government to export it outside the borders because they had no way to decrypt it. And so it was, and in fact, that algorithm is still running today and in temple dedications, some wonderful things have occurred that have allowed Saints to attend things that they would never see otherwise.

A good example of that would be in Porto Allegre. President Hinckley went down there to dedicate that temple. I'll tear up here so forgive me. There were several stake centers that we had worked on to make sure the temple dedication was going to be there. We were heading into the first session, and those of you familiar with Church broadcasts, you always roll a test tape of the choir singing for an hour before so you can make sure everything is working. And there was one stake center in New Hamburg and I get over there and the chapel is just full of people, but it doesn't work. And so I had to fool around. I finally got it working about ten minutes before the broadcast and so I just stayed there, but as the people left, you know it was hard because they had been on a bus for four days and there was no other chance. The chapel was full for the other sessions. This was their only hope and they treated me like I was the prophet. Well, what you find out from that kind of experience is that the satellite touches people. It is the ability to export the word of the Lord in their language to them and it is relevant and meaningful and it's important.

In DC 90:11 it says: "For it shall come to pass in that day every man shall hear the fullness of the gospel in his own tongue and in his own language through those who are ordained unto the power." And it's interesting because one of the committees I actually got to serve on was a way to assist the First Presidency and the Quorum of Twelve in their ability to reach the saints and I'm not sure how I got stuck on that committee other than to say, I'd sort of made the suggestion that at some point, they

could use the satellite to transmit to stake centers, messages from the general authorities while the general authorities did not have to be in the building.

That was an interesting thought that sort of went away for about a year, year and a half and then it came back to life. The question was: as the church grows, as it gets to be a worldwide church, it's hard for fifteen brethren who are generally a little older than I am, not all of them but many of them, to travel to all these regional conferences or area conferences or stake conferences. And yet an area authority or somebody in that stake may really feel a need for the visit by a general authority. So through the satellite and satellite network, we can address different parts of the world and just turn on those receivers for eight stake centers out of the some eight or nine-thousand that we have receivers in, and we can turn on six of them and address a very poignant, significant message from a General Authority to those six stake centers and they can do it from the conference center here in Salt Lake or from the tabernacle here in Salt Lake. So it literally gives the ability of these fifteen prophets, seers, and revelators the ability to touch the lives of people without having to spend fifteen, twenty, thirty, forty hours on an airplane to do it and then spend that time coming back. So there are many who believe that we've extended the lives and enhanced the lives of both the Saints and the prophets at the same time.

Some people have called me an innovator. There are those people who think I have way too many ideas; as a matter of fact, some of them probably in this company. But I'm the kind of engineer that wants to fix problems. So when I see them, I just sort of instinctively just process them in the back of my head until I come up with some kind of solution. This problem for the church was a big one and we just stayed after it until we solved it.

The next problem that sort of directly related to the church was, (I don't think of it as a problem; I think of it as an opportunity), that same person who helped me with the C-Cube encoding, Nolan Daines, who to this day is a good friend, had done similar things some years later for Echostar, which is the Dish Network. We had talked for some length, Lyle Shamo and others, about creating a thing we affectionately called church TV, because we didn't have a good working title for it and we didn't know exactly what it ought to be or what it could be. But we knew that there was bandwidth available on cable systems and the Federal Government had just compelled satellite companies to put public service information on their satellites because they were using the spectrum much like a terrestrial broadcast does. So they said, if you're going to use the public spectrum then you are obligated to some level of public service.

Nolan was on the band of Echostar and called and said: There's one channel left for public service and you've often talked to me about wanting to put up like a church TV network and if you want to talk about that, you better get to Denver tomorrow. So I called John Reim, who was at BYU at the time, and said: "I certainly don't have the commercial resources to build the church network but I feel strongly we probably should do it."

So John and I hopped on a plane; there was no purse or scrip or anybody saying it's okay. We head over to Denver and we meet with them and make a presentation on what is today called BYU-TV.

And BYU-TV is a compilation of lots of things—BYU Education Week, historic broadcasts, historic conferences, living for life kinds of things. It is, I'm not sure how big

it is now, but I know I'm in the throes of building an uplink for it now to send it to South America because there are cable companies down there that are interested in it. It's cleared on many, many cable companies and on both DirectTV and on Echostar as public service. And I think it's been a very effective tool for the church to communicate with the populations at large in a very straight forward way, that again takes the message of the Church to the masses, seven days a week, twenty-four hours a day. I know a lot of people, even me, including my wife, who when sewing or scrapbooking or doing other things, kicks it on as a companion and that's a terrific thing to do. Now here, I'd rather have them watch KSL but, you know, that's where I work.

President Hinckley's relationship with KSL and with Bonneville is an interesting one, and he certainly and others are more capable of detailing that better than I but I can give you my best shot, not wanting to speak for President Hinckley.

President Hinckley was deeply involved in broadcasting. He saw it early on in his career as a way to get the message of the church to the masses and was enamored with that thought. His training is in English and that's what makes him such a great communicator, in addition to being the prophet. You're prepared in a lot of ways for those positions. President Hinckley worked closely with a gentleman named Arch Madsen who was our CEO for many, many years and I believe it was, don't hold me to this day, it was in 1961, 1962 that they actually formed Bonneville International Corporation for the purpose of acquiring commercial properties, you know in various parts of the country. President Hinckley signed the founding charter of that company along with Arch Madsen and some others, and to this day, I believe, President Hinckley believes and is convinced that the way to reach people is through the spirit that is contained in audio and video. You can touch people's lives. You can move them if you can talk to them and if you can be with them. He saw this medium as a way to do that and satellite is a broader extension of that of that same vision. I believe President Hinckley saw satellites at the same time he saw KSL Terrestrial, just broadcasting across the Wasatch front, and I believe he knew that this was going to eventually cover the world, and in fact it does. He is really truly a visionary, truly a seer.

You know, there is a legacy in audio and video in the Church, and the satellite has played a huge role in that, I think. There is power in the spoken word. There is power in seeing a prophet of the Lord, and it touches people's lives. And I think as you look at it, as President Hinckley, President Kimball, a lot of the modern prophets have been able to get in front of people and talk to them, it's converted and touched the lives of people, you know, and made the world a better place.

So if we had a legacy, I think it would be this: technology can be perverted for any purpose, good or bad. There are those maybe that would argue commercial TV is bad. I would argue that there is good and bad in almost everything but we seek after the good. We have set standards for broadcasting. We have set standards for communication. We have set standards for writing. Right now, KSL is considered one of the top four or five newsrooms in the country. We're a legacy operator. We have received award after award after award for our contribution, not only to the science of broadcasting but the art of communication, and we set a very high standard and a very high bar which many networks now who hear from us now are trying to improve their programming because of our affiliation with the network. So I think our legacy is that technology is a tool and we have proven that tool can be used for good.

Peter Johnson
 Director, LDS Motion Picture Studio
 Interviewed: 6 November 2006

DATES OF EMPLOYMENT: 1983-1991

Most people my age when they were young and wanted to get into the motion picture industry, were seeing movies every Saturday, matinees, two or three movies every Saturday. I grew up on a ranch in a very remote part of Idaho and probably only saw maybe at the most two or three films a year. Oddly enough, when I got old enough that people started saying, "What do you want to be when you grow up?" I always answered, "I want to be a filmmaker and I want to make Church films." And I had no idea of where that came from. I still don't know where that came from and that was just embedded in me from the beginning. I don't know that I'd ever seen any Church movies, as a matter of fact, when I was saying that, so as I grew up, that was just always inside of me. That was what I wanted to do.

I went to BYU to get my education and while there I decided to follow my childhood dream and study film. They didn't have a film program when I started, so I focused on the theatre and got a degree in the theater, came back and got a Master's degree that focused a little more on film but with a lot of holes back then. I'll never regret that. I think the theatrical training that I had was very good especially working with actors, and that became really the thing that I studied most.

There was a wonderful director in the industry whose name was Elia Kazan, who directed many of the great, great classic films in America, and he became my idol. I studied Elia Kazan's style very much when I was in graduate school and I tried to get to know what made this man think because one of his great abilities was the craft that he had with working with actors and I wanted to be able to work with actors really well. And as a director, to be able to communicate with them, to give them the information they needed in order to give the best performance that they could. Kazan was also amazing in terms of just being a terrific storyteller on film.

Now what was interesting was that in my last year of graduate school, we brought up an actor from Los Angeles, an absolutely marvelous actor name Karl Malden. Many people will remember him. One of the last things he did was the television series, *The Streets of San Francisco*, but before that he had worked with just about every one of the great classic directors in American history. Kazan was one of them, but also you name it, from Alfred Hitchcock, John Ford, all of them, he had worked with them. There was only one that I think that was notable that he didn't work with and that was Frank Capra and it just didn't work out in his career. But this magnificent human being, when he came to BYU, I worked with him. I was assigned to be his assistant director because we did a stage show that was 6 scenes from great American classic plays such as *Our Town*, *The Time of your Life*, *Death of a Salesman*, and so forth. And Karl was involved in every one of the premieres of these great classic works of art on Broadway. In other words, when these were first seen, he was there; he was involved in some capacity. And so he told the "behind the scenes" stories of the first runs of these great plays and I worked with him. We had actors that came together, we did the scenes, and at one point in the show, (he had directed them) and he turned and said one day to me which thrilled

me, he said, “Now I’ve got to get up on the stage to do my part, so Peter from now on, you direct.” Well he had already set, of course, the actors, he had set the scenes but he was just being nice to a graduate student who wanted to be a director. It was wonderful to work with him. He then left and got a television series called *The Streets of San Francisco*. He called me up and said, “I’m doing this series. Would you like to come and work with me?” And I graduated and I shot down there and started my career.

Now, the thing that was thrilling about that is that here is a man who happened to be best friends with Elia Kazan and he knew his work, he had acted in some of his greatest films like *On the Waterfront* or *A Streetcar Named Desire*, and we spent, in the course of the 15 years I worked with Karl as his dialogue director, which meant that I was with him on every show and rehearsed him, analyzed, broke down the screenplays with him, analyzed his character, got him ready to go out and do the scene and he gave me a lot of latitude. We developed a wonderful trust with each other, and he would really pay attention to what I said, and he would explore it. And if he didn’t agree, he would explain why, and we would talk, and I would learn from that. It was just a wonderful learning experience for me. It’s where I got my teeth into the motion picture business from really the highest level, because Karl was really one of the most highly respected stars in the business. Later he became the President of the Academy of Motion Picture Arts and Sciences. Of course, he had an Academy Award as an actor, but was just this magnificent human being.

Later when I worked with general authorities, I often reflected back that Karl Malden was very much like working with a general authority in that he was one of the most honest men I’ve ever known, a man of tremendous integrity. He was kind and compassionate. Everybody just loved him, loved being around him. He always made the crew feel terrific, his fellow actors; he always gave more than he received. He was just very, very helpful to them and he didn’t smoke, he didn’t drink, he was married to the same woman for all of his life, he had a wonderful family that was the joy of his life and he was just a magnificent human being to be with. It was a wonderful blessing to me and I often thought, I am being tremendously blessed, there has to be a reason why, because I was given opportunities.

I would go to the highest level meetings, networks and huge agencies that had enormous power and influence and we’d sit in these meetings and Karl would often turn to me in front of all these executives, these power brokers of the industry and he’d say, “Peter, what do you think?” And so it was really quite an amazing experience to me.

From a directorial standpoint, from the *Streets of San Francisco* experience there was a new director of the series, of the episode, that would come in every week. Every 8 days we started a new show and it was just a grind, you know. Network television just grinds at you, month after month after month. And a new director would come in who was prepared to shoot that episode and Karl and I, of course had been breaking down the script, breaking down his character, analyzing it. Michael Douglas was there. Occasionally I worked with him when I had the time and when he needed my help. Before we went out, Karl and I would break down the screenplay and we would analyze. How do we shoot the scene? What is the most interesting way to shoot this scene, going all the way through the screenplay? And I would give my opinion of it. I’d say, “Now if I were directing the whole show this is what I would do in order to get the most out of the nuances of the scene and the drama or whatever.” And then we would go and shoot the

scene, directed by another director, we would come back to Karl's trailer and sit down and Karl would say, "Okay, he did it this way. Was that better or not as good as you laid it out?" And then we would talk about that, and so for 15 years there was this tremendous tutorship and mentorship, as well as just hard work, getting in and working the industry. The other thing is, because he was so close to Elia Kazan and Kazan was known as an "actor's director", he taught me. And of course, Karl was just this consummate actor. We talked a lot about how is the best way to direct? How do you get the best performance out of people? And that was invaluable to me. So that was my background.

Then I got married while I was working down in Los Angeles, to a wonderful woman, and shortly after that I got a call from the theatre department and they said, "We're revamping our film program. We'd love to have you come up and take it over."

And I thought, "Well, I'm just really getting my career under my feet here. I'm really starting to take off and do I want to do that?"

And I thought, "Well I'll go up there for five years, five years. How many people get to go up to a major university and revamp a program?"

And I thought, "I would love to do that." I am a loyal member of the church. I care about church production. I care about developing my own brothers and sisters in the film industry and I'd always done that whenever I had a chance or knew of somebody even working in L.A. I would do whatever I could to help them, and so I came and it was a great experience. Sixteen hour days were normal; just getting it ready, writing a whole new curriculum, getting it put together, getting it approved by the university, the curriculum department of the university, and I no sooner got that done which took about 16 months, plus I'm teaching classes and all of that. I was about to lose my mind. But no more did I get it approved by the university, and this was the new program, then they said, "Now we have a motion picture studio," which, of course, I knew about, and "We would like to have you take it over and do something with it," because it was sort of languishing for a number of reasons.

Now I had worked briefly at the motion picture studio under Judge Whitaker, got to know him very well. Judge was a splendid person. What a talent he was, but more than a talent, he was just a grand man. He was a man of tremendous dignity and class and he came out of, of course, the mainstream industry, working as one of Walt Disney's key animators. And so it was really an honor for me to work with Judge Whitaker and I worked with him on several projects. When they offered me the studio and asked me to take it over, Judge Whitaker called me up and said, "Let's talk." And he became a mentor.

You see, you always have to have a mentor in this business. It's a very difficult business, very sophisticated business; it's complex. There's a tremendous amount of competition and if you don't have a mentor, someone to help you, someone who may have gone before you a ways, to really help you in a lot of different small and large ways, then it's going to be difficult. So now I'd had my mentor in L.A. and now I've got my mentor with church production in taking over the studio, and that was Judge Whitaker who, of course, was the man who founded the studio at the request of the Church. And so we talked a lot about church productions. We talked about the nuances of it and the difficulties of it and the joys of doing church work and so forth. And he took me up and

introduced me to some of the general authorities which I thought was very gracious of him to do.

But when we took over the studio, it was a 1950s studio; it was the studio that Judge Whitaker had built. This was in, I think, 1982. It hadn't really been upgraded. The work at the studio had fallen on kind of hard times. There were other competing entities within church production. Bonneville had been created primarily for broadcasting and the Church had a great need for that, and they provided a tremendous service for that, but then they started producing their own material instead of going through the church production unit at the studio. They naturally had the staff and the capability and the people to do that and so they did it. And that then became, in a sense, a kind of competition for church projects and then there were other entities that came along that also competed for church projects and so it became difficult for the studio, and this is before I came to the studio. It just became very difficult for them to make their way because what a lot of people do not understand and probably don't know today is that when the studio was created, it was attached administratively to BYU but it was not funded by BYU. And it was not funded by the Church; it was a self-sustaining unit of the university, which meant that it had to generate its own income to pay its own way. Well, it generated that income when it was first created, because the Church did all of its films there at the studio so they were able to make their way out of the budgets of the films that covered salaries and it covered costs and overhead and so forth. But when they started spreading this work out among different entities, then there wasn't enough money to cover the staff at the studio. And unfortunately a deterioration happened because a lot of the people who were not working as much as they wanted to, a lot of the young, up and coming, dynamic filmmakers left and went elsewhere and made their careers in other directions. And occasionally, the Church would give the studio a job, but it was becoming less and less frequent, and so for several years it really suffered. And of course, they had no money to refurbish the studio or buy new equipment, and so it was difficult.

And so when I took over the studio, they said, "See what you can do." Now there were wonderful people who had been there. It wasn't that anybody was at fault; it was just that the work wasn't there. So one of my objectives, being younger and idealistic, I thought, "Let's create filmmaking Zion." That's because I was still over the academic program. Let's integrate the students into the process so that three things can happen to them. One, they'll get the academic theoretical work on campus through their academic programs. They will get practical experience working at a motion picture studio, rubbing shoulders with professional people working there and getting used to the environment of an actual motion picture facility and studio." And then I also, mostly to help the students but also to help my staff, I wanted to bring in outside film production.

And so we developed the program and we had films that we made for HBO, films that we made for Disney and we were working on other areas like that, and so these students would then have an opportunity to graduate, having learned their academics on campus and having developed a resume of films that they had actually worked with and a series of contacts in Los Angeles, that once they graduated, they could go down and knock on the door and say, "Remember me? I worked with you on your film."

And I thought that would open doors that would be very difficult otherwise to open. And it was a great idea. It never really quite came to fruition because changes

were made before that happened, but it was actually, we thought, a pretty dynamic program to pursue, and something quite unique for film schools.

You know, we were really blessed, because when I took over the studio, I looked around at the people I met and there were not very many who had any real experience in the industry and had accomplished a certain level of competency. But there were a few, and some of them were pursuing their own careers in the industry and I was able to manage at least to get a few really good people to join the staff there and they were just marvelous. So we developed fairly quickly a really dynamic crew and they were wonderful. Gordon Lonsdale was one of them; a wonderful director of photography that had done a lot of work with Reed Smoot prior to coming to the studio. Reed was a great friend of mine and just really a superior director of photography and still is. He's had an illustrious career. We had worked together on several projects so he was available out there as well. Gordon was there in-house and then we brought in some other people and then there were people like Peter Czerny, who was one of the top editors at the studio, and just a wonderful person to work with. So it was fun to have a creative exercise, just pulling together this studio and making it work. And I was thrilled because I started getting calls from some of the key apostles. When I say key, these were senior apostles who had had experience and interest in working in Church projects and they were a tremendous blessing, because they called me up and essentially said, "How can I help?"

And because of their good will and their great help and their wonderful spirit and their encouragement, I don't think we could have done it without the brethren having the vision that it took.

For example, one of the first things we did was a production featuring President Monson giving a talk. And we illustrated the talk, and he was marvelous. We shot it on a Saturday, which was the most convenient day for him, and we had two weeks before this was to be broadcast throughout the Church, and it was a nightmare. We didn't have any video equipment, so we shot on 16mm film. That means the film had to be processed and then all the coding and logging, all of the work that has to be done with a film was done which takes more time than video. We quickly put together a set.

I remember we had an old teleprompter that used paper that rolled by, and it would catch on one side and go a little askew and what a nightmare. We had equipment that was just falling apart, way out of date, the opposite from cutting edge. And here was this consummate, magnificent human being, consummate storyteller, President Monson, and we were just huffing and puffing trying to get this thing to a quality level that I knew it had to be, and we worked and we worked. And it just took, hour after slow hour went by, and he was so gracious and so patient and we would sit together while it took maybe a half an hour or longer to set the lights and so forth for a shot, and we would talk and he shared with me a lot of his background in the motion picture industry in the church or work that the church had done from Judge Whitaker on. He had worked a lot with Judge Whitaker. He had had a lot of experience with the motion picture studio, and he was so gracious and so kind and taught me a lot.

Well, it got to be about ten o'clock at night and we had started early in the morning and we were just doing our best, given the equipment that we had. And he could see that it was pretty antiquated stuff we were working with, and at one point he said, "Thank heavens, Peter, that I had pretty much memorized my talk because this teleprompter isn't doing a whole lot of good."

It was a teleprompter that you don't type in. You write it out. About ten o'clock he said, "Peter, I don't work on Sunday."

We had two hours to go to Sunday and he said, "I don't work on the Sabbath."

And we just worked, worked, worked got to about fifteen minutes to midnight and we finished. And then he said quietly to me, "I would like to offer a prayer."

And we called together all the crew after a sixteen, eighteen hour day and he gave a blessing on the studio, and blessed our efforts. And it was just amazing and wonderful and the Spirit just filled the room, the sound stage. And even though we had worked for those long hours and worked so hard, every one of us just floated home that night.

So that was a great blessing and we had other apostles that came down and essentially did the same thing—gave blessings, sort of keeping us going from apostolic blessing to apostolic blessing, while we gradually earned the money and built up the studio. We got a little money from the Church to help us out and then we earned a lot more money and were able to completely reorganize the studio, revamp it, and buy new equipment. Much of what you see in the studio today is what we were able to do. They've expanded it beyond that since then, but a lot of it is still there and that was because the brethren had a vision and they kept us going and they deserve all the credit for any work we were able to do.

But after a while all these competing entities were a problem and the brethren knew it and they did several studies, one after another, and they ultimately decided finally that they would consolidate all Church entities into one church unit called the Audiovisual Department and that's how it is today. The studio was taken away from BYU administratively and folded into this new entity. Once the brethren helped us and we were able sort of pull ourselves up by the bootstraps and get ourselves ready to go.

The first big film we did was called, *How Rare a Possession, the Book of Mormon*. And it was the biggest film, the highest budgeted film, to that point, the Church had ever made. And it was a wonderful production, wonderful story. And we actually went to Sicily, went to the actual beautiful little village where our main character had lived and the story had actually taken place there. So we were able to actually get out of the U.S. into a remote area of the world, at least remote from our headquarters, and film this wonderful story of this Italian who had found the *Book of Mormon* in a garbage can, and it had changed his life and subsequently the lives of many people. It's a wonderful film. We had a great time doing it. It was a test. It was a way to really show that this team had become a team—a great team working together.

I was over the studio for about eight or so years, eight plus years and we quickly became—it was like a ball team—we just became this really great team working together. We would bring in outside people, where the demands of the production required, and it was just a really wonderful feeling; it was a fabulous time. We all had a great time. I used to drive to the studio and I would think, and especially after a fresh snowfall, (people who know the studio know it's in the river bottoms in Provo with all these trees around it), and beautiful fresh new snowfall and I would drive down the lane to the studio and say, "This is the Magic Kingdom. This is just a wonderful place to be. And we all just had a wonderful time there."

So *How Rare a Possession* was the first really big one, but we did a lot of great films for the Church, one of which was a tremendously frightening experience, and that

was to remake the classic film, *Man's Search for Happiness*. Now that had been made under Judge Whitaker; he directed it. It was made for the New York World's Fair and it was a classic piece; a wonderful, wonderful film. And to update that was frightening, because how do you remake a classic? Or can you even hold your own with a classic? Hopefully you do better than it was done, but it was really a scary process. But we dove into it with gusto and when we were done, we tried to update it as much as we could. Looking back on it, I wish we could have done a lot more on it than we did, but it still turned out to be pretty good. In fact, a lot of the people who had worked on the original film were still alive and around and we brought them in for a special screening of the remake of *Man's Search for Happiness* and they were very gracious because nobody likes their baby to be messed with. They were very gracious and afterwards several of them came to me and said, "You know, you were able to achieve some things there that we wished we could have done but didn't have the technology or the ability." And they were very, very happy with it. And so that film went out into the Church.

We were told one time that the films that we made, which were distributed throughout the world and the church, was one of the strongest voices that the church members received from headquarters. So in making films we felt a tremendous sense of responsibility and humility because this was sacred work. This wasn't just a motion picture company; this is the Lord's studio. It had been dedicated by prophets and apostles; it had been continually blessed by them. This is the Lord's studio and so our standards needed to be the highest, not only the personal standards of the people who work there, but the standards of excellence. Excellence, that's the one thing I wanted to push—excellence. Let us get professional in everything we do. Let us be professional in our conduct, professional in our ability. And one of the things that attracts me and that I love about the motion picture industry is the fact that every film is a new experience-- something new to learn. I don't care how much experience you have, how many films you've made, how many awards you've won. Every time you start a new project, there are new things to learn. There are new things to conquer, new innovations to have, and that's what we tried to always do; keep pushing, pushing, pushing the innovation so that we could be the best there was, and it wasn't easy, because our budgets were pretty limited. They were not Hollywood budgets. We learned quickly how to make something look terrific when it had a budget, a fraction, a tiny fraction of what Hollywood would have had to have done the same. So we always hoped the members would be a little bit kind, but we also knew that all they were seeing was the end product not how it was made.

After *How Rare a Possession*, the biggest film we made in terms of budget and size, complexity and length, was not actually a church film, it was a university film called *A More Perfect Union--America Becomes a Nation*. It was the bicentennial of the Constitution and there was a lot of interest in expressing our perspective on this sacred document, the U.S. Constitution. And so a lot of energy came forward and people came forward to finance the film, tremendous support from university leadership that this film should be made, and so we proceeded. It was a fairly expensive film, especially for a university to raise the money for and fund. But it turned out really well. We had wonderful actors in it, a great screenplay, superb production values, and it was nominated for a National Emmy and won the Regional Emmy for which we were grateful. But that experience was wonderful.

We built magnificent sets on the sound stages. One of them was an exact to scale replication of Independence Hall, the interior, where of course the debate took place, and it was just magnificent. And when we finished, I was just so proud of our set crew that designed it and built it and decorated it. It was just magnificent. In fact, when the film was over, we languished for months before we had the courage to tear that set down because it was just so unique and so wonderful and marvelous.

But I remember I had a production manager from Los Angeles that came up to help us on that film. And he came up to my office one day and he said, “Peter, you’ve got to go down and talk to the crew—the construction crew--because they’re going crazy down there.”

And I said, “What are you talking about?”

And he said, “Well, I’m seeing them building the floorboards for Independence Hall and I’m seeing them measure and then they go and they check some plans and then they come back and they cut the wood to this length, and then the next one is a little bit wider, and the next one is not as wide and so forth. And I said to them, “What are you doing?”

And they said, “Well, we went back, Peter sent us back to get all the exact dimensions of Independence Hall, to get the construction plans that they had for us, and we measured every floor board, because Peter said he wanted this film to be as accurate as it could possibly be historically--absolutely accurate.”

If we’re going to make a movie about a key part of American history it had to be accurate. So they were there cutting all these floor boards to exactly match the floor board widths in Independence Hall.

I went down and said, “Guys, you know, I really appreciate that. We probably don’t have to go to that extent.” But that was the kind of level of care and attention that went into that film and it turned out wonderful.

Right after the audiovisual department was created, (and for a time I was employed by them), we were approaching the anniversary of the dedication of the Salt Lake Temple. Now I had been kind of anticipating that and we had put together some plans, some proposals and so forth, to make a film on that because I thought that’s a great story. And normally you don’t suggest a film to the brethren. They tell you what they need. They know what their needs are. The motion picture work for the Church is not like a commercial entity where you think, “Gee, what would the audience get really excited about? Let’s go make a movie about that.”

Films for the church are made out of a need that the church has—a need to promote greater interest in the *Book of Mormon*, for example; thus *How Rare a Possession*. But this is the only time that I’m aware of where somebody went to the brethren and said, “We have an idea for a film. Would you consider it?”

And I did that and they said, “This is right.”

As a matter of fact, President Monson had already generated something like this some years before so it sort of resonated with the brethren and they approved the film and we went in to work on it. What a great experience that was. Again that was now pushing the envelope even further in terms of the complexity of the production and the magnitude of what we were trying to do with it, and it turned out to be a great experience.

One of the great things about that film was the cast. We had a magnificent cast for this film because I went to Los Angeles and was very fortunate to find really

spectacular actors that just fit, in every way, the characters that the script demanded. Key among them was Wilford Woodruff. We had a wonderful actor named Michael Audley. He was an older man, of course. I think he turned 80 while we were shooting this film. We celebrated his eightieth birthday on the last day that we shot in that film and he was not a member of the Church but he studied that and he did his homework like I have never seen. He read everything on Wilford Woodruff he could get his hands on, and he would come to work every day and he would say, “Peter, I can feel Wilford Woodruff with me today. I can feel his spirit with me today.”

He was just a good man and so respectful of the story and the fact that he was playing a prophet. And many people do not understand that he was not a member of the Church but was a man that had tremendous respect for the Church.

Two great challenges we have in church production is to get a screenplay that is absolutely topnotch; (everything rests on the screenplay and if it isn't right, it's pretty hard to make a great film from a substandard screenplay, so that is a huge challenge to get a really fabulous screenplay), and the second is to get a cast that is just superb, and in *Mountain of the Lord* we were able to do that. A lot of those people were not members of the church, but that's where the burden falls on the director, who I think has to be a member of the church. In order to tell our stories, whether they're commercial films or church films, if they are telling our story, I personally believe, they need to be directed by a very strong, good church member who has the understanding of the Spirit, who understands our history and our doctrine, because it is he who then works with the actors. It is he who gets the performance out of the actors. It isn't as critical, in my opinion, to have a member of the Church be the actor. It is critical that the director be, and I think that film is a good example of that.

Now there are other good reasons to have actors be members of the church. Obviously, if you've got fabulous actors who happen to be members with strong testimonies and understand it, understand these roles, especially historical roles or even doctrinal roles, then you're just that much farther ahead. So I suppose if you had a choice of choosing an actor who really understood the role from a doctrinal or a spiritual standpoint, you would naturally be gravitated to casting that person, as opposed to a nonmember. But I wouldn't preclude using nonmembers because what we want are films that are of top superiority, that are excellent in every way, every craft, every nuance of the film because film is such a powerful medium that can reach the heart and soul and spirit of people.

And one of the things that I think is so valuable for church production is that as the Church continues to grow in its marvelous way and bring in people in countries that are third-world countries, perhaps, that may not have the educational advantages that we do, or that other countries do, they may not speak well or read well but they can see and they can hear. And images and Spirit that is infused in a film can reach these people really like nothing else, and so it's a tremendous tool in the hands of missionaries and Church leaders and the general authorities to be able to reach people on a basis that I just don't think can be equaled. So all of this technology is given to us in the last days so that we can help build the kingdom and expand Zion.

Dr. Richard Lindsay
 Director, Office of Special Affairs
 Interviewed: August 24, 2006

DATES OF EMPLOYMENT: Office of Special Affairs: 1978--1983
 Special Affairs and Public Affairs: 1983--1989

I'm from an earlier generation. I was born in the 1920s. I don't want to tell you how old I am but I was born March 18, 1926. I was raised in Taylorsville in Salt Lake County. I was born to a wonderful father and mother who had six children and then my father died when I was not quite six years old. Ten days later, my oldest brother died, and my mother (who was the first registered nurse in Utah), was left to raise the five children by herself, which she did quite well. She didn't ever remarry. I don't think the thought ever occurred to her. But she was a widow for over forty-seven years and raised those children as a public health nurse during the heart of the depression. And we were taught to work on our little farm, and taught to work together, and we had a good family life, and I was very grateful for the upbringing that I had.

I had several jobs, little farm jobs, thinning sugar beets and milking cows, and had a job in the local grocery store when I was a young teenager. I was the butcher and the delivery man, delivered newspapers, so I had quite a broad spectrum of job opportunities. None of them paid very much, but I was glad to be able to help out a little bit. I was first a copy boy, as we were called, with the Salt Lake Tribune and did a lot of running around for the advertising department of the Tribune, and I was only 16 years old.

I did that for a year to earn enough money to start my freshman year at the University of Utah, which I did in the fall of 1943. I graduated from high school in '42. I went two terms, two quarters to the University of Utah and then had the opportunity of joining the navy during World War II and getting into an Officer's Training Program at that young age. And I was in that program until the war ended and had the opportunity of receiving a Naval Commission but opted to be released from the military to come back home.

It was then that my LDS Bishop was waiting for me and told me I should go on a mission. I said, "I've just come back from 2 ½ years in the Navy. Do I need to go now?" And he said, "Yes, you need to go right away, this is what we've been waiting for."

So I accepted the call and 4 months after my release from the Navy I was in the mission. First came the Navy then came the mission.

I went to the Swiss-Austrian mission in 1946 and returned in 1949: two and a half years later. I came home and reported by mission in stake conference. I met a beautiful little brunette girl that my younger sister was going to school with down at BYU. She brought her up to the stand in the stake house and introduced her to me and we went on a luncheon date the next day and within a few weeks, we were engaged. I had taken a job with a commercial company, the Corn Products Refining Company, and I worked for them in the Salt Lake and Idaho Area, and then just weeks after we were married, I was transferred to San Francisco in California, which was a pretty good lift in those days. And I think by that time I was making \$300 a month, which was a lot of money, and so we lived in San Francisco for about nine months. We were transferred to

Denver. I went to Denver University night school and completed my undergraduate degree in political science, continued to work for the company, and came back to Salt Lake to another business job in 1954.

I worked as an insurance adjustor for Farmer's Insurance and then we began to have our family, a child about every two years. We have six children, three boys and three girls. Then I took the job with the State, appointed by Governor George D. Clyde as a member of the State Finance Commission when I was still in my early thirties, about thirty-three years old. I thought I was pretty impressed with myself to have that kind of a job. I don't know how I'd feel today, but it was a good experience for me, gave me the opportunity and many other opportunities.

Taylorsville was a modest little farming community. The Church was the anchor of activity and I was called to be a young bishop when I was just thirty years of age. I was also President of the Lions' Club and I was called the "Lion Bishop" and that was a reputation I didn't want to measure up to, but we had a great time. We were living in a home that we built after we moved back from Denver. We had our six children all in that little home. It was a wonderful place to me. My grandfather had homesteaded 160 acres on which our little piece of property was located and it was a wonderful time. I knew the name of every family in the community in those days. Now I think there are about 70,000, so I don't know every family any more. But I've enjoyed that association and the heritage of growing up in that fine community.

This is about the sheep business. My two older sons were, I think, eight and six years old respectively. By that time, our community was not a farming community but I wanted them to have the experience I'd had of being a farm boy, so we got a ewe, a mother sheep, for each of the boys. My second son, Gordon, who's now a Professor down at BYU, called me at the office at the State Capitol one day and he said, "Daddy, the mother sheep has just had 2 baby lambs."

And I said, "That's fine. Keep your eye on them."

He said, "I want you to come home, daddy, you've got to take care of them."

I said, "Oh they'll be all right." I knew it was very cold, but I said, "You keep your eye on those lambs and daddy will take care of them when he comes home this afternoon."

Three times during the day I had calls, more urgent each than the last. He said, "Daddy you've got to come home. One of the lambs is lying down and it isn't getting up to feed with the mother."

And I said, "All right, Gordon, you just wait for another hour and daddy will be home." I drove home into the driveway and here was a little six-year-old boy with a baby lamb in his arms, dead. And now I got excited. Now's the time to get something going. I went out to the barn, found the other lamb; it was quite badly damaged, because it hadn't had anything to eat. I tried to feed the lamb and I remember that little boy coming to me and saying, "Daddy we're going to be all right. This lamb will be all right. I've said my prayers."

In a few minutes, the second lamb was dead, and the impression that was left with me was that when young people need help, they need it now. I've used that example in some of my assignments in the Church.

Well, I made a transfer before that in my profession. I was appointed a finance commissioner in 1959 and I enjoyed the public service but I didn't have really enough

time with family and church and education responsibilities to pursue, that but then I was called to serve in the Senate, which was a real opportunity and I enjoyed that. It kind of built on my education in political science and I served in that role for a year, and then for the next several years, I was in a variety of public affairs or public employment opportunities.

I was administrator to the Juvenile Court System, I was Chairman of the Utah Council on Families, I was the Director of the Utah Welfare Commission. And I was Director of Social Services which included health, mental health, welfare, Indian affairs, and state corrections--all of those, so those were interesting opportunities. And I served in those for a period of about six or seven years and had the chance to go back to the University of Utah in a full-time assignment and finish a doctorate degree in political science which I received when I was almost fifty years of age.

My mother had always encouraged us in education, and when I finished my dissertation and took it to her and she said, "What is this, Richard?"

And I said, "This is my dissertation to get a doctors degree."

And she said, "What does it say?"

And I gave her a very professional response--it's a study in public administration and the difference between being a legislator and being an administrator.

And she looked at it and said, "Why did you take 300 pages to say that?" But it was a great blessing in my life and it helped me in subsequent assignments that I had, particularly after I was called to work in Church, in the LDS Church, in the Public Affairs Office, which was a great experience in my life.

I had not planned to continue in the legislature, because that's pretty much a part-time assignment and I needed to work full-time with six children and a lot of other assignments, after being in the Senate. I accepted the job as Director of Juvenile Courts in the state. We had a new Juvenile Court system in the state and I was the first director and enjoyed that a great deal, but really had enjoyed my experience in the legislature.

In 1972, having served in the Senate, and at the request of Governor [Calvin L.] Rampton who was head of the political party and governor of the state, I applied to run for the House of Representatives which I did successfully. And then ran again the next time and had about two thirds of the vote, which I felt pretty good about. The party was successful in our area and I was going to run one more term and decided not to run because there was a political concern for one of the candidates for the Congress that year. He was accused of approaching a prostitute in downtown Salt Lake City. And I said, "If he runs, I will not run." And he continued to run and was defeated and I left public, governmental affairs at that point in my life. That would have been 1975. Then I finished my doctor's degree at the university in 1976.

The Bureau of Community Development at the University of Utah was a department designed to take the resources of the University and to make them available to the communities, the cities in the state. I was very active in the development of legislation to have Draper and West Valley City become cities in the state so that the basic purpose of that department was to utilize the help that the university was prepared to give to the various towns and cities in the state.

In 1978, I was called, I was serving at that time as a Stake President in Taylorsville, I was called by President Hinckley, who was a member of the Council of the Twelve in those days, if I would come down and talk to the committee assigned by

the Church to be active in public policy issues that affected the Church. I could list a lot of those: things like taxation.

A very big issue in those days was the Equal Rights Amendment and the question of placing atomic energy fallout in the state of Utah. A lot of things that the Church was concerned about were alcohol, tobacco and pornography. And President Hinckley said, “Brother Faust and Brother Maxwell and I are appointed by the Church to be their representative on public policy issues that affect the Church and we’re gone so much, we thought we would try and set up an office and have someone come that had a little background in government that could establish an office and be prepared to respond in the name of the Church.”

And I’d just finished my doctorate a couple of years ago and I said, “Well that sounds very interesting—for how long?”

And he said, “We ought to try it for a year and see if it works.”

And I said, “Well, I’d have to get leave from the University of Utah, I’ll have to go talk to the President.”

He said, “I’ve already done that.”

That makes you think. That’s about the way President Hinckley operated. So I came down and was in that position for the next five years, and then in 1983, I was asked to serve in the combined responsibility of Special Affairs or Government Relations and Public Communications or Public Affairs, which was the voice of the Church to the media. So my job was changed, and I was given those two assignments and served in those dual capacities until 1989.

As my last child was married and Marian and I wanted to go on a mission for the Church, and I wrote a letter to President Hinckley who by that time was in the First Presidency, I said, “You asked me to come down here for a year and it’s been eleven and a half years and Marian and I think it’s about time we moved on in our life.” He asked me to come over and visit with him, and I was happy to do that. And he said, “How old are you?”

And I said, “I’m 63 years old.”

And he said, “What makes you think you’re old enough to retire?”

And I said, “Well, I don’t know that I’ll retire,” but I said, “I think I’ve worked in this position quite a while.”

It was a week before General Conference. He said, “Don’t fuss me now.” He said, “Come back and see me after conference.”

Well in that conference, I was called to be a member of the new Second Quorum of Seventies, which was originated in that conference. That’s where I spent the next six years in the United States and was the First President in Africa and spent three years in Africa with my wife. We were in twenty-one different countries in Africa in those three years.

I hadn’t had a lot of experience in Africa. My Navy career didn’t ever get me to Africa. We’d been in Europe quite a bit, Marion and I, but after I’d been in the Seventy for a year, we were called to President Hinckley’s office and told that they were organizing the First Presidency for all of Africa to be in Africa and I was asked by President Hinckley if I would like to go down there. In those days there were, I think, about twenty-five areas of the Church and if I’d had my choice, I think Africa would be

twenty-fourth or twenty-fifth. I wasn't really looking forward to it, but it was a wonderful time in our life.

We were actually headquartered in Johannesburg, South Africa, but we traveled through twenty-one different African countries. While we were there, we had six members of the Twelve that came over to dedicate countries to the preaching of the gospel. We had missionaries called to countries that had never heard of the Church before, and now we have temples.

And one of the things that impressed me about some of our African members: They wanted to have a temple recommend which they would keep in their pocket even if they had no opportunity in those times of getting to the only temple, which was in Johannesburg. But they wanted to have a temple recommend when the time came. Now what we're seeing is the time in which they are able to get to the temple, so it was a thrilling time to be there. We would go to many countries like Madagascar, Zambia, and a lot of countries where the handful of church members in the first meeting would hardly fill a room in a small home. Then we'd go back a year or two years later, and they'd be almost ready to become stakes, so we were thrilled to have that opportunity of serving in Africa. And if I were to put in on my list now it would be one or two instead of twenty-fourth and twenty-fifth.

I had known Wendell Ashton for most of my adult life, and he was the first Director of Public Affairs for the Church. And he was a fine initiator, and I'm not sure of the number of years that he served, but he did a fine job of getting that group together and organized. And he was succeeded by Heber Wolsey, who later taught at BYU and I was the third Director. Bruce Olsen, who currently serves, was my successor and he's been there a number of years.

I'd like to talk about the dedication of the first temple in a Communist country in Freiberg. We'd had quite a bit of discussion with the government leaders over there, but it was still the Communist regime that was in charge in East Germany. And President Hinckley and President Monson were both assigned to go over to that dedication, and I was with them to meet with the media who came to cover the dedication and it was an interesting experience. There were large numbers of the media there from around the world and I said to President Hinckley, "There's only one question they're going to ask. How did you get a Mormon Temple in a Communist country?"

And he responded about like that and said, "Tell them three things." He said, "Tell them that the government cooperated, tell them that our people were faithful, and tell them, number three, that the Lord wanted a temple in Germany at this time."

And that's essentially what I said, and it was a great experience. But I had many, many experiences like that with President Hinckley, and I was amazed at the way in which he was able to be at home and responsive to whatever background the church members came from.

The Church, by its very nature, has not tried to get involved in the detail of every piece of legislation that has some kind of spiritual or moral kind of consideration. We've tried to teach principles and let them govern themselves, but there were a number of things--like pornography legislation, like the free sale of alcohol, the lack of control of sale of tobacco to young people. The Equal Rights Amendment was considered to be a major issue of a public policy of a moral nature--and that was one of the jobs of that assignment, was to follow what was taking place in the national congress and in our state

and in other states of the country, as to whether our members should be encouraged to be involved.

Generally speaking, the policy has been, we don't tell you what to do on everything, but we teach you certain kinds of principles. And certainly the overwhelming use of alcohol is a tremendously expensive thing, and I think it was interesting to see the effect that limited use had on a number of members of the legislature. We didn't say, "This is what you should do." We'd say, "Here are the problems that we see if this bill is enacted or if it is not enacted."

And those are the kinds of issues that we were involved in.

A major issue continued to be: What is the role of the family versus the government? And so we had a large measure of diversity among the people who attended those national meetings. I was there as a representative of the State of Utah, and chaired a Utah conference here on the purpose of the family, and what we tried to do was not say, "What else can the government do?" But to say, "What can families do to help raise children that will be successful in life and be able to meet the challenges which the next generation will face?"

And we had some great speakers from a lot of national settings that came and spoke in those meetings.

In 1984 Ronald Reagan was a candidate for re-election to the Presidency of the United States, and typically the candidates for President, (and that continues to be the case), came to Utah, and in the course of their meeting, we usually meet with the First Presidency. Ronald Reagan came and met with the full members of the Twelve. President Hinckley was the First Presidency representative because President Spencer Kimball was not well. But President Hinckley asked me, he said, "What should we give President Reagan as a memorial of his visit to Salt Lake?" And before I could say anything, he said, "Let's give him a copy of the newly published *Book of Mormon, Doctrine and Covenants, Bible and Pearl of Great Price*."

So I obtained copies of those publications and I have a picture, which I could show you, which shows President Hinckley representing the First Presidency, sitting at the head of the table, next to the President of the United States, Ronald Reagan. He's reading out of the *Book of Mormon* and he reads from the second chapter of Ether, Chapter 2:9, that "this will be a land choice above all other lands as long as the people of this land worship the God of this land who is Jesus Christ."

And after he was finished, President Reagan said something to the effect, "Well," he said, "I believe that." He said, "I think that's true."

And I thought that was kind of an interesting chapter in my life, to see a member of the Presidency of the Church, speaking and teaching the President of the United States out of the scripture of the *Book of Mormon*. He called on President Oaks, the newest member of the Twelve, to offer the prayer which was memorable. And I went out after that meeting and met the media out on the front steps of the Church Administration building, and Dallin Oaks came walking down the steps after I was through and he says, "You know, I have to tell you something. I was sitting in that meeting." And he said, "And I knew President Hinckley was going to call on somebody to offer a prayer," and he said, "And he's going to call on me."

And I said, "Well, he's not going to call on you, you're the youngest kid on the block. You're the newest apostle."

And he said that feeling wouldn't go away, so when he stood up and gave that prayer, it's one of the things I will remember as long as I live--that wonderful prayer of the President speaking to the President of the United States.

It reminded me of the patriarchal blessing I received when I was six years of age. My father had just died, and my father's cousin, the Patriarch, came to our home and gave us each a blessing. And it contains these words, "You shall see great progress in the work of the Lord for Zion shall be the head and not the heel." And I thought, "Well, we've lived to see that, and it was a very interesting time, but that whole experience with the Church--I didn't apply for that job. And it was interesting to think how a year ran into eleven and a half years, but it was a rich experience and a great background for the assignment that we had in Africa.

I think the major role of public affairs, (and there have been some official statements), but it's to teach our members, and particularly people who have misunderstandings about the Church and its teachings, what the Church really believes, what the Church stands for, what the Church really tries to do to better the life of people, not only within our Church but across the country and across the world. And I think it's designed to let the media and others who wanted to know about Church viewpoints and Church teachings on a particular subject to know: what does the Church say about this? And that was the wonderful role of President Hinckley with his background in public affairs and education and government and so on. He would seem to be at home in any situation. He is a wonderful influence.

I remember Jerry Kirk, who was the former head of the Presbyterian Church in Cincinnati (College Presbyterian). I became very well acquainted with him and very warm to his friendship. He came in and wondered if I could take him in to see President Hinckley, and I said, "Well, I think he'd like to see you."

I called President Hinckley and he said, "Sure, bring Jerry in."

So we brought him in and this is a national expert on the problems of pornography, and a nice little conversation took place. And President Hinckley said, "Jerry, how are we doing?" And Jerry Kirk was quiet for a while.

He said, "Well, President Hinckley," he said, "We're winning some battles; that is, we're having certain kinds of legislation passed, but we're losing the war. The amount of use of pornography in the media, the effect that it's had on crime and so many other things." And he said, "We're doing what we can."

And I'd been presented with an award before I went to Africa that our church was doing more than any other church in the country as far as preparing material, films and teaching materials for our church members and I was really honored to receive that for the church back in Washington. But before President Hinckley told Jerry good-bye, Jerry said: "Would you give me a blessing?" And I thought, well now that's interesting, here we have the leader of the National Coalition that's coming to Salt Lake and asking the president of the Mormon Church to give him a blessing. And he gave him a wonderful blessing and I think that's kind of part of the influence that public affairs can have as it tries to teach basic church principles, but also tries to deal with problems in our country in a way that, by inspiration, we're in a very good position to do.

I was invited to the 1985 first meeting of the Religious Alliance against Pornography, where all the churches organized on that occasion to work together to do what they could to avoid the problems which pornography brings. And from that point

on, I continued to represent the Church all over the country. It was that organization that presented the Church with the award of doing the most with the media to do what they could to meet the pornography challenge.

I met former President George Bush in Washington, D.C. at a meeting of the Religious Alliance Against Pornography, and told him we'd be happy to have him come if he's ever out in the western part of the country, and it was not long after that he and Barbara, his wife, came. And I met them downstairs in the garage parking area behind the Church Administration Building and we went to get on the elevator to go up to the first floor to meet with the First Presidency. He had the media people with him, and the elevator stopped half way up, and you can imagine how excited he was. He said, "We better get something done with this."

And we talked quietly to our own people, but it was nice to have a few minutes with the President of the United States in an elevator that wasn't working. He had a pleasant visit with the Presidency, and we've had that with other presidents as well. Jimmy Carter was here and spoke in the tabernacle and did a fine job.

I remember in Washington, D.C., I was conducting a meeting of this national Religious Alliance Against Pornography in the Senate chambers in Washington. And we'd held an earlier meeting that morning in the hotel and talked about what we were going to do in that meeting, and then I realized that my briefcase that I had a lot of treasures, family pictures in, I'd left in the hotel. And I was up conducting that meeting and the President of the Southern Baptists walked in and he had my briefcase and he waved it over his head and I thought, "Thank goodness."

And later on, we were going over to see the President of the United States on the bus, and I was sitting next to the President of the Southern Baptists and I said, "You know, I sure didn't expect to see that briefcase so quickly and I sure didn't expect it to be received from the President of the Southern Baptists."

He got quite a kick out of that and he said, "Well," he said, "Richard, I love you but I hate your theology."

It was one of, (I guess that's in the file as being a distinct meeting) but we had meetings like that weekly with people from all over the country and from all over the world who came to meet with the First Presidency and leaders of the Church and one of my responsibilities was to organize their time here and make sure that those that they were meeting with knew the background of the people they were meeting with, and what they might be able to do to be helpful, and that group from the German Parliament was one of dozens of public groups that came. We had I think three or four Presidents of the United States that came while I was in that role. And we had the opportunity of getting together with them and their staff before that, and that was a big part of the assignment: meeting with people from across the world who came to check out certain things about the Church that they were interested in.

That whole period, now I'm a little removed from the center of some of those problems but it seemed to me that almost week after week during that period of the eighties, we were faced with some overwhelming problems. I was in my office on the twenty-fifth floor of the Church Office Building when the car in which Mark Hoffman was riding blew up just across from Temple Square in Salt Lake City. Hoffman sold documents to the Church and we have a picture of where he's meeting with the First

Presidency. That was a very, very tough issue and we were kind of in the middle of that. A good friend of mine was one of those that presented the most telling evidence of the Hoffman scams that had taken place prior to his blowing up of those two people, but there were a lot of other things that were going on at this same time that involved the Church. And it seemed like there was one new problem every week, but that was one of the highlights, and one of the most visible.

The Salamander letter was a significant problem, also part of the Mark Hoffman period where this alleged letter was supposed to be a true letter, which talked about Salamanders. Little toads, what do they call them? It certainly appeared to be a major challenge to the Joseph Smith material that he presented during his life.

The way Public Affairs fits into the broader aspect of Church administration is that Church headquarters is in a position to do research on many issues, like the impact of pornography, like the terrible impact of driving under the influence of alcohol. Many of the national issues, the Church is able to do a lot of homework on and share that information with other public affairs representatives all over the country, and now all over the world. And people that are called to those positions in various wards and stakes don't have the time and the energy and the resources to do a lot of the research which is necessary to be able to make the point with the people that they do business with and that live in their areas. So I think that's been one of their major accomplishments--the machinery which is now available, particularly in places where the Church is a minority and where they're under a lot of pressure. Sometimes there is anger and agitation from other faith groups to the people who are representing the Church in those areas and they can have material given to them which they can use to be the foundation of explaining why the Church position is what it is.

I think there is an awareness, a growing awareness in the Church, of the need to be able to speak in the language that people in other faiths can understand. One of the great experiences for me was being in several national committees where I was meeting on a regular basis with people of other faiths.

I think this bringing people together and having them understand each other, understanding other people's background and so on, we need so much of that now. We need it in the Middle East. We need it in Africa. I have two daughters that have served in Chinese missions in Taiwan and a son who was in Tahiti and other sons in Europe, and it's just a wonderful time in which we're living, that we're able to sit down and communicate. And that's what we need to do in a better way and to have genuine love and concern of the people we're dealing with.

Bruce L. Olsen
 Managing Director, Public Affairs
 September 8, 2006

DATES OF EMPLOYMENT: 1989 – present

I grew up in the little town of Orangeville, Utah, and it's a town with one ward, that had about nine hundred people at the time, and everyone knew everyone and knew everyone's business. That was part of it. But I had a delightful growing up period on the farm, did a lot tending of water and herding of cows and those kinds of things. I loved the mountains. I loved the history of the area. I loved the history of my family in the area.

One of the things that really shaped my life was when I was, oh maybe twelve or thirteen. One of my Sunday school teachers started talking about patriarchal blessings. I'd heard of patriarchal blessings, but I'd never thought of having one myself. My teacher said, "No, we all should go get them."

Nobody in the class--there were about eleven of us as I recall--did that, as far as I know, but myself. And so I found out what I had to do. I needed to go to the Bishop and get a recommend and then go to Uncle Al Jewkes, the Stake Patriarch. He was an old man in his nineties, and he had a creaky old cane that he leaned on. He sat in the front of the chapel for every church meeting, and he faced sideways toward the pulpit because he couldn't hear, probably, or see. Anyway, Uncle Al gave me this patriarchal blessing, and I remember him sitting on a chair or stool behind me and putting his hands on my head, his hands trembling as he spoke. His granddaughter, Julia Poulsen took the patriarchal blessing down and typed it up. In that blessing he said, "Here's a little boy from Orangeville, Utah from a family whose father didn't graduate from high school and his mother went to business school, who always talked about the children going to college" But you'd never expect anything like working for the Church to come out of that, really. And he said in that patriarchal blessing, "Many people will hearken unto your words."

Well, when I was in high school I was elected Student Body President, and I conducted high school student body assemblies. There were as many as two hundred people in our high school at the most. There were sixty-five in my graduating class, and that was the largest they'd had in a long time--maybe ever. And so when I conducted those assemblies and introduced people who were coming to speak to us, and so on, I thought, "Well, that fills my patriarchal blessing."

Then later on I was editor of the *Carbonical* at Carbon Junior College (now the College of Eastern Utah). I felt being editor of the newspaper probably fulfilled that, or at least helped to fulfill it. Then after I came back from a mission, I went to BYU and ended up being editor of the *Daily Universe* so I thought, look at all the people that read that newspaper, so that certainly fulfills it. The next year, I was elected Student Body President at BYU and spoke in assemblies and those kinds of things and I thought, "Well, there's the fulfillment of that patriarchal blessing if I put all those things together."

Eventually, I remember speaking as an administrative member to the faculty in the Marriott Center, and that was a surprising thing. I remember speaking to assemblies, and so on, and then eventually ended up in this job where I really have spoken to audiences around the world. And so it's amazing how a little boy from Orangeville, Utah

would grow up to fulfill that blessing in many ways, and it's one of the spiritual anchors of my testimony.

BYU has always been an important part of, and a great love in my life. When I got to BYU I only had two years of undergraduate work left, and so I stayed and obtained a Master's degree, and one of the reasons is that I really wanted to be at BYU. I hadn't found a wife yet and so there were all kinds of reasons to be around. It was in the first year of the Master's program that I was editor of the *Daily Universe* and then the next year I was Student Body President. So I wasn't a really terribly serious graduate student in many ways. I was still doing things that many graduate students often don't do.

After my period of time there, I went with the Atomic Energy Commission and worked for them for about 11 months. Christine and I were scheduled to be married and to go to their headquarters in the Washington, D.C. area when I was called by Steve Covey (who was the Director of Public Relations, Assistant President for University Relations at that period of time) and asked if I would meet Ernest Wilkinson at the airport. And so I did. I met him at the Salt Lake Airport, and he interviewed me and offered me the job in school relations--to be in charge of high school relations as well as financial aid for students. Then we created a program called the Admissions Advisors Program, where in every stake of the Church we had someone who helped us recruit the brightest students and helped other students understand that BYU now had an enrollment cap and they may need to go someplace else for a year or two before coming to BYU. And that was an important part of using my public relations skills and my communications skills.

In working in BYU administration, one of the challenges that BYU had at the time was that a lot of the really bright students (and especially the bright male students) didn't go to BYU. They preferred the Harvards, Stanfords, and UCAs and such. We would receive their test scores, but then they wouldn't come. A lot of people sent their Latter-day Saint daughters to BYU, but they didn't send all of their sons. We felt we should have a higher proportion of males, so we did a couple of things. We created "Scholars Days." We took faculty members and went to places like Los Angeles, Sacramento, San Francisco, Chicago, and New York. We had people put on classes as if they were actually teaching a class in physics or chemistry or religion or whatever it happened to be. The students would get exposure. The parents would come, and then they would ask questions and find out about scholarships and those kinds of opportunities.

It was evident to me that we also needed a higher scholarship in terms of its prestige as well as the amount of money that it offered. I remember talking with Bill Siddoway, who was Dean of Admissions and Records at the time, and then going to the President's Council and presenting the idea of having a scholarship named after the President of the Church. When they said, "Yes," (they thought that was a good idea and they would fund it), I remember coming down the stairs from the third floor of the Administration Building and jumping across the bottom set of stairs out into the foyer saying, "Yeah, we got it!" People looked at me like I was crazy, but I was one happy young administrator in those days. It has gone on to be a wonderful scholarship.

It has brought a lot of outstanding people to BYU who, having competed and considered the scholarship, saw the value of the Honors program and the kind of education that BYU offered. So, our percentage of students who accepted scholarships--

who were in those high brackets of the American College Test and the SAT (Scholastic Aptitude Test)--then started coming to BYU. It was, I think, a turning point at BYU. One thing that I always feel badly about is that I wasn't wise enough to know that that scholarship should have been offered to men and women. We offered it to fifteen young men. A few years later, they got smart and offered it to fifteen of each, and that's the way it continues today.

After I left Admissions and Records, I was Assistant Dean and Registrar. When Elder Oaks came, he invited me to be his Assistant to the President for University Relations, and in that capacity I was responsible for all the touring groups that left the campus--where they went, what they did, how long they stayed and those kinds of things. That became one of my fascinations with the world and, of course, you can't be around those performing groups long without falling in love with the group or the young people who are in them. That became a major focus of my time in many ways because we had outreach to so many countries. There were probably a couple of very notable achievements. The first one was the folk dancer groups who were the first of the groups to go behind the so-called Iron Curtain. Often tours go to folk festivals and those kinds of things, but they also could perform just for groups of people when they could be lined up.

We met some people who knew Romania really well. They were from New York, and they had ties with the Romanian government. So they arranged for us to go to Romania. That was the first group ever to go behind the Iron Curtain. The next year we were able to take a group into Russia, and that was a very interesting tour in that it was not only our first group into Russia; it was the Young Ambassadors who went this time. Russians were very concerned about who would and who wouldn't see us, and so we performed for a lot of Young Communist groups and large groups of people who they let in by ticket. It was very organized, very controlled. One of the things that frustrated them always was that we had so many people who spoke different languages. In Romania, for example, we had German speakers, and there were a lot of Germans years ago who had settled in Romania and they still spoke the mother tongue. Our kids could talk to them and the control groups had a hard time with that. It was the same in Russia. We would do a sacrament meeting on the bus, for example, which was recorded, and we would find out later that they were playing it back and checking it. It was a very controlled, interesting time.

While we were there, someone asked me what was the next challenge the touring groups would take on? I said, "Oh, I think we should go to China." It was interesting how the Lord opened up the way for groups to go to China. There was a man in Guam who was a friend of Hal Visick (the Church's legal counsel during those years.) Hal, through some of his associates, introduced us to this gentleman who made arrangements for us to go into China for the first time with the All China Youth Federation. They had never sponsored a performing group before, and they were our sponsors. Elder Faust and Sister Faust went with the charge that if he felt well about it, he could re-dedicate China for the preaching of the gospel while he was there. The Chinese realm had been dedicated by David O. McKay on his world tour in China. So President Faust, then Elder Faust, was given the opportunity to re-dedicate it. As the group went from place to place you'd observe him kind of thinking, listening, and feeling. One day we were to go to the Forbidden City and he decided if it was going to be re-dedicated, it would be there.

President McKay had dedicated it from the Forbidden City, but it wasn't clear where the exact spot was.

The day we went into the Forbidden City, we were sponsored by the All China Youth Federation. They had never done it before, so we had tons and tons of guides. We were smothered in people and we were ready to go into the Forbidden City when they called a meeting of all the guides at their headquarters, which resulted in only one guide accompanying us. So we went into the Forbidden City, and the students just kind of scattered out. President Faust walked around and then came and found me and said, "Bruce, get the students and bring them to the Pavilion of a Thousand Springs." So I went and rounded up the students, and we went into this pavilion where there were four main entryways into this little pagoda-like thing. President Faust asked the young men to stand at each of the doors and kind of keep people out, and then he looked at the guide and said, "We're going to have a word of prayer here, and we're going to pray for a rich harvest." He re-dedicated China for the preaching of the gospel in a very short, but very meaningful and sweet prayer, and we recorded it. (I have a tape recording of that someplace.) Then we typed it up, and he okayed it, and I'm sure it's in the Church history.

With those performing groups, one of the things that we learned very early on as we began going into Communist countries is that they would not mention the name of the University nor would they mention the Church. So we began organizing cultural classes for the students so they learned something about the culture and the language. As part of that, we would write the introduction to the various numbers, and we would have our students introduce each number. They could then mention the name of the university and the name of the Church. We wanted that mentioned several times or there was no real reason to go there. It was not just for students' experience, but we wanted to move the gospel forward in Russia and China and other places that we went (Poland, Romania and so on.) And so we were able to do that.

In China, for example, they would have this actress come with her high squeaky voice who would say her part and then we would say ours. They would always clap after our students made their introductions because all the students could really do was memorize the sounds, but they did that quite effectively. The BYU professors were very involved in teaching and coaching them. We also produced the programs in the languages of the countries we went into, so we could hand those out, and they had again a written form of both the performance as well as the name of the university and the Church.

Consequently, when China really started to open up, BYU professors and others would go in from academic departments and be surprised how well-known BYU was. In fact, the Chinese television stations would follow us around each year and do a special program on the travels of the students. They would interview some of the students, and they would film the programs, and those were played on national television again and again and again. They didn't have much programming in China at the time.

Another year, President Packer went with us into China, and he also wanted to pray over China and invited a group of us into his room. He offered a prayer of thanksgiving. I remember one of the lines from that prayer. He said, "Father in Heaven, the threads over China are threadbare." He prayed that the gospel would be able to go forward there and, of course, we're still working on that. This is twenty-plus years later

but many wonderful things have happened to help move the gospel forward there, and the performing groups were certainly an important part of that.

One of my truly meaningful and delightful experiences as an administrator at BYU happened early in my time in serving with Elder Oaks. I served with him seven years and with Elder Holland for two. The BYU Centennial corresponded with the United States 200th anniversary and so it was a little hard to differentiate ourselves sometimes. Lorin Wheelwright was the Centennial chairman and Lorin was a renaissance man who thought very broadly and did many things in that period of time. Some of the sculpture that's on campus came during that period of time. The Carillon Tower was built as a part of that Centennial Celebration. I introduced Lorin to the idea of the Carillon Tower, and when President Kimball came to campus to handle the assembly (the official and major event of the celebration,) President Kimball went to where the keyboard was located. There are several ways to play a carillon, and one of them is to pound the keys with your hand and play it with your feet. Another is to play it with a keyboard. So the first official playing of the carillon tower was just after it had been dedicated from the inside of the Marriott Center, and President Kimball went out and played it. The ground breaking for that facility was done by Elder Oaks with a team of horses. He rode the slip, if you will, the scoop around, and instead of breaking ground with shovels, we did it with a team of horses and the scoop shovel. He dressed in a high bowler hat and an old fashioned coat. There were some wonderful pictures of him riding on that little slip behind that team of horses. The man who brought the team of horses was really surprised that the president of the University would know how to drive a team. Elder Oaks had grown up with horses, and his grandfather knew very well how to handle a team.

Some of the experiences with the Centennial of the University were very sacred. One of the things that Karl Maeser used to do was to line the students up on Founder's Day at all the various buildings. He'd start in the various places in downtown Provo where the university had been housed (or at that time, BYU Academy), and they would line up there and march to the new facility and have an assembly. That was a natural for us to do as part of the Centennial. And so we lined up down at the lower campus (the old Academy buildings); President and Sister Kimball came and we put him in a little striped vest and a bowler hat and provided Sister Kimball with a parasol and a little shawl of some sort and they rode in an old fashioned car. Each of the classes lined up--some of them behind the actual banners of the classes that they'd had way back in the early days of the university when they did these marching things for Founder's Day. We went from the Academy across from the lower part of University Hill and then came up onto the campus, around the campus, and clear around the periphery by the Maeser and the Brimhall buildings (those old original buildings) and then on to the Marriott Center for this dedication of the Carillon Tower and the Centennial Celebration. The march was one of my organizational responsibilities, and I was riding ahead in a car just behind President Kimball. As we came around by the Maeser building, I got off and cut across the grass there, and as I walked across the grass, I had the strongest impression that all the previous departed Presidents of BYU were standing there watching with approbation as this line of students (not a parade of floats), this human parade, like they often have in Europe and other places, came by. I felt the presence of those great men, the Presidents of the Academy and the Presidents of the University, as they stood there and watched.

They went on to the Assembly, I suppose, but at least they were there. I felt it very strongly. I did not see them, but I certainly felt them there. I remember the tears beginning to flow as I sensed that it was important to the other side of the veil.

My university relations days were great days in learning what I might eventually do for the Church. One of the things that happened during that period of time was that Title IX was passed by the U.S. Government, which regulated so much of what you could and could not do on campus in housing and other things. Part of the insistence was that every housing unit would allow both men and women in the units, and President Oaks and the board of trustees decided to take that on as a cause and to actually go against Title IX. We were a religious institution and we had different standards than other institutions. It didn't apply to us, shouldn't apply to us. The national press picked it up, and of course, members of the Church everywhere picked up the cadence. Never had been seen such an outpouring in favor of an institution, in favor of something that went against a federal regulation. The university had complied in many ways in having men's and women's teams and balancing out some of those things that needed to be done. We eventually won the housing battle. This provided a lot of my exposure to the national press and to the Utah press in ways that really prepared me to come to the Church's public relations assignment that I currently hold.

I was President of the Massachusetts Boston Mission from 1982 to 1985. I remember walking into the office of the Mission President and there was a little card index in the drawer, and I pulled it out and looked at it. It was obviously Paul H. Dunn's index when he was President of that mission. I knew that Elder Boyd K. Packer and Levi S. Young and a number of other General Authorities and prominent people like Jay Balliff, Vice President of BYU, and Truman Madsen, and a lot of prominent people had held that position before me. I looked at that and got on my knees and said again, "What's a boy from Orangeville doing in a place like this?" I suppose because of my educational background I was assigned to New England and Boston, and it ended up being a really wonderful period of our lives. All my children were of an age that they were with us, and the missionaries were marvelous and I learned a lot from that experience.

One of the things that I did in that period of time in the media area was that I trained the missionaries to do interviews, and especially to do radio and television talk shows. We sent letters and offered them as possible guests to appear on shows, and that happened quite often and we had a good experience with that. It ended up being a lot of fun and the missionaries to this day still use some of the techniques and some of those talents they developed during that period of time.

I've known all of my Director of Public Affairs predecessors. In fact, I remember reading the *Church News* when this position (in those days it was called Public Communications) was formed. Wendell Ashton, brother of Elder Marvin Ashton of the Twelve, was the first director. Wendell Ashton and President Hinckley were boyhood friends, and so that was a natural association for them. Wendell Ashton was one of the great souls of this world--a gregarious soul who did a lot in the community. Anything that went on in the Salt Lake community, that was good, Wendell was part of, or behind it, or started it--including Utah Symphony, Promised Valley Playhouse, and bringing the Jazz here. Wendell was involved in everything in the community, a great man.

One of his themes was taken from the scriptures, and he would use it in his talks and it was: “How shall I sing the Lord’s song in a strange land?” I’ve used that myself through the years from time to time. How do we tell the story of the Church? How do we sing the Lord’s song among those who don’t know anything about us? That’s been one of my themes also.

I actually had a class as a graduate student from Heber Wolsey at BYU, and it was interesting because he foreshadowed in that class a lot of the things that he would do. He talked about the Church telling its story through television, through movies and through those kinds of things. When he came, he made a lot of those movies. *Mr. Kreuger’s Christmas*, where he had the choir associated with someone’s life, and *Nora’s Christmas* and *The Last Leaf* and others. They were all Heber Wolsey projects and they actually played on television and then you brought your nonmember friends into your home to see them or to the chapel to see them. I remember when I was mission president taking the nuns next door with us to Weston, Massachusetts to see one of those productions. They were very successful. Heber shepherded a great deal of media for the Church.

Heber was succeeded in the position by Dr. Richard Lindsay, and Brother Lindsay, as he was called, had a background in the social sciences, and he brought to the Church much of that background through being associated with groups outside of the Church across the United States who were interested in Word of Wisdom issues like alcohol, tobacco, drugs and also pornography, gambling, etc.

During that period of time, two things came about that had quite a bit of influence on the Church. A group of religions was organized which produced religious programming for television. It was somewhat of a reaction to religious groups at the time who were doing a lot of things on television that were giving religion a bad name. This coalition that the Church joined was called Vision Interfaith Satellite Network (VISN.) It’s currently the Hallmark station and VISN owns about 45% of that and Hallmark runs it. But in that period of time, the coalition met, and I eventually went on to become the membership chairman of that group. Dr. Lindsay was also involved in a group called the Religious Alliance Against Pornography (RAAP.) Dr. Jerry Kirk, (Reverend Jerry Kirk out of Cincinnati) and most of the mainline religions were involved in that group, including Joseph Cardinal Bernardin, from Chicago.

They went to various places to hold their conferences, including the Philippines and elsewhere. During my service they went to Rome and to the Vatican. We actually had meetings with the Pope during that period of time. Cardinal Bernardin told us how to address the Pope when we were around his colleagues, versus when we were just with him. It was an interesting time for the Church and for us to be part of that. We found out behind the scenes that they were busy finding out what the protocol was for Mormons, because they hadn’t entertained Mormons before that they knew of in the Vatican.

When I first came in 1989, the position was Managing Director of Public Communications and Special Affairs. Richard Lindsay had been the Managing Director of Special Affairs and there was a Public Affairs Committee. It was all put together with the Missionary Department for a period of time. When it was seen that that didn’t work too well, they brought Brother Lindsay from Special Affairs into Public Communications and Special Affairs, and put that together as one department. It was a long, long title for a department, and so after I was here for a while, I told the Brethren that we really ought

to look at changing the name to Public Relations, which it really is, or another shorter name. Finally it was settled by the Public Affairs Committee (the Special Affairs and Public Communications Committee) that we would call it “Public Affairs.” That was what it became, and that is what it has been called ever since.

During the administration of President Hinckley, a committee was formed called Communications Futures Committee. Why it received that title, I do not know. Elder David Haight was Chairman, Elder Russell Ballard was a member of that committee and so was Elder James Faust. It was an extension of the Public Communications-Special Affairs Committee, and we brought experts in from all around the country (New York, Washington, D.C., Los Angeles, San Francisco, Chicago.)

People came to Salt Lake City, and we had a large committee which they divided into five or six subcommittees. All those subcommittees met for about a year to a year and a half period of time and made recommendations. I was the executive secretary of the committee and Richard Wirthlin was the Acting Chair, so he engineered the meetings and put together the materials. A number of people were involved in that committee. Gordon Bowen, for one, and others brought a great deal of expertise from their experiences in other places.

Out of those recommendations grew a number of things that the Church does today. I’ll mention two. One was the new logo of the Church. You’ll remember we had a five-line logo, and it was not very distinctive. It was difficult to read. It didn’t communicate anything, so there were a number of logos that were suggested. There was the two-line logo that was really quite elegant (that I liked quite well), and then there was the three-line logo that emphasized Jesus Christ. Eventually that was the one that was decided on. We actually developed, and the Church owns, the alphabet that was used to produce that logo. It was specially done just so that we would own everything about it. Sometimes people fall back and use Helvetica on their computers, but that’s not the actual logo of the Church or the right alphabet to be used. They used ancient methods of developing that kind of thing that had almost been lost in this country, and members of the Church knew how to do that and produced those.

The second thing that came out of that group has been the hiring of a public relations agency. The last time the Church had an agency was during David O. McKay’s time, and he used a public relations agency. Consequently, David O. McKay was probably one of the best known leaders of the Church in the United States, and possibly worldwide to that point. They did things to help him communicate with the world and be well-known. He was loved not only in the Church but outside the Church.

There was a long period of time when we didn’t have any public relations, and so this committee recommended that we consider hiring an agency. We made a list of ten or twelve agencies that we thought would have an ability to handle an account like the Church, and out of that we narrowed it down to ten. We asked those agencies if they would submit written reports. From those it was narrowed to three, and those agencies came to Utah and made presentations on what they thought the Church should do relative to public relations.

The firm that was given the business was Edelman Public Relations Worldwide, which is a Jewish firm formed by Daniel Edelman out of Chicago. It has been our agency of record for some eleven years. The Church is their longest running client in their history. They’ve had some clients come and go and come back to them, but we’re

the longest sustained client that they've ever had. Daniel Edelman, being a good Jewish gentleman, gets a big kick out of taking on a Mormon client. He finds it really humorous that he has a Christian client, and it's a Mormon client. They've been very helpful to us in many things in moving of the Church forward. One way has been in what we call "bridge building."

They lined up a number of people for members of the Twelve to visit in New York and Washington D.C., especially, but in Chicago and Los Angeles as well. These would be members of the media, Senators and Congressmen, heads of major corporations--people that the Church should know. Two members of the Twelve would go and make presentations, including giving information on Church membership, the organization of the Church, what an apostle was, so they'd know who they were talking to. It was a very interesting period of time, and we continue to do use an agency to this day, but we do it a little differently now.

One of the circumstances that grew out of that procedure was that President Hinckley went to the White House and met the President of the United States, presented his family history to him, and then went to New York, where lunch was held at the Harvard Club. This was arranged through Richard Edelman, the son of Daniel, who now is the President and CEO of the company, and who is located in New York City. Richard arranged for the Harvard Club to be the place of this luncheon, and a lot of us worked to get the people there. There was a name on the list that stood out—Mike Wallace.

I thought, "Oh, he'll never show up; it'll never happen."

Well, it happened that the producer of Mike Wallace's show and Richard Edelman had been lifelong friends since days when they were raised in Chicago, and Mike Wallace did show up, among other notables, but he was by far the best known in the room at this luncheon.

President Hinckley gave an introduction to the Church and a short talk, and during that time Mike Wallace and Mr. Anderson, the producer, were writing notes and kind of conferring at length.

When it came to the question and answer period, Mike Wallace was the first hand up, and President Hinckley said, "Mike, what would you like to say?" And Mike Wallace said, "We'd like to invite you to do to an interview with us and let us do a special on the Church."

President Hinckley was quiet for what seemed like a long time. I've gone back and listened to the tape, and it wasn't that long, but it seemed like a long, long time.

Then he said, "I think I'll take the chance."

Well with that much of a commitment, President Hinckley flew home, and I came back to Salt Lake. President Hinckley called a meeting and his two counselors, President Monson and President Faust were there, also Elder Maxwell and myself. President Hinckley said, "What do you think we should do? Should I do this interview or shouldn't I do it?"

And President Monson said, "Well, Gordon, you know that Mike Wallace has done interviews of five or six men and has absolutely ruined their careers.

President Hinckley said, "I know."

Then he asked the rest of us what we thought he should do, and finally he turned to me and said, "Bruce, what I want you to do is call some of the LDS people in the media and ask them what we should do."

This was on a Tuesday, and he said, “We’ll meet on Thursday and you bring your report.”

We got out in the hall and President Monson said, “Oh, Gordon’s going to do that, I know Gordon will do it.”

So anyway, I did my research and the next Thursday afternoon came and the President said, “Well, Bruce what did you find out?”

And I said, “Well, I called Gordon Bowen and he talked to some of his Jewish friends, and they said they wouldn’t touch this with a twelve-foot pole.” President Hinckley just shook his head, and I said, “but I talked to Steve Coltrin, and you know Steve, he’s in public relations in New York, and he said he thought you should do it.”

President Hinckley said, “That Steve Coltrin’s a smart man. We should listen to him.”

So of course he did the interview. And Mike Wallace came, and it was a delightful interview, and there was not a subject in the world that President Hinckley didn’t tackle.

Now, President Hinckley studied hard for that. He really worked hard. He’s a quick study. You can give him a list of questions with suggested answers. He can look at it and go into an interview and pick it up just like that. The news media and journalists love President Hinckley because he speaks in sound bites. He knows how to do that, and Mike Wallace and he just really clicked. They liked each other and it showed in the interview.

One of the things we did for the interview was that we went down to a missionary meeting. President Hinckley was speaking to a group of missionaries for a Christmas devotional, and Wallace went over and sat in the middle of the missionaries and sang the hymns and did all those things, and then came out into the foyer with President Hinckley and met some of the missionaries and did some interviews with missionaries.

If you take that interview and cut all the sound off and just watch the body language, it’s a wonderful warm caring interview on the part of both men. Well, it turned out that when they went back and showed it to their producer, he said, “This is too positive. You’ve got to go ask some more questions. You go ask about abuse. I want to know about the Church and child abuse.”

So they sheepishly called up and said, “We have to do another interview. Will you wear the same suit, the same tie, and could we set the room up the same and will you be interviewed again?”

So that was set up, and Mike Wallace was flying out here and was going to come and shower here on the Church campus, and then do this interview.

Well, it turned out that Mike Wallace could not get on the airplane because he didn’t have any identification, and the airline wouldn’t let him on the flight. He finally went to another airline, and they let him fly, but that got him here late, and it really threw him off.

And so he looked at President Hinckley and said, “I don’t know why I’m here. I don’t want to ask you these questions, and I’m not going to ask very many.”

Anyway, they asked the same questions, or the questions that he wanted, and they went back and put that in the interview and it worked just fine. It was a well-balanced piece, and the Church loved it.

President Hinckley was nervous as all get out about it. A funny story about him is that we arranged for him to see it in his home so that he could pick it up on the national feed, not just when it was run on local television. After the hour was up, I called him up and said, “What do you think, President Hinckley?” And he said, “I’m not a very good looking man, am I?” That’s his sense of humor but that was his summary, also, of the interview.

Near the end of President Howard Hunter’s administration, it was evident that he was not feeling well, and that he was going downhill. We had made a film on President Hunter that dealt with his apostleship and introduced him to the Church. It was well received, and they wanted to do one on President Hinckley, even though he’d been a counselor in the First Presidency for some time and was quite a bit better known to the Church than President Hunter. So the Audiovisual Department and my office cooked up this idea that we’d produce kind of a script, and we’d see if the Brethren would allow us to take it to him. We took it to the Public Affairs Committee, and they said, “Well, one of us or a couple of us better go with you. It’s not going to affect our careers, but it might yours.”

And so I went down with Elder Faust and Elder Ballard to ask President Hinckley if he’d be willing to let us start to shoot this documentary on him. Well, he listened to us about two minutes, and he said, “I will NOT. I will NOT be seen as standing behind the drapes, waiting for President Hunter to pass away.”

And he hit the table with his hand, and I never forgot that. We did produce the documentary.

As we got closer to the conference, and President Hunter’s passing, the Audiovisual people said, “We’re never going to be able to do this; we just can’t complete this.” But they did.

They worked night and day, and got it done after President Hunter passed away, but therein was one of the great moments of my life. The day President Hunter died, he was so considerate. He died in the morning, so my staff was here. We were all ready to go, and we just took care of it.

That afternoon we received a call.

“This is Gordon Hinckley. Can you come to my office?”

So I went over and he said, “About that manuscript you left with me. . . well”, he said, “You can go ahead and do that.” And then he started talking about his life.

I wish I’d had one of those cameras right there on my shoulder or somebody behind me because he talked about things I’ve never heard him talk about in any of his other histories or writings. He was just reminiscing about the building and about when he first came to the Church offices, and when he worked for the railroad, and when he moved all the supplies and troops across the country to go from the European theatre of fighting to the Pacific. And so, it was a fascinating interview.

He told about a man who would have been his boss, and they made him the boss instead, and the man was so angry, he threw his hat on the ground and stomped on it. It was two hours, just me and him in his office, and it was really a remarkable thing.

Then later on, the day he was ordained, I was called over to his apartment and he wanted to look at his bio before we released it to the press the next day. It was another choice and tender time with the President of the Church--just me and President Hinckley, sitting there talking, and he didn’t talk much about the experience.

One of the most interesting things to me: the President of the Quorum of the Twelve, the man who is going to be the President and the next in line, is the one who ordains the President of the Church--is the voice for all the eleven as they surround the President of the Church and ordain him the President of the Church and give him all the keys which they hold as a group, but no one man holds them but him when they make that ordination. So President Monson's the one who ordained President Hinckley, which I think is a very interesting dynamic in the Church and so unusual, really, in organizations.

You could call President Hinckley the Father of Church Audiovisual. However, I wouldn't care to call him that at all. He's really the Father of Church Public Relations.

In his early days, when he came to work for the Church, he really worked all those years in the public relations field. Part of that was audiovisual, of course, and he certainly did many things in the audiovisual area.

When radio was the way of communication, he wrote radio programs. He went to California and produced all kinds of radio programs.

When television came, they did television programs. They did the *Homefront* series of ads on family. All those things were produced under Gordon B. Hinckley's time, but he also did the big events for the Church and all the news. He's got a book of clippings, two or three books, where he arranged for the *New York Times* to do an interview or whatever they needed. He pulls them out occasionally and shows them to me and says, "I did this all myself and you've got that big staff over there."

And I think, "Well, the Church is a lot bigger."

I don't say that to him, but I'd like to.

There's another story about President Hinckley, which maybe I shouldn't share. But one day I was with him and he said, "Bruce, how long have you been here?"

And I said, "President, I've been here eight years."

I got this bright idea: "If I stay 'til I retire, then I'll be here about fifteen years."

And he looked at me and said, "Huh, that's nothing, I had your job for twenty-eight." I don't know if it's exactly twenty-eight years or not. He sometimes just pulls a figure and uses it like that, but it would be pretty accurate, knowing the way his mind works. He is the father of Public Relations, Public Affairs for the Church, without doubt.

One day I had all my national and international directors in, when President Hinckley was a counselor to President Benson. We asked if it would be all right if he spoke to us, and he said, "Yes."

So everybody wanted to come. Interns came, all the volunteers, the missionary couples who were assigned to us; some of the people who were retired even came, and we all had a luncheon. He said, "Who are all these people?"

I explained it to him as best I could who they all were, and he got up to speak and he said, "I don't know for the life of me what you're all doing here. I don't even understand what you do. I did what you do all by myself."

Frankly, that has been a terrible thing for us, because every time we ask for a new position he wants to say "no" because he did it all by himself, and he can't imagine why we need somebody else to help us.

When I assumed the Public Affairs job, one of the things that I noticed right away was that we were trying to help every stake in the church and run every stake program from here in Salt Lake. As the Church has grown that really has become an impossible

task. So, what I've tried to do during my tenure and work with the brethren is to move the public affairs work into a priesthood responsibility so that every stake is responsible for their own public affairs business, like the auxiliaries of the Church or the Welfare program, or whatever organization that's run by the local stake.

In that process, however, we identified key cities across the world, and I think we started with about twenty-eight and we've moved the number of key cities up into the forties now. Each area of the Church has at least one key city. Some areas could have four or five. For example, if you were to go to the Asia area, you would have Hong Kong, Bangkok, Thailand; you would pick up Taipei, Taiwan, and I think Cambodia is a key city. That's where we put special resources and emphasis, where we have a full-time director working in the area who can help manage and run those programs. We look at them for the long term to make a difference. If you go to someplace like London, you don't make a difference overnight. You really have to keep at it over a long period of time and work on government relations and work on local events.

The other thing we've tried to do is to hold events so that we can invite key people that we need to know. It's a component of the bridge building, if you will. It's the hope that we would become friends with opinion makers who then would defend the Church, who would authorize the Church, who would stand up for the Church when we had something negative happen. We have some really notable examples of that which have taken place in recent years. It has been gratifying to see that as we have become friends, it's become a two-way relationship. We help them with projects and some of their causes, and they help us. Then they have been more willing to stand up and defend us.

It happened in Brazil with a farm situation where we needed some squatters to leave our property. Friends of the Church became involved, and the group left peacefully for the first time in Brazilian history with squatter-type problems. We had a situation with Jewish genealogy and the baptism of Jewish people recently, and a Jewish man stood up for us and changed the course of things. I could give you many examples. But the key city program, and working with key individuals, has really become an important part--the core purpose of public affairs in the Church.

As part of the VISN network--this coalition of churches that were producing religious programming for television--we determined that people understood very little about the way we worship. There was no way for them to really understand this because we had never had a television program that showed anyone what it was like. So we put together, with the help of Margaret Smoot and others, a wonderful series of television programs which we planned to run for several weeks, and then we'd do a new series. We had wonderful speakers come and be part of that, some of whom were General Authorities and some who became General Authorities later on. The programs were well received. KBYU ran that series for a number of years and a lot of people, shut-ins and others especially, appreciated the opportunity of having a bishop and having a worship service accessible to them when they couldn't leave their homes.

One of the grand events during my time has been the Sesquicentennial of the Church and the reenactment of the pioneer trek across the great American plains. That began with a committee that Elder Ballard headed up and we had a committee within our department. We worked to produce the materials that would allow that story to be told. For the first time we produced computer models so that anyone could come on and point

to any one of the various cities or places along the route and there would be a story told from someone's journal or writings, so they got a feeling for the people as well as for the trek.

We also brought journalists from Europe and they participated in the trek. We actually went ahead and decided the places where they could best film the wagon train as they came across the country. We worked with the local organizations so we didn't leave a mess behind in parks with horses, etc. With horses and wagons moving along, you realize that there are lots of things that go with that, including ruts and horse droppings and various things that have to be taken care of. They stayed in city parks overnight, and so on. Groups would come down and entertain the wagon train and provide their food. It was a fascinating thing to participate in and be a part of. The European press especially loved it. People actually came from Japan and Korea as well as from Germany. Some of the best pictures we have of the trek were taken by the German press. I remember one of the pictures that shows them halting at a railroad stopping point. Here's a wagon train with this barrier down in front of them. Just wonderful things happened in that period of time.

We had the days of service across the world where every member of the Church participated in a service project, or at least was invited to, and that was a wonderful standard and people loved it. I remember spending that day in Salt Lake with Elder Ballard and a committee going from place to place watching the service and participating and talking to the local press and those kinds of things.

One of my great memories will be waiting and watching at *This is the Place State Park* as that wagon train came into the valley just as it had those many years before. It came winding down that canyon with the brakes on, those wagon wheels practically smoking, trying to hold them back. It was not sage brush and rock, of course, as it had been. The night before they started, they just happened to have the cameras on as a wagon started down the mountainside where there wasn't a road, and the mules on that particular wagon broke loose. The wagon came down, and then the wagon box (which had people in it) flew off and went to the ground, thankfully, not hurting anyone. The wagon goes careening down the mountainside. Finally it comes loose; the mules go off to the side and the last thing was the wheel rolling down and going right to the edge of the water and stopping.

It was a phenomenal thing. National news picked it up. All the stories would probably not have been covered the next day because there had been a lot of coverage previously, but that particular happening worked so well for us that we had wonderful national coverage. I'll never forget seeing nearly 60,000 people amassed at *This is the Place State Park* to watch those wagons come in, with the First Presidency sitting there also watching and waiting. We brought two wagons right around in front of the Monument and then the Presidency spoke and the event took place.

Of course, there was a lot to do with the Sesquicentennial, and one of the great events was in the BYU stadium where they had that wonderful celebration. One of my fondest memories was when the missionaries from the Missionary Training Center came marching in, singing, *Called to Serve*. That was another of the great unforgettable moments of that celebration.

It was also a great preparation for my staff for the Olympics which would follow. We learned to deal with the International press and prepared materials that they could

use, and so that was in many ways a training ground for us to prepare for that which was to come later.

I was asked to serve as the Church's Olympic Coordinator seven years before the Olympics. Consequently, I went to various places where the Olympics were being held, including Japan. I went to Atlanta when Japan's were over. A member of the Church was the number three person in the Olympics (Atlanta) there--which has never been well known--but they brought him on because they had such a bad reputation, they wanted someone who had a good reputation. He'd been the president of one of the colleges in Georgia and was known for his integrity. They brought him on to kind of save the Olympics, in a way, and he was in charge of all the permanent things that would stay after the Olympics, such as the Olympic park in Atlanta, etc. So I got some excellent behind-the-scenes training from him and from others.

I went to Nagano during the Olympics there and learned a lot that helped us. The challenge for the Church was that we were a Church headquartered in the host city for the Olympics, and we really are the history and culture of the area in so many ways. That gave us a chance to tell our story, but we had to do that very carefully and walk a tight line between what would and would not be appropriate.

One of the things that were received best by the media and by people in general was the announcement by President Hinckley that we would not proselyte during that period of time. I don't think people understand our proselyting procedures very well. A lot of other Churches came to town and littered the ground with their materials that people promptly threw away. We saw a lot of that in Nagano, for example.

The Olympics here were seventeen absolutely fabulous days--golden days. They showcased the city, the surroundings, and the culture. President Hinckley was interviewed on international television and, of course, on NBC several times. He did seventeen major interviews. A typical example: He would pick up the major Japanese television newspapers, and he would ask them questions about their country. He knew more about their countries than they did. He could take them from one end of Japan to another, for example.

Also during that period of time, the First Presidency met the heads of state that came here. The President of the United States came and went. President and Mrs. Bush spent time with him. The head of the United Nations, Kofi Annan, paid a social visit. Visits were made by the President of Finland, President of Iceland, and on and on it went. President Hinckley said he wanted to see every notable person who came to Salt Lake who wanted to see the Mormon pope. And so we did. They shortened their regular meetings and met with all of those guests. They even went to some of the receptions and events to meet people. It was a fabulous period of time.

The Church did the wonderful celebration in the Conference Center. President Hinckley met with the committee and tuned the presentation up. He went to the dress rehearsal. The Tabernacle choir had been giving their own concerts, and they made an appearance at the Opening Ceremonies, etc. They were just loaded with media opportunities and events. They planned for *The Light of the World* presentation that they would come onto the stage in the Conference Center, perform, and then march up the aisles and out. They could then practice or go home, or whatever.

President Hinckley said, "No way, you stay. I want you in the finale. You have to be in the finale."

So they stayed behind the scenes for the entire production and were part of the opening and the finale of *The Light of the World*, which was the production which told the Church's story. And there are wonderful stories behind everything that the Church did.

Another great occasion for me was when the Olympic torch came to town, and they wanted the opportunity for it to be presented to Church leaders and for some of the brethren to carry the torch. Elder Maxwell, cancer survivor, and Elder Robert Hales, who has survived serious heart surgery and residue lung problems, carried the torch, and then brought it and handed it to each member of the First Presidency who then each did their own thing--waved it, shook it up and down--finally handing it to President Hinckley. He then gave a speech with hundreds of people gathered around and the media there. It was a wonderful occasion, and I was responsible for it, so I remember it probably more than others. I think of it as one of my babies.

During that period of time, the Church members were magnificent in terms of hosting at the various venues. They wore the language pins that we had made and distributed at Deseret Book and other places. The pins read, "I speak" and then had the name of the language on the pin. The Olympics people said they'd never been hosted like they had here because so many people spoke other languages. The head of the Olympics said, "I was greeted in my native language, which is Dutch, and is very unusual. I was greeted in my native language many, many times." He said that would not happen anyplace else in the world except if I were back in the Netherlands. That period of time was a wonderful opportunity for us to tell about the Church. We actually were able to move the needle of public opinion considerably with our national studies that were done before and after the Olympics. I suppose today that's worn off a lot. Our goal was for the Church to become a household name during that period of time, and I think we made at least some strides toward that.

We've looked for opportunities through the years for President Hinckley to speak to various groups. He spoke to the World Affairs Council in Los Angeles twice. It was the first time they've ever had someone back again and drew the largest crowd they've ever had, including when the President of the United States appeared. He also spoke to the Religious News Writers in Atlanta, representing the Church. Wherever President Hinckley goes, of course, he's a great hit with people because he's so warm and natural and has that great sense of humor that people appreciate. Another appearance was at the National Press Club in Washington, D.C. That was one that we orchestrated from here, and therein lies another President Hinckley story.

I was invited to fly on the Huntsman plane back to Washington D.C. with him, and so I took my gear and went over to where they were loading his car. He said, "Bruce, why are we going? Why are we doing this? This is taking a lot of time, and it costs a lot of money."

And he was just a little bit grouchy about it all, kind of huffing around. I had learned for some time that the best way to deal with the President in this kind of situation is to say, "It's for the good of the Church, President."

"Oh," he listened to that.

Well, we went back to the National Press Club, and we stayed at the Marriott Hotel that night. The next day he spoke to the Press Club. Before he even did the questions and answers, they gave him a standing ovation, and it was an absolute hit.

President Hinckley and the emcee—the newsman who hosted it that day—just hit it off wonderfully well. It was just a terrific event. I was a hero all the way home on the plane. He thought I was just fine, and that I'd made the right decision encouraging him to go.

We've had a number of series that we've produced for VISN which have ended up being helpful to BYU Television, KBYU, KSL and others. *Faith and Families* was one of those. Another was called *Center Street*, which was a program for teenagers that we did a series on. They were produced those so that people could understand our values and to promote the values without a hard sell. The Church was listed as a sponsor and mentioned by many of the hosts. Many of the guests were from the Church, and mentioned the Church. It definitely had the soft touch and was a way to tell our story and to help others in America become aware of our values and learn that there is a Church and a people who espouse things that many of them believe but didn't know where to find.

The Church has taken advantage of the various communications mediums available through the years and used them to move the gospel forward. When print was the only way to do that, they did that with the *Book of Mormon* and pamphlets. When radio came, we used radio. When television was available, we used television. When the internet came, the Church was a little more hesitant about that. The Brethren seemed to have some concerns about other kinds of things that were available on the Internet and encouraging people to have internet in their homes in those early days was of great concern to them. We didn't move on that quite as quickly. In our department we produced a document that we talked about: crawl, walk, run. And we thought we should start crawling and do some things on the internet, and then eventually we would become more sophisticated and use it more.

I think as the history of the Church is written, and as you look at President Hinckley's administration, you'll see that the Internet will be mentioned as one of the great things that the Church took advantage of during his years of presidency. I don't suppose it would make anyone's list now. But I really believe that will be the case, because it has become a great medium of communication for us.

Not only do we have the Church's page and the news page which has proved very beneficial for us, but you also have mormon.org, which is the missionary page, Provident Living, which is Welfare Department's addition, and so it goes. There will be more of them. The auxiliary leaders of the Church are using it more to spread some of their ideas, etc. I think we are on the cutting edge of something that we're just barely beginning. I've always been a little unhappy that there is no way to tell our story in the media, short of taking out an ad or paying for an ad on radio or television. You're always filtered through an editor's or a reporter's mind. Sometimes that works wonderfully well and sometimes they come with prejudice and the story already written, and it becomes hard to communicate and tell your side of the story.

We did an interview a few weeks ago with Elder Dallin Oaks of the Twelve and Elder Lance Wickman of the Seventy. The interview was on same-sex attraction, and for the first time we asked all the hard questions. Elders Oaks and Wickman gave the answers, and then we gave transcripts back to them to change and polish, and make sure they were saying what they wanted to. The First Presidency also went over them, and they were quietly posted on the Internet. It has been well-received. Now, some people haven't liked it. There have been negative comments made, but it's been a great way to

give the media what the Internet now asks for. The media are looking for completeness; they're looking for many sources; they're looking for lots of information. These days you don't just put out a statement and say it speaks for itself now—you have to give background and nuance and help people understand your issue. And this was the first time we've done that. I don't know of another organization that's done this, but it's a great way to communicate. We're hoping to do it again on other subjects.

The Internet has become a great way for the Church to communicate, and I think you'll see that more and more. I believe the day will come when members of the Twelve will be called to write a blog, and to answer questions, and to communicate in that way. Someday one might be done in the name of the President of the Church and he would put his "imperater" on it. I see these things coming in the future and the Brethren warming toward them--more all the time. They're interested in getting the apostolic voice to the world. They're interested in the voice of the Church to the world and those things will become more and more part of that.

One of the things our Church has done especially well is to create what we call the *Homefront* series through Bonneville Communications. The Missionary Department has headed that up for us, which gives us an anchor in the family that even some Southern Baptists have been heard to comment "The Mormon Church owns the family in this country." Now, in the last few years I think that's changed because a lot of Churches have moved into that area and done a much better job. I think that we have used the media successfully. I believe that other churches, some of them, had to catch up. My colleagues that I know and communicate with in other churches who attend some national conventions say, "You know, you do such a good job. You're out front in the way you communicate. You're ahead of most of us. But, if you look at a number of those churches, they do excellent jobs.

The Catholic Church is noteworthy in this area. When I was at in Rome, we looked at how they did it. They do a tremendous job of getting the message of the Pope out to the world in the languages of the world, and they don't release his statements until the day after they're given. But when they're released, then you hear someone with an American accent speaking to the American media; you hear someone with Italian, and so on. So we're not the only ones in the field, but I think we have been in the forefront in some areas.

A temple open house is one of the great ways for us to communicate with people and tell our story. When taking individuals through the various rooms in the temple, you can really teach the plan of salvation and let people know what Latter-day Saints are truly like and what the temple means to us in terms of its eternal significance. Hearts and minds can be changed in any community with that kind of an open house. When I first came to this position, open houses were silent, and so they would line you up and walk you through. There would be little signs to tell you what the room was used for in the temple. Temples have such a sweet spirit about them. It used to be hard for me to figure out why there was such a great spirit in the temple before it was dedicated until I had a "duh" moment and realized that when the ground is broken, they really dedicate that ground, and as the temple grows and is built it becomes more holy and a greater conduit of the Spirit. It's a place where heaven and earth touch--the most sacred place in the world to Latter-day Saints--and so we jajoled the brethren through the years.

In Toronto, Canada, Elder Ballard took the VIPs on spoken tours and he said, “Bruce, we need to go home and get the brethren to let this become an every day practice when we do a temple open house. We were able to have a part in establishing that beach head.

When we did the temple in Oklahoma City, we arranged for the nonmembers to come on specific days and took the nonmembers on spoken tours like we had done the VIPs. When you have taken the VIPs and then change to these silent tours, it would make your heart sick that all these people going through the temple were not having the opportunity to be exposed a little bit more to what the temple was all about and what the rooms were for. So we took the nonmembers through.

We hadn’t been doing that very long before the man in charge of the open house for that temple came and said, “You know, members don’t know and understand the things that you’re telling nonmembers. Won’t you please change and take everyone?”

So we worked with the Temple Department, and they allowed us to do that. So by the time we got to the Boston, Massachusetts Temple--the 100th Temple of the Church--we asked them just a few days before the open house started if they would take everyone on a tour of the temple. We said we would train the tour guides if they would provide them. Of course, they have all those wonderful students in the Boston area plus a lot of Harvard, MIT and Boston University professors, etc., who are Latter-day Saints so that was a natural area to do it.

Everyone who went through that temple went on a guided tour, and it’s been pretty much that way ever since. Occasionally, they’ll get a bottle neck and rather than solve the bottle neck, they’ll take them on silent tours again, but for the most part everyone who goes through a modern temple now is taken on a guided tour of the temple, which allows you to teach the gospel and to bear testimony in ways that you can’t do with a silent tour.

We also take them through the temple and then take them to a room where we have punch and cookies. If it’s a tour of VIPs it’s a little more elaborate, and they have the opportunity to process what they’ve experienced--to talk about it and about the spirit they’ve felt. And that’s a remarkable thing.

The 100th temple just happened to be the Boston Massachusetts Temple. Inasmuch as I’d been mission president there, it was especially meaningful for me. It was an interesting open house because a lot of the people in the neighborhood, even those who had fought the temple, and later the tower and the angel Moroni going up, were there. It was dedicated without the tower and Angel Moroni, but President Hinckley dedicated it as if it were, and within a few weeks it was put in place and is well respected and accepted in the community now. Having that temple where the cradle of freedom is was very meaningful for the local press as well as for the Latter-day Saints in that area.

The Nauvoo Temple is probably the crown jewel of the temples and of open houses and dedications, really. The Tabernacle Choir went to the dedication. President Hinckley said, at one point, “The Father and Son are present.”

I’ve never heard it said in any other temple. It was highly unusual. The spiritual manifestations were wonderful there, and one of the things President Hinckley said that I’ll never forget in the last dedicatory session was, “Now when you leave this, I want those of you who are here in the temple to go down and walk down the exodus street. I

want you to walk down Mulholland and go from the temple down to the river where the Saints left on the fourth of February.”

It was very sobering to see those hundreds of people go walk down that street in obedience to the prophet and to realize what that meant to the early Latter-day Saints to leave that wonderful temple and to go out into that wilderness when they didn't know they were coming to Salt Lake. The temple was wonderful.

The night before the dedication started, the Tabernacle Choir went to Quincy, Illinois, and provided a concert for the people of Quincy. President Hinckley left Nauvoo and went to Quincy to speak at that concert, which took great effort on his part because the Saturday dedication ceremonies had been taking place. They performed in Quincy as a benefit to handicapped children, and it became a permanent endowment for them. They were very grateful for that, but what they didn't know was that the concert was a “thank you” to the people of Quincy for aiding members of the Church and taking them in. When Joseph Smith came from being incarcerated in Missouri and met Emma, it was in Quincy. It was Quincy that took their population and allowed people to come into their homes. They had thousands of people descend upon them and took care of them. It was a “thank you” to the people of Quincy, who were promised that they would be remembered by the Church--and they were--on that special occasion.

Two major exhibits in the United States took place in connection with the temple dedication and the Sesquicentennial. One was at the Peabody Essex Museum in the Boston, Massachusetts area, where they have their own collection of Mormon memorabilia. We were able to add some things to it from the Church's Historical Archives. It made a wonderful exhibit that people could see while they went to the Boston temple exhibit. Also, Richard Edelman arranged for us to do a major exhibit in New York City at the museum there where he has been a member of the board. And so they also had Mormon artifacts, which we added to at the early part of the Sesquicentennial.

The television personality, Larry King, is married to a member of the Church. She called and said, “I think that President Hinckley should come on *Larry King Live*, and so we approached President Hinckley, who said, “Yes, I'll go there. I'll go beard the lion in the lion's den.”

And so he flew to Los Angeles and appeared on the *Larry King Show*. You may know they have a call-in portion and President Hinckley was very relaxed during that time.

He's actually been on Larry King three times now during his Presidency. That first one, when we were about half way through, I heard Larry King say to someone, “How are we doing?” and this voice said, “Just great, just great.”

And lo and behold, it was his wife who was there on the set, watching Larry very carefully to see that he treated the President of the Church right. And so that was a good thing, and she's a wonderful lady. Larry really is a non-believer when it comes to religion, but he likes President Hinckley very much--so much so that he asked President Hinckley if he'd marry them, but President Hinckley said, “no.” (That wasn't appropriate for the President of the Church to do that.)

President Hinckley was also on *Larry King Live* at Christmas time and made another appearance in addition to that. The Christmas program he was on, President Hinckley got out of his sick bed and did that one, and he wasn't his usual self. Members

of the Church said he wasn't like he usually is. Well, he was really sick. It was just a huge effort on his part to do that, but that's not unlike President Hinckley to make that kind of effort.

I think the Church has always been on the cutting edge when it comes to media. There are many things about the Church that are, of course, ongoing and don't change. But if you go back and look at our history you'll see that we really have adapted to the times in many ways, without changing our doctrine and without changing our standards. That's the great thing about the Church.

When we were working on the Centennial of BYU, they brought in a man to be part of the big program that we did in the Marriot Center. At the time it ran for eight or ten nights, and it was a major production. And the question was asked, "Why has BYU followed such a steady course?"

And he said, "Because the people who've overseen it, the prophets and apostles of the Church of Jesus Christ of Latter-day Saints have been the trustees and they've served on the Board of Trustees for long periods of time--as long as forty years. By the time you go from being a member of the Twelve to the President of the Church, as was the case with Joseph Fielding Smith, you see that great anchor in the Church brought about by the longevity of the brethren serving in their positions. But you also see them willing to change and grow and adapt as we have in various places in the world and as we've spread to various cultures, and so on.

When President Hinckley instituted the programs in connection with temple open houses where the youth perform, he called the Young Men's and Young Women's presidencies, general presidencies of the Church, and he said, "It's not fun to be a teenager in this Church anymore. I want you to change that. And one of the things I want you to do is to have a celebration associated with the opening of the temples."

And thus came about these great youth programs that have been associated with each of the Temples that tell the story of the Church in the area through song and dance and through culture. That illustrates how a man like Gordon B. Hinckley can lead the Church and be in his nineties and still think of the things that ought to be done that are fun. So it is an innovative Church in many ways, and we do some cutting edge things in addition to continuing our values, as I said earlier.

For the Church to move forward it needs to be accepted, and people need to understand it for what it is. That means we need to tell the stories of the Church that allow people then to develop beliefs that are correct and accurate about the Church. In public relations, I think it becomes the challenge of telling a series of stories or correcting misperceptions and misinformation about the Church so people can have an accurate and positive perception of the Church.

I was a missionary in California as a young man, during David O. McKay's presidency. It was called the "Golden Era of Mormonism" because the Church was well-accepted in this country. Ezra Taft Benson was the Secretary of Agriculture in the United States government. He and his family appeared on the cover of *Time Magazine*. They were on national talk shows. It was a time when the Church was very well accepted, and in California we baptized a lot of people because people were looking for what the Church had to offer, and they were also in a situation where they felt good about the Church.

When I was mission president in New England we seldom, if ever, baptized anyone without going through a lot of anti-Mormon sludge, if I may call it that. The Church wasn't as well known in New England. It was a lot harder for families to accept that their family members were coming into the Church. The minute they mentioned the Church, their family and friends flooded them with anti-Mormon information, and we had to learn ways to wade through that. So the better the Church is known for what it stands for in each of the countries, the better the gospel will flourish and the better prepared we will be for the great Millennium that the Savior will usher in.

Bruce T. Reese
 President, Chief Executive Officer
 Bonneville International Corporation
 Interviewed: August 25, 2006

DATES of EMPLOYMENT: 1996 – PRESENT

I'm Bruce Reese, President and CEO of Bonneville International. I got involved with Bonneville as a result of having graduated from BYU law school and having gone to work, first for the Justice Department and then for a law firm in Washington D.C., Wilkinson, Cragun & Barker which did Bonneville's legal work and had done Bonneville's legal work since the mid-1930s. And so starting in 1977 and up through about 1984, off and on I was involved in Bonneville's legal work from Washington D.C. Interestingly, and for those who know BYU history, the Wilkinson of Wilkinson, Cragun & Barker is also the Wilkinson, Ernest L., who was president of BYU for nearly twenty years in the early fifties to the early seventies.

I came to Bonneville in 1984 when Bonneville first hired an inside lawyer. Up until that time the legal work had been managed by outside attorneys and I became the first employee lawyer in the company and from 1984 up through 1991, I generally focused primarily on legal work. Starting in 1991 my assignments changed over to management and in 1996 I became president of Bonneville when Rod Brady, my successor, moved on to become president of our parent company, Deseret Management Corporation.

Bonneville International is the commercial entity in communications owned by the Church. Bonneville is, I would say, largely part of the Church's investment portfolio. Our principal assignment is to manage some radio and television licenses which we've acquired as long ago as 1922 and to try and return a profit while at the same assisting the Church in some of its mission related assignments. So the vast majority of what we do is run the twenty-seven or twenty-eight or thirty-eight or however many radio stations we have. The number changed recently; I think it's about twenty-eight right now--manage those twenty-eight radio stations and KSL Television, to be successful commercial operations.

We also run a couple of smaller divisions that are much more involved directly with the Church in some of the Church's mission-related efforts. Bonneville Satellite Company is one of our divisions that assists the Church in its distribution of Conference, and increasingly a lot of training information, the many regional conferences the Church does. And then Bonneville Communications, another one our divisions that assists the Church in some of its advertising efforts, both the *Homefront* series (which is sort of an image building piece that everybody in the Church is familiar with now for over 20 years) and then also assist the missionary department in some of their referral- related, referral-generating related advertising efforts, what we refer to as the direct gospel messages, those things that are designed to help the missionary department generate referrals for the missionaries to call on.

The communications business has changed a lot over the years. Up until the mid-nineties we were by government fiat a mom-and-pop business. The biggest radio company in America in 1996 could own 20 AM stations and 20 FM stations and no more

than a total of four radio stations in any market, which meant that with 10,000 radio stations and 2,000 commercial television stations, there wasn't a lot of scale. In 1996, Congress passed an act and President Clinton signed the Telecommunications Act of 1996 which changed a lot of the ownership regulations and really opened up local ownership in particular to become a much more efficient business.

We owned twenty radio stations in 1996. We were located in ten markets. Four years later after a lot of selling and buying and trading, we were still twenty radio stations but we were in five markets, one of those markets was Salt Lake where we own one, so we really had nineteen stations in four markets at that point. The reason we did that was to try to be big enough to compete in markets where other owners owned seven or eight radio stations and we felt we could be more effective and a more efficient organization and serve those communities better than if we were still scattered with one or two stations in a large number of markets.

The structural changes have been really significant in both radio and television over the last 10 years as companies that were very small and were generally managed in what I call the "grand old man" style of leadership (where the president of the company knew all the employees by name and could kiss their babies to a point), where now you've got big corporations that run these businesses and we've had to sort of figure out what to do when you own, not in Bonneville's case but in other company's case, these fifty or seventy or one-hundred or two hundred or in the case of one of the large companies today, Clear Channel, 1100 radio stations and fifty television stations. You have to develop new management techniques when businesses get to be that size and still serve that sort of unique role that broadcasting fills under American policy of being the local communications mechanism.

We try to be, we're supposed be, sort of the heart and soul of a community, a sense of community, the point around which people can find out what's going on and figure out how they can help their neighbors in times of crisis, or whether those are flood or hurricane-related or whether it's just we've got an epidemic of some variety of some social ill or some health problem going on. How can you help? That's what broadcasting is supposed to do and that's in some ways easier when you own one or two stations. It gets to be harder to do that on a personal basis when you own two hundred of them and that's a new art form that we're trying to figure out how to do at this point.

We are a privately held company. We're one of, I think if you look at the twenty largest radio companies today, we fit right in about the middle tenth, eleventh, twelfth, depending on how you count, and I think we are only one of two or three privately held companies still in that top twenty. Most of them, as a result of these changes, have become publicly-traded companies, answerable to Wall Street, and that creates a lot of challenges for them that I'm glad we don't have.

Well, we've got a long, rich history in the eighty years that the Church has been involved in commercial broadcasting, KSL radio under a couple of different call letters. I think we became KSL in the late twenties but when KZN went on the air in 1922 up until the time KSL television went on in about 1945 or 1946, KSL-FM went on in the late forties (although I don't think anybody heard it for about ten years after that because there weren't very many FM receivers at the time); that was sort of the Church's ownership. They owned interests, I think, in a couple of television stations; something, maybe up in Idaho, up until the early sixties. But in the early sixties, the Church brought

in Arch Madsen, who'd been a very successful sales executive in radio and television trade associations back on the East coast and they brought Arch back here to run the Church's broadcasting operations.

Bonneville International was formed in 1964 and the broadcast interests that the Church owned at that point in time, which were, I think, probably Salt Lake, an AM-FM-TV combination in Seattle by 1964, and there may have been one other radio station. There may have been the New York station FM by then--all were put into Bonneville by then, and that was sort of the composition of Bonneville International. Arch was a genius in terms of understanding the potential that broadcasting has to sort of serve the community. He loved journalism. He worked tirelessly in international efforts to try and spread sort of the concept of free speech and freedom of the press all over the world and he believed in that element strongly.

I think if you look at sort of the commercial fathers of FM radio, Arch is one of the ones that realized that with the sound quality you got with FM, the ability to get into buildings, (which AM may have had in the fifties but as America's construction got bigger and more concrete and more glass and things, AM radio doesn't penetrate inside buildings very well) and FM does.

And so Arch realized the potential that FM had and was one of the early, and I'm serious, two or three people who sort of recognized that maybe you ought to try and buy FM radio stations; that there might be a future in that business.

Today about 85% of radio listening in America is FM, but even as recently as the early seventies the balance was just the opposite between AM and FM. He was a brilliant man in terms of realizing the potential that broadcasting has to reach people.

Arch retired in 1985, just shortly after I got here, and his successor was a man by the name of Rod Brady who really didn't know anything about broadcasting but was a brilliant business man, and I think Rod took this structure that Arch had created and imposed a lot of business structure on us, and really turned us into a very successful business. We became not only guys who gave, people who provided great programming in a community, but actually something that made money and warranted the Church's continued investment in the business. Rod ran Bonneville from 1985 to 1996 and he now is the president of our parent company, Deseret Management Corporation, which owns, in addition to Bonneville, *Deseret Morning News*, Beneficial Finance, and the other for-profit businesses in which the Church is involved. So I had as my two successors, a wonderful product person, a sort of technical man who realized the technical capabilities and a remarkable business guy. And my job in ten years here has been to not mess it up too badly. And I really, we've been very fortunate with that background, to be able to recruit and keep some of the very best people anywhere in the business around the country.

The Telecommunications Act of '96 started a lot of changes in ownership in our business and one of many wonderful things about President Hinckley as sort of the business leader of this venture (and he's been involved in this; he was one of the original incorporators of Bonneville in 1964, so he's got a long history with us and I think really likes this business), but one of the best parts is his recognition that a business can't stand still. If you're not growing, if you're not getting better, then you're getting stale and then you're going to lose good people and then you're going to get worse. So, when management came forward and talked about the changes that the change in the law were

going to permit, we got support from the Church leadership for expanding our business and sort of reallocating our resources.

Over time we left some great markets. We had, you know, a single station in New York. We had a single station in Los Angeles. Those are terrific markets, but the concern was we really couldn't be big enough with a single station in cities that big to really be an effective competitor, so we traded some of those markets out in order to become of significant mass in cities like Chicago, San Francisco, Washington, first; more recently in Phoenix and St. Louis, and so we've become a big player, one of the three or four big players in each of those markets as a result of some of those changes, but they were painful.

We'd been in Seattle for a lot of years. We'd been in Kansas City for a lot of years. We were in Dallas for twenty years before we started trading out, before we traded out of Dallas. New York was, I think, the first FM station that Bonneville bought, other than KSL-FM that we put on the air, and it hurt to leave that and because there are people involved.

Because of the element of community service, owning a radio station isn't like owning a widget manufacturing shop. I mean, there is a sense of attachment that you get to these things and so it was hard sometimes to go talk to President Hinckley and say, "You know, we're going to trade L.A. for some stations in Washington," but we got the support when we put together a good business plan.

It's been interesting to watch all of this and I think we've been very successful as a result of some of these changes, but we're continuing every day to evaluate where we are. Do we have the right mix of assets? Are there stations that we ought to consider getting rid of and exchange them for better ones and for new opportunities, and looking for opportunities to add markets as well? We've gotten terrific support from the Church over time in the context of "what's the right amount of your investment portfolio to put into this basket over here that's Bonneville?"

One of the changes that President Hinckley effected (and sort of my take on it; obviously he didn't consult with me on this), but when he became President of the Church, one of the changes that he effected was to have all the general authorities get off the business boards that they had served on. If you looked around Salt Lake prior to that time, any of the major corporations in town, you would generally find one or two of the general authorities serving on the board. And President Hinckley, as I understand it, his desire was that the brethren focus on running the Church and not on running businesses.

There are some down sides to that. I think that it was great to have the Church involved with those businesses in terms of relationships that it developed in the community but we've, the Church has accomplished that through other means now. One of the results for us was, however, that a Board of Directors that had had President Hinckley and Elder David Haight as members of our board, we lost that and we don't have the monthly contact with them that we used to have and frankly cherished that opportunity to have.

We have now a board of eight outside directors, two inside directors in Bonneville who come, not exclusively but largely, from the Utah community. One board chairman lives in Los Angeles. We've got board members from Phoenix and northern Idaho who serve with us, who bring particular expertise to this and, you know, it's been a change. We don't see President Hinckley every month the way we used to. We see him, you

know, two times a year on a regularly scheduled basis, but on the other hand, if we need approval on a major transaction, and that's sort of the involvement he's had, then we get in to see him and he makes the time available.

The relationship that Bonneville has had over the years with the Church from a business perspective has been a very good one, from my feeling. I think people, perhaps particularly in Salt Lake, they have the impression that we don't put a newscast on at six o'clock on KSL television without some sort of blessing or seal of approval from a committee at the Church. We have been left very much alone in terms of what we have done.

As a company we try to be directed by sort of three principles: We want to be the best employer in the broadcasting business. We want to be generous with our people. We want to challenge them. We want to give them the opportunity to be their best in what they do, and the goal there is obviously to keep the best people in the business. Second goal, as a company, as a business, is to be a great community servant. And in the heritage of our company, that's how we got into this business. I think why the Church is in the business is to be a good servant in the community, and so we try to do that and it becomes a great incentive for our people as well, to be not only good at what they do and be recognized by their peers in the industry as the best at what they do, but also to be able to give back to the community. The third element is to be a really good business. I mean, we think that as best we can tell, we can compete with just about anybody in our business in terms of our ability to deliver profit at the end of the day. So as a business those are our goals. I think in terms of the way the Bonneville business sort of interrelates with the Church, we provide a few additional things. As a result of those things I think we're a good investment for the Church if you look at Bonneville as part of the Church's rainy day investment portfolio. I think we're a successful part of that.

We also, over the years, have been involved in a lot of the services that the Church provides, the programming that the Church provides. We still provide the tools and the funding to produce *Music and the Spoken Word* on a weekly basis, and General Conference. So we're involved in those efforts; probably less today than we were twenty years ago. The Church has taken more and more of that in-house and I think that's great. They know what they're trying to accomplish and we want to be of assistance to them in any way we can. So we help the Church in some of those mission-related areas.

Bonneville Satellite Company, a division that started, (the Church started) its distribution of conference and other programming via satellite, really using Bonneville and trying to make that a going business. Over the years, we discovered it really isn't a particularly great business and as a result the Church took a lot of that back inside. We still manage a little piece for them, help them sort of with some of the distribution areas. I think that's an area where we provide assistance to the Church in some of the areas where we have some expertise, where we can be of help. One of those is in technology. Again, because of what we do in the communications area, we're constantly experimenting with new technologies and we can be a source of information to the Church as to how those new technologies work, what ideas are good ideas, what ideas are bad ideas. The Church has, in terms of its communications technology, has always been an early adopter, not a too-early adopter, although sometimes probably we've gotten a little out in front in that area.

We like to say the Church is sort of a “leading edge but not bleeding edge” adopter in technology and we provide some of that practical in-the-business world experience, some of those technologies that they can look at as they consider applications for mission-related services for the Church.

One example of the ways in which we’ve been of assistance to the Church beyond the satellite piece, I think, would be high definition television. KSL television was one of the early adopters of the high definition technology, which is still in transition in this country, but by February of 2009 is going to be sort of the only method of transmission and I think, in part, our ability (both in terms of what we’ve done in the studio and what we’ve done in terms of transmission facility), then became a valuable bit of data for the Church as they looked at the high definition studios and technologies which were deployed in the conference center in 2000 when that facility was opened. And that I think that is sort of typical of the kinds of things that we do. We’re doing it in the broadcasting field in the context of “how can we do this both effectively and efficiently?” because we’re a business, and then we’re able to take that practical experience and then convey what we have to the Church and then they sort of decide how they want to deploy those technologies.

I think in terms of challenges that are provided with this sort of interesting relationship we have as a “for-profit, mammon-serving, filthy-lucre” kind of corporation owned by a Church, it creates some interesting conflicts, but none of them that aren’t resolvable.

There is the sort of, there’s a different mentality in terms of the sort of the profit motive that a corporation has, and ought to have, as compared with the motives that a Church has. But one of the benefits of that, I joke with my colleagues, is that I probably have the ultimate long-term-perspective owner in the business.

We certainly don’t run our businesses on a day-to-day, month-month, quarter-to-quarter, what-am-I-going-to-tell-Wall-Street-on-the-basis-of-my-second-quarter-financial-performance. The people we answer to obviously have a long-term perspective on what’s going on in the world and how we can be of service. But there is that issue that we deal with on a business perspective, but I think that’s been dealt with very, very well.

Probably the biggest concern that we have is content. Broadcasting is, by its nature, a pop culture business. We have our educational elements but largely what we talk about is, we report the news and then we entertain people. And the tastes in entertainment have never been particularly aligned with the mandates that religion has offered and I don’t think the Church of Jesus Christ of Latter-day Saints is particularly unique in that regard, although probably today a lot more strict than a lot of other Churches have become.

But if you go back in the early history and read through the minutes of the company, as I did when I was the corporate secretary fifteen to twenty years ago, you found concerns expressed even then about “how can we put this program on?” and “how can we own a television station?” And we still have those challenges. One of the benefits of being in a radio business is that it’s a little easier to control your content than it is in television, where the expense of producing content is such that it’s really difficult to program your own. You have to rely on other people and then to that point you become dependent on the marketplace to give you, and you get to choose from what they provide. But I think that conflict is one that’s been there since the early fifties. It’s there

today. It's certainly not getting any easier for us to do that. We try at KSL television, which is probably where we see this, most of these difficulties to make good decisions.

And I know we don't make everybody happy; we don't make ourselves happy with some of the options that we have. We try to spend as much of the day as we can producing our own programming with news and some of our other product to minimize that impact, but we're still left with a lot of the day where we're relying on somebody else's programming to put in there, and candidly, the choices aren't getting much better. You're choosing between okay and bad as opposed to good and okay anymore, so those are tough choices. That's probably the biggest inherent difficulty, I think, in the Church owning a broadcasting operation, and we're unique in that we're probably the only Church that does own a commercial broadcasting operation, now that Notre Dame has sold its television station in South Bend.

The biggest blessing other than my family in my life, has been the opportunity to have had some experience with President Hinckley over the past twenty years. We used to, as a Bonneville Board and Bonneville executive committee, meet with him two to three hours a month and had the opportunity to be exposed to him. He is--apart from everything he is as a prophet, a leader of the Church--a remarkable mind. He is one of the brightest people I've ever been around; a remarkably quick study, a voracious reader, a keen recognizer of questions and has a great sense of humor and he's just fun to talk to. I think he loves to make decisions; he loves to get information and be presented with options and to make decisions and it's been a wonderful experience to have had that exposure to him over the years.

My first experience with him was in the spring of 1984 when I was still working back with the law firm in Washington. The manager here in Salt Lake City had invited me to come out and speak to the Utah Broadcaster's Association about what's going on in regulation and legislation relating to broadcasting and so I asked my boss, Bob Barker, about this at the time and he said, "Well, while you're out there, why don't you go and say 'hi' to President Hinckley and Elder Haight, since they're on the Board and you haven't met them and you do a lot of work with them."

So my first exposure was to call and make an appointment and my appointment was at 6:30 a.m. on a Friday morning in President Hinckley's office and it was clear to me when I showed up at 6:30 that I wasn't the first person in his office that day and that he'd been there for a while and I think that's typical of his style. We had a wonderful conversation.

It is still one of the funniest experiences I've ever had. I did not know it at the time but there had been a debate going on on the Bonneville Board for some time about whether we ought to bring the legal services in-house and President Hinckley thought I was there to interview for the job of in-house counsel at Bonneville. And I had no clue there was even consideration of such a position but I figured out pretty quickly what was happening and I tried to answer the questions hypothetically, not knowing how my boss, who might view me as a traitor, would consider this conversation, and so I tried to answer the questions hypothetically: "What might a general counsel do and how might I handle this in the right kind of job?"

And President Hinckley said, "What kind of a starting salary are you looking for?"

And I said, “President, there’s been a mistake here, I didn’t know there was a job. I’m not here to interview for a job.”

And he handled it very graciously with a lot of good humor but did say, “Before you leave, why don’t you think it over seriously?”

And about six weeks later I was offered the job to come and work for Bonneville. That’s sort of one of a lot of fond memories of my exposure to him. We saw him last week. We had two to three business ideas that we needed to present which would involve a change of investments; you know, selling some stuff, buying some stuff; and at ninety-six years old, with health that clearly isn’t as good as it was a few years ago, he still asks the same kind of great questions that he always asks. He saw right through to the right issues and we made decisions. We made decisions quickly and we moved forward and so he’s a remarkable businessman in addition to being a prophet of God.

One of the interesting aspects of the Church’s ownership of these radio stations and this television station is that, unlike other, there are a lot of churches who run radio stations in America. Most of them have used those for mission-related purposes, there is, the gospel is preached 24/7 on these stations.

The Church, while it’s been in the business for over eighty years now, has never used these stations exclusively for mission-related purposes. KSL radio was a commercial operation, which twice a year ran conference and did other Church things on Sunday, but also made its air waves available to other Churches in the Salt Lake Community almost from the beginning. It wasn’t just an outlet for the Mormon Church. It was an outlet for other Churches as well, on Sundays. That’s been a different piece of us. There is a Religious Broadcaster’s Association in America which the Church has participated in, but we’ve never really run our radio stations that way.

If I were asked, “Why does the Church own these stations.” I think the answer would change over the years, and this is clearly one person’s view on this, and my view probably isn’t particularly important. We ought to get President Hinckley to answer this question someday. But I would think that fifty years ago, by owning KSL radio and KSL television, you could reach half the Church membership if there were a message that really needed to get out to them because the Church was concentrated so heavily in the intermountain area. Obviously the Church membership is more dispersed these days, so owning only twenty-eight radio stations in five or six markets isn’t going to reach a significant chunk of the Church population. So in terms of an emergency communications tool, that isn’t it anymore. Twenty years ago we moved to satellite because that was a great way to provide, on a multi-point basis, communications and information to every Church member in the world, and we cover 95% of the Church population now with a satellite signal and can get conference programming and training programming for Church leaders. Regional broadcasts we can reach by satellite.

Today we’ve got the Internet which is more ubiquitous, more efficient, and pretty soon we’ll provide video that’s as high quality as satellite, and I suspect we’ll make that transition to be able to reach Church members so we don’t own these broadcast stations. And I don’t think we have owned these broadcast stations for the last fifty years to use as a communications tool in an emergency with Church members. So what have we done?

I think one of the key tools that we provided, maybe until ten years ago was, (this is probably controversial and again this is one person’s view), is that Bonneville was an important part of making the Church less foreign to the communications industry. And I

think, the fact that Bonneville was there and people like Arch Madsen and Joe Kjar and Bob Barker and Rod Brady and Jack Adamson and Ken Hatch, who worked at Bonneville, were out there meeting with journalists and news executives and broadcasting executives and entertainment executives in their roles with Bonneville, sort of helped the communications industry understand that “they’re weird, but they’re not nearly as weird as we thought they were.”

And I think we have sort of helped open that door over the years, and obviously Church leader involvement in a lot of other industries has helped make that change, so I think that’s been a big part of our role for the last twenty years. And then obviously, with President Hinckley and under his leadership, the Church has become a lot more engaged itself with the media and a lot more open in its communications with the media, and sort of giving people an opportunity to know who we are, and President Hinckley is masterful at that, as well as several of the other general authorities, in terms of just being able to talk. And I think, from my perspective, that’s a new openness which the Church leadership has had, which has probably made our role less important over the last several years in terms of that relationship with the news and entertainment industry and Americans throughout the world.

I guess another unique aspect of the way the Church has used the media is very much related to, sort of, one of the defining elements of the Church as an organization. We are AN organization, as opposed to a loosely-knitted together coalition of congregations from around the world. You go from one LDS Church on one Sunday to one on the opposite end of the country and it is going to look remarkably alike and that’s probably not true in a lot of other churches in the world today. And we have been, I think the Church has been, more uniform in its communications as well. We haven’t used broadcasting very often as an outreach to the rest of the world. We’ve used it largely, used our communications tools, as a way to communicate better with ourselves, to provide better training for our Church leaders, but we haven’t gone a lot to the rest of the broadcasting world and said, “You know you’ve got--we’d like to use your airwaves in order to deliver our message to the world.”

But probably the two exceptions to that are the work that Bonneville Communications has done for the Church over the years, first in the *Homefront* series, which began in the mid-seventies with these wonderful messages describing, really, the Church’s role, the role of the family in the Church and the value of the family, and trying to hammer that message home, which I think has two purposes: it’s an important branding thing for the Church just from that sort of crass perspective (and I apologize for that) but the other thing is, these are wonderful messages to people about their families, to remind them of what’s really important in life, irrespective of what Church you go to on Sunday. And I think that’s one area in which the Church has reached out to radio and television stations in this country to get access. And they’ve been remarkably successful because they provide great content.

If you’re a television director, news program director, you’re going to get twenty tapes a week, twenty disks a week or twenty nice IPOD packages that are delivered to you, but you’re going to get a bunch of commercials that people are going to ask you to run on a public service basis, free of charge. And one of the reasons the Church has been so successful in getting stations to carry these is because the messages are so good and they’re well produced. They’re entertaining; they have a value to them. So if you look at

a commercial as an opportunity for someone to change a channel, for a viewer to change a channel, you want to have something there that people will watch and the church's public service commercials, the *Homefront* series, has been great. So I think that's one area in which and Bonneville has helped produce those and has been responsible for distributing those throughout the country and throughout the world to other radio and television stations, so I think that's one area in which the Church has been very successful in getting its message delivered.

The other one is the production of these mission-related, referral-generating commercial messages, encouraging people to pick up the phone and if you'd like to change your life for the better, you know, call this number and two young men, two well-dressed young men or young women are going to come and talk to you. That's another area in which we've gone out to the media and used radio and television stations throughout the country to deliver that message and those are, of course, on a paid basis—the Church purchases that time from those radio and television stations in order to get access.

If you'd asked me in 1976 when I graduated from law school what I would be doing thirty years later, I never would have imaged that it would end up being this. I had no idea that I was a capitalist, first of all. That was a sort of frightening thing to a kid who grew up in the sixties, a disappointing thing to learn about yourself: that you are a capitalist and running a successful business is really fun. But I have sort of the best of all possible worlds, from my perspective, in a number of respects. I'm involved in a business. There's a scorecard. I can sort of see how I'm doing and I'm a Type A personality who likes that, so being in this business is great. But there are two other aspects.

Secondly, I also grew up loving rock and roll, and I get to play the *Rolling Stones* every day and that's a wonderful opportunity. I am like so many people of my generation, very much involved and aware of pop culture and it's fun to have that be part of what you do. That's great. But the best part of it is that I get to do those other two things in the context of being owned by a Church that I deeply care about and whose goals and desires for me as an individual and for the world as a whole, I think, I have some understanding for, and I get to try and bring the running of this business together with those goals and I think that's what everybody involved in Bonneville sort of gets. Probably, (I don't know, and under the EEO laws, I probably shouldn't know), I would guess 80% of our employees in this company are not members of the Church. Most of them have an understanding as to what it is the Church stands for and they're proud of that and it makes a difference in the way they act. They know that there are expectations of them that are greater than they would if they just worked for some other publicly-held company, the only score card of which is "how's the stock doing in the short term and in the long term?" And for me, the opportunity to do something I love in terms of being involved with music and being involved with news and entertainment and being involved in running a business and to have the element of the Church's expectation that we do this in a particular way-- that we be an example to other people in our business; that we try to be great servants in the community--has made this job. I couldn't ask for anything more exciting or more interesting than to do what I'm doing.

John Reim
Managing Director, BYU Broadcasting
Interviewed: August 1, 2006

DATES OF EMPLOYMENT: 1996-2006

I worked for the Department of Justice as an investigator and I decided that was not the line of work for me so I went back to school to become a veterinarian. It's all a very logical, linear track. And I took a class in television production and was absolutely hooked. I thought, "This is just really interesting." And the class was taught, fortunately, by the local network affiliate program manager, and he offered me a summer job.

I was married to, still am, to a very good woman who when I told her I was giving up medicine for broadcasting kept a straight face and said, "Whatever you'd like, dear," and was very supportive and that was the beginning and then I started as a newsperson. Actually, I started on the floor as a stage manager, did that for a while and then wrote news and then became a reporter and that was in Sacramento, California.

Over the years I had worked my way up in various organizations in broadcasting and periodically we would be looking for people to hire and BYU supplied some really bright, young people and through that association, through that hiring association, I got to know the people at BYU and we just developed a working relationship over the years.

When I came to BYU I was invited to be the managing director of BYU Broadcasting. At that time there was KBYU Television, which was a local public television station, and the KBYU radio station. And both stations were suffering a bit financially and just needed a little help and so they asked me to come in and spend some time with them and help them out. I thought it was going to be a three or four year at the most opportunity to help BYU and then get back to professional television. I hadn't anticipated on the events that were going to follow. It isn't as if I came here thinking, "I will go to BYU and work my hardest to begin BYU Television." BYU Television was an idea that had been dormant in my head and in the heads of many, many others. It's not an original idea. It's just that the circumstances came together that made it possible.

In about 1995, Greg James and Lyle Shamo, (Greg is from Bonneville and Lyle Shamo is from Church Audiovisual) and I were at lunch talking, reminiscing really. We had known each other for the past fifteen years perhaps and I'm not sure who brought it up. Someone brought up the idea of "remember when we used to talk about a super station?" And we said, "Yes, wouldn't that be nice if we could do that" and so we said, "Why don't we?" Bonneville can contribute its part; BYU can provide students for the venture and Church Audiovisual can produce content.

So we came up with the idea of the BYU-Bonneville Network, which is too much of a mouthful, but we thought it was a great idea, put together a little plan and took it to President Faust, who at that time was responsible for Church Audiovisual. And President Faust was very kind and very direct and he said, no-- to Bonneville because Bonneville is a "for profit" entity and he was sure that BYU television would not be a profitable venture; no--to Church Audiovisual because they had a mission and their mission was to service the auxiliaries of the Church with audiovisual content, and BYU can do whatever it would like. Well, that left us with essentially nothing because at the time, it would have cost somewhere on the order of \$5-7 million dollars just to start the signal, let alone

pay for the infrastructure and get the content out, and so we just thought, well, that was a great idea that's dead in the water and not going to happen, but then circumstances changed.

The white knight in this story is a fellow by the name of Nolan Daines. Nolan is a senior executive at Dish and very well known in the industry as an innovator, and he called Greg James and said, "Have you heard of the Educational Set-aside?" And Greg hadn't and called me and asked me if I knew and I said, well, I'd heard something but I wasn't sure about it.

"Well, we have a window of opportunity to get BYU content on Dish. Call Polly Dawkins."

Polly Dawkins was a woman at Dish, head of programming at the time, and I called her, introduced myself and she said, "Well, why don't you come out and visit us?"

So we went out and visited and walked around and I think essentially she was wanting to see who we were and how we behave and we returned home and she said, "Listen, I would like BYU to apply for one of the 6 channels that we are going to make available next year."

This was in 1999 (latter part of 1999), we're having this conversation. "Could you put together a business plan and have it to a third party who is going to review everybody's ideas and pick for us the top six?"

"Sure, I can do that." This was like Wednesday.

"Good, it needs to be in Florida no later than the close of business Friday."

And I said, "Well, describe--what do you mean by a business plan? You mean a business plan or just some ideas?"

"No--a business plan, a budget, a suggested schedule--how are you going to pull this off?"

I said, "Fine," hung up the phone, gathered the staff together and this is an incredible staff. This staff performs miracles on a daily basis. In two days they put together a very impressive business plan. I was impressed by it. We put it in overnight, shipped it to Education Everywhere, the third party reviewer, and it was forgotten because this was in early December, just before Christmas break. People were leaving and it just sort of dropped off the radar while we went on with our other business.

About the latter part of December, while we were in the middle of the Christmas break, Polly calls and says, "Congratulations. BYU Television is one of the original six channels to be chosen for Dish and its Educational Set-aside."

"Terrific, when would you like to begin?"

Well, given that we had no infrastructure, no resources, no content to speak of, "How about October—we could begin with October Conference. That would be a great way to kick it off."

"Oh, that won't work. The FCC is really putting pressure on us and they want to make sure we're serious and we're going to support educational institutions. How about April Conference?"

"Oh fine, yeah, we can do April Conference." Gather everybody together again—how about April Conference? And there were some eyes that rolled back in heads and little chest clutching. We said, "All right we'll work for April."

It was at that moment I realized that we had not informed the administration about how far we were. We had let them know that we were making some inquiries but we had

not informed them or received permission for moving forward and so I picked up the phone and called Dean Bruce Christensen and then Alan Wilkens, Academic Vice President and said this is what we plan to do. And they couldn't have been more supportive. There was no "How are you going to do this? This doesn't make sense in an academic institution," the usual sorts of barriers that you might find with a new idea that's strange to people. It was, "If you think that this is a good idea, go forward."

About an hour after getting permission, Polly calls back, really contrite and apologetic, "John, they won't let us wait until April."

"Oh, when would you like to start, Polly?"

"Well, if you don't have a signal to us in Cheyenne by Friday of this week, (this is now Monday afternoon), bet's off, no deal. You don't get the channel; we give it to the next person on the list. "Can you do that?"

Now I don't know what possessed me at that moment but I said to her, honestly, not thinking I was pulling the wool over her eyes, "Absolutely, you bet we can," hung up the phone and then thought, "Now I wonder how we're going to do that?" Gathered the group together again and said, "This is what we're up against. This is what we have to do. Can we do this by Friday noon?"

To the person they said, "Absolutely. We'll get it done."

We had to figure out how to get a signal to Cheyenne Wyoming—no such infrastructure existed. We had to determine what programming we were going to put on the channel. We were programming KBYU but that's public television content. You can't put that on BYU Television. You have to come up with something different. We didn't have a control room-supported second station; we had room barely for one so there was going to be some jerry-rigging. All of that happened in four days and by noon on Friday, we were sitting, standing in the control room with our fingers crossed and at twelve o'clock pushed a tape machine, there was a little bit of black at the beginning of the program and up comes a graphic, an animated open that they had created that said, "You're watching BYU Television."

And the very first program was the prophet, Gordon B. Hinckley, speaking and it was his most recent devotional in which he spoke of the blessings of technology. And you could have heard a pin drop in that control room. We knew something had just happened that was remarkable beyond the scope of any of our understanding, and what was kind of a fun project for us now took on immediately something of great import and great seriousness, because it hadn't occurred to us until that moment that what we were doing was taking the prophet's voice to millions of homes, (at that time just a few million, five million). We thought that was incredible, but as we began to understand the impact of BYU Television that became more apparent to us over time.

Well, initially when we were on BYU television the content, while valuable, was not particularly engaging. We found what we could find in our library, which were essentially a variety of talks, and put them on four-hour reels and ran them over and over and over again so if you watched BYU Television for a long period of time, you would see the same talk four or five times in a day. We knew we couldn't sustain that very long and so we began to improve our program content, began sort of gearing up our production and our ability to make more content, and the program content on BYU began to improve, and as that happened our numbers started to grow, too.

And we wanted to know immediately: Who's watching? So we did a number of surveys and the assumption was, it was all members of the Church; that's all who would watch. It turned out that that was not the case, that there were people of similar values and of a variety of faiths who were watching BYU Television and not occasionally or casually; regularly. And some became regular sort of email pen pals: "Have you thought of doing this? That was a good program but too much of this, too much of that."

Never once from anyone in that audience was there a complaint about the religious content of BYU television. It was put on an Educational Set-aside and we were a little concerned about whether or not we had too much religious content. It was what we had in the file, so that's what we put on, and we were concerned about were we abusing our position on the educational channel and so we started asking questions of Dish and of our viewers. To a person they said: "This is religious instruction. This is education. You're teaching people values and how to be good parents and how to be honest and trustworthy. That's a pretty good educational content as far as we're concerned." So we never thought about that; didn't worry about it.

As before, the end of the first year, we received a call from a cable company in Arizona and he said, "You have got to give us BYU television," as if we wouldn't give it to him.

"Well, sure. Why?"

"Because I see my subscribers migrating to Dish. They're leaving my cable service and going to Dish and when I survey them to the person, BYU Television is the reason."

So for the first time we had a precedent. We put BYU Television on cable. That signaled to the other carriers that we weren't an exclusive Dish offering and shortly thereafter DirecTV came on board. This is probably by the end of 2000 for the same reasons: We see our subscribers leaving.

Then cable companies started coming on board. What's interesting about this process is this was done with zero marketing dollars. This was all word of mouth. This is people in the industry saying: "Where are these subs going? Why are they going to Dish? Well, I have to get that program." They had no idea what they were getting. And they only knew that we saw our subscribers leaving us going to some place else because of that program: "We want that program."

And so that started in 1999. I think we had a million viewers, potential viewers, a million viewers in the Salt Lake-Provo market. By the end of 2005 and into 2006, we had 40 million U.S. viewers and that's about 100 million viewers, using the industry factor, and that continues to grow. In that period of time, in that five years, the only letter of complaint I received was because we did not broadcast enough of something, not because we broadcast too much of something. And the programming, while it's improved, is essentially still values-based programming.

And in 2005, Dish and Direct and Comcast decided that the content was such that they added it to the family tier which meant that if you were a family and your values were such that you don't like a lot of the junk that's on cable and satellite, you can buy a family package that's family-friendly viewing. And they've been very careful to select that content, so that no one in the family is going to walk in and be embarrassed or offended or that sort of thing, and that it brings value added to the family. And for them independently to make that decision for BYU Television, add them to the family tier,

speaks to what other people think of the service. Latter-day Saints love it because they get conference twice a year and once in a while they get a BYU football game but for members of other faiths, the service offers something that enriches their lives.

The biggest challenge in developing BYU television, I believe, was we had very limited knowledge base in our staff. This was not a staff stationed in New York or Los Angeles or Chicago with a deep experience base in network television, so we were pretty much self-taught as we went, and we made some mistakes. Nothing fortunately so great that it caused us to derail the project, but little mistakes, about timing, for example. We put together a series of programs based on Mountain Standard Time, a schedule of programs and thought, okay, well it's dinner time so we'll put this program here and that sort of thing. Well, we shifted the schedule a bit to sort of match the United States but what we never considered which was international viewership.

In the beginning of 2001, about a year after we were on, the Church decided that it would put BYU Television on its satellite system. Before BYU Television, the Church would just put up color bars--you know, those little bars of color and a tone that you sometimes see on your television on early Saturday morning when they're fixing it. That's what they used to put out to all the satellite receivers in the Church around the world and they decided, well, we've got BYU Television. Why don't we put that up and then they can check for motion and color? And it was just a test pattern, a moving test pattern, and that's about as far as their thinking went.

In a very short time, we started receiving emails from South Africa, from Europe, from Australia and New Zealand, Spanish-speaking, pardon me, English-speaking countries primarily, Canada, saying: "We're having trouble receiving you this way. Where is your audio? I'm trying to find it on the satellite because it was a non-standard signal. It was the Church's signal—we were just the video. Sometimes they would send the video out without the audio because they were just testing the video or they would send the audio out without the video because they were just testing audio.

It turns out that there was a group of people out there watching it, pulling it off the Church's satellite. So we got together with the folks at the Church and said: "Somebody's watching this. Let's do a little more quality control."

And they were very agreeable and that grew to the point that we know when the Church takes down a satellite for testing or maintenance because we hear from the people in that country, hundreds and hundreds of emails saying, "Where did it go?"

And so we picked up the phone and said, "Are you testing this satellite or that?"

And they would say: "Oh, I forgot to tell you." Those kinds of things.

If you look at the history of the Church, well, the university by definition is innovation. It's scholarship; it's expanding the community of knowledge. The Church is, well, very appreciative of, and looking for new technology--provided that it's not technology for technology's sake. The Church as a group is not likely to go after some new technology because it is the new, new thing, but if it has practical application, they are the early adopters and users and the best example I can think of is Familysearch.org.

Now here's a website that was the first website of its type, inviting people who wish to do family history into their website so they can receive the tools and be able to do work from their home. That is by far its own story in innovation and explosion of population. The familysearch.org, last time I checked, was one of the most popular

websites on the Internet and it serves, interestingly enough, mostly people of other faiths because that is who is doing genealogy right now.

I believe BYU television's place in the natural evolution of Church media is just another stepping stone, hopefully towards the celestial kingdom, that people can utilize in their lives. I think what BYU television does is presents the gospel in a way that it is easy for people to study and learn without the pressure of leaving a living room and having to search it out. The original intent of BYU television was to serve the population of the university. It is an entity of the university so its reason for being is to serve the students and the faculty of the university.

We can't ignore that it has a significant impact on the Church, so while we say that our mission is not specifically to serve the three-fold mission of the Church, to serve the university, by serving the university we *ipso facto* serve the three fold mission of the Church.

BYU television has proven itself to be a real missionary tool. The number of emails that I receive that began with: "It was late at night and I couldn't sleep because (insert human problem here). I had a fight with my children. I'm unsure about my faith. Where did I come from? Why am I here? Where am I going?"-- those kinds of basic questions--"and so I went to my television and I turned it on just to fill the void of silence, and there's nothing on but infomercials and junk TV. And as I'm going across the dial, I stopped at your channel and there (insert your general authority or auxiliary leader here) was speaking about the very subject that I was concerned about."

My favorite story that President Bateman told was that there was a fellow who had one of those melt down fights with his fourteen-year-old son where both parties separated and there was no learning and no information exchanged, nothing but anger. Well, the son goes to sleep, sleeps the sleep of an innocent man while the father's pacing, worried about the damage he may have done in their relationship, and he turns on BYU television.

And as he wrote to President Bateman, he said, "And a little old man of your church was talking to the youth of your church telling them to be things." Well, it was President Hinckley. This man didn't know that. And I don't know to this day if he really knows who Gordon Hinckley is. It doesn't matter. He was taught by a prophet. And the next day when his son came up for breakfast, he said, "Son, I'm sorry about our fight but I'd like you to be (and he sort of ticked off one or two or three of the points of President Hinckley's talk) and his son, as fourteen-year-old boys are wont to do, said: "OK Dad." That was that, right? But for this man, this was a life-changing experience.

He'll know some day, I hope in this life, but he'll know someday that a prophet of God intervened on his behalf, that the Spirit directed him to that channel to turn it on and it was the answers to what he needed in his life at that time to repair his family. That, to me, is the great legacy of BYU television—to repair, uplift and strengthen families because the content will do that.

Sometimes as those of us who work in this industry look at the content and think: "More of that?" but it is the content. We see it as too much of the same thing perhaps, but the viewer doesn't. The viewer comes to it like a library with a need and the Spirit, I believe, directs them there to get that need filled, and we see that pattern over and over and over again. There are any number of stories of people whose first introduction to the gospel was BYU-Television and as a result of that introduction went out of their way to

find someone to teach them and when they found a missionary, they were so happy and so ready to begin their life in the membership of the Church that it was easy pickings for the missionary. But there had been a lot of preparation and that person had gone through a great deal of preparation utilizing BYU television. That to me is the legacy. I want to meet some of those people some day. I don't know who they are. There may be hundreds of them that I'll never know in this life, but we'll eventually get together and that will be a happy day.

Dr. Owen Rich
Professor of Communications, BYU
Interviewed: August 24, 2006

Dates of employment: 1950-1989

My first experience with radio occurred in 1930, when I was eight years old, living in a little farming community in Idaho. My grandmother invited us into her kitchen where my uncle had set up a strange looking device, a box with knobs on it. And he began twisting and turning these knobs and suddenly we were hearing strange noises, squeals and whistles, and all at once we heard voices, voices out of nowhere, the voices of Amos and Andy. My grandmother was so excited. I've never seen her so excited before. And then the whole family came rushing in to listen to Amos and Andy.

That was my first experience. It changed the whole family setting and the domestic setting about us. We had to now milk the cows at the right time to not interrupt our radio programs. The meals were prepared to be adjusted to the radio programs. The entire social structure of not only our household but the entire community was changed to accommodate radio.

At the age of twelve I built my first radio set, a little crystal set. I remember connecting up the last two wires and suddenly I heard a voice out of nowhere coming from Denver, Colorado. It was a miracle.

Later, as I attended high school, I had the good fortune to have a high school shop teacher who was interested in electronics. He taught me how to repair radios and developed within me a great love for radios and electronics.

In fact, in high school we had a little public address system and the principal allowed me to create a radio program as one of the high school audience activities. I put a microphone in the music room and a loudspeaker in the auditorium and then we had students perform in the music room on the microphone and the audience was to guess who was performing.

The program was a "Guess Who" radio show, my very first radio production.

In 1940 I came to BYU. It was a thrilling experience to be at a college. The tuition at BYU was \$32 which was a lot of money in those days. And to help finance my education, I went from house to house, asking people if I could repair their radios. It was not a productive income, but nevertheless, it did help. I noticed an ad in the school newspaper for a stage electrician for the dramatic arts department. I applied and went for an interview with Dr. T. Earl Pardoe. Dr. T. Earl Pardoe was a wonderful man. He invited me into his office and interviewed me. He was apparently impressed and told me he'd be happy to have me as a stage electrician, but he said: "There's something else you need to see. If you have an interest in radio, you need to see the room across the hall." We went across the hall into a classroom that was being converted into a radio studio. Drapery had been hung all over the walls and the windows had been double paned so it would be quiet. Norman Geertsens, the technician, was hooking up wires and getting it ready to be a radio studio. I was fascinated--just utterly fascinated. Dr. Pardoe sensed my interest and he said, "I'm looking for a technician to help Mr. Geertsens. Would you like to have that job?"

And so he hired me as a studio technician for BYU's new radio studios. Part of my assignment working in the studios was to work with Dr. Morley, who was the person in charge of speech correction.

There were three faculty members in the Speech and Dramatic Arts department: T. Earl Pardoe, Drama; his wife Kathryn, who taught Elocution, and Alonzo Morley, who was a speech correctionist.

I also worked with Alonzo Morley as his technician. He had a little recorder which would record voices on a little wax disk. He felt that every student who came to BYU should have the opportunity of listening to their own voice and so I made voice recordings for him on those little wax discs. I also was unfortunate enough to make one of myself and realized that my dreams of being a network radio announcer probably would not be very wise.

When the studio was completed, Dr. Pardoe felt there should be a dedication program. It was so important to him that he wanted something special and so he arranged for a tuxedo, black tie affair. He invited KOVO radio station to carry that by telephone lines, so on the night of the dedication, Dr. Pardoe, Dr. Morley, Arch Madsen, the manager of KOVO and their wives, all dressed in tuxedos and evening dress, appeared in the studio and we created the first radio program coming from BYU to a radio station KOVO. It was terribly exciting. In the control room was Norman Geertson and myself. It was one of the most exciting things that had happened to me up to that time.

In 1941 Dr. Pardoe took me under his wing, as his favorite technician, I guess, because every time he did little radio skits, he wanted me to be there to help. It was an exciting experience for me. But in December of 1941, my life was changed by two events. One, I got married at the age of nineteen. At that time Pearl Harbor happened and so my life was changed.

There was a request that came out from Hill Field for radio technicians. They desperately needed people to repair radios for the aircraft at Hill Field. And with T. Earl Pardoe's blessing I took a job as a technician at Hill Field. There they promptly sent me to a RADAR school. RADAR was a new exciting form of warfare and they sent me to Philadelphia to a special RADAR school at the PhilCo Laboratories. There I studied and learned how to be a RADAR technician.

Coming back to Hill Field I became also an instructor which was also exciting. But as the war moved on, there was more and more need for young people like myself to be on the front lines, so to speak. Knowing that they were needing people with my skills, I decided to join the military. I learned that there was a position open in the Coast Guard and so I joined the Coast Guard. There they sent me to Washington, D.C. and the Capitol Radio Engineering Institute where again I studied electronics and radar. Then I was assigned to the North Pacific Air/Sea Rescue Squadron of Coast Guard operating out of Port Angeles, Washington. There I was in charge of repairing the radio and the RADAR systems and flying some patrols. The patrols were hours of boredom punctuated by moments of sheer terror.

After three years with Coast Guard I received a letter from T. Earl Pardoe, who had been watching my career. He knew I'd been involved in electronics. His letter invited me to come back to BYU and start a radio station. T. Earl Pardoe had learned that some universities in the East had been given permission by Federal Communications Commission to start little radio stations. They called them carrier current radio stations

where, rather than having an antenna, the radio signal was fed into the power lines of the dormitories which gave the various schools campus radio stations. Dr. Pardoe felt BYU should have a campus radio station and that was my job—my challenge.

When I got back to BYU the old studio where I'd learned about radio was totally unqualified to be a radio station. It was so out of date so my first task was to start building equipment for the BYU radio studio. I hired Francis Boyer, a technician at BYU, to assist me, and he and I built controls for the control room. Then we built a transmitter, a carrier current transmitter. We installed the carrier current transmitter in Allen Hall. That was the boys' dormitory. Also, we were about to connect it through the power lines to Knight Hall, which was the girls' dormitory. BYU had only two dormitories—Allen for the boys, Knight Hall for the girls. When we turned on the transmitter, we were actually able to provide a radio signal to about 200 students in those dormitories.

The word got about that BYU had a little radio station, KBYU we called it. I remember the first broadcast. I think the first words into the microphone were: "This is KBYU, the student voice of BYU." It was so exciting. All over campus people learned that BYU now had a radio station. Students couldn't wait to get on the air. They all wanted to be at the microphone and talk, even though the audience was only 200 students. But it was a smashing success and totally operated by students, primarily from dramatic arts and speech program, but everyone wanted to participate.

About the time it was doing so well and we were on the air every night with radio programs, we got an announcement from President Wilkinson. The Speech and Dramatic Arts program was to move up to the upper campus into temporary facilities. The University had acquired what they called Butler Huts, tin buildings which had been used by the military. They lined up four of them on the upper campus and designated those as a speech center. One of those Butler Huts was set aside, Butler Hut #4 as the radio studio, and it became my job to figure out how to make it work.

I was so disappointed when I saw the building for the first time. You could hear the outside noises. Snow would sift through it in wintertime. It was a terrible place for a studio, but nevertheless, when the Christmas holiday came, I and a group of students moved all equipment from lower campus up into Butler Hut #4. We hung drapery around the walls to help us eliminate the automobile noise going by, and we did indeed have a radio studio and KBYU was in operation up on upper campus.

There was, however, an interesting problem. We were no longer very close to our dormitories, so that made it difficult to get telephone lines to them. Also the campus now contained twenty dormitories made from barracks buildings. BYU went to Hill Field and purchased surplus barracks buildings and converted them to dormitories and to student housing. Our job was to figure out how to provide a radio signal to each of those buildings.

It was not possible to have an individual transmitter for each one. As I sat mulling over the problem, I looked up and there passing over the studio were the primary power lines for the city of Provo: 22,000 volt power lines going over the building, over our studio. I thought, "If we could wire in, if we could connect in our radio signal from KBYU to those power lines, we could not only cover the dormitories but probably part of the city."

I received permission from Provo City to make a radio type connection to those power lines. We also had to build a new transmitter with more power.

We built a powerful transmitter—a 100 watt transmitter—which could provide enough power to cover the city. I remember the evening we made our final connection. We connected through a safety system our radio signal to the power lines, threw the switch and amazingly the building didn't burn up, no one was electrocuted, and the people in downtown Provo and in our dormitories heard the KBYU signal loud and clear.

We had a big sign out in front of Butler Hut #4—KBYU, the student voice of Brigham Young University. It became so well accepted by the community and so important to the student body that we took on all the trappings of a commercial station. Not only did we provide music and entertainment, we sold commercials to try to get revenue for the station, so it was operating just like a commercial radio station and we were putting on some wonderful programs, recorded programs of the BYU music department, A Capella Choir, concert band. All of those things were recorded and we were putting them on KBYU. The thought occurred to me with these wonderful BYU music programs and the devotionals which we were recording that we possibly should have them available to the Church.

So I made an appointment with the coordinator of broadcast activities for the Church in Salt Lake City. I went to the Church Office building where I was ushered into the basement room which was a small office. There I met the coordinator for Church radio. I explained to him how we had some wonderful programs coming from BYU and would be happy to share them with the Church if they could find places for them. He listened carefully but then started talking about the choir. He was in charge of the Tabernacle Choir and he was caught up totally in that and he was so excited about what was happening—the national coverage of the choir. And he went on and on telling me about the choir. I was quite disappointed because I thought he'd be enthusiastic about what we could provide. At the end of the interview I left, and as I went out through the door and thought, well, he was not very interested, kind of narrow minded, probably never amount to very much. But the name on the door was Gordon B. Hinckley. Obviously he was inspired with what the choir could do. My vision of what could happen in radio was far less than his.

But then, speaking of the choir, there was a time shortly after that when the Tabernacle was being renovated. They were looking for a place to have the Tabernacle Choir perform. The Smith building on campus looked like an ideal spot so the entire choir was invited down to BYU to the Smith building for several broadcasts. Along with them came Richard L. Evans, my hero. He had such a beautiful, marvelous voice and I was very impressed that Richard L. Evans brought with him his own microphone in a little black velvet box because he wanted to sound just right. Anyway, it was a thrilling experience to work with Richard L. Evans for a few Tabernacle broadcasts.

In 1950 television broadcasting had indeed become a reality. New stations were being created in Salt Lake City. KSL, KDYL-TV and KUTV were in the beginning stages. They were experimenting, but they were starting to put out signals for the Salt Lake community. I felt that the people of BYU (our students and staff) needed to know more about television, so I invited my old friend Rollow Kimball from Hill Field Days, who was now Chief Engineer for KSL television, to bring television equipment to the campus of BYU and demonstrate how television worked. So we set that up in one of our dance halls with television equipment. There we were able to invite the student body and

members of the community to come in and see television—how it worked—for the first time. We had a television camera, the control equipment and a receiver. Students were talking to the television camera and seeing themselves on television. This was the first time that had ever happened in Utah County or at BYU.

President Wilkinson was very interested in television. He and Dr. Hansen, who was chairman of Speech and Dramatic Arts Department, invited me into President Wilkinson's office. President Wilkinson said, "Owen, we don't have anyone on campus that knows anything about television. I want you to go to Hollywood and learn all about television."

I was dumbstruck. President Wilkinson did not make suggestions. He gave orders. So I made arrangements to go to Los Angeles. I gathered up my family. We moved to Los Angeles and there I had some wonderful opportunities. I was fortunate in being able to complete a Master's degree at the University of Southern California in television production. They actually, because of my experience at BYU, invited me to teach a radio broadcasting class. I also helped as they were working on the creation of an educational television station in Los Angeles, but the most wonderful thing that happened to me was I was invited to be the assistant producer of a television program sponsored by University of Southern California and by Channel 4 in Hollywood.

So for several months, every Sunday I worked in Hollywood, at the TV studios at Hollywood and Vine, the studios where I produced a television show on Channel 4. It was a great experience. So at the completion of my Master's degree and my time in Hollywood, I was prepared to come back to Provo to BYU.

As I returned to KBYU, one of my first challenges was to teach television classes. We had no television equipment on campus but I wanted to teach television production to the students, our broadcast students. So I made arrangements to rent a television studio once a week from KSL. We did our class work on the BYU campus then I transported my students to the KSL studios, where we taught them how to create television programs. President Wilkinson also was quite excited about television on campus, but we had no way of doing television on campus. But he felt we should do something. We had great talent on campus. We should have it exposed. He would also like to see us become involved in television.

The only way that I could see to do that was by remote broadcast from the Salt Lake stations. We did have, on campus, such wonderful talent. We had the music department, with all the choral and musical groups. We had Janie Thompson's Program Bureau with wonderful talent there. We were loaded with talent. We should do a television show. Janie Thompson was in preparation for a Christmas program with her Program Bureau. I thought, "Why not make a Christmas television show?"

So I went to the TV stations in Salt Lake and said, "We at BYU would like to do a television program, originating on the BYU campus, and I will produce it if you will put it on the air." KSL said, "It cannot be done; too far away. We don't have the remote equipment. You can't do remote television that far away."

I went to Channel 4. They said, "Well, we have done some sporting events. Perhaps we could." So they agreed to do the first BYU-TV Christmas show. That was in 1953.

At Christmas time, they arrived on campus. We set up the television equipment in the Smith Fieldhouse. You have to have a stage. We had no stage for it so we used the

basketball playing floor. We constructed scenery in the scene shops of the drama department and put it all around the playing floor. So we had about ten sets for performers on the playing floor. No one in the Provo area had ever seen a television program produced, so we invited the community. The bleachers in the fieldhouse were filled with townspeople and students to watch the first television program ever done on the BYU campus, in fact, in Provo. President Wilkinson was so excited to do the welcome address for the television show.

We had as our Master of Ceremonies, Cleon Skousen, who was Vice President in charge of public relations. We had as the director, Danny Ranger from KDYL. Bob Welti, who became known as “the Weatherman”, was actually the floor director for that television show. We had our television scenery lined up all around the floor. We had our cameras in place, and the director, with me back in the audience so we could see the entire set.

The program was designed to go on the air at nine o’clock. As the time moved on it became closer and closer to the air time but it was tradition at BYU to have prayer at the beginning of all of our activities so a member of the audience was invited to give a prayer. He began the prayer at about five minutes to air time. As we got closer and closer to air time, Danny Ranger, our director, became more and more concerned. The prayer went on and on and the clock was moving and just seconds before it was time to go on the air, he knew the cameras had to be in operation, he shouted across the audience, “Cue the prayer, cue the prayer!” So the prayer said “Amen”, and the program began with an introduction by President Wilkinson.

BYU’s annual Christmas show was so well received that we continued it for the next four years. In fact, the final time that we did the Christmas show, we did something very, very unusual. We created one of the first stereo programs ever produced in the country. We took KDYL television, combined it with KDYL radio so that we had the audio signal coming from two sources. So we had the cameras set up with the television, microphones set up for the stereo. We asked people to arrange their television and radio sets in their home so they did indeed hear a television broadcast in stereo for the first time in Utah and possibly throughout the country. That was exciting.

In 1955 and through 1957 we had an interesting battle occurring in the state of Utah. The Federal Communications Commission had allocated only one VHF TV station for educational use in Utah. Only one station, who was to get it? Who was to control it?

And so a great battle of university giants, (the battle was conducted by university presidents and officials from the State of Utah Education programs) and they were trying desperately to know who was going to control this only source of educational television.

I attended countless meetings with President Wilkinson where the problem was debated. There were two main players, President Oliphant of the University of Utah and President Wilkinson, who, in their college days, had both been BYU students and had been competitors even then. It was great battle that went on, but radio had to go on also, so while that battle was going on we were also still programming KBYU radio.

Along with my teaching experiences, I felt that our students should have commercial experience outside of KBYU, so I made arrangements with radio station KOVO in Provo to have our students produce radio programs. One program, for example, was a tribute to members of our community who did wonderful things. It was a

very successful and well-listened to program that gave training to our students and did a service for the community. So our BYU activities provided community service over the local radio station in Provo.

On June 8, 1956, I attended one of my last big TV meetings with all the college presidents, the officials. There President Oliphant arose and advised people, "We are now filing on Channel 7 for the University of Utah because we are prepared to do so. There has been enough dialogue carried on concerning this. We are now filing for the operation of Channel 7 as a station for the University of Utah with or without the consent of the education leaders in the state."

With the facilities he had at hand and with the controversy we'd had trying to decide who would be operating it, we said, "Well, if you will allow us to participate in the programming, we will not oppose the University of Utah going forward with Channel 7."

So a committee was formed to actually help with the programming of that station and I was assigned by President Wilkinson to participate on the programming committee for Channel 7 when it first went on the air.

In 1957 on the BYU campus we were recording so many wonderful programs and they were so well accepted that we thought we ought to have those being played on radio stations throughout the Intermountain area. How could we do that? The thought occurred to me: Why not create a radio tape network?

So we started recording the musical numbers, the A Cappella choir, the concert band and devotional speeches and had a file of those on tape. Then I went around to the radio stations in the Intermountain area by myself arranging for them to carry our radio programs. They agreed that if we could provide the programs on tape of good broadcast quality they would carry them.

We created a tape and then I sent it to a radio station with the arrangement for them to send it to the next station and on to the next station, etc., covering twenty radio stations in the Intermountain area. These stations carried BYU radio programs with essentially no cost to us. We sent the programs to the stations and then they bicycled them onto other stations and eventually they came back to us. This was the first radio network in Utah. There was an Intermountain network created later by radio stations, but this was the first real network programming done in the State of Utah that I'm aware of.

We desperately needed studio facilities on campus to train students. We also wanted to be able to produce television programs on campus. We had no place to do it. In 1958 I was given the approval to convert the abandoned motion picture studio which was adjacent to the BYU speech center, into a television production unit. We received enough money to buy two Vidicon cameras, which were broadcast quality cameras; the necessary control equipment and a videotape recorder. That gave us the possibility of not only training students but of producing television shows on campus. So in 1958 we actually had our own television studio in operation. The studio was manned primarily by students, much like we had operated KBYU. With the moving forward of the plans to construct the Wilkinson Center on the location where the speech center and KBYU were now located, we knew that we would lose our chance to feed our radio signal of KBYU into Provo City via the power lines, so we knew that we would have to abandon that type of broadcasting.

Looking for an alternative, we turned to FM. FM was becoming quite popular. We were getting more and more sets in the community and so we decided to go from carrier current radio broadcasting to FM broadcasting. I looked about until I found a 10-watt FM transmitter. We purchased a 10-watt FM transmitter, put the antennae on top of the highest point on campus, the top of the Eyring Center. We located the FM transmitter temporarily in our KBYU facility and began testing the facility. FM looked like it would be a great possibility so I actually prepared an application for a FM radio station and submitted it to the Federal Communications Commission. After several months, they advised us that we would be able to have an FM station on campus. But for the trial period we needed call letters.

I asked for the call letters KBYU for that trial period, but they said, "They are unavailable because we also have that call letter assigned to a World War II Liberty ship in mothballs."

Looking about desperately on my desk for call letters for the new KBYU FM station, I saw my BYU letterhead and said, "Oh, let us call it KBRG."

So when KBYU-FM went on the air for its trial period, the first six months, it went on the air as KBRG. The call letters KBYU had been acceptable for our campus carrier current station, however, FM coverage required that there be no conflict in call letters.

In 1960 we began moving our radio facilities and the TV production unit to a new location because they were right where the new buildings were being built. At that time, in addition to the problem of moving the building, I applied for a fellowship for the Ford Foundation, and to my surprise I was granted a fellowship with the Ford Foundation which would cover all my expenses for a doctoral program at Penn State. So it became obvious that I needed to desert my post at BYU. I turned the operation of broadcasting into the very capable hands of Tad Williams. I had found Tad Williams in Portland, Oregon when I was trying to locate stations that would carry BYU radio programs. I was delighted to have Tad Williams come aboard and take over the radio operations as I moved to Penn State.

My doctoral study at Penn State was a wonderful experience. I was in the midst of exciting experiments in educational television. I had wonderful professors who were very sympathetic to me as a teacher at BYU. They were very cooperative and helpful and so I was able to complete my work at Penn State very, very rapidly.

At Penn State, my doctoral dissertation was a study of large screen television as a method of teaching auditorium-sized classes. The study went very well and had a lot of attention. The U.S. Department of Health, Education, and Welfare was very interested in my large screen television study and so they arranged to grant me a \$10,000 grant to continue my studies at BYU when I returned to BYU. When I returned to BYU it seemed appropriate that the operation of KBYU and KBYU-FM be in the capable hands of Tad Williams and Norman Tarbox who had joined the faculty and I concentrated my efforts in improving the academic program of the Communications Department.

I accepted as my goal the creation of a nationally recognized program in broadcasting at BYU. In addition to my work on campus, I felt that it was important that I be acquainted with national leaders in broadcasting education and so I looked about for places where I could gain that kind of experience. I joined a group of university and college professors who were creating the Western Radio and Television Association. We

created this association with the radio and television broadcast faculties in the eleven Western States. I was pleased when they elected me to be a member of the board of directors of that organization and I served as a member of the board of directors for that organization for about ten years.

At the conclusion of my term of office, they granted me a nice award of merit for my services. The #1 national organization for broadcast education in the nation was the Association for Professional Broadcasting Education. The members of the board of directors of that organization were elected by the various states. The broadcast educators in the 11 Western States elected me to be a member of the Board of Directors of the Association for Professional Broadcasting Education in 1966. It was a wonderful opportunity. I got to share my experiences with the leaders of broadcasting throughout the entire nation. We also were locked in and became part of the National Association of Broadcasters. The National Association of Broadcasters actually funded part of the APBE activities, so I had great opportunities to dwell in many different situations with leading broadcasters in the nation.

I served six years on the Board of Directors of that organization and was twice elected National Vice President which I thought was a nice honor for a guy from BYU. I was pleased when, at the end of my services as a member of the Board of Directors of that organization, they presented me with a distinguished service award from APBE.

On the BYU campus I was attempting to train students in management positions. It was important that they realize how to do audience research and the importance of audience research in the broadcast industry. I created a class where my students would go out into the broadcasting field and conduct research for radio and television stations as part of their academic program, actually financed by the stations who we worked with. For several years my broadcast research class was conducting research out in the field, receiving quite a bit of recognition because of the kinds of programs we were recommending for the radio and television stations where we were doing research.

This came to the attention of the Nation Association of Broadcasters, and in 1973 the NAB invited me and my broadcast research class to Washington, D.C. to their annual National Association of Broadcasters convention to make a presentation on how universities and broadcasters could work together in promoting not only good fellowship but good research and good television programming. It was a great honor for BYU. I know of no other university that ever had the opportunity to have a part of the program of the National Association of Broadcasters.

When I retired in 1987, I was pleased to receive the well wishes of educators and professional broadcasters from all over the United States, expressing their appreciation for the time we'd spent together and for the contributions I had made to broadcasting. I was also pleased that when my friends in broadcasting and education organized and created the Owen and Ora Rich KBYU Pioneer Broadcasting Endowment, which annually provides funds to support a student in their academic efforts at BYU.

I would like to thank my many friends and colleagues at BYU both past and present who've taken my humble beginnings and turned them into an exciting, wonderful, well-recognized national program; also who have created a worldwide presence for BYU and their televised operations, again, thanks to my colleagues.

The BYU goals as we've talked of have been professional training, leadership skills and ethical training so our students going out could make a real contribution to the

professional world of broadcasting. One of the interesting things in broadcasting education is education tends to move slowly in terms of new events and new technologies. In the beginning, radio within the Church was concentrated primarily with the Choir and our acquiring of radio and television stations through Bonneville International, while at BYU we moved quite slowly.

As I perceive the mission of the Church, it is to extend the gospel throughout the world. BYU, as a worldwide university, tends to want to do that. Radio and television has provided a new way of performing that responsibility. Now with satellite broadcasting and with stations all over the world receiving our BYU programming, we now indeed, I think, are accomplishing the goal I perceived we would like to have when I first started in broadcasting: That BYU broadcasting would become a viable and important instrument in presenting the gospel throughout the world. And I think it is starting to really accomplish that.

Lyle Shamo
 Managing Director, Audiovisual Department
 Interviewed: September 8, 2006

DATES OF EMPLOYMENT: 1991-2007

My interest in media started as a boy. As a child I was always fascinated with technology. I remember the very first television show I saw. I grew up in a little town in southern Utah--Hurricane, Utah. We didn't have television anywhere in town but there was a man in our community who finally constructed a tower that was probably 50 feet high and connected a TV antenna on top of it, and television came to southern Utah.

I saw my first show in black and white television. I even remember the name of the show. It was a sitcom called *Wire Service*, not a particularly significant film, but I remember that black and white image coming across a screen and I was just absolutely fascinated.

I was a teenager before we owned a television. Our first television set was a Zenith—again, it was black and white, but we thought it was the most wonderful thing that had ever happened to us. We would gather around as a family to watch *Bonanza* and those kinds of movies and shows that were so very uplifting. (We've lost a lot in the quality of media over the years.)

I remember the first colored television to come to my little community. It was owned by the local doctor. His name was Garth Last. The whole community paraded through his living room at one time or another to see what colored television looked like. Of course, that's come such a long ways since then, but those days were the beginning of my exposure to media and I felt privileged to be on the pioneering end of television.

I actually did not intend to have a career in media, even though I did my undergraduate work in speech and dramatic arts. I actually was more into debate.

I enjoyed speaking and debating and went to Dixie Junior College on a debate scholarship. I won the Western Regional Nationals in debate and oratory while I was at Dixie Junior College. This success literally became the avenue through which I could obtain my degree through BYU, where I finished my Bachelor of Arts degree in 1970. I was recruited to go to BYU with a speech scholarship requiring me to debate for BYU. I wanted to be a teacher upon the completion of my degree.

I arrived just as they changed the requirements for those seeking an educational emphasis in speech. The change in requirements would set me on a new course, for I was required to take drama classes. I must admit that I didn't particularly appreciate the new requirements initially, because I didn't have a great interest in drama at the time. However, I have found that my experience at BYU and my degree in Speech Education has become invaluable in my work here. Because of my training I have been able to better create and evaluate good drama. My training has allowed me to know what good acting is, and how to properly construct a film into a dramatic format. Consequently, I've always felt that the hand of the Lord was in my education to prepare me for what I was asked to do in my life.

Prior to going on my mission, I had planned on going on in political science. But a blessing I received in the mission home in Salt Lake City prior to my leaving for England completely altered the course of my life. I was told to stay out of politics during my mission and for the rest of my life. That blessing kind of harpooned what I thought

would be my career. I wondered: “What do I become now?” But the recent decisions I had made should have prepared me in realizing that the course I was then pursuing was not the course the Lord had in mind.

Prior to going on my mission, I was called in by the Dean of Students at Dixie Junior College and offered a scholarship through law school. It was a special scholarship set up in the name of a recently deceased state senator. The scholarship would have offered me a full ride scholarship to the school of my choice for law.

The Dean asked, “Would you be willing to take that?”

And I said, “Absolutely.”

I came from a very, very poor family and the idea of having a full ride scholarship in any subject was fascinating to me, but law and political science seemed to run hand in hand and so I said, “Of course I will.”

And he said, “Where will you be going in the next few years?”

And I said, “Well, I plan on going on a mission.”

And he said, “Well, that doesn’t fit in the formula. We want a person who will take the scholarship, who will go through their schooling. Perhaps you could consider your mission after that.”

So I had to literally decide between taking a full-ride scholarship or going on a mission. And I selected a mission, which meant I had to turn down the scholarship. That is really the fork in the road where I made the decision which ultimately led me to where I am now. I’ve never regretted that decision in any way, especially after having the setting apart blessing where I was told to stay out of politics.

I then started to reconsider what I wanted to do with my life. As I returned from my mission and finished my degree at BYU, I decided that I wanted to emphasize teaching. I love teaching. But suddenly my life took another altered turn. I was offered several teaching assistantships in speech as I concluded my undergraduate studies at BYU. I was offered one at Montana State. I was offered one at the University of Michigan and another one at Purdue and a few other universities expressed interest, but for some reason I turned them down; decided I wanted to get into the classroom to teach not speech but religion.

So I started my career teaching seminary and I taught seminary for nearly a year before Uncle Sam gave me an invitation that I couldn’t turn down and I ended up spending several months in basic training with the Idaho National Guard. Again, the Lord was tutoring me, for my assignment in the Guard involved training. So again, teaching became a part of my life even in the military, as I found myself developing curriculum to instruct the 116th Engineering battalion. It was here in the army that I learned how to develop curriculums.

Consequently, I went back to the seminary classroom once my basic training was complete. I started as a single seminary teacher, which was quite unusual. They didn’t have many of those around. I was dating a beautiful girl I had met in my drama classes and particularly in a play that I was in at BYU, a play called *A Day, A Night and a Day*, a *Book of Mormon* play.

I was required for my degree to take part in at least one play and so I tried out for this play because it was religious in nature. It was there I met this beautiful girl who is now my eternal companion. She used to always make fun of me and you’ll probably even pick it up even in this interview that the thing that fascinated her is that I could

never pronounce “ar” words, I would always pronounce them “or” because I grew up in southern Utah. Instead of saying “farm”, I would say “form,” and so that accent just fascinated my wife and she, to this day, says that that was one of the things that attracted her. I had to run out on the stage as an evil priest, which was the character I played, and my line was, “Guards, make ready.”

Well, I would always run out onto the stage and yell, “Gourds, make ready” and everybody would crack up in the whole audience.

I would wreck the play so they worked with me and worked with me and worked with me so I could say that one line, which was so critical, correctly. But that experience taught me many valuable lessons which ultimately helped me in directing the production of motion pictures for the church.

I took an assignment teaching seminary in Firth, Idaho and during that time a position came open in the Idaho National Guard for the chaplain. I made application for that position. I was one of the finalists in that search. One of the requirements of becoming a Chaplain was that I had to be willing to get a Master’s degree in Counseling. I said I would if that’s what it took to obtain that position as a chaplain; however, again the Lord headed me another direction. The National Guard selected another person, a choice which I later discovered involved some interesting politics. I was LDS and they wanted someone that wasn’t LDS at that time.

I was still eager to pursue a post-graduate degree and would have probably continued to pursue a master’s degree in counseling, had it not been for the intervention of a very dear friend by the name of Blaine Case, who was also a seminary teacher.

Blaine had just been involved at BYU in an educational media program. He said, “You ought to try going out in audiovisual. It’s exciting. It’s fun. It’s helpful as a teacher.” He said, “I think it will be something that will really help you.” He really piqued my curiosity.

So I went down to BYU and looked into the program and it was fascinating to me. I proceeded to make application and began a master’s degree in audiovisual. The program was new and it required that half my classes be in educational psychology as well, so it was almost a composite major. I felt I was equally trained in both media and educational psychology. I appreciated both disciplines as I wanted to know why people learned the way they learn and the two seemed to fit very well together.

In addition to that I also obtained a minor in Church History and took so many classes in my minor that I had almost as many hours in Church History as I did in media. I like to think of my post graduate work as a composite of three degrees: one in Church history, one in Educational Psychology, and one in Educational media. But of course, my emphasis was in educational media. I enjoyed it very much. I enjoyed my classes and had wonderful teachers.

I was mentored by the very best. Probably the most influential teacher that I had at that time was the head of the department, a man by the name of Gardner Snow. Gardner had beautiful white hair but he was also just one of the finest and greatest Latter-day Saints I think I’ve ever known and we did several projects together. Sadly, Brother Snow died from cancer not long after I graduated and began working for the church media. What a wonderful individual, though, and a great influence on the things that I did.

There were two or three other teachers who were influential. Brother Bill Card was one who taught me the mechanics of how to use technology-- everything from making an overhead to how to make a film. I remember one of our workshops brought us here to Salt Lake to a business called TV Specialists. Ted Bollinger, who still runs TV Specialists, gave us a demonstration on video cameras and I remember him giving us the technical terms related to that. He talked about vidcom tubes and plumicon tubes and contrast ratios, and I started listening to him converse and I thought to myself, "This is absolute Greek to me. I don't understand any of it. How can anyone understand this stuff?"

It just plain blew me away and I thought, "I'll never understand all this."

Now, of course, after many years in the business, as I've worked with the technology, it's all become very secondary to me. It's part of the vocabulary. But it's interesting when you begin--it's a world unto its own--this audiovisual field-- media and film. But again, one of the things that has fascinated me is the evolution of the technology itself. We can do so much more today than we could back in those early days of my career.

Originally, I found that a degree in audiovisual helped a great deal in the classroom. In fact, I had a lot of fun. I remember once, for example, I built a bubble in my classroom. I took two large sheets of plastic and took masking tape and put a hole in one end and a hole in the other and put a big fan on the end of the tunnel and then I put all my classroom inside the bubble. It's probably against any standards today--they'd probably shoot a teacher for doing this now. But I then took slide projectors and projected them on the outside of the bubble in a darkened room and took my students across the plains inside a bubble. What a fun thing to do! We did all kinds of fun things!

For example, another one we did from Church History is we decided to do a news program and we put a closed circuit television system in our seminary. This was in Shelley, Idaho and we did the count down to the martyrdom of the Prophet Joseph Smith. And each day when the students would come in and record a newscast, and they would tell what was happening to Joseph Smith, and how he had been arrested and taken to Carthage, and some of the things that were happening in the community, and the mobs and other things--and I'll never forget the impact it had on the students as they literally lived the last week in the life of the Prophet Joseph Smith. So these are some of the things that I enjoyed doing, just to enhance my teaching, and I found it thrilling to the students and invigorating to me as a teacher, to kind of utilize those tools that I had learned about in college.

Well, one thing led to another and Wayne Doman, (who was at that time the head of audiovisual for Church Education), contacted me and asked me if I would be willing to help him during the summer here in Salt Lake to do filmstrips. It had not been many years since we had started doing filmstrips in the classroom. CES had actually taken a series that had been done for the Lamanites, or for the Indian people, called *Tom Trails* and distributed it to all the seminary classrooms. It was the most famous filmstrip series ever done in the Church. I had nothing to do with that; this was before my time. It was complete by the time I came to Salt Lake, but the kids loved it and they talked about Tom and Lily nonstop. The series was almost a soap opera with these characters in different

settings which taught principles of the gospel. Anyway, they wanted to do more of these kind of filmstrips for the seminaries—one for each curriculum outline.

They asked me to come to Salt Lake, and I came, and later they asked me to write some of those series, which I did. I (and my wife) would sit around the dinner table at night and write scripts that would be approved, and then I would take a camera that I had obtained while I was in college—a 35 mm camera, which was my own personal camera. I figured out once that I had shot over 30,000 images for filmstrips through that one camera. I loved it so much that when I wore it out, I rebuilt it.

It was an old Canon FTB and the reason I liked it was because it had a center-weighted meter in it and I could really nail the exposures and I found it just the only camera I could use, even though I could probably been given a better camera. That's what I shot most of the filmstrips of the Church on and I did a series one summer and worked with Wayne and the curriculum staff for CES, (Church Education System) and I then I went back and taught in the fall and in the spring.

I did that for one summer and then they asked me if I would come to Salt Lake full time. There showed up at my seminary one day, a fellow by the name of Bill Schaeffermeyer, (and this is significant because Bill and I have had an interesting career together. He would hire me; then I would hire him, and we would just flip flop positions. And we've done that most of our careers, and now Bill is, of course, the director of the motion picture studio and the studios here at the conference center).

But anyway, Bill shows up at my house one night, claiming just to be passing through, and visits with me and wants to know if he can stay the night. So we let him stay the night at our home and then a few days later I got a call from Salt Lake asking me if I would come down and talk to them and found out that Bill had just been scouting me out to see if he could work with me.

Now you'll have to talk to him to see if we can work together because we've done it so many years. We're very, very dear and fast friends. And anyway, I was asked to come to Salt Lake and be an assistant to Wayne Doman over audiovisual, and I served with Wayne for several years and that was kind of interesting years because the very year that I came down, we had all these ideas of things that we were going to be involved in and a moratorium was placed on all audiovisual of the Church for a year. I spent a whole year cleaning closets, filing slides, etc. It's probably the most difficult year of my career, to be honest with you, because I had no idea whether I was going to be doing any media or if I was going to be going back to a classroom.

They told me I was coming on a two-year assignment. That was twenty eight years ago, and it was just kind of fascinating to me that we didn't do anything the first year and finally they took the moratorium on media off. They came forward with some media plans for the whole church, and we were off and running to do some more filmstrip series.

The first filmstrip series we did after my coming to Salt Lake was one we filmed in Northern California. We titled it, "*Not of the World.*" We filmed around Concord, California; San Francisco, along the Bay area, and so forth. Again, I would write the scripts. I would film them. We would sit in the studios working with the people at Bonneville to record the sound tracks, and I think one of the things that was the most gratifying was people would always ask me, "How did you make their lips synchronize with the music?"

Now we're talking about still photographs. They never synchronized anything. But people would actually put motion into the filmstrips in their own minds. That fascinated me, with a degree in educational psychology. Why would they think that still pictures required synchronization? It taught me a great lesson and that is that in media, people will fill in the gaps. You don't have to tell them everything and if there's anything that you learn in media it is: don't try to tell them everything with words; let the pictures tell it for you. And so there's some great lessons that can be learned from still photography with dramatic audio.

We had a lot of fun with the filmstrip series. We worked on those for several years. We actually did four series over that period of time and that was primarily most of what we would start to do. During that period of time, though, we started to work in video.

I recall they allowed us to buy two video cameras. They were called J71s. It was a JVC camera and they were an absolute piece of junk. I don't know how to put it. I mean they had a small little switcher that we would run these two cameras off from. They never stayed in color balance and we would always have to stop, adjust the color, move on, stop, adjust the color, move on. It was one of the most difficult things to do, but we produced some fun little films, training films and other things, with those two little J71 cameras. Nowadays, a home video camera is much, much better than the equipment we used professionally at the time. But that's where we began in the video business and so I started in filmstrips, moved into video. It's all been kind of an evolution up to that point.

I continued to do work in Church Education until 1983 and in the fall of 1983, I was called in by the Commissioner of Education, who at that time was Henry B. Eyring. I was told that they were going to consolidate all the audiovisual of the Church into the Curriculum department, and as a consequence, there was no assurance that I would be kept on in the media area. So I started to look at places that I could teach again and I made application in several areas.

There was an opening at Ricks College that particularly fascinated me, teaching religion there. I made application to go to Ricks College. I never did hear anything on the application for some time and yet I was given some pretty positive assurance that I could have that position if I wanted to.

Just before Christmas, (I'll never forget that because it left me in such a dilemma), Elder Eyring called me into his office and he said, "We've withdrawn your application from Ricks College and we won't be considering you for that position." End of discussion.

He didn't say something else is underway or anything else, he just said we're not going to probably need you any longer in Church Education for media: We've withdrawn your application to teach at Ricks College, and that was it.

I can still remember going through that Christmas, not knowing what was going to happen next Christmas. It was one of those things I wondered what was next in my life. This went on for weeks and weeks. And finally one day, Elder Joe Christensen, (who later became a member of the Seventies, who was one of the Commissioners of Education at that time), called me into his office and he said, "I've watched you mope around too long, I'm probably breaking a confidence in telling you this but they have another position in mind for you. Just be patient, it'll be coming."

And that's about all he would tell me. He didn't tell me what the position was. He just said that there was something coming, so it was either in late January or early February I was called in to Elder James M. Paramore's office, and then later into Elder M. Russell Ballard's office to be interviewed for this Director of Audiovisual for the Curriculum Department.

In 1984, we began the consolidation of the internal media of the Church which included anything that was produced for the organizations internally in the Church: for example, church education, the auxiliaries--Primary, Relief Society, Young Women, Young Men and so on. Our responsibility was to produce anything which was used internally with the curriculums of the Church. That's why we were under the curriculum department of the Church. The director of the curriculum department at that time was Wayne Lynn and Ron Knighton. Ron eventually replaced Wayne Lynn as the sole Managing Director of Curriculum. I worked under these two incredible men for about seven years.

It was an interesting experience to consolidate the pieces of media from the different departments. There was some resistance at first to the idea of consolidating media by some of the departments. Naturally, each department felt they would like to control the media within just their area, but the architect of consolidation behind all of this was really President Hinckley and President Monson, who saw the vision of bringing all of the media together, similar to what they had done with the print organizations of the Church. It used to be in the printing areas of the Church that there were a number of different departments which would go to different places to have their printing done. There was no uniformity as to the printing and much effort and money was wasted. So, they decided to have a print center in the Church and some of the comparisons I've heard President Monson and others make is that audiovisual is similar to print in the fact that they want to bring and consolidate that effort into one body. Actually, this was what they envisioned would be the end result when they first brought those pieces together in curriculum.

We started out with just two of us: myself and the very first person they appointed to help me was a fellow by the name of Tom Brown. Tom is, again, one of those deep, lifelong friends that I've always felt mentored me in what I do. He is so wise and so good and so articulate in the way he performed his duties. If I could fashion anything I could do, it would be after Tom Brown. He was that type of an individual.

James Paramore was appointed as the executive director of the audiovisual area of the Church and we would report to him, Elder Paramore again, a great mentor. He made a statement when we first started working with him which has always fascinated me and I found it prophetic as a general authority would get.

He told our small staff at that time: "Learn to walk. Right now you're crawling, just like a baby crawls, and you need to learn to walk. And the day will come when you'll be required to run."

He also said: "But we're going to start at baby steps and move and progress in this area of media until the time will come when you'll be running."

And I can attest to you that that's prophetic in its nature. It came from Elder Paramore and he again, one of the great mentors and pioneers, I think, in media in the Church, great experience in his years as a general authority. He worked as a secretary to

many of the brethren before being called as a general authority, so he knew his background in the Church and Church government and the way it worked.

Together we three were called upon to put together the audiovisual division for the Curriculum Department. We used the Motion Picture Studio at BYU to do the films and we used Bonneville to do the broadcasting, and some others of the films. We used those entities as production units for the Church. We had some production internally, but at that time it was very minimal. The Church's physical facilities department ran the videotaping of conference and the production of General Conference, but after we started to consolidate, we decided to bring General Conference into the Curriculum Department.

The producer of General Conference, at that time, was a man who came from Kenya, John Kinnear, a very talented producer. If you'll allow me, I'd like to take just a little history of General Conference because to me that's a fascinating area in the development of media. The early days of recording General Conference for the Church started in the thirties actually with wire recordings. We still have copies of those, which we have just recently transferred into digital recordings. We found some gems in those recordings. We have the voice of Melvin J. Ballard, for example, and John A. Widtsoe, and some of those early brethren that we would never have heard from. I mean, we have had some older wax recordings, for example, of Wilford Woodruff but some of these things we found in the history.

I recall being able to call Elder Ballard on one occasion and ask him if he'd ever heard his grandfather speak in general conference. He said no. (He was very young when his grandfather died.)

And I said, "Would you like to?"

And it was an emotional moment for me to be able to take to Elder Ballard a recording of his grandfather, and it was a pretty special recording. He actually, in that conference address, spoke of missionary work and the way it would develop in the future; again very prophetic in its nature. So those are treasures that we have been able to find and capture in media today.

General Conference, later in the Tabernacle, they would film it through a periscope from the basement of the tabernacle and the film would run in the basement and they would run through this periscope. It would come up similar to a submarine and film the speakers. Later, of course, they brought in 16mm cameras; later, television cameras. In the late, I think it was the 1940s, they started to broadcast through the broadcast systems of KSL and others.

There is a funny story. Once when they were broadcasting in radio (before they actually did the film that is), they were broadcasting the World Series the same time.

Someone over at KSL flipped the wrong switch and back-fed the World Series into the tabernacle during General Conference. Heber J. Grant was President of the Church, I understand, at the time and that technician worried for months what President Grant would say to him when they found out that he was the one. Evidently, the Presiding Bishop ran from the tabernacle to the control room and had them switch it back and some months later this poor technician was captured by President Grant and he told him, he says, "Now I love World Series as much as anyone else, but let's try and get through conference first." That's all that was said. Nothing, there was no consequence. No one lost their job over it. It was kind of a fun moment in General Conference.

But the filming of Conference took place and was captured later on two-inch quad video tapes. Those sat around for years and we were going to dump those tapes. They were going to do away with them at KSL and I asked that they be archived and saved and we have recently found a way to transfer those over and we have digitally moved those over to digital, and again, it's going to provide a great history. There was some damage, because of age and oxidation of the tapes and things, but we've got some treasures that we've captured that we can show the Saints in the future, of David O. McKay leaning on the pulpit with a handkerchief in one hand, bearing testimony. And they're just wonderful emotional moments that would be lost any other way.

Colored television came in the 1960s. I have a wonderful clip of Marion G. Romney talking about the first color broadcast. He said he had great sympathies for the children of Israel thrown in the fiery furnace, because he had that same feeling with the hot lights that it took to do color broadcasting out of the tabernacle. So we've come a long ways.

And then the satellite came in the early eighties. We did a lot of work with the development of the satellite system throughout the United States. Tom Brown was the key person, again, who helped develop the strategy that we used in developing the satellite system of the Church, which we have now used for the last twenty-five years as a tremendous means of reaching the Saints, now worldwide. And it had its beginnings, of course, the first satellite broadcast originated during General Conference and had its-- we had a link here in Salt Lake, and we had another link from the little cabin in Fayette, New York, and there President Hinckley was the connection, even though he wasn't President of the Church at that time, was the connect person who was in New York to do that broadcasting. President Hinckley has had such a great influence, again, during that era and even to this day. It's just so exciting.

When I was asked to take that responsibility, Elder Ballard interviewed me, and also President Hinckley interviewed me at that time, and he made a kind of cute little statement to me. He said: "Lyle, we've got a bear by the tail in this media of the Church. We want you to grab hold with us and hold on." So that was my introduction, again by President Hinckley, to participate in this great program developing the media of the Church.

One of the most influential films, probably, that was developed in the early days of the Church was *Man's Search for Happiness*. It was, of course, developed in the 1960s for a World's Fair exhibit and then they re-filmed *Man's Search for Happiness* in the late 1980s.

During this period of time I worked in the curriculum department. It's interesting. We recorded it with a different voice, but as we listened to it, it just didn't have the impact that the original had, so we went back and stripped the sound track of Richard L. Evans and plugged it into the new film, and again it had the same impact that it had before, that beautiful voice of *Music and the Spoken Word*, with Richard L. Evans and then again, reintroducing it even after his death into a new film was kind of special in a way to be able to link us with the past. There's been some great moments in media again.

One of the other films, again, was produced well before my time, which was probably one of the pacesetters at the motion picture studio, setting a real direction for Church films, was the *Windows of Heaven*. It was a film that they did on tithing and I

still look at that film today and it still has great impact on me because the message is so clear and distinct and it is so beautifully done that to me it's a classic in the Church.

If you want to make a reel of classics, the first one ought to be the *Windows of Heaven* because it is such a wonderful film and was so well-designed. Those old pioneers like the Whitaker brothers that opened the motion picture studio for the Church set a pretty high standard for us to follow and they provided the foundation, really, in the media of the Church, I believe. And their spirit is still felt. And believe it or not, we even have some of their grandchildren that still participate in the media areas and work in these fields.

One of the most fulfilling assignments I think we were given was that by President Benson, when he became President of the Church. I recall hearing from our general authorities that he said two things which he wanted to establish as his mission, and kind of got burned into my head immediately. One of them was to establish a feeling of heritage in the Church. I thought that was kind of an interesting thing. The other one was that he wanted to be known for the *Book of Mormon*. He wanted to promote the *Book of Mormon* in the Church, and so one of the first things we were asked to do was to develop a film on the *Book of Mormon*.

Wayne Lynn, who at that time who was head of the curriculum department, wanted us to have an experience in different cultures besides just the domestic culture we were used to here in Salt Lake, and he had served as a mission president in the Southwest Indian Mission. We had this assignment and he suggested that we bring a few of the staff along with us while we toured the Southwest Indian Mission, and we would think and develop ideas for this film on the *Book of Mormon*.

We brought with us Russ Holt, who has been one of the finest producers for the Church—we love Russ to death. He's so talented and so deep. We brought him with us, and there were several others.

We stopped in Farmington, New Mexico. I remember it was a beautiful day. We decided to fast and pray that the Lord would direct us in what we should do on this film, and I remember there was a little park right across the street from the Mormon chapel in Farmington, New Mexico, and we climbed over the fence. (The gates were locked.) We climbed over the fence and went into this park, sat at these picnic tables and there we designed the film *How Rare a Possession—the Book of Mormon*.

We talked about different approaches we could use and by the time we left that morning, after spending three or four hours talking about it, designing it, taking notes. In commissioning Russ to finish the script, we had decided *How Rare a Possession* was.

Now *How Rare a Possession* really did something I've never seen before or since to be honest with you. We developed the film. We filmed it and presented it to the First Presidency. Now usually, at that point you go back and make lots of corrections. They say, "Would you change this? And would you change this? And would you change this?"

But at the conclusion of our viewing of that film with the First Presidency, they turned to us. The prophet turned to us and he said: "Don't change a single thing!"

To me that's a miracle! I'd never seen that happen before or since, but that particular film was able to be maintained in its first director's cut, so, kind of a first in the Church, in its own way.

Let me mention one other significant project, and it's kind of an interesting one in a personal sense. We recorded the *Book of Mormon* in audio for the Church and I woke up in the middle of the night once and I thought, "You know, there's lots of mistakes in that recording."

I didn't know why I felt that; I just felt that our recording was less than perfect. And so the next day when I came back to the office, I went over the distribution center and I got three or four copies of the *Book of Mormon* and distributed them among secretaries and gave them tapes and I said, "I want you to circle anything that's not exactly the wording that's in the *Book of Mormon*. If there's a misspoken word or a mispronunciation, I want you to circle it."

I literally found hundreds of mistakes in our original recording and so we went back and re-recorded the original recording of the *Book of Mormon* so that it could be accurate. I've always felt a deep desire to do it right and whatever we've done in media. I hope the standard has been good. It's not just satisfactory or good enough to get by. I hope we've instilled a pride of workmanship and accuracy and validity to the materials that we've produced.

I think that probably the biggest challenge we've had—there's two things that come to my mind--one is the emphasis on the message that has to be communicated.

President Packer once spoke to me about being precise in the message. He said don't get so caught up in story lines and technology and special effects that you forget that you are trying to communicate a message. That was a great lesson taught. The message is the key to everything we do. I guess the Hollywood thing is to entertain. Ours is to change the heart, the soul, to build the testimony without introducing propaganda into what we're doing.

There are some fine lines here that we have to tread very, very carefully in media, and that is that we want to be legitimate and true and faithful to the message itself. The key is the words of the prophets, of course, in the words of the scriptures, so we feel very comfortable when we're doing materials that are based in those particular areas and, of course, much of our media is General Conference and other things, but we are the ones who have to formulate.

When I say "we," I mean the professionals in the media field. We have to make sure that what the sponsoring organization, the Church or the general authorities want to get out, communicates well to our audience. We'll do almost anything to make that happen.

Let me give you one example. When we moved from the conference center to the tabernacle, we viewed all the tapes of General Conference and we realized that many times, the communication was diminished by the direction of the camera in relationship to the speaker, so we devised (in the conference center, with the help of some great, wonderful students at BYU in the Engineering department), a different kind of teleprompter. It sits in the center of the conference center, situated so that we can shoot a camera through it to the speaker at the podium. This allows the speaker to speak directly into camera so that it communicates better to those whom we're talking to.

President Hinckley kind of threw us a curve on that because he says, "I want you to develop something but I don't want everyone on the stand reading the teleprompter along with them so develop a teleprompter that you can't see anywhere but at the pulpit." Now there was a challenge!

We gave that challenge to the students at BYU and they came up with a special lens that focuses the image of this large teleprompter which is probably 4'X6' directly to the pulpit. If you step to the side you can't see it. If you step to the other side you can't see it. Above, you can't see it. Just the person at the pulpit can read the teleprompter. And so it's one of those little miracles that really works!

President Hinckley brought in some specialists to look at the design of the new conference center and one of them, he was a nonmember, he said, "You know with all those people in black suits it's kind of ominous to have them stand in front of the speaker, and so President Hinckley asked that the pulpit be put in the front of the general authorities. Little things, little things that we think make a great difference in communicating the warmth of the message which should be broadcast to the whole world. So those are the sort of challenges that we have, is making sure that the message communicates, and we do the technical things that can be done to make sure that that happens. Of course, we try to improve the pictures and the sounds and the technology.

Today we have eight divisions in audiovisual department and we oversee the media, really across the board. We have a photo shop which does all the pictures that you see in the Ensign, the Era, the Friend, the Liahona; all of the magazines of the Church, as well as the pamphlets that you see that the missionary department and others use. We have a very, very good photo group. We have the broadcast group, which develops materials that come out of, really, campus areas as well as remote areas for conferences, both general conferences and the new stake conferences. That's a significant thing. In fact, I just put together a couple of statistics I think maybe you'd be interested in. And that is up until 2001. We broadcast about 20-35 broadcasts a year and since 2001, 2002, we did 66 total broadcasts. Then in 2003, we did 201 broadcasts; in 2004 we did 329 broadcasts; 2005, we did 377 broadcasts, and so far this year in 2006, we've done 224 and we have another 102 on the books to do by the end of the year. So that, again, just shows you the evolution of what's been happening in broadcasting alone to the Church.

Now the satellite system has developed throughout the whole world, and again, we were in charge of that until just several years ago when we turned the infrastructure of that over to the information and communications department of the Church. But we put in all that infrastructure throughout the world, so we broadcast and cover about 95% of the Church population worldwide now: Europe, Far East, islands of the sea and so on, and you know there's some wonderful stories involved in the development of that.

I recall one of the sweetest moments, again with President Hinckley, was at the dedication of the Nauvoo Temple. We were installing the satellite system in Europe and particularly in Russia. We were having trouble getting the satellite dishes through the government approvals and customs in Russia, and so we really had not been able to get them in place. Well, we found out about a week before that we were able to break it free and that's a great story in itself, the way missionaries through great inspiration were able to get those things released, but they were able to put them in, and the first broadcast that went behind the Iron Curtain to Russia was the dedication of Nauvoo Temple, and I was there.

I was conducting that business at the Nauvoo temple, the broadcast and everything, and I just wrote a note to President Hinckley and asked that one of his people that was working with him hand him the note just before the dedication, and in essence it said, "This is being broadcast for the first time in that part of the world."

And as I saw those tears come into the prophet's eyes, I must admit it was a fulfilling experience for me to know that I had a little part to play in getting that message to the four corners of the earth. That, to me, is the greatness of what has happened in the last few years to the development of this great system.

We had another interesting relationship to the same dedication in Tonga. We did not know whether the footprint of the satellite would even get to Tonga so they wanted a dish, so we sent them a dish and as fate would have it, the instructions for the assembling of the stand to put the dish on and the stand itself never arrived, so they had a dish without a stand. But they did have the instructions and a very innovative Latter-day Saint blew it up on a copy machine, took the angles, got some re-bar and metal and things and constructed a stand and pointed the satellite dish at the satellite and was able to get a signal. Then they called us and said, "Would you broadcast that re-dedication twenty-four hours a day because we've got so many members that want to see it, we can just keep filling the chapel up."

And they did for several days. It was just a thrilling thing, day and night, watching that great event many, many miles away in a far off land. So we do some exciting things.

We've developed some technology that connects us and does some things with languages. This last General Conference, in April of this year, we did 86 languages for General Conference and some of those languages were handled through a technology that our people have developed where the translator is "in country". We send the signal to them by phone line, we do the translation, send it back by another phone line, then we hook it up with the satellite and broadcast it out in just seconds, so we're able to do translations from the country.

We're doing twenty-five plus languages with the translators that never have to come to Salt Lake. Those are the sort of things that we're developing. Other organizations throughout the world, United Nations and others, do not even attempt to do the languages that we do as a Church. I know of no other Church that does what we do in language translation and broadcast, or even tries to do what we do. They may do it in some languages, but that distinguishes us, separate from other religions and some of the things they do in the media.

In 1990, under the direction of President Hinckley, it was decided that they should look at all the media programs of the Church being developed: the motion picture studio at BYU, the studios here at Church headquarters, Bonneville, all of those and ask the question, "What should we do with media in the future?"

And it was the direction, a committee was put together at that time under the direction of Elder Maxwell and, I think, Elder Oaks, and it was decided at that time that they would create a department, an Audiovisual department for the Church. At that time I was again asked by President Hinckley to be the Managing Director of that department. Again, our dear friend James Paramore was asked to be the Executive Director and so he had been with us earlier in curriculum. He came back and again as one of the pioneers to shape the new department for the Church. And we consolidated all these other efforts. I started to tell you a little bit about some of those with the satellite division, the photography, the temple media (which is a story unto itself), the development of temple systems, the engineering for the temples, the broadcast entities that are found on campus, the pageants of the Church.

As we finished this last year, for example, a major motion picture on the life of the Prophet Joseph Smith, something that President Hinckley has always wanted to do. Capturing the life of the Prophet Joseph Smith is a very difficult, difficult thing and I'm sure there will be many more films made on the Prophet Joseph Smith's life and should be, because there are so many avenues.

He was such a multi-dimensional person, as well as a prophet, in his magnificent way, and so we look forward to that being a beginning. Hopefully we've set a standard we can begin with, and hopefully there's other films that will come that will be even more inspiring, more uplifting.

So those are the sort of films that we've done through the motion picture studio which we have at Provo, which used to be under BYU but was assigned as part of this consolidation in 1991 to be part of the Audiovisual Department. So we work very, very closely with BYU, too, in relationship to BYU Television. We see that again as one of those great avenues to transport materials and messages of the Church and the wonderful staff there and the wonderful job and that's expanding year after year, and there's talk again of expansion to foreign countries and foreign languages using BYU-TV as a mode of transportation, so to speak, in communication to those parts of the world. So I think we're still just on the brink of doing even greater communication worldwide to different areas.

Many have referred to President Hinckley as the Father of Audiovisual or Communications in the Church. I think he is the best of the best in that field. I recall a conversation once in his office, and I hope I'm not stepping over a line to tell this experience of him telling me that he had been involved with media most of his life. I think he said fifty-eight years that he had been involved in different forms of media. I've gone back myself and, as a teacher, listened to the records: *The Fullness of Times* series, for example, that he developed early in his career. And even today, they are fascinating and wonderful. So he started with recordings, dramatic recordings and television programs and radio programs. He had this vision many, many, many years ago.

I recall reading a prophecy of Joseph Fielding Smith saying that the media would be a means of taking the gospel to the four corners of the earth. I've heard President Hinckley talk many times of the power of the media in communicating the message of the Church. I personally believe that he has had more influence in this area of audiovisual than any other person, perhaps, that's lived in this modern day. I think I can say that without equivocation. He has had a hand in like that first broadcast. There he was, in the middle of that first broadcast over the satellite system. He has had such an interest in it. I served at the beck of the audiovisual committee for many years which he chaired and I would listen to his vision and his direction.

I recall on one occasion when we were doing the conference center. We reported to him, and I took with me a man by the name of Chris Jaffey, who was the man who designed the sound systems in the conference center. And after the meeting, Mr. Jaffey came to me and he said, "I can't believe the president of your church! He knows everything there is about audio. The questions that he asks are so probing and so deep!" He couldn't get over that.

About every time I talked to him for weeks afterward, he always mentioned that conversation with President Hinckley and the questions that he'd asked and how deep they were and how insightful they had been.

But I have found that to be true of President Hinckley in any area. I have seldom found him surprised by any new technology. He seems to be very, very well read in keeping up with the latest and most innovative ways to use the media and that goes from satellites to whatever. He's truly a prophet in his insightful nature of seeing the future and what needs to be done in the powerful ways to use the media. His fingerprints are all over the media of the Church; there's no question about it, and he has had such an influence there.

I think the Church has done some historic things in media that's been very different from other religions. The beginning of the *Homefront* series, for example, was done under the missionary department and Bonneville. They opened avenues to missionary work that we hadn't thought of. There was a series we did called Direct Gospel Messages, which really, in very capsulated form, got the word out and offered things that were not soliciting funds or anything else. It's all kind of outbound messages which we've tried to use.

I recall, for example, when we were doing the recordings of the Old and New Testament. We found some Alexander Scoresby recordings that we felt were the finest recordings done and we worked with that group and they wanted to know how much we were going to earn on every set of recordings. And we said, "We're just going to charge the cost of the production and the distribution and that's it."

And they said, "What's your profit margin going to be?"

And we said, "Well, we won't have a profit margin."

The man that we were negotiating with, he must have asked that question of me six or seven times: "Well, I can't believe you're not going to have a profit margin."

And I said, "No, that's not the style of what we do."

Our philosophy is getting the message to the most people that we can for the dollar that we spend on getting it out. But we don't intend to even recover those costs in production which we don't. The tithe payers of the Church provide the monies that production has incurred and then we deliver those products back to the Church without any cost. And the rest of the world can't even understand that. That's not their mentality. Much of the media that others develop in the religious arena are made to provide income but ours is to get the message out. I think that's the key to some of the differences.

On the other hand, we've had some great experiences with other religions in some of our initial broadcasting. For example, through the eighties we worked with a group called VISN cable network. And VISN cable network was made up of a number of religions and we provided Church service missionaries to work in their offices. We provided them with a great deal of materials and information and it was a great, unified effort on the VISN network to get good materials on television that were not proselytary in nature. They were strictly enriching-type materials that we put out, so we had a great experience. We learned a lot about teaching and broadcasting through some of those initial experiences with VISN cable network.

The areas of innovation in media, and particularly the evolution of the technology, to me has been fascinating. I recall being in a meeting with President Faust and we were talking about which media is best and what we should do and what medias are developing. And he used a little analogy that I've never forgotten.

He said, “I think communication,” (if I can quote him accurately), “communication is a lot like a power plant. We have hydroelectric electricity, we have wind electricity, we have nuclear electricity,” and he named several more. And he says, “We have all kinds of media too. I don’t think we should worry about the different kinds so much as getting the message out with all kinds of media.”

And so when we talk about innovations and ways we should go, I think we’re always looking for new ways to get the message out. Right now we’re looking at podcasting, the Internet. As you look at the new internet sites you can download audio downloads and I’m sure in the future, we’ll have video downloads and things of that nature, just so there are multiple ways to get the message out. I don’t think there’s any one pure mechanism of technology to get the message out. And this year it’s DVDs that we produce them on. A few years ago it was videotapes and before that it was 16mm films. And we only look with excitement to the future of what new technologies will develop to get the message out faster and clearer, better, more broadly throughout the world, and allow us to communicate with our brothers and sisters throughout the whole world. I think that’s the vision of innovation in the Church.

I’m not sure I could answer the question, “What is the legacy of media in the Church?” But I’ll tell you what I hope it is. I hope that testimonies throughout the world have grown. I hope that families have been better. I hope that people live the gospel more thoroughly. I hope that covenants are made more effectively in the temples. I just hope that the legacy is that the Church is better because of our media; that we haven’t distracted from the power of the restored gospel in the latter days. That’s what it’s all about. And media is not here just for media itself but it’s to promote and inspire and convert; teach, train, uplift--all of those things--and I hope that’s the legacy that’s left in the Church Audiovisual.

I think I’d be remiss not to mention the number of people who are involved in this work. We have some of the finest professionals that I have ever met in every quarter of this department. We have directors, writers, visual experts, secretaries. I learned a long time ago that the media is the composite of many, many talented people. You can’t say we’re going to save it in post [production] if it hasn’t been written properly. You can’t say we’ll make it better in the filming because it’s weak in another area. In order to have good media, you have to have good people everywhere and we have such a wonderfully developed and talented staff. I have such confidence in the people. In many areas, I stay completely away from, because I don’t know anything about it, and I let these great professionals do their work; hopefully, in an effective way. And they’re just so good and they have to be mentioned as the pioneers.

We do something in the Church that I don’t think is ever done anywhere else and that is, we don’t run credits. If you look at a Church film, there is not a credit on it. Many people have asked me over the years why we don’t show the credits and there’s a lot of reasons, but one of the reasons is that we like to give that glory to whom it ought to be given to, as the one who inspires this great work. But at the same time, it’s those anonymous people that make great films, and they’re great people.

Howard Smith
 Engineer, KSL Radio/TV
 August 25, 2006

DATES OF EMPLOYMENT: 1943-1986

I'm the son of Willard R. Smith who is the son of Joseph F. Smith (and Florence Grant Smith, a daughter of Heber J. Grant.) My schooling was done in the Salt Lake public schools. I ended up at West High School, graduated from West and went two years to the University of Utah before I was called on a mission.

While I was at the university, I met a boy by the name of Ken Bollinger who was an amateur radio operator, and I was in the engineering school at the university. I got interested in electronics through Ken and built two or three audio amplifiers. During the summer months of the year I'd go to wards and play for dances and we used to play the records of Glen Miller and Artie Shaw -- the big names in those days, so that's the way I got into electronics.

I sang in a number of choruses. I started out when I was in high school singing with the LDS Male chorus. It was directed by George H. Durham, and I sang with them up until the time I went on my mission. When I went on my mission, I was immediately sent to a little city in upstate New York which had a chorus of elders and sisters and I sang in that chorus for a number of weeks. George Cannon, who was my cousin, knew my electronics ability and when it came time to do the Hill Cumorah Pageant, he suggested that I run the sound for the Hill Cumorah Pageant and so I was given the job at the Hill Cumorah. I was there for about four weeks. Along toward the end of my mission, I was given the assignment of writing an outline of how the Hill Cumorah Pageant went. I was in Palmyra, New York when Pearl Harbor was bombed and that kind of put a quash to the pageant from then on but my outline was there for those who might revive it.

One of my companions after the Hill Cumorah Pageant was Crawford Gates, who was a very fine musician, and I was sent down to a little city outside of Philadelphia where I again sang for an LDS male chorus made up of about twelve Elders. Crawford was our conductor and Roy Darley was our organist and accompanist, and we traveled around the bottom part of Pennsylvania and New York, singing and preaching the gospel in the mission field. I was released in late December of 1941.

When I came home, Uncle Silas, who had examined me prior to my going on a mission and he'd said, "Howard, be careful what you lift because you have a hernia."

When I was a young boy I was operated on, and he said, "Your normal hernia, your natural hernia is weaker than your repaired hernia so be careful."

So when I got home from my mission, my father took me immediately up to Uncle Silas and said, "Will you give him an examination?"

And Uncle Silas said, "Well, Willard, it won't keep him out of the army. They'll take him in the army, they'll repair his hernia and it won't cost you a thing."

Uncle Silas was then on leave from the military and was a very fine surgeon, the best in the state of Utah. And so right after Christmas, I was taken to LDS Hospital and was operated on for the hernia. The hospital at that time was primarily on 8th Avenue and between C and D streets, and I had one of the corner rooms.

My sister Sarah was getting married and they had the Crucial Tea at home so I stayed in the hospital an extra week. It was cheaper to have me there than to have me in the middle of the wedding, so I got acquainted there with a number of the nurses that were in schooling.

There was a beautiful redheaded nurse that was one of my nurses. We had a ward reunion late in the middle of February of 1942 and the chorus from the hospital sang and Wallace Bennett conducted the chorus.

After it was over, I looked up that beautiful redheaded girl and got acquainted better with her and said to her, "You going to stay for the dance?" And she said, "Well, there's nobody to dance with. Everybody's in the service.

And I said, "Well, I'll stay."

And she said, "Okay, let me go get out of my uniform."

And so Lucille went out and I waited for her. The ward was just kitty corner from the hospital and I waited for her and she came back and we danced until it was 10:30 (p.m.). The nurses had to be in by 10:30 so we danced until 10:30, and just at 10:30 we happened to be in the right spot when they gave away a box of candy, and we got it. So we took that back to Lucille's dormitory and I said, "Why don't you keep the candy? There's only mother and myself home. All my brothers and sisters are away."

So she did, and of course I got her phone number.

She worked in nursing. She had Saturday and Sunday off regular school and I worked at KSL and had Friday and Saturday off. I worked in the tabernacle during that time, making the recordings of the Tabernacle Choir program in the morning, and then in the night, I worked a split shift on Sunday. I did *Sunday Evening on Temple Square*, where they had a General Authority, and Richard L. Evans was the voice (announcer). Later on there was a full one-half hour of organ music and Earl J. Glade was the narrator for that program. So that's the way I got started into broadcasting.

While I was at KSL, of course, I had a deferment from the army because of my surgery and KSL was glad to have interested engineers at that time because the service took a lot of young men. Having Friday and Saturday off, Lucille and I spent a good amount of time together. She had Saturday and Sunday off from nursing school and they, being a regular school, she was through work at 4:00 in the afternoon on Friday. So Friday and Saturday became our day for having dates and going around Salt Lake, dancing and enjoying Salt Lake City, going to movies and so forth, and I got acquainted with Lucille very well there.

In December we decided to get married and I went to my boss at KSL and asked for a week off and he said, "Howard, you've only worked for us for 6 months. You don't have any time coming."

And I said, "Well, Harry Paul," (one of the engineers at KSL who ran a sound system) and I said, "Harry owes me three days work. If he'll work those 3 days for me and then I can have my regular two days off, I'll open the station for you Christmas morning."

He said, "Well that's wonderful."

It was always a hard job to get people to work Christmas day and so Lucille and I got married on the twentieth of December 1943 and we went to Brighton for our honeymoon. We got home in time for me to call Mel and say, "Mel, I'm home on the 24th. I'll open up the station—is everything ok?" "Yeah," he said, and he was glad to

have me back. So from then on, I had a full time master control job at KSL radio and worked that.

When my deferment from the army was up, I was examined again and one of the doctors said, "How old is that operation? I see your surgery."

And I told him. He said, "You don't mind if I give you another six to seven months to heal do you?"

I said, "No," and KSL was glad to take me back, so I wasn't in the army until 1944.

While I was working at KSL, I continued to make the records of the Tabernacle choir program in the morning. That was before the days of tape. We used 16" regular platters, 15 minutes on a side. And so I had that morning shift at KSL to make the recordings of the Tabernacle Choir program, and Stan Reese was the operator for the choir program. Then I did the night programs from the tabernacle and there was a General Authority half-hour program where a General Authority spoke and Richard L. Evans was the narrator-announcer for that. Later there was a full half hour program of just organ music and so forth. We had a good time there. Earl was the narrator for the late radio program and Richard L. Evans was the narrator for the General Authority part of the program, so I got pretty well acquainted with those men, Earl being, at that time, manager for KSL radio.

While I was working at KSL one day, Mel Wright, my boss, called me to his office and said, "You're to go over and see Elder Stephen L. Richards. They want to talk to you." (This was after I returned from the Service.)

I took an Eddy test prior to being accepted in the service, which automatically put me in the Navy, and I went into electronics and specialized in two very interesting pieces of equipment—the absolute altimeter which was a radio altimeter which gave you the exact height you were above the ground, and secondly, a radar search unit. I was sent with a special unit to San Francisco and I handled those two pieces of equipment very rigidly with a PBY unit that was flying shore patrols to Japan and back to Alaska.

I was stationed at Whidbey Island, Washington, and I finished that tour of duty and went back to Whidbey Island and was there when we made up another cashew unit to go down to San Francisco. I was there in that cashew unit taking care of those two special pieces of equipment, when one day I went to muster and the chief said, "You're to go see the chaplain as soon as muster is over."

So I went over there and he said, "We intercepted a telegram from your father and I'll read it to you," it said, "Grandfather died late afternoon yesterday. Everything's well at home. Letter follows."

And I said to the chaplain, "Well, can I go home for the funeral?"

And he said, "To get you emergency leave to go home," he said, "we've got to go through the Red Cross and it takes them about a week. By that time they'll have your grandfather buried."

And I said, "Have you got a morning paper?"

And he said, "Why?"

I said, "Well, my grandfather's obituary will probably be in the morning paper. If that's good enough, can I get a leave?"

And he said, "Oh, goodness, just a minute," and he left saying, "Stay here."

About 50 minutes later he came back with my emergency leave papers made out and grandfather's obituary attached to them so I was able to get back to Salt Lake for the funeral of President Grant, my grandfather.

Mel called me to go see Stephen L. Richards. He didn't know that I was a relative of Stephen L. I played with his sons. They lived right by us. But I went over to the Church Office building.

Gordon Hinckley was at the desk and I said, "I need to see President Stephen L. Richards."

He said, "President Richards is out of town but I know what he wanted to talk to you about. Will you talk to me?"

So Gordon was Stephen L.'s secretary and we went into his little office, which was a rather interesting side affair with no particular special furniture. We sat on boxes that were covered with a little padding and had a table for a desk and he said, "Well, Howard, they want you to go back and do the sound for the Palmyra Pageant."

I said, "Well, I work for KSL. I don't work for the Church."

And Brother Hinckley said, "Well, I can work that out okay."

So I said, "Go ahead."

So for the next six years, I went back and ran the sound for the Hill Cumorah Pageant.

It was then, during that period of time, that Crawford Gates wrote the music for the Hill Cumorah Pageant, and since I was concerned with the sound system at the Hill, I talked to Crawford about it. And Crawford, by the way, was one of my missionary companions outside of Philadelphia.

Crawford was then at the BYU and he said, "Why don't you come down and see Dr. Fletcher and talk about the sound system for the Hill?"

Dr. Fletcher was the stereophonic genius and practically invented stereophonic sound.

I thought, "I can't go down and talk to a man like that! I'm just a nobody. He knows everything." But I went down and made an appointment and his secretary said, "Just a minute."

And she went in and told him where I was, and he came out of his office and threw his arms around me and said, "Brother Smith, I'm sure glad to see you. I've got to build a sound system for the BYU *Sand in their Shoes* program that they're putting on and I don't know what's on the market, but I'm sure you do. So if you'll help me, I'll help you."

So he designed and built a beautiful stereophonic sound system for the music for the Hill Cumorah Pageant. We recorded that music with the Utah Symphony in the Tabernacle and I was the engineer who did that, with Crawford supervising. The six years that I did the Pageant, I continued to work at KSL. That was just a vacation for me, as my father used to say, going back and doing the Pageant.

Anyway, when I came back from the service, television had started and the audio studios in the Union Pacific building were just, I mean, television took them over and radio had nothing. At that time it was decided we would find a new place and we moved to Social Hall Avenue and started there with TV, two studios, (one upstairs and one downstairs.)

The first days of '47 Parade were recorded while we were still in the Union Pacific building. We were on the fifth floor and we threw a cable out the window and down. We only had two cameras and we put one camera over on the Heber J. Grant building, which was only one story high, and one on Main Street just south of the Union Pacific building. We opened the window on the fifth floor and shot the camera out the fifth floor. That's the way we did the first Days of '47 Parade. After that we had a remote truck and did the parades via remote trucks. The first truck was a small, converted truck and then we acquired a tour bus and converted that to a remote truck for television, where we could put cameras on top of it, and audio and video in the truck. So we had three cameras in the remote truck for doing whatever remotes came to television, and of course the parade was one of them.

The first television of General Conference we did before we got a remote truck. We took two cameras over and installed the power supplies behind the audio booth in the Tabernacle. We took one camera just up the stairs and got a side shot. We took the other camera clear into the back of the Tabernacle for a full overall shot and that's the way we did General Conference there. We sent that signal over to the Assembly Hall, where we had two big monitors and to the East Visitor's Center on the Tabernacle grounds. I guess we operated that way for a couple of years before we got a remote truck.

When we got the big remote van, we parked that on the southwest corner of the Tabernacle and ran cables in. Then at that time, we got three cameras. We put a two-story hydraulic lift in the center aisle about four rows back from the front row of the Tabernacle seats and we took the chair off of our studio camera equipment and mounted it on the hydraulic posts so then we had a very close up shot of the Tabernacle podium and a pretty good shot of the choir—a close up shot of the choir.

It was then that zoom lens became popular and we put a zoom lens on that camera so we could get some wide angle shots as well as close ups of the General Authorities. It was about that time that they started broadcasting on radio, the Spanish language of General Conference and they built the small control room down in the basement of the Tabernacle where they operated the language people for the Spanish language. That was before the Tabernacle was dug out. The Tabernacle, when it was built, the floor was put up on beams so there was only about a three foot difference between the ground and the Tabernacle floor. I've forgotten when that was dug out, but they finally dug that out and the Tabernacle now has a full basement with dressing rooms. And I think they have about twelve or thirteen languages that they do General Conference on now.

We started by sending General Conference down to the BYU so they could have it in their assembly hall. That was done before television, with telephone--high fidelity telephone wire--there. When television came in, we were able to get a dish and send a picture up to the satellite and then to various places who had dishes to receive General Conference. It wasn't long before we went directly to England with just audio first, before satellite started. And I remember Paul Evans who was kind of in charge of most of the things that happened, audio-wise in the Church, was sitting in the control room with me and he said, "Let me call London and see how the program's going." And he did while we were sitting there and, you know, it was six hours difference between Salt Lake and London, and he said to me, "They said they're hanging from the rafters"

So I guess that was a success. From then on, Conference went worldwide.

Well, of course, the mission of the Church is to preach the gospel to the world, to everybody, and broadcast both radio and television were the way to do it. We had wonderful men who were in the supervision of Bonneville: Arch Madsen, who just insisted on being the top of everything.

I remember the first satellite, he came home from an NAB convention, (National Broadcaster's Association) and he said, "I bought a satellite receiver." That was installed on the back of Social Hall Avenue, so we had the ability to receive satellite programming from then on and that was an eight foot dish instead of a six foot dish, which most dishes were at that time.

Well, with people like Arch Madsen and Lennox Murdoch, they were always interested in being the first with the best, and it was the best that they were after. So that was the way to get the Church to the world via the satellite operation. The first satellite operation television-wise went to France and England and, I think, this last General Conference, they had twenty three or twenty four languages over the world, so innovation has been topmost in everything. We were always privileged to have the best and the most of anything that was on the market.

I guess the greatest challenge in my work was keeping up with the latest thing. When video tape came, we were on Social Hall Avenue and we got two video tape machines. We put them to work immediately, and video tape in those days was one inch wide and it was about nineteen inches in diameter for a one- hour program, so we engineered that part of the business--audio tape and video tape. Audio, of course, was along with the video tape, audio tape coming first, but they were very much involved in keeping us with the latest and the best and that's what they insisted on--the best.

Well, the legacy of Church media is simply that they were able to cover the world with the Church both physically, vocally and by television and that continues to this day with being up with the most and the best with everything.

Dr. Norman C. Tarbox
 Professor of Communications, BYU
 Assistant Director Broadcast Services
 Interviewed: July 28, 2006

DATES OF EMPLOYMENT: 1960-1993

I dropped out of high school when I was seventeen years old in my sophomore year and enlisted in the United States Navy and went up on my seventeenth birthday, the 27th of February 1948, and enlisted in the Navy, and that's where my communications experience started.

I had been destined to be a deck ape, with no high school diploma. Fortunately, I had a good scout master when I was young. They used to, in those days, have Scout Night in Sacramento meeting, and it was usually in January, and he identified two of us to teach the Morse code. He wanted to give a Morse code demonstration for Sacramento meeting and I was one of those he selected to teach Morse code.

When I went in the Service and they give you the battery of tests to see what you're adept at, they couldn't send "A" and "N" to "da dit" fast enough to trip me up, so I really aced that test. And when I got out of boot camp, they sent me to Class A radio school, so I became a radio operator and was assigned to a submarine tender in the submarine force, Submarine Flotilla 1, Squadron 3, where I was a radio operator from March 1948 to March 1952.

When I got out of the service (the only job I ever had to look for by the way), I went out to the airport and I thought, "Gee, the airlines, they use radio operators."

So I went out there and I walked up to the United desk, very naïve, and probably talked to someone who issues tickets and said, "Do you need a radio operator?"

And she gave me a strange look and some guy behind walked up and said, "You're a radio operator?" and I said, "Yeah."

And he said, "Well, we don't need one, but I think Western Airlines does." So he walked me across the hall to Western Airlines and they hired me as a radio operator at Western Airlines and that's the only job I had to look for. Aside from that, the opportunities just came to me.

I had a chaplain who cornered me aboard my ship one time and said, "Tarbox, have you ever considered taking the Armed Forces General Educational Development Test?"

And I said, "No I haven't," I said, "I'm three years deficient in high school and I couldn't pass that test."

And he said, "I think you can."

And I said, "All right if you think I can, I'll be willing to take it."

He got the test, and it comes in five parts and I took one section each day for five days. A few weeks later I hear announced over the intercom system for the ship, "Norm Tarbox, radioman 3rd class, report to the Chaplain's office." They're never satisfied and they always do it twice, "Norm Tarbox, radioman 3rd class, report to the Chaplain's office."

Well, we're pretty gung-ho guys on a ship and no one wants to be identified as cavorting with the Chaplain all the time, so it was a little embarrassing. Anyway, I went

down to his office and he handed me this slip of paper and I looked at it and I looked at him and I said, "I told you I couldn't pass that test."

And he said, "What do you mean? You passed all five categories."

And I said, "With these scores I passed all five categories?"

And he said, "Yes, one thing you need to understand, Tarbox. This is a national test based on national averages and Utah has a good record as far as education is concerned in the elementary and secondary level. I knew you could pass the test."

So I passed it and then he told me, "If you're not going to stay in the Navy, I think you ought to get a legitimate high school diploma" he said, "if you go over to San Diego High School and register with them for one course in U.S. History and Civics for one semester and pass it, they'll put you on the graduation list." And so I did and they put me on the graduation list and I graduated the day that my wife and I were married: June 15, 1951. I graduated from high school and was married the same day in the Salt Lake Temple.

I went on to enroll at the University of Utah and they weren't too enthralled with how I received my high school diploma. But having the G.I. Bill, it's tough for them to turn you down, so they said, "We'll take you as an un-matriculated student and after the first year re-evaluate your performance and matriculate you if you do well."

Well, I did well and they matriculated me and I graduated from the University of Utah within three years.

Then for some strange reason, I don't know why, I decided to pursue a Master's degree. There was no rhyme or reason to do that at that time, but I wanted a Master's degree in radio and television. There was only one institution in the country that provided that, and that was Syracuse University. I went to Syracuse; it was a three semester program and I got my Master's degree in one year.

While at the University of Utah, however, I did work at Channel 2 in Salt Lake City. They put the station on the air in September of 1954 and I went to work for them in October of 1954, and they were a brand new station. They were the third station in the market. Everyone made fun of us from the other two stations. I lived through that first year of operation at Channel 2 as a production person, working in the studio, while at Syracuse I worked for WSYR-TV, Channel 3, an NBC affiliate.

I worked as an operations engineer in master control, and all of this gave me my initial experience in the television field. I also got some radio experience at WSYR. One day a week I would pull a shift at the radio station and we did a local hour and a half live program.

I don't think anyone remembers Arthur Godfrey, but he had a radio show on CBS, the *Arthur Godfrey Show*, and it ran for about two hours. He had singers and he just talked. We had our own local Arthur Godfrey at WSYR radio called *Jim Deline and his Gang*, and they had a sextet band with a boy singer and a girl singer. So I used to get to do that show once a week and it was a lot of fun. That gave me some of the radio experience I picked up.

After graduating from Syracuse, I had a number of job offers, and the one I decided to take was in the Waterloo-Cedar Rapids market in Iowa, KWWL-TV Channel 7. It was also an NBC affiliate and I was hired as the production manager. After about six weeks they promoted me to program director and operations manager, which gave me

a lot of experience. At that time our studios were located about ten miles east of town on Highway 20, but our offices were at the Hotel Russell-Lampson, downtown.

The owner and manager of the station, a fellow by the name of R. J. McElroy, decided that he wanted to get the operations together. The radio station was also in the hotel. So he bought a building, an old garage (and this is the way a lot of television stations started in those days; they'd buy an old abandoned dealership or something where they had a lot of floor space for studios and what not and this is what he did.)

My responsibility while working for them was to plan the operational aspects of the station. Interestingly enough, I was back there about two years ago, and I dropped by to see the station and I went in and looked at it and saw a lot of changes: remodeling, moving the walls here and there; but I went into the operational area that I set up, and it was almost the same, the same lighting grid that we put in. Everywhere I've worked, it's been money. You have to stretch the dollars. Anyway, it was interesting to see that some of the things that I contributed to that station were still in existence fifty years later.

In January of 1958 I got a call from Channel 2 in Salt Lake City, and Brent Kirk, the General Manager said, "Well, Tarbox, you have been in purgatory long enough. Are you ready to leave the tall corn country and come back home?" And of course, Pat and I had two children by that time and we'd always wanted to come back. I was offered the position of Producer/Director at Channel 2. It was not a lateral move; it was a step down from what I was doing in Iowa, but we wanted to come back so badly and raise our kids in Zion, so I took a step down and came back and worked there. That was 1958.

In the fall of 1959 I was approached by BYU to come down and talk to them. They wanted someone to help them in their television operations. They were going to get into television. But I turned them down. I wouldn't even interview. I felt that I owed Channel 2 more than that. They'd been good enough to bring me back and I'd only been there a year and a half and I thought I should give them more time than that, so I passed on the BYU thing.

A year later in August of 1960, BYU asked me again. "Won't you please come down for an interview?"

At that time they were looking for someone to manage their budding television production facility that they were putting together. Owen Rich had been doing that and getting it ready to go, but he was going on leave to work on his doctorate at Penn State. They wanted to bring someone in full-time, plus they were involved in a lot of educational television activities in the State and were thinking about putting their own station on the air.

They felt they needed someone full-time and so they hired Tad Williams. It was about June of 1960 that Tad went there; he's from Oregon.

They were looking for people with Master's degrees because they had to give them academic credibility to satisfy the academic wing of the university. Well, to be honest with you, to find someone with professional experience with a Master's degree and a member of the Church was nigh on impossible. I think that's one of the reasons they were interested in me, plus I had all this operational experience. So I did go down in 1960 in August and was interviewed by Vice President Clyde Sandgren. He was the legal counsel for the university and the one that Ernest Wilkinson, president of the university, had placed in charge of bringing the television operation and opportunities along.

I interviewed with President Sandgren and he hired me out of the clear blue. In retrospect, when I think about it, I said, “Gee, that’s strange. I was not interviewed by the Dean of the College. I was not interviewed by the Department Chairman of Speech. I wasn’t interviewed by Tad Williams and these are the people I’d be working with. I was interviewed by the vice-president of the university and hired by him. That’s a bit unusual for an academic appointment. Anyway, he hired me as Assistant Director of Radio and Television to work with Tad Williams and he took me around and introduced me to all those people.

Tad and I were charged with the responsibility of operating the budding new production facility of television and to bring along the developmental activity to possibly acquire Channel 11, which was a defunct commercial station, but we also were working with the academic program. So when I felt that I had been at Channel 2 going on three years, I could make the move. So I did.

Now President Wilkinson, he was a very energetic individual and I personally credit him with making BYU what it is today. He was the generating factor in talking a small, private institution and building it into what it has become. If there’s a legacy for Wilkinson, it is the BYU of today. I enjoyed working with him. A lot of people did not, because he was very strict, but I knew exactly what to expect from Ernest Wilkinson.

Ernest Wilkinson had been interested in educational television right from the beginning. A lot of people think that the only reason Channel 11 went on the air was because Channel 7 at the University of Utah was on the air. BYU had to have their irrigation ditch if Salt Lake City had their irrigation ditch. I call it the “Mormon-me-too” syndrome. If Spanish Fork has an irrigation canal then by golly, Payson’s going to have an irrigation canal and Springville’s going to have an irrigation canal. That was the perception, but that’s not the case at all.

Wilkinson was interested in educational television long before Channel 7 ever went on the air and was part of the Utah Educational Television Foundation in 1952, which was brought together to explore the possibilities of getting Channel 7 on the air. The Federal Communications Commission and its allocation television-channel plan designated Channel 7 in Utah as the only VHF station for Utah, and it was located in Salt Lake City. Well, all the institutions, public institutions in education wanted to be a part of that, with the exception of one—that was the University of Utah. They thought Channel 7 should be theirs by natural right. How do I know that? Because I was a student at the University of Utah from 1952 to 1955 and when I graduated and I was on that side of the situation.

And I remember lots of conversations: “Why do these people think that? We’re the only ones that can operate Channel 7.” So that was their attitude towards it and ultimately the University of Utah position prevailed and they wound up with the construction permit for Channel 7.

But in the meantime, in 1952, KOVO in Provo was going to activate Channel 11. They had a construction permit for Channel 11 and Wilkinson was exploring with the owners of KOVO and vice versa, the possibility of a joint operation with Channel 11 KOVO. Well KOVO went through a sale and they never executed their construction permit and let it lapse, and Sam Nestle and his wife Jeanette came along. They created a corporation called Beehive Telecasting Corporation and they applied for the construction permit for Channel 11, and it was awarded.

There were other applicants for the channel also, but ultimately it wound up in the hands of Beehive and they were awarded the construction permit for the station. I believe it was December 1957. They had great ambitions, going to go full color (and this is in a time when there was no color television.) The only people doing color were the networks, on an experimental basis because it was extremely expensive to do that but they were going to go color. And they also were going to go into the videotape business. They had the first videotape recorder in the state of Utah. (Up until that time if you wanted to record a television program, you had to set a film camera in front of the TV tube and record it off the television tube; boy, very, very poor quality. They were called Kinescopes.)

Well, they had a videotape machine, so they had grandiose ideas. But their method of funding their station was to sell preferred stock. They'd come to you in your home and say "We're going to start a television station. How would you like to invest? Oh, this is going to be a money maker."

Well they wound up with about 2100 people who invested their money. So that's how they got their money to put the station on the air and it caused a lot of turmoil when the station went bankrupt. They got into trouble in 1958. They re-oriented their antennae. It was a directionalized antenna and it was putting the signal, rather than over Salt Lake, out in the middle of Skull Valley or something. They continually had problems technically and then got into trouble financially.

In 1959 it was obvious that they were in great financial difficulty and this is when Ernest Wilkinson—he watched it very closely—extremely closely, what was happening to Beehive and KLOR Channel 11 because if they went under, he had designs on acquiring the Channel, possibly either as a joint operation with another commercial interest or as a total operation by BYU.

However, it was complicated by the fact that it was a commercial station and the Federal Communications Commission had what is referred to as the duopoly rule, which meant that one owner could own no more than one AM station, one FM station and one VHF television station in a single market and, of course, Provo is part of the Salt Lake market. The Church already had KSL FM/AM and TV, so the duopoly rule came into play. That was a concern, but it went so far as Ernest Wilkinson talking with President Moyle of the Church First Presidency about the possibility. And President Moyle went to the board of trustees and they agreed: study the options, see what can be done but you're limited to expending no more than \$170,000 to do this.

Well, in establishing the production center that Owen Rich was working on, they had spent \$100,000 in doing that. So \$170,000 and \$100,000 is \$270,000. They felt that should be enough, you know, to put the station on the air. Anyway, we started negotiating with Channel 11, with KLOR. However, it had gone into involuntary bankruptcy in 1960 and A. Dean Jeffs Law Firm was named the trustee in trust, so we started negotiating with them, and first thing that was done was to put a value on the station. It was set it at about \$325,000. We thought about that for a while.

By this time Tad and I had brought on board an engineer. We needed a chief engineer because neither one of us were engineers. Tad knew about a fellow by the name of James Gamble with Sperry Univac. He wasn't a broadcast engineer. He was a self-made engineer. He wasn't even a graduate engineer. He was very, very sharp; very, very innovative, and we brought him aboard as our chief engineer.

Jim thought that we ought to take a good look at the equipment and the transmitter. What were KLOR's problems that took them under? Jim and I got into a vehicle with some field strength meters, got permission from the Federal Communications Commission to put the transmitter on the air so we could run tests. And we ran tests all over the place and couldn't get decent readings on the transmitter or the antenna. We even went up into southern Idaho and got nothing so we decided rather than do horizontal checks along the earth, we decided we would get in an airplane and do vertical tests.

We had a student by the name of Alan Bossard who had just gotten his pilot's license, so Jim and I with Alan Bossard and started running vertical tests on the transmitter. We found signal all over the place. What was happening? KLOR's transmitter and the re-orientation of antenna that they had made was correct but the signal was not hitting the valley floor of Utah County or Salt Lake County. It was spraying the foot hills, so if you lived up in the foothills, which had no houses built up there in those days, you had excellent, excellent picture.

We decided that we didn't want any of the KLOR equipment. They were in bankruptcy. A. Dean Jeffs was trustee in trust and most of the equipment was in receivership as well, so we felt we'd be better off dealing with the providers rather than dealing with the station owners. We decided to make them an offer, reimbursing them for their expenses in developing the construction permit in the first place, which was \$10,000, or right close to that. So rather than \$325,000, we got the station for \$10,000 and applied to the Federal Communications Commission for a transfer of the license.

We really were in a quandary because we didn't know exactly what to do. The license was due to expire in 1962. Should we let the license expire and then try to acquire the channel through the application process? Or should we try to affect a transfer of the license and buy the station from the trustee in trust of a bankrupt corporation? We felt that the latter would be the way to go because if the license expired then there would be other people applying. But we still had that duopoly rule problem. It was a commercial station, so we filed for the construction permit for Channel 11, letting the Federal Communications Commission know that we were considering having it transferred as a non-commercial station. Well, they took it into their own hands before they gave us the construction permit. Based upon changing the designation from commercial to non-commercial and so on and so forth, we wound up with the station.

When we applied for a construction permit, there were certain things that we did not want to tell the commission. We didn't want to emphasize the fact that we were a religious organization going to do religious programming, you know, preach the gospel all over the place. We didn't feel that they wanted those kinds of answers, but surprisingly, they had some questions for us.

Number One: were we going to operate the station from the existing site, the existing studio, and what was our intention with regard to religious programming? You're a religious institution. They found it strange that we didn't have anything there with regard to religious programming, so we got back to them and told them we had no intention of operating from the existing studios. We would operate from the Fine Arts Center and we knew that KLOR had problems with the transmission site so there was a possibility, (and we knew we were going to do this); we knew there was a possibility that we'd want to move the location of the transmitter site, but we didn't want to raise too

many issues all at once. So we got back to them and they were satisfied and they awarded the construction permit in, I think it was March of 1962. We did have everything to go on the air with the exception of the transmitter.

I'll have to admit when I first went to BYU and I saw what Owen had done with his \$100,000 to equip a television facility production center, I was not happy. The cameras were not broadcast quality--they were Vidicon cameras. The film and slide equipment had been abandoned by the industry ten years previous. Although it was brand new, I could see that RCA had talked them into buying this stuff. It was ten years old even though it was brand new. The reason they had it stuck in a corner somewhere was because they couldn't get rid of it. Well, I was not happy. They did have a video tape recorder. It was a TR2 RCA, a huge thing about six feet tall and ten feet wide. How deep is a rack? About eighteen inches, so it was huge.

The standard of the industry was AMPEX. I always like to go with the standard of the industry because it's proven itself. At least the video tape machine was broadcast quality. The film change, slide change, multiplex system was broadcast quality. Now, in fairness to Owen, in retrospect, I understand why he did what he did. He only had \$100,000 and he had to make it go as far as he could, as far as creating a production center. And he did a good job, but this is not the equipment that I wanted to go on the air with.

The videotape recorder was fine. It wasn't an AMPEX but the studio cameras—there was no way we could use the cameras. It was extremely difficult to get good quality out of those cameras.

We made the move to the Fine Arts Center. That's where we told the FCC we'd be setting up our studio operations. We had to do a lot of re-equipping and we entered into negotiations with General Electric Company for this and there were reasons for doing that. Again, we were limited. We only had \$170,000 to spend. How do you equip a station with that? GE said that if we would buy their cameras, they would do some other things for us, such as give us the KFOR antennae, because it was a GE antenna up on West Mountain. They also had a transmitter in Phoenix, Arizona. It was a brand new transmitter that they had sold but the people had refused to take delivery on it because it was water damaged. It had been sitting on a floor and they had a flood or something and about six inches of water came up into the racks of the transmitter. It didn't do any damage, but they sold that to us for fifty percent of the cost.

So there was a combination of factors in the situation. I would have gone with other equipment. Four 4 ½ inch Image Orthocon Cameras by General Electric were not my first choice. RCA was the standard of the industry. However, they were good quality cameras and did provide us with a professional on-the-air look, so there were compromises that had to be made. I was always making compromises, along with Tad and Jim. It seems Owen had to make compromises when he was originally equipping the production center.

The move from West Mountain was just an absolute must as far as I was concerned. I had had experience with a similar situation in Waterloo, Iowa. We were the NBC affiliate in Waterloo. NBC was the number one network all over the country except in Waterloo, Iowa where it was number three and the reason it was number three was because the other two stations were located in Cedar Rapids and that's where their transmitters were. So what did we have? Our entire Cedar Rapids market was coming in

on the side or the back of the household antennas for Channel 7 from Waterloo, an identical situation with what we had here.

I was very insistent that we not operate from West Mountain. We had to move to the Oquirrh where the other high-powered transmitters were, so that the receiving sets had the same household antenna orientation for us as the other stations. Also, we had used, as a selling point with the Federal Communications Commission to award the construction permit to us, the fact that we would be a second state-wide ETV network, along with Channel 7. To do that, we had to be up in the Oquirrh, where we could hit the translator sites around the state of Utah with our channel. It was critical that we make that move.

Jim Gamble, our chief engineer, was not convinced, but when we went up to Ogden one day, we took field strength measurements. Ogden was totally lost from Lake Mountain. They are down in a hole and television is a line-of-sight medium. Jim condescended and said, "Ok, we ought to make the move to Mount Vision. We hired an engineering consulting firm by the name of Shansky and Bailey to help with the engineering and the transmission move to the Oquirrh. Where were we going to locate up there? That was another problem.

Now, you know that being BYU, and KSL being KSL, and with the Church owning both, they would want the \$25,000 or whatever it was for maintenance to go to them. KSL wanted us to locate our transmitter with them. George Hatch at Channel 2 was not happy with this, because it required short spacing. The Federal Communications Commission required that there be channel separation of 190 miles between co-channels. We had Channel 11 here and we had Channel 11 in Twin Falls. George Hatch and his people at Channel 2 used the short spacing argument as a reason why we should locate with them. Well, the problem with that was that Channel 4 was located in the vicinity where Channel 2 was, and had the access rights up the mountain. Channel 2 leased those rights from Channel 4 so the person that was really in charge of where we were going to be was Channel 4, Screen Gems Incorporated, at that time. So that's why we located at the Channel 4 site in the Oquirrh mountains.

I think it was probably a good thing that I didn't interview with BYU in 1959 for the position, because I'm not the greatest administrator in the world. I'm too impatient. I like to make decisions and get them done now. Tad did interview and was given that job as director. I was the assistant director. Tad was more laid back. His management style was more in keeping with the way the Church operates. The Church does not like to make decisions quickly. They like to let them simmer for a while. They're not quick to jump into things. And it was very frustrating to me.

In retrospect, I see the wisdom in doing that. I fully expected that if we got the construction permit, going through all the process, we could get the station on the air in about a year and a half, two years at the most. Well, it took five years. Tad is a good administrator in the laid-back way, and he could roll with that. With me, it just tore me to pieces, ate me up, and if I had been in that position, who knows? We may never have gotten the station on the air. So I think things worked out well. Tad was a good administrator. I was the production and operations guy, with good strengths there. Jim Gamble was, although an unorthodox engineer, a good engineer, and I think that we worked very, very well together in bringing it all about.

The first responsibility that Tad and I had after we came here in the summer of 1960 was to get KBYU-FM back on the air. Now Owen had laid all the groundwork for that, but he was going on leave. The construction permit had already been arranged so all we had to do was put the station back on the air. The BYU Library was going to be constructed and that necessitated the move of the radio operation, so when Tad and I got there, the barracks they had been in had been moved over to where the law school is now and the old motion picture studio was there, a two story building. We took that, plus the barracks, and made our television production facility and facility for KBYU-FM. When we got there, the buildings were still up on stilts, so we had to get that out of our hair and on the air before we could concentrate on the television aspects.

We got the FM station up and operating and on the air in November of 1960 and Lynn McKinlay from the faculty was the station manager. His assistant, Steven J. Anderson, was the student station manager and went on to work at the university, at the motion picture studio, and also on the faculty in the department of communications. He was a dear friend—a friend who passed away about 5 or 6 years ago, who had fought a heart condition all his life but was very, very good at what he did. So we got the FM station on the air and Brother McKinlay handled that for us while Tad and I worked on the television stuff and Owen was off in Pennsylvania having fun, working on his PhD.

The faculty in broadcasting at that time, and there were four of us, (we were in the Speech department, Speech and Theatre), there was Owen Rich, Lynn McKinlay, Tad Williams and myself—we were the faculty. Also, we were doing all this associated stuff with radio and television, and then to complicate the matter for me, Harold I. Hansen, who was the department chairman in Speech, hired a new faculty member from the University of Utah, whom I knew. I was one of his students up there. He knew that I had done technical theater sound, so immediately Harold I. Hansen plugged me into technical theater sound for all the plays. I'll tell you, it was horrendous.

When I first started at BYU, I was really working two jobs. Clyde Sandgren hired me to start the first of September because that's when the academic year started. I had a class to teach but I didn't get a contract for six weeks, until the middle of October. I kept telling him, "I'm not giving notice to Channel 2 until I have a contract."

And he said, "Well, the Church moves very methodically, which is a good thing."

He had to take it to the board of trustees and I had to have a General Authority interview. I can't remember who interviewed me. I think it was Hugh B. Brown, but I can't recall. Anyway, that took time so I worked both jobs. I worked KUTV Channel 2 and BYU from the first of September until the middle of October.

Then Harold Hansen comes along and dumps the technical theater sound project on me, and in essence that's another full time job. I did that for about a year and then wrote Ernest Wilkinson a long letter and documented the number of hours and said, "This is certainly entitled to a full-time position."

So he created another full-time slot and I got out of that after about a year. I enjoyed it; I loved the theater. I loved doing technical theater sound, but my word, running here and there and everywhere, I was just coming to pieces.

Finally we went on the air with Channel 11 in November of 1965, and the first broadcast was a talk show out of the studio in the Harris Fine Arts Center. I punched the button to put the station on the air and Tad Williams did the interview in the studio. I can't even remember what the talk show was about, but that was the first official

broadcast, officially, of KBYU-TV as Channel 11, a non-commercial educational station owned and operated by Brigham Young University.

Now we had done a lot of production prior to that time. Remember, we did have a television production center that Owen had put together and we did a number of programs that were quite significant. In fact, we had a full operational remote unit before it ever went on the air and we brought in a fellow in by the name of David Graham.

He was a new convert to the Church. He had worked at NBC. He was an engineer with their remote crew and had done a lot of remotes: football, basketball, skiing, and so forth. He helped Jim Gamble and myself with putting together a remote unit.

KBYU has had a remote unit ever since. I don't know what generation they're in now but it has to be probably the sixth or seventh generation of remote units.

We used to lease that out. We leased it to ABC sports for *Wide, Wide World of Sports*. We leased it to NBC for televising the BYU-Utah football game nationally, and so we were really in the television business professionally, long before we put the station on the air and had done some significant projects for the Church.

Some of the projects that we did before the station went on the air: the first program I ever did was called *Wonders of Music*. It was a half-hour weekly program. I worked on it and produced it with Crawford Gates, who was Chairman of the music department at that time. We'd bring in musical groups and we'd do a half hour program and it would air on Channel 7 in Salt Lake.

We would go around the campus with our remote unit and I remember going over to Tracy Hall's little diamond making machine. Tracy Hall, at BYU while he was working back East, was the first person to produce diamonds synthetically. He had this Ti-hedral press or something. We showed Tracy Hall making his diamonds and Jim Jenson, the paleontologist, and his dinosaur bones. I remember having Winnifred Jardine come over from Denver and we did a cooking show out of the Family Life Science Building. They've torn it down and rebuilt it now. We did a lot of production activity before Channel 11 went on the air. We did a program for Westinghouse Broadcasting Corporation. Westinghouse owned 7 stations. The Federal Communications Commission restricted ownership, not only in the market but also nationally. You could own as many as 7 VHF television stations. Westinghouse was one of those groups that had that, as well as CBS, ABC, NBC.

Westinghouse came to us one time and asked if we would consider doing a program that gave them an overview of the Church. Tad asked us, "You know, we've got this, shall we do it? Why not?"

So we did a half-hour documentary, and our narrator was Hugh B. Brown from the First Presidency of the Church, and Hugh B. Brown, like M. Lynn McKinlay, was the voice of God--just an astounding voice, and was sort of the unofficial spokesperson for the Church.

He was the one that was visible if they had to make statements and things of this nature, a forerunner to the Church Public Communications Office. He served as our narrator and I worked with him on the program *The Spirit Giveth Life*, and it aired on the Westinghouse Broadcasting Stations. Again this was in keeping with what we saw as our mission, to be not only a family station where people could find safe viewing, but also to

carry out one of the three-fold purposes of the Church, which is to proclaim the gospel to the world. This was our effort, as small as it was.

We also received a call one day from KPIX Television, San Francisco, and they were wondering if we would consider doing a half-hour documentary in conjunction with the dedication of the Oakland Temple, this big white building going up across the bay. What was it? People were wondering. So we did a half-hour documentary, *The Story of Mormon Temples*, for KPIX in San Francisco where it aired.

We also did a yearly Christmas special, and this started way back with Owen Rich in the 1950s. They'd do a Christmas show and I think it aired live on KSL for a while. When we had the capability, we started to produce and tape the show and then distribute it nationally. I remember in 1960, '61, '62, we were distributing our one-hour Christmas show to audiences of probably around twenty five million people and that was a great activity.

I didn't have a lot of experience directing bodies on stage, but I was good at directing inanimate objects; you know, stand an announcer in front of a refrigerator or washing machine and sell it. That was the kind of directing I was used to doing. Harold I. Hansen, (when we were doing the Christmas show), I went to him and said, "Harold, if you'll direct the people and their movement and how to get around, I'll direct them for the television cameras."

So we teamed up that way. Harold I. Hansen was the department chairman and he was also the one who started the Hill Cumorah pageant. I think he was a missionary back there when he first got that going, but he directed it for years and years.

Anyway, those were some of the things that we were doing before the station ever went on the air, so when we did go on the air, our goal was to be of service to the university, the academic program, and to assist the Church in proclaiming the gospel to the world. We didn't have the voice then that KBYU does now, with the satellite operation and BYU Television. BYU television, what you see on the satellite is nothing more than BYU Television before we ever put Channel 11 on the air, and I think it's marvelous what they are doing.

It was announced the other day that they will be operating a second satellite channel beginning January 1st to cover Central and South America, broadcasting both Portuguese and Spanish. I think there are designs by the financial backers to put a third satellite in the air covering India. India's a big place.

Why India as opposed to China? Because India is English-speaking and they don't have to do the translation, so it's a very easy step to make that move. The goal is to have five satellite channels that they program, which would give them a footprint over the entire world. What better way to proclaim the gospel to the world than that way. Missionaries are wonderful but they have to have people to teach, and they have to have an interest, and this is one way of stirring that interest.

Dr. Tess (Tad) Williams
Managing Director, Broadcast Services, BYU
Interviewed: August 1, 2006

DATES OF EMPLOYMENT: July 1960 - August 1966

I suppose the best place to start might be to clear up the confusion about my name. My name being Tess I'm often mistaken, even in public documents, about being a female and that's because Tess began as a man's name and I'm actually named after an Uncle, Tess Wadsworth, who became a rather prominent inventor and lived in New York. The only thing I remember about his illustrious career is he invented an electronic device that would fit onto slot machines and reject slugs and let only good money go through. It was such a sensation that that one invention made him wealthy, but he invented a lot of other things and was kind of a hero in the family.

That's why I became Tess. Tess Wadsworth was named after a Danish prince named Tess and women adopted the name somewhere down the line.

My first assigned roommate when I went to Oregon State College as a freshman was named Elaine. And I was fresh off the farm, and not having had any sisters, I was afraid of girls. So I complained and got moved to the men's dorm.

I was born in southern Idaho in the Minidoka Reclamation project, near Burley, and my father was one of the chief operators of a network of pumping stations that pumped water from the Snake River to that very lush farming area that surrounds Burley.

He had quite a little time watching the pumps and occasionally filling the oil vessel on each of the giant pumps. He'd go out with a big long-handled rake and rake the debris and the dead fish and stuff off the entry grates. The rest of the time he'd sit in the control room, watching the dials to see if the pumps were all pumping appropriately. He decided to use his time wisely and registered in a correspondence course in electricity, and with a few lessons on the early beginnings of electronics, and he finished the course and became, I guess, quite an expert in the community.

My first encounter with radio came because there was an appliance dealer who was beginning to sell radios. He came to Dad and asked if he could put a demonstration radio in our home and he'd invite people to come in and listen. So he set up a nice, beautiful radio and every night people would start drifting in to hear this amazing new thing: radio. And it was new and amazing to me.

I was supposed to go to bed at seven but I'd sneak out and crawl under my dad's chair and listen and I guess I really got hooked. But in the intervening years, I got caught up in other things and radio continued to bloom.

My next encounter with radio came when I was a sophomore at Oregon State College. A friend of mine said, "You have a pretty clear voice, wouldn't you like to come and audition for a series we're doing on farm safety on the college's statewide radio station?"

Actually, it was a very powerful station that covered most of the state. So I was cast in a part and did the right things and I quite enjoyed it. And at the close of it, the director of the program said, "Williams, you ought to consider radio, you have a pretty good voice and you pronounce things well."

So from that time I was hooked. I was majoring in agricultural engineering at the time when the bug bit me, but from that point on I took all the radio and journalism courses I could work into a minor. As a part of that, I earned a scholarship to go to the NBC-UCLA Institute in Los Angeles one summer, and our classes were actually at the NBC studios, from NBC professionals. Then, in the evening we were assigned to become helpers on national network radio programs and I was assigned to *The Hit Parade*. Some of you will remember *The Hit Parade*, but Frank Sinatra sang, and the most popular song most of that summer was *The Woody Woodpecker Song*.

My assignment was, just before he sang that number one song, was to go out and change the bass strapping on the microphone to take out the bass so he could do the “da da da dat das” more plainly. When he finished singing, I had to go out and change the bass strapping so it built bass back into his voice.

I also worked on *The Kraft Theater*. After a couple of shows, they invited me to go with them to the Brown Derby, a famous stars’ restaurant in Hollywood, and I sat across the table from Doris Day and Frank Sinatra and they treated me just like a member of the cast. Also I had an excellent announcing course, prior to returning to Oregon State that fall.

I continued to get parts at KOAC, the radio station of the college, and one summer, instead of going back home to Lakeview to work in the lumber mills, I developed a problem with the web between my forefinger and thumb and the doctors recommended that I go to the Portland Veterans Hospital and have that web rebuilt. I ended up with a bandage about the size of a football, so I couldn’t handle lumber at the sawmill.

So I decided I’d go to Burley, Idaho, which was where I actually grew up, and stay with my grandmother and volunteer to work at the local radio station. They took me right in. I did just about everything that people do in these small stations and enjoyed it very much, but I had to return to Oregon State to get the rest of my degree finished.

The following December I got a call from the manager of the Burley station and he said, “Wouldn’t you like to come full-time with the radio station?”

That was the dream of a lifetime, but I said, “I’ve got nine hours of credit to earn before I can get my degree.”

He said, “Well, you come. We need you. We’ve lost a Sportscaster and a couple of other key people and we know you’ve done sports. You come and we’ll figure out a way to get you those extra nine hours.”

And it finally happened. I did football, basketball and baseball and even some Class C pro-baseball in the summer.

One of the first things that happened to me, besides those good things, was that I was to meet my wife-to-be at Church. I saw this beautiful young girl with black hair and snapping black eyes. I had been in the Air Force for almost three years and I was getting ancient. Here was someone I ought to pay attention to, so we eventually ended up dating and I married Maxine Hogan from Burley, Idaho. She then became my color person and statistics keeper when we did sports and other programs.

But television was a-borning about that time, and I read in *Broadcasting Magazine* that Iowa State University had just gotten a construction permit for a commercial television station. I applied for graduate school, contingent on taking nine hours of undergraduate work to get my bachelor’s degree. Pretty soon I was opening the

radio station at six every morning in Ames, Iowa wading through drifts sometimes waist high to get to the station.

Then television signed on and they asked if I'd give up the morning radio and drive out to the swine farm every day to be the announcer for the new television station. I drove to the swine farm and handled the station breaks between network programs and did a short news program at 6:30 a.m. Oh, there's a lot of lore there, but eventually they decided they needed a film director and said, "Would you like to train as a film person?"

So they sent me to Des Moines and worked with a motion picture producing studio, and I became the guy that formed the film department in Ames. We had some cameras and started shooting news on film and so on. But these are the details.

We had a wonderful Church experience there. They even called us to be part-time missionaries with the Northern States Mission. I was also called by the branch president to organize an Explorer Post in the Scouts, because he had two teenage boys he wanted to have an Explorer experience. It turned out that I organized it with twenty nonmember boys and two Mormons. And we had a wonderful experience and I learned that this was the first Explorer Post in the State of Iowa. In fact, even the surrounding states didn't have Explorer Posts yet.

Eventually the FCC started issuing construction permits for new stations all over the west and we decided it was time to go home. I got an invitation to go to Tacoma, Washington, to help them get their Channel 13 station on the air. By that time we had our daughter, and so I worked at about everything you do at a television station including producing, directing, announcing, editing film-- everything you need to do to get a station operating. But I'd only been doing that about three months when I got a job offer from the manager of KOIN-TV in Portland.

That was a dream job because KOIN-TV was being tacked onto KOIN radio. At that time, KOIN had a staff orchestra which played an hour in the morning and an hour in the afternoon—live music. And about the time I arrived at Portland, they'd had a dramatic production unit that did radio drama. They were the premier sports station for the whole region, so I became the floor director, but I had to organize and manage sports picks from NBC and CBS and that kind of thing. I became friends with Tom Harmon, who was a University of Michigan all-star football player, who had become a sportscaster. And he was, I guess, a very amiable guy. He'd never done television and so I coached him and told him what I knew about how to make sports casts work on television. Well, there were a lot of experiences like that.

Money was a little sparse at that early stage of my career so I took a job as the Bureau Night Manager at the International News Service which provided teletype news for all the stations in the Northwest. So me, a single guy, gathered the news, wrote it, and put it on the teletype for all these areas. It about killed me, it'd get so hectic at times. Fortunately, I was called to be in the bishopric of our ward and that gave me an excuse to quit that job and work for the Church.

Well, once we got moved to Portland and got things going I had all kinds of interesting experiences, in television and radio both. In those days, everything was on film. We didn't have microwave to bring programs in on the air, so the film department was the key element at all television stations. I had to hire and train two film editors and they did great film commercials and film programs that came in big bundles from the

networks. And every day an express truck would pull up to the station and haul in a bunch of films we had to get ready for the air.

I finally decided I'd had enough of commercial radio because the manager of the radio station at Oregon State College, where I'd broken in, called me and he said, "We need you in Portland to prepare the application for our second educational television station which would be in Portland."

By that time, I'd helped them get KOAC at Corvallis on the air, so I prepared the application for the station at Portland, and while we were waiting for the FCC to act on our application, President Wilkinson from BYU called me. (Owen Rich was the guy who put him on to me.) President Wilkinson said, "You wouldn't by chance be coming to April conference?"

And I said, "Yes, I'm representing the bishopric."

And he said, "I'd like to have breakfast with you at the Hotel Utah during conference."

So we met and talked and I got the kind of grilling that this renowned attorney was capable of, and he finally ended up said, "Brother Williams, we want you to come to BYU and help us get Channel 11 activated as a TV station, not only for the university but for the Church."

I said, "Well, I'll have to talk to my wife," and I told him, I was slated to be the manager of the new station in Portland.

We did pray and talk about it and decided we'd go to Provo. Interestingly, when we drove into Provo, it was the night of the big stadium fireworks display and program, and as we came down the Orem hill, the fireworks started exploding and we thought that was a pretty good welcome to the Williams.

Owen Rich had been handling all the television-radio matters and he had become eligible for sabbatical leave and wanted to go to Penn State to work on a doctorate. I was the guy to take over. So the first thing I did was organize a broadcast services department, which covered television, radio, the audio-visual cable system on campus and related matters. I was instructed to set up a TV studio in the old motion picture studio which was sitting where the Wilkinson Center is now located. As soon as the Fine Arts Center radio/TV facility was available, they tore down the plywood-based motion picture studio and we moved into the Fine Arts Center. Of course, I was involved as part of the team in planning the building to make sure we had adequate TV and radio facilities there.

The KBYU-TV channel was quite a struggle for us because Channel 11 was allocated as a commercial station and a commercial operator KLOR actually operated on Channel 11 for a year and then went into bankruptcy. The reason they didn't make it primarily is that their signal came from Lake Mountain, just across from Utah Lake, and the signal hit the tips of all the Yagi antennas in Salt Lake Valley and on the north that were aimed at the Oquirrh Peaks, so people couldn't get a decent picture on Channel 11. Our first challenge was to get the FCC to reallocate Channel 11 as an educational channel and to find a way to move the transmitter up with the other stations so that it would have an equal chance. Both of those things took tremendous legal effort and consulting engineers and so on. One of the first things we had to prove was that our Channel 11 operation on Mount Vision wouldn't interfere with Channel 11 in Twin Falls, Idaho. To prove they wouldn't interfere, we took what we call field strength measurement

equipment up on the mid-point between Twin Falls and Salt Lake and took readings, and at that mid-point we found we got the picture from KBYU or from Mt. Vision and the audio from Twin Falls, which was an interesting thing.

Well, the other thing was to convince the FCC that the Church could have a second TV station. We had to work real hard to convince them that this station would be entirely independent of KSL and that it would be an educational operation. And finally, after many trips to Washington and conferring with President Wilkinson's brother and others of the staff in Washington, we got the construction permit.

The next challenge was the money to reactivate the station. One day, President Wilkinson said: "Will you hop in the car with me and we'll go meet the brethren and see if we can get you the money you need to activate the station?" So President Wilkinson went in to the First Presidency and apostles' meeting and after a little while President Hinckley came out (he was the one handling all the broadcast affairs of the Church at that time, as an Assistant to the Twelve) and he said to me: "Brother Williams, you just bought yourself a television station. Go back home to the campus and get that station on the air as quick as you can. We need it."

So that's how we got started. President Wilkinson advised me to go easy on how much money we would ask for the new station, because at that time enrollments at BYU was exploding and new buildings needed to be constructed.

We got the station on the air for about one-third of what most stations have in the way of funds. We were a pretty sparse operation. We did quite a smart thing when we put our brand new Image Orthicon cameras in a war surplus truck and trailer so that it would be portable. We would back the truck down the tunnel to the Fine Arts Center and we'd do studio programs but then we'd pull out and go to the stadium and videotape football games and run them on Monday night.

We did a lot of sports, a lot of the activities on campus and they became quite popular. We continued to gain prestige and viewership and support from the brethren, but by the time 1965 came around and we got the station on the air, I was pretty burned out.

I had become eligible for a sabbatical leave, so I resigned as the Director of Broadcast Services and the General Manager of the TV and radio stations, applied for admission to the doctoral program at Michigan State. They accepted me and we packed up and moved to Michigan for a year, where I completed all the course work for the doctorate. They accepted a number of my courses that I'd gotten in my Master's degree from Iowa State. This helped to confine my studies on campus to one year.

After the move back to BYU, I became a full-time professor of radio and television. My instructions were to augment the academic program in television and to develop a program that had practical aspects that would help prepare BYU students for jobs. So I developed a set of ten kits and all the broadcast majors had to check out a kit and learn what was in the material.

There was one on how to edit tape and have clean edits so you wouldn't hear a pop when the joint went through. They had to learn to shoot film on a camera and do some editing. So there were those ten different skills, and they did that on their own, and they had to complete those before they could be certified as broadcast graduates.

Oh my, how our people became employable. The word started getting around, "If you want somebody that's ready to put right to work, get one of those BYU students."

They've done all these things and we can plug them in immediately." That was one of the high points of my academic work.

After the third year of this, I got a call from G. Homer Durham, who had been the President of Arizona State for some time. He'd been hired as the Commissioner of Higher Education for the state colleges and universities. We had been authorized as staff and he called me up to interview me and ask if I'd be interested in joining his staff to handle educational television and audiovisual matters and all that business.

Before I talk about my encounter with G. Homer Durham--and many of you remember the article that appeared in every issue of the Ensign for a number of years; he was a well-known educator and well-respected by the Church, of course--and before I talk about my encounter with him, let me mention a few of the things we did at KBYU.

One of the most noteworthy programs was the annual BYU Christmas hour that I proposed, and we used Program Bureau talent and dancers and other interesting features in an hour-long program that we offered to U. S. and Canadian stations as one of their Christmas specials. And the thing really took off, and the first year we had almost sixty commercial stations agree to carry the program as part of their Christmas offering. We had KUTV, KSL and KCPX all doing dubs of our master so we'd have enough tapes to supply all these stations.

It was a noteworthy thing because it greatly publicized BYU. People all over the country were just amazed at the kind of talent that the students had, how energetic and clean cut they were, and all those things. We got all kinds of fan mail from viewers of the many stations and they said, "Oh, if you're going to do one next year, make sure we get a copy."

So we did one the following year. We went out to the BYU motion picture studio on the Provo River and produced it so, we could do some outdoor scenes. We had a live nativity scene. We had all kinds of talent numbers and even did a little short piece of comedy talking about Rudolph the Reindeer. That was real cute. That went over big and again we had a crash program to get tapes out to nearly seventy-five stations that year.

About that time, we did the documentary on the construction of the Oakland Temple. We did a special with Hugh B. Brown of the First Presidency. The Oakland Temple thing we did was exceptionally well received, because people wondered about that building that the Mormons were putting up, up on the hill. The film explained what the function was, and we went there while it was under construction and went in and shot the ordinance rooms and told about what went on in the temple.

I could talk about the program that I hosted on camera called *Something Worth Knowing*. And the first episode of that program, I brought in an expert on TV antennas and told the viewers what they had to add to their Yagi antenna to get Channel 11. In those days, the Yagi antenna for the lower channels was long and wide, so if you wanted to get to Channel 11, you needed a small one. We recommended that viewers buy that small addition to their Yagi antenna, and that took off because we were doing sports and a lot of things that people were interested in getting.

Well, let's go back to G. Homer Durham. First thing he told me, "Williams, are you a pretty good arbitrator? Can you help people who are doing things that aren't for their good or for the good of the state university and college system?"

And I said, "Well, I've done a lot of that."

He said, "We've got a problem with educational television."

Channel 9 was operated by the Weber School District. USU had a station on Channel 12 and SUSC in Cedar City had an application in, but all of them were so poor they couldn't get the money to even buy their transmission equipment, let alone construct studios and so on. Many of them were just running old films and old public television stuff.

G. Homer said, "We've got KUED and it's going statewide now with translators on mountain tops. You work out a program where we can get these other schools to close down their operations and send their programs to KUED."

When it came time to talk to KUED about accepting programs from other stations or from other universities, they balked because of the quality of the things produced. They were often shot on inferior cameras, not on regular broadcast cameras, and of course, they all wanted it on prime time, so that was another battle we had to fight. One of the things that happened, too, that he asked me to take care of, was the fact that KUED became kind of authoritarian and refused to carry these programs. They also proposed an ordinance or rule with the Public Broadcasting Corporation that only one station in a market could become the affiliate and, of course, we were counting on getting PBS on Channel 11.

So good old President Wilkinson and his law firm filed a lawsuit on our behalf and overturned that requirement of PBS so that PBS had to share its programs. Again in my arbitration rule, I got the managers and program directors for the two stations to get together and decide who would carry what programs so they didn't duplicate each other. Peace finally came to public television in Utah, but the institutions that had TV stations, or had aspirations to have TV stations, still needed an outlet for their educational programs in the rural areas of the State.

Milt Davis from KUED and the U of U got together and decided to apply to the Department of Commerce for the funds to create a statewide microwave system so that we could take programs produced at the University of Utah, put them on the microwave and it could go statewide with a drop down into the school that actually requested a drop. Pretty soon we had the instructional programs off KUED, except a rare one.

I think of this little town out in northeast Utah that had a K through 12 school in a small town. They had about sixty total students in a K through 12. They had three high school seniors, and while people all over the state were getting advanced placement credit toward their college degree from teachers at their institution that they'd hire and bring in, these three were getting none of that, and weren't even thinking about college. One of our priorities was to get a microwave drop into Manila, their school. And we talked to Utah State, and SUCC and several other colleges which produced telecourses, and put them on the microwave. Some of those were available for Advanced Placement credit for high school students and these three kids at Manila took all those courses, many of them on their own time, and they became on par with the Advanced Placement students in the big colleges and universities in the state. That was repeated over and over, out in the rural areas. And eventually the state agencies would use our system to instruct their field personnel, like the Forest Service and the Bureau of Land Management and the Department of Fish and Game. They could go to the KUED studio and talk to their people at the university college drops and be instructed in their duties and get their questions answered, so that was a well-received thing.

Another important development occurred one day when I was cruising through a broadcasting magazine and noted that a church in Chicago called The Wings of Prayer had applied for a television station to operate on Channel 9 in Ogden, Utah. The Wings of Prayer was an extremely anti-Mormon station (and maybe some of you remember the program produced by an anti-Mormon group) that really took the Church apart for its temple work and its position on the Godhead and many of the other distinctive features of the Church. We had Ralph Hardy who was a Federal Communications Commission certified attorney, go and look at their application and find out what kind of programs they proposed for Utah and what they proposed was to duplicate a lot of what they were doing in Chicago—Mormon-bashing programs, we called them, one of which was a famous anti-Mormon film that was played all over the country. The Wings of Prayer station in Chicago played that film every night for six weeks and really caused a stir and animosity toward the Church in that whole Chicago-Illinois-Michigan area.

So I decided we should try to do something to try to stop them from getting the construction permit and operating that station. I went to the President of the University of Utah, who of course was over KUED, and I took the commissioner and we invited Ralph Hardy to come out to brief them on what was going on with this Wings of Prayer outfit. I suggested that we jointly go to the governor and brief him on this and see if he would support an appropriation, through which the Utah System of Higher Education could apply for Channel 9 as an educational supplement. Lo and behold, Governor Bangerter sat there shaking his head and said, “We can’t let those Mormon bashers come in right in our own shop and start taking us apart,” he said, “I’ll get you the money.”

So he personally asked for \$800,000 to activate KULC on Channel 9, which operates as an auxiliary to KUED.

Of course, now you can get Channel 9 and the instructional things that go throughout Utah and the surrounding states. The Salt Lake stations are viewed on translators and various other devices to extend signals to rural, lower-populated areas. They began to enroll in Utah credit courses, so that thing kind of blossomed and bloomed. We did a lot of other things I could mention, but those are the high points.

As I mentioned earlier, I was pretty burned out by the time the seventh year rolled around and I decided I’d apply for sabbatical leave and go work on a PhD. I had only a Master’s degree program and at that time Master’s degree staff and faculty members didn’t earn much. I think I was paid \$11,000 a year or something, so when Commissioner Durham invited me to join his staff, he offered me a raise of \$4,000 a year. As much as we loved BYU, our financial situation suggested we’d be much better off to go to Salt Lake, so we moved to Bountiful and I became the Coordinator of Instructional Communication and the Coordinator of Continuing Education, and that’s another story where most continuing ed[ucation] departments at the colleges and universities have to make their own way with the tuitions that they charge. You have to get a certain enrollment before you have enough income from that tuition to pay your instructor.

A lot of these smaller colleges were offering courses in the populous Wasatch Front because there was a population base that they hoped would provide the enrollment. They hoped to not only to pay the instructor for the courses they taught along the Wasatch, but that they’d have a little extra to pay instructors out in the “boonies”, so to speak. So part of my job was to try to get a situation where the colleges and universities

out in the boonies didn't have to come into the Wasatch Front to do credit courses. One semester I checked and found that five colleges were offering freshman English in the Salt Lake area and it was so fractured the, potential enrollment, that none of the five courses carried. They couldn't get enough enrollment to make it. The microwave system on Channel 9 largely solved that problem. You don't have the College of Eastern Utah offering Freshman English in the shadows of the University of Utah.

Most of you have heard the name of Ted Bell. Terrell Bell was the State Superintendent of Public Instruction and eventually was called to head the U.S. Department of Education. Dr. Bell had organized an educational contracting firm that had an office in Salt Lake called EID Associates. Bell contacted me to see if I'd be their consultant in the production of packaged courses that could be sold to various schools. Their specialty would be the preparation of day care mothers to do a better job of taking care of the kids and to become certified. That had become a real problem in Utah and all over the country. We did produce that series on video tape. We also did a publication and some visuals, a package of stuff that sold very much like hotcakes all over the country. Ted Bell didn't like it in Washington. He didn't care for the politics and didn't stay very long. He came back to EID after a couple of years. When he left to go to Washington, they asked if I could take some leave from the regent's office, so I headed EID. I did a search to find someone to take over the job permanently so when Ted Bell came back we had a new guy here that could run the show and I went back to the regents and stayed another eight or nine years.

One of my jobs was to work with a program through which we could ask the colleges and universities, when they wanted to start a new course or a new major, to fill out a set of forms and send them to the regents who would then have their staff go over them and make recommendations. The regents would then decide whether a college could add a new major or could move from offering two-year associate degrees to four-year bachelor's degree. Most colleges and universities aspire to eventually becoming a full blown university offering doctoral degrees and we see that going on at UVSC right now. They recently were authorized to become a four-year college. Now they're into the legislature with the money to start offering Master's degrees and how long will it be before they seek the Doctoral level?

As I was saying, I was getting pretty burned out with the Regents. I retired two years early, primarily to work on a program that I'd been whittling away at for some fifteen years called *The Triumphant Living Program*. By this time the Internet was up and booming and I thought I would put it on the Worldwide Web to help fill in the skill gaps of people of all kinds—the undereducated, some who haven't gone to college, college drop outs and even PhDs who get so focused on getting that PhD that they don't learn the basic skills of living--skills like how to invest your money. I even talked to a PhD candidate at Michigan State who didn't know how to use a checkbook or the bank. He dealt strictly in cash because he didn't have these basic skills. He didn't feel he could take the time to learn such things, so the justification for the TLT program was reinforced by the experiences I had.

I started teaching for BYU in Salt Lake at the McCune School of Music Building which was the building where my mother spent a summer, so that was coming home for me. My mother was an outstanding musician and had a voice that was just electrifying. My mother passed away when I was eleven and we had five boys. My dad was faced

with the task of raising us boys with a big ranch to run in Inkum, Idaho. He met a young widow with two children, but my dad was thirty-five and she was twenty-four. People said, "It'll never work," but she became our step-mother. We merged and became seven and before long we had an eighth, a his-and-hers, so I grew up with a family of boys; not a girl in the carload of it.

The point I'm getting to is that one of the requirements in the persuasion course is to propose a term project, where they would plan a promotion for a persuasion campaign. They take a problem they have, an aim they want to achieve in their life, and I ask them to be prepared to come in and outline what they want to do. I would approve or disapprove it and make suggestions for rounding it out, and I found that in these interviews, almost every person had areas of their life where they felt weak or where they had failed or where they had a serious problem. By that time we had moved the Salt Lake Center to the old Veterans Center next to LDS hospital and the first time I offered the persuasion course, I had two student nurses who were doing their internships at LDS hospital. The next term I offered it, there were five or six nurses. We reached nine or ten nurses, because the nurses would rotate in and out.

The typical project was finding a husband to marry and that was kind of interesting. But there were others: middle-aged people who just felt they weren't making it; they weren't earning enough money to raise their family; people who didn't have the training or the skills that they needed. All of them were to formulate a persuasion campaign focused on doing something about that set of problems.

The other impetus for the TLT Internet offering was that when I organized the educational career center at the Board of Regents, we got a grant of money from the federal government to organize and hire counselors to man a bank of telephones. Then people could call in for help in planning and finding out where they could get a course in this major or that major and a whole range of other problems. That really boomed. I started out with one graduate student in counseling and guidance from the U (University of Utah) and eventually ended up with five. The phones just rang, rang, rang and rang. Many of these girls had husbands in graduate programs and when they'd finished they'd move on, so I had a constant turn over. On occasion I couldn't get anybody to replace a recent departee and then I had to go on the phone and handle the calls. I ran into much the same thing there as I did teaching the persuasion course at the BYU Center.

But those are the experiences I had that motivated my development of over some 15 years of the *Triumphant Living Program* which has reached the point where the BYU Library has agreed to put it on their world-wide Internet so that people all over the world can call in and take advantage of the tutorials. Included are "how to's" and "do's and don'ts" and other resources where people could go and get help. I'm at the point where I'm trying to find money to get the copy ready to go on the Internet.

Before we leave, I want to mention some of the experiences I had when I was called to be a Church Service worker for the Church. I took two years' early retirement to work on the *Triumphant Living Program* and get it on the Web. We had a glorious two weeks in Hawaii, courtesy of our son-in-law and daughter who were running the Happenings coupon book. Some of you may remember the two-for-one books that you could buy, and they actually ran that for many years, which helped Bob get through his Ph.D. at Cornell and later our daughter a Ph.D. at Johns Hopkins.

After I returned from Hawaii I really dug in and was going to get the TLT program on the Internet but I ran into Richard Lindsay one day after we'd accepted a call to serve on Temple Square as a guide. My wife, Maxine, was working in the PR department. She was one of those responsible for getting commercial tour groups to include Temple Square as one of their stops in Salt Lake City. Many of them would just drive through Salt Lake, see a few things and go on.

Lindsay was a Ph.D. who had worked and headed the Division of Community Service for the University of Utah. The Church hired him away to head the Division of Public Affairs or the PR department. I knew Richard because we had a grant program in which we provided quite a few of the funds for the University of Utah to do community service projects and solve community problems. Richard said, "What are you doing?"

And I said, "Oh I'm working on Temple Square with my wife."

And he said, "Well I'm sure the work you're doing is important but we need you in the Department of Public Affairs. I'll talk to Brother Haight and see if we can't change your mission call."

It happened, and they gave me a number of interesting assignments that paid staff at the Division of Public Affairs couldn't get to—there were just so many fires and criticisms to put out. They had a positive program they were trying to implement worldwide to improve the image of the Church in areas where it wasn't very good.

As one of my first assignments, they said, "Williams, we've been invited to be one of the founding members of a religious cable network that will have as its members twelve of the major churches in the United States. And of course, that was a rarity for the Mormons to be invited in. In fact, when the Southern Baptists heard that the Mormons were invited in, they decided they didn't want any part of it—the VISN cable network. They pulled out and said, "We'll do our own network."

And they made a good effort, but when they found out how hard it was to maintain a program schedule, soon they were back, begging to become a member of VISN. So the hour and a half of programs they could produce each week had a place.

Well, Elder Dallin Oaks, (who when he was called was the President of the National Public Broadcasting Service,) the First Presidency asked him to be the Church's representative on the Board of Directors for VISN. He was a very busy man, traveling all over the world on assignment, and I became his alternate to attend the founding meeting of VISN. I went there, to the financial district of New York to an eighth floor suite that was leased by the Council of Churches. And I went with fear and trembling.

Lo and behold, the fellow who was conducting the organization meeting said, "We welcome Tad Williams from Salt Lake City and we'll ask him to lead us in the opening prayer."

I was shaking in my boots but I prayed in our typical Mormon fashion and prayed that the organization would go well, that we'd work together harmoniously, solve our problems jointly, and then said, "Amen." They all nodded their heads and we went ahead and organized VISN. I actually voted our Church into VISN because Elder Oaks was off on another assignment.

I learned later that the primary reason some of them invited us in was because they knew what a backlog of films and videos we had, and what a terrific motion picture operation and a tremendous television production operation. We could provide a lot of programming that was needed to make such a network survive.

My first assignment after the organization of VISN, was to start getting our church tooled up to send programs to New York to put on the network. Our first goal was to convince the missionary department that the Tabernacle Choir broadcast ought to be included in the package. The next thing I did was to develop a format where we could use the Church's backlog of films that had been produced, because they were in all variable lengths running from three minutes to an hour and a half.

I was authorized to hire a film editor and program developer and we would choose a film and a Tabernacle Choir tape, so that together they timed out right. The programs we sent to New York had to time out exactly at 27:30 because their origination was automated and it was quite a challenge. We learned that we could run it a little short and then bring in the Tabernacle choir organ to play background music until 27:30 and then they could take it, fade it out and start with their next program or station break announcements. Well, we did two series there out of existing films and we came up with thirty eight or forty different programs.

Of course, one of them was a film done by the Whitaker brothers but we got requests time and time again to repeat *Mr. Kreuger's Christmas* with Jimmy Stewart. They would ask for it all year long.

Then it occurred to us to use this opportunity to help people become more familiar with how the Church operates, and what our church meetings were like. I proposed that we develop a half-hour program called *Worship Service*. The brethren approved that and gave me a budget.

Each half-hour program would open with the deacons gathering at the sacrament table at the close of the sacrament, and then the bishop would get up and announce the speakers and the musical numbers, just like we do it. We did twenty six programs and the last thirteen we did in my stake house in Bountiful. The thing that amazes me is that at 9:30 a.m. on Channel 11 you can get re-runs of *Worship Service*. It is a very well-accepted program. It has done a lot of PR for the Church and helps viewers find out what goes on in our meetings. They see members, not a paid minister, who are accomplished speakers, and they see choral groups and small groups do the in-between musical numbers.

Another program that was developed at our suggestion by the missionary department was *Center Street*. The name of the program came from where we had our home in Bountiful on Center Street. This was a program for youth and had youthful actors and narrators and it was extremely well received, too. We used minority persons. We had a Black host. We had a Chicano and a Hawaiian and different kinds of people heading different episodes. It was a light, fun program where they did not only serious Church-oriented things but some of it was just entertaining things that were values based. And lo and behold, you can still watch *Center Street* on the Church's KBYU satellite system. They run them and re-run them and people still appreciate them. The *Worship Service* is at least fifteen years old and they're still running it.

Well, the Church has a reputation for innovation and for talent and for capable production people, tremendous facilities and a distribution system that is the envy of the world. The programmers of the various facilities have this vast resource of materials to count on, as well. New things are being produced: General Conference broadcasts, firesides, and the various kinds of things that come on the satellite system. The Church is generally conceived as being the leader in media, by all the religions of the world, and the

only one that's been able to sustain a 24 hour/7day a week satellite broadcast program, which is BYU Broadcasting. (Note: The satellite channel is referred to as BYU Broadcasting not KBYU, which is the PBS channel)

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To the skeleton staff of many full-time students who made it possible under unbelievably challenging circumstances to get KBYU-TV and KBYU-FM radio on the air.

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And finally, to a large pool of part-timers, mostly students, who had a desire to learn and filled in wherever and whenever they were needed.

Dr. Heber Wolsey
 Managing Director, Public Communications
 Interviewed: July 26, 2006

DATES OF EMPLOYMENT: 1978-1983

I came to BYU in 1939 and got a degree in business administration in 1942. I was 19 at the time and then I went right into the armed services. I was there for about three and a half years, and in the service I realized I didn't want a business career. I wanted a creative career in broadcasting, so when I returned from the service, I went to Northwestern University and got a Master's degree in TV and radio work. And then after I came back from Northwestern, I put in an application to every radio, (well, not much TV, mostly radio stations but a little TV), in Ogden, Salt Lake and Provo and I went for 2 weeks without hearing anything and I began thinking, "Well, I better start whipping up my painting career ability," but one day I got three letters in the mail.

One was from a station here in Provo, Utah, KCSU; another was from KSL and the third was from Gordon Hinckley who was head of the radio, publicity committee of the church and I interviewed each of those. They each offered me a job. When I was talking to Gordon Hinckley, (really I wanted to work for the Church) but the more I talked to him the more I realized that really all they were interested in was *Music and the Spoken Word* and General Conference broadcasts, and I thought any one of a hundred people could do that kind of work so I finally decided that I would take the job at KSL so I could get more practical experience; then hopefully, I'd be more help to the Church someday in the future.

I was at KSL for a year or two and then an opening came up at Gillham Advertising Agency. That was the largest advertising, public relations agency in the Intermountain West and I got a job as Assistant TV-Radio Director at Gillham and I'd only been there just a few weeks when my boss, Vic Bell, died at his typewriter, had a heart attack. And so after interviewing everybody in town, they finally offered me the job as head of TV and radio for that agency.

As a matter of fact--just as a little aside--a fellow by the name of Lon Richardson, who was Executive Vice President said, "Would you be interested in knowing why we gave you this job?"

And I said, "Well, I'm glad you did, but sure."

He said, "Well we gave everybody that applied a question to do a radio commercial for Murray City Laundry and on yours, the price that we gave you for shirt laundry, you changed it. Why did you change it?"

I said, "Well, I called up Murray City Laundry to be sure I was accurate." He said, "That's why we hired you."

In other words, he wanted to be sure that we were very accurate in everything we did.

Well, I was working at BYU at the time but the Liquor By the Drink people hired my former agency to handle all the TV and radio and newspaper advertising PR and they got permission from the brethren and from President Wilkinson to release me for six

weeks so I could go up and head up the radio and television end of defeating Liquor By the Drink. And so I got that job.

It was, (what was the guy's name), one of the heads of it was the General Manager of Mountain Fuel Supply Company, and he and I worked very closely together, and when we were talking about strategy, (he by the way was not a member of the Church and Bud Kassler was his name) and when we were working together, I said to him, "You know, we Mormons don't know how to talk to non-Mormons very well and we've got to talk to them in this campaign, so I'm going to need all the help I can get."

And he looked at me and he said, "You know, you're absolutely right. You Mormons don't know how to talk to non-Mormons," and then he got very serious.

He looked me right in the eye and said, "But the day you learn to let the world know what a tremendous way of life you have, that's the day you'll have more converts than you know what to do with."

So he was very supportive of that type of approach and when I was writing the TV and radio commercials, I thought, "Well, I don't want to use any Salt Lake or Provo people, the audience will just think—another bunch of advertising hacks, you know."

So I thought, "I've got to get somebody that no one's ever seen, so I came down to Judge Whitaker, who was head of the Motion Picture Production Department at BYU, and told him my need.

He said, "Well I've got just the man."

I said, "I need a man and a woman."

He said, "Well I've got just the pair that you need. They're here right now, doing some work for us. His name is Mike Farrell (and some of you may recognize that name; he's one of the stars, later, one of the stars in M.A.S.H. for twenty years, for a long time) But he and his wife did a superb job of television and radio for us.

I came to BYU working in the Public Communications department for Ernest Wilkinson, and he and I learned to love each other, but we had tremendous difference of opinion. He was, like he used to say, "You'd make a miserable lawyer," and I'd say, "You'd make a worse PR man."

But we got to know each other and worked together very closely and so I was working for him when the problems of the Blacks and priesthood broke out all across the country.

Basically speaking, there were those that were very upset with the Church and BYU because the Blacks could not hold the priesthood and so this would be in 19--, oh gosh, 19-- I've forgotten, 1969 or 70.

President Wilkinson was looking for a new PR man. Stephen Covey was his PR man and he was looking for a new one to replace him, and he sent Lorin Wheelwright all over the country to find, in his words, "the best PR man in the Church." And Lorin Wheelwright told me this story.

He said, "I went everywhere. I was in New York, and Washington, Los Angeles, Chicago and I finally went to President Wilkinson and said, "Well, I found your man."

And he says, "Really? Where is he?"

He said, "He's teaching right over here in the Fine Arts Department and his name is Heber Wolsey. I checked him out carefully."

By then I had my Ph.D. and those things, so it was Lorin Wheelwright that recommended me to be head of public communications of the school.

I had a hard time with President Wilkinson to get approval to do anything. He was a lawyer, not a PR man, and I finally was very polite.

I said, "Either give me permission to go to El Paso this weekend of the football game or get yourself another PR man."

And he said, "Well what do you think you're going to do?"

"I'm going down and find out what's going on and talk with the media and talk with the university, talk with the militants. I want to know what's going on in these towns."

So he said, "Well, go and see what you can find out."

So I went down and it was a very interesting weekend. I got one fellow, called me up on a radio station and said, "Would you consider coming on my talk show?"

I said, "Sure. That's what I'm here for."

I mentioned it to the Institute director, who'd been setting up all the appointments for me, and I mentioned this guy's name and he just turned white and said, "Oh no, he's the worst man in El Paso. He's mean, he's ornery and he hates the Mormons. He'll tear you to ribbons."

And I said, "Well, I've told him I'd go on his show so I plan to go on tomorrow."

And the next day I did, and it didn't work out like he or I or anybody expected. Basically speaking, it was a call-in show and people would call in and say, "Well, Mr. Wolsey, we really appreciate you coming down and talking to us about BYU and your Church," and someone else says, "I'm not a Mormon but my neighbor is, and if everybody in this world is as nice as she is, this would be a great world to live in."

And another one said, "You're talking to the wrong people in El Paso about these militants on campus."

But at any rate, it got so that I started to be able to talk, is what it amounted to. It's almost as simple as that. And when we had an opportunity and spoke, people listened.

This fellow that was on the radio station, after we'd finished, he turned to me and said, "When are you coming to El Paso next time?"

I said, "Well, as soon as it looks like we're going to have problems with the Blacks and the priesthood and that kind of stuff." He said, "Well, do me a favor let me know a few days in advance."

He said, "I'd like you on my station for three or four hours. I won't let my audience bother you about this little incidental question about the Blacks and the Priesthood. I'll just let them ask you questions about this interesting Church of yours."

And he was a guy who was supposed to tear you to ribbons, you know. But I only mention that because time after time after time when people are supposed to be really upset, when we gave them the time and courtesy of talking to them, it changed completely.

President Kimball, when we were down to San Diego for the first Holiday Bowl, and he was there having meetings with the general missionaries and others; and anyway, I set up an appointment and news conference for him at Old Town and just the day before the news conference, the Regional Representative came to me and said, "Brother Wolsey, have you got a news conference for President Kimball?"

I said, "I sure have."

He said, “A guy down here in one of the TV stations just received the award as the Outstanding Investigative News Reporter of the Year and he’s mean and he’s tough and he’s ornery and he’ll rip President Kimball apart.”

And I said, “Well we’ve already set up the news conference so we plan to have it.”

And on the way over to the news conference, I was sitting in the back seat of the car with President Kimball, and I said, “Now President Kimball, these are the most commonly asked questions about the media and the Church.”

And I asked him seven questions; he answered them just like that, you know, no problem at all. And we got the news conference going and then I said, “Now any questions you have, President Kimball’s willing to answer them.”

And this guy, this investigative news reporter, just took over and he asked President Kimball seven questions: the exact same questions that I’d talked to him about in the back of the car.

President Kimball finished the interview, and that night on television this guy that was in charge spent three or four minutes just extolling this President of the Mormon Church. What a magnificent individual he was. It was a beautiful, positive interview--the whole thing--and the next morning this guy was still so impressed. He called up my PR man, the guy who had set all these up, (his name was Buzz Kapener) and these are his exact words.

He said, “Buzz, you’ve got one hell of a man as President of your Church. He knows all the answers.” And that was his attitude toward the head of the Church.

And then sometime later, we went to Seattle because there were a lot of negative comments going on in the press and at the University of Washington, and I went up there and I got there in the evening about nine o’clock, heard a knock on the door and I opened the door and there was a big 250 pound Black man and a Black lady. My first impulse was to close and lock the door, you know, but I didn’t. I invited them in.

And he turned out to be the editor and publisher of one of the two Black newspapers in Seattle. And we had an interview for over forty-five minutes, a real good interview, and right in the middle of it he said, “What’d you think of the article I wrote about you Mormons in my last issue of my paper?”

And I said, “I don’t know, I haven’t seen it.”

“Well, here’s a copy, read it.”

I picked it up and read it and it was full of half-truths, out-and-out falsehoods, mean, dirty type of writing. You’d think they were tearing into Brigham Young or Joseph Smith a hundred years ago. And after I finished reading it I turned to him and said, “Why did you write this article?”

And he looked me right square in the eyes, honest as he could be and he says, “I wrote that article because that’s all I’ve ever heard about you Mormons.” But he said, “I want to promise you something, this interview I’m having right now will be in the next issue of my paper and you will be reported accurately.”

And I can honestly say in the next edition of his paper was probably the best interview I’ve ever had.

This Black newspaper man, he’s the one who said, “You know, you’re worried about the wrong people up here.”

And I said, “Well, who should I be worried about?”

“Well, it’s not those radicals on the campus,” he said, “You should be talking to the Black leaders of Seattle.”

And I said, “Boy, would I like a chance.”

He said, “You mean it?”

I said, “I sure do.”

He said, “Well I’ll set it up for you.”

So a couple of days after I had the chance of taking fifteen of the top black leaders of Seattle to lunch, and I welcomed them there and said, “We’ll have lunch and then after lunch I’ll be willing to answer any questions you have.”

And so after lunch, I was hoping for questions and I never took such a beating in my life. It was a vicious, mean, tough, rough meeting. They just ripped me apart and one young man said, “Don’t tell me you Mormons aren’t racist. We lived in Salt Lake City for a while, right next to a Mormon bishop, and here’s what that Mormon bishop did.”

And he outlined some of the terrible things he did, and I said, “Well if you’re telling me the truth, that guy had no business being a Mormon bishop.” And we went on just like that. We went on for forty-five minutes or an hour and then after it was over I thanked them for coming. I felt totally whipped, beat to a pulp and I went to pay the bill, and as I finished paying the bill, I felt a tap on my shoulder, turned around and there was a Black lady there and she said, “Mr. Wolsey, I don’t know whether you saw me there. I was sitting behind you in that meeting a few minutes ago,” she said. “You probably think you’re pretty much of a failure.”

I said, “You read me very accurately.”

She said, “But you have no idea how high you are in the estimation of these men.”

And I wasn’t in the mood to be humorous. You know, I couldn’t believe her, and she says, “Well, don’t you know what these men are doing to you?”

She said, “They only wanted to answer one question.”

“I said, “What question was that?””

She said, “All they wanted to know was if this representative of the Mormon Church was a racist or not, and they pushed you as far as they could in every direction to find out.”

And I said, “And what did they find out?”

She said, “They found out you’re not a racist and that’s why you’re so high in their estimation right now.”

I mention that only because it appeared time after time after time. When you take the time to be courteous and open and honest and candid, ninety percent of the time, they listen.

I came back from Seattle and reported to President Wilkinson what I’d found. He said, “What do you recommend?”

I said, “I recommend we buy a full page newspaper ad in all the newspapers up in the Northwest and just let people know who we are. It should be signed by you as the President of the University and let people know what we do here and what we’re all about.

He said, “Oh, we’ll never get it approved. We’ve never had that done before.”

And I said, “Well, we might as well just sit here on our hands and let the militants take over then.”

And he said, “See what you can come up with.”

So I got with Ed Butterworth; (that name may be familiar to some of you), Ed Butterworth was my newsman. He and I worked up this full page newspaper ad and I took it to President Wilkinson and he said, "Well, I'll take it home and I'll talk to you about it in the morning."

And the next morning he came to me and said, "This is the finest public relations ad I've ever seen. It's terrific. There just a couple of three little addendums I'd like to add to it."

I said, "What's that?"

And he handed me three pages, single spaced, typewritten, taking attack at the miserable militants on campus, just ripping them apart.

I said, "President, that's not what we're here for. We're here to let people know who we are, not to get in a fight with these militants."

He said, "You wouldn't make a very good lawyer."

And I said, "And you'd make a worse PR man."

But at any rate, he said, "I've got to call a lawyer friend of mine in Seattle. His name is Schweppe."

He said, "I'll call him and see what he thinks about this, about your ad and my addendum and I'll get back to you."

About 10:00 the next night, the telephone rang. It was President Wilkinson. He said, "Heber, I just got a call from Schweppe. He said that's a great PR ad; it's just outstanding, but he said don't add those three pages of addendum; that's so negative."

And he said, "When he explained to me why, I understood it, and I agreed with him."

And he said, "I thought I'd call you tonight. I thought you'd sleep better if you knew what had happened."

I mention that because a lot of people didn't know that side of President Wilkinson. He was a superb individual.

I was out in Wyoming at some meetings about the problems of the Blacks and the priesthood, and I was talking to one group. There were a lot of Blacks in the meeting. One young Black man said, "You got Blacks in your Church?"

I said, "We sure do, not very many."

"Why don't you have more?"

I said, "Probably for the same reason you're not one, because you don't know the truth."

And he said, "Well, I'd sure like to talk to one of your black members."

I said, "Fine, I'll see what I can do."

So I went to my hotel and picked up a call and called Darius Grey. He was working for KSL in the news department at KSL, and I said to Darius, "I need you out here in Wyoming."

And he says, "Fine, when do you need me?"

And I said, "There's a plane leaving in thirty minutes and I'll see you at the airport here in Laramie."

And he came out immediately and it was one of the weekends of a big BYU-Wyoming football or basketball game, and there's no extra rooms available anywhere, and I said, "Well, Darius, I've got two big double beds in my room. Why don't you stay with me?"

And so we did, and about four o'clock the next morning, I heard the dang fool laughing, and I said, "What are you laughing about? It's the middle of the night!" He said, "Look over there on the desk—two telephones—one white and one of them black."

And I said, "Yeah, and if you have to use it, be sure you use the right color!"

We had that kind of relationship, a good, warm, friendly relationship.

And we had a meeting the next night. There must have been eight or nine hundred people there, and we were defending BYU and the Church. We were on the one side of the podium and on the other side was a Black football player, a Black teacher and another fellow there. I've forgotten who they were. And we were debating, you know, and all of a sudden, Darius got up from our chair and went up to the main microphone and he said, "Down there where Heber and I are sitting, nothing. Over there, where those other men are sitting, there's a pitcher of ice water and three glasses and over here, where Heber and I are sitting, there's nothing, nothing at all. That looks like a case of rank discrimination to me."

And the audience went "huh," and then they started to laugh.

They broke down, you know, and then this black student, (who's the one who had actually started this whole problem; I've forgotten his name), he leaned into his microphone to say something and his microphone was dead, and he tried again; it was still dead, and finally Darius leaned into our microphone and looked over and said, "Looks like the good Lord's not with you tonight, Willy boy."

And that guy looked at him, threw back his head and laughed and just relaxed the whole audience, when these two Blacks were parrying each other, you know.

And the Stake President said, "Oh, I wish the Church would send you two to every stake in the Church. You have no idea how much good you've been here with us and this problem here." But at any rate, it worked out fine.

One day I got a call from David Haight. He said, "Heber, President Kimball's asked me to talk to a young man from Utah State University, a young Black man. I've just got the call and I've got to go to Los Angeles. Would you mind coming down and speaking with him?"

I said, "Sure." I went down. His name is Kayoti Oyefuli. He's from Nigeria.

He said, "Brother Wolsey," and he called me Brother Wolsey. He said, "I've been sent over here from Nigeria for my government and they've told me to get an education and to find out all the very best in America that America could give to us and bring it back."

And then he looked at me and says, "I've found the best, the very best that anybody could ever ask for, but I can't take it back with me."

I said, "Why not?"

He said, "It's the Mormon Priesthood. You won't give it to me."

He said, "I understand why," but he said, "That's the greatest thing I could give my people and I can't do it."

And we had a really warm and friendly talk and I'll always remember he went to the elevator, and he pushed the down button and I pushed the up button. It was one of the most sobering experiences of my life because I knew he was a good young man, a wonderful young man, and he wanted only the best for his people.

The day that the Priesthood was given to the Blacks, the first call I made was to Utah State University to see if I could find him and they said, "He's moved on. We don't know where he is." But he knows now.

Sonia Johnson, as most of you know was a Mormon who was very upset with the Church because the women couldn't hold the Priesthood. But she decided basically to be a one-woman crew attacking the Church on their doctrine. And she got a number of the National Women's Organizations that were happy to have her on their side. I've never met her, but I lived with her for two or three years in TV and radio work. And one time *The Donahue Show*, (is that familiar to you?), *The Donahue show* was putting her on the air, and they called me and said, "If we're going to have her, we ought to have a Mormon woman on also. Can you get the President of your Relief Society? We'll have both of them on at the same time."

And I checked and found out that our Relief Society President was not available at the time that they were interviewing, but I called this woman back and I said, "But I've got a substitute that I think you'd like even better. She's a woman from the same ward as Sonia Johnson is, in Washington, D.C., and she is on exactly the opposite side as this case of Sonia Johnson is, and this will make a real program."

And I explained, "This woman is excited. This should be a terrific program. And I said, "Her name is Beverly Campbell."

And anyway about an hour later, this producer called me back and said, "Mr. Wolsey, I'm sure we can't use Beverly Campbell on the show."

And I said, "Why not? You thought she'd be a good idea."

She said, "I still do."

"Are you telling me that Sonia Johnson won't be on the same program with her? She's afraid what she'll do?"

And she says, "Well, we can't use her."

And so I finally, I thought, "What can we do? Just let these guys take over, or can we fight back a little?"

And I phoned Jack Anderson. (Is that name familiar to you?) Jack was one of the top newspaper investigative reporters in the country; very controversial, and an active member of the Church, by the way.

And I called him and said, "What can we do about this?"

And he says, "Well, here's the name of the Executive Vice President of the Corporation that owns *The Donahue Show*. Why don't you call him and tell him what they're doing?"

So I called him and he said, "What do you suggest?"

"I suggest you put the President of my Relief Society and this Beverly Campbell on *The Donahue Show*. You've already put this other woman who lied through her teeth the whole time."

And he said, "We can't have two programs of the same type in such a short period of time."

And I said, "Well, then you're forcing me to phone every television station in this country that runs *The Donahue Show* and explain to them how he lied to his public."

The guy said, "Would you do that to me?"

I said, "Try me."

He says, "Well, I think maybe we can work out something."

So about a month later we had these two women on *The Donahue Show* and he was absolutely enamored with them. They did a beautiful job. They were nothing like Sonia Johnson said Mormon women were. It went over very well.

In 1973 I got a call from Wendell Ashton who was head of Public Communications for the Church and he said, "I've just got approval from the First Presidency and the Quorum of the Twelve to have you come up and work with me as my Associate Managing Director. Will you come?"

And I finally said, "Yes."

We talked about it. And after I'd been there for a couple of months, he said, "Would you be interested in knowing what the brethren thought about you when I recommended you?"

To back up a little, when I agreed to go to work with Wendell, some of my friends at BYU said, "Oh, don't go up there and work with the brethren. You work that closely with them and you'll find out how they really operate. You'll lose your testimony!"

And I said, "Well, I don't think so."

And then a couple of months later, Wendell said, "Would you be interested in knowing what the brethren thought when I recommended you?"

And I said, "Yeah."

And he said, "Well, they all agreed. They all knew your professional background and they're glad to have you. There's only one question," (I won't mention his name, but he's the President of the Church today), and he said, "Oh, we know all about Brother Wolsey's background. We just hope BYU hasn't ruined him." So you get both sides of an issue anytime.

The AIM movement in 1973 was trying to cause problems with the Church, that we weren't doing enough for the Indians and David Hill, who was the head of the AIM program in Utah, a young Indian. I had several meetings with him. And I said, "David, the Church is doing more than anybody else in this country for the Indians. Why aren't you happy with what they're doing?"

And he said, "Well, they're not doing enough."

And so we had the head of the AIM movement out of Wounded Knee, and he said that they're going to have a major protest against the Church at General Conference time. They decided that it would be the Utah Chapter that would head this protest and David Hill was the head of that.

At the time I was Wendell Ashton's Associate Managing Director. He was Managing Director of Public Communications. General Conference started and he left and he said, "Now Heber, you come by in about five or ten minutes. So I came down to the south gate of Temple Square, and the Indians by then were marching up Fourth South and Main. When they got there, Wendell had the gate locked and they said, "Why do you lock the gate against your friends?"

And he said, "Well, this is the procedure of the Church during General Conference. We always keep it locked, whether friend or foe."

And at any rate, they said, "At least, will you give this to your President?" And they handed Wendell a huge bouquet of carnations and said, "Let him know how much we love him."

On June the 8th 1978, I had the flu and so I told my secretary, "I think I'll go home and go to bed so I'll feel better tomorrow morning."

I only live five minutes away and so I went home and got into bed. The telephone rang and it was my secretary and she said, "President Tanner needs to see you right now in his office."

So I jumped up and got my clothes on and went down. You know, you have to wonder what a call like that's about and I thought, well, it's one of two things. Either they're going to excommunicate a general authority or they're going to give the Blacks the priesthood and I said, "But that's none of my business, I'm going down there to find out what's going on."

So I went down and he said, "Heber, we've got a very important announcement to make tomorrow morning."

He said, "It's very important to the Church and it has to be handled just right."

He said, "I will call you from the temple and then we'll get together and you'll have to release this."

And I said, "Well, I assume. . ."

He said, "It'll be about nine o'clock."

"That's, I assume you want the *Deseret News* to release it first?"

"Oh, yes."

"Well, then I have to call Wendell Ashton,"--he was the publisher at the time--
"and tell him to hold the presses."

He said, "That's a good idea."

And so anyway we left it at that, and I wondered all night what the big message would be. But the next morning at nine o'clock he said he'd call me.

I remember it was six minutes after nine when he called me.

He said, "I'll meet you down at the door to the temple in the,"--we used to call it the yellow brick road, that road between the Tabernacle and the Temple, down underground--he said, "I'll meet you at the door to the temple there."

And so I started to walk in there and the door opened and President Tanner walked out and I walked up. You remember silly things like this.

He said, "Heber, I never realized you had such a swing to your walk," and he said, "That right foot just swings like that every time."

And then he said, "Would you please read this to me," and then handed me a paper and it was the Revelation.

We got down to the point where it said: Every male regardless of his color can hold the Priesthood. I just broke up. I couldn't go any further.

And he said: "You'll be interested to know, that's exactly the reaction of the brethren just a few minutes ago in the temple."

We all felt so grateful that the Lord had finally spoken. And he said, "Now you take this and get it to the world as fast as you can."

And it was amazing to me, in thirty minutes we were getting calls from New York and London, and Singapore, everywhere, all over the world, saying, "Is this really the truth?" Most of them from General Authorities or Mission Presidents, but it went just like that, all over the world in almost no time. It was amazing to me how fast news travels. And if you release it the right way, it can be helpful to you.

I figured out that in the next little while we got probably fifty to sixty million dollars of publicity and almost all of it good. And the only advice that President Tanner

gave me was he says: “Heber, when you release this, all the newsmen are going to ask what this chapter or this verse or this sentence means.”

He said, “Don’t tell them. Don’t try to explain it to them. Just say, read the revelation. It’s all there.”

That’s the best piece of advice we ever got because everybody that asked us, we said, “Well, read the revelation; it’s all there. Everything that we have to say is there in the revelation.”

And so we didn’t get 150 different interpretations of what it meant.

I did ask him. I said, “We’ll release it to the newspaper, but for TV and radio and we’ll have a lot of cynical newsmen. Would you object if I gave, if I actually read the revelation for radio and television, and then sent out the TV and radio releases? That way we’d have the correct interpretations of it?”

He said, “That’s a good idea.” And so we did that.

David Brisco was one of the editors of the Associate Press and he loved to get controversy and he, I’m not sure exactly how to say it, but he would stretch the truth about as far as it could be stretched at times.

And one day I thought, “We’ve got to do something about this.”

So I talked to my top newsman; his name is Jerry Cahill.

I said, “Jerry let’s set up an appointment with this Briscoe and his boss and go down and talk to him.”

He said, “That’s a good idea.”

So we went down and I was very blunt with him and I said, “We know that you guys can kill us if you want to, the way you report stuff, but you also have a responsibility to your news sources, being honest and accurate.”

And I said, “Frankly, you haven’t been. Let’s talk about it.”

And we talked for about forty five minutes and it was probably one of the best forty five minutes we ever spent, because they all of a sudden realized that the news source had a point of view as well as the news people themselves.

Not long after that, President Kimball called me into one of his meetings and he said, “Heber, the Associate Press wants an interview with me. Do you think I should give it to them?”

And my first reaction was, “Oh President, we’re concerned about your health, we’re concerned with how busy your time is.”

He said, “That’s not the question I asked you? Do you think this interview would help the Church?”

I said, “Yes sir, in my opinion, it would help the Church.”

He said, “Set it up, set it up immediately.”

And he was that kind of a man.

I mention just another quick thing. Is the name Burl Ives familiar to you? He’s a country western star, singer, and we had him come over to do a program with the Mormon Youth Chorus one time. And he brought his wife with him and they wanted to meet the President of the Church, and I said, “Fine, I’ll set it up.” And I set it up, and as we finished the interview and walked out, his wife turned to me and said, “Mr. Wolsey, you don’t have to tell me that was a prophet of God.”

She said, “Every time he opened his mouth a halo formed around his head. I saw it.”

And that was her reaction to her interview with the President of your Church.

The *Homefront* series were a series of short commercials, if you will, about the Church, public communications commercials. They were ten seconds, twenty seconds, thirty seconds, one minute, and I worked very closely with Bonneville International.

They had some of the best creative people in the world. They were superb and we worked on a kind of a new approach. The approach was that we wanted to let the world know how much we care about families and so we developed most of the commercials around families and we got, among others, we got the Osmonds. And they were open and they were just wonderful to use their talent. One of their little short ones was, “Take the time to listen, take the time to care, if I know you understand me, then my mind is yours to share. Listen with your heart, listen with your mind, if you really listen, love is what you’ll find.” It was that kind of stuff.

I was down in Australia one time and I went to the head of a TV station and I said, “I’d like you to consider putting some of these free public service announcements on your set, on your TV station.”

And he says, “What are they about?”

I said, “Well, they feature the Osmonds.”

And he says, “The Osmonds? Who are they?”

And I said, “Go out and ask your secretaries.”

He walked out and came back and said, “We’ll take anything you’ve got, anything you’ve got we’ll take, we’ll be glad to take,” because his secretaries knew who the Osmonds were.

But the Osmonds, I don’t know if they’d particularly want this, but they told me one time that they have record of 30,000 people who’ve joined the Church because of their first introduction to the Church through the Osmonds.

The mission president told me this story: I’ve forgotten where the mission home was, but the Dominican Republic was part of that mission.

He said, “We’ve been trying for years to get into the Dominican Republic—no success,” and he said, “Finally somebody said, ‘Why don’t you have the missionaries tell the people when they knock on the doors, we’re the Church that has these short television commercials about family?’”

And he said, “The minute they started doing that, they had more converts than they knew what to do with. Everybody wanted to know about this Mormon, this organization that was telling these wonderful stories about families.”

And he said, “I’ve forgotten how many hundreds or thousands or how many people at that time had joined the Church,” and he said, “I give all the credit to *Homefront*.”

Another time, a fellow from Missouri or Kansas said that he saw an insert in the *Reader’s Digest*. He was so impressed with it, he looked up the missionaries and joined the Church.

And he said, “I got all my family to join the Church, my friends.”

He said, “Now you’ll be glad to know, I’m the branch president of a large branch in my hometown.”

So it was new to some of the brethren. Some were very supportive, others weren’t so sure. This was such a new approach to using television and radio. *The Family*

and Other Living Things, that was one of our television specials we put on, and there was some strong opposition to it, very strong.

As a matter of fact, the night before we were presenting it to the brethren, the First Presidency and the Quorum of the Twelve at their regular Thursday meeting, I get a call about ten o'clock at night.

It was from Wendell Ashton and he says, "Heber, I've been thinking about this. This is really a television problem, you should present it to the brethren. I shouldn't be there."

And I hung up and turned to my wife and said, "Well, I've lost my last supporter."

And I went the next morning and Gordon Hinckley was waiting for me at the front door and he said, "Heber, what are you going to do with this program if it's turned down?"

I said, "Well I hope it isn't turned down, but if it is, I hope you'll sell it to General Motors or somebody. It's a good television program and I hope you just won't bury it."

He said, "Well, get prepared."

That was a good introduction. So I went in and talked to the brethren and after I'd finished telling them why I thought we should do it, then, of course, I left and about thirty minutes later, that was when the First Presidency was on the 25th floor of the Church Office building, (47 East South Temple was being refurbished), they were on the 25th floor East and we were 25th floor West. About a half hour later, Mark E. Peterson walked in. I was in Wendell's office, and he put one arm through Wendell's arm and another through mine and he said, "We did it!"

He said it had been approved.

Well, I kind of figured that one of my main responsibilities as head of public communications was to get the brethren a little bit less afraid of the media and basically speaking, they saw the media as their enemy. I don't know if you're old enough to remember that or not. I said, "Once in a while you get burned, but most of the time you won't, if you're just open and candid." And that was one of them that, I don't think it ever happened, but that was one that I recommended highly to President Tanner, that President Kimball make himself available to the National Press Club in Washington, D.C.

Something happened at that time. I guess the most satisfying moment of my life professionally was after I left working for the Church and I was back down at BYU. I was in Salem, where we lived, and we turned on television and there was a man by the name of Gordon Hinckley on *60 Minutes*, and I literally cried during the whole darn time. I thought, "This is what it's all about."

And he did a magnificent job, just a magnificent job. I don't know if it's worth mentioning or not, but two or three years before that, I went to President Tanner and said, "President Tanner, you brethren need a representative of your group to meet the press—not your PR man. Everyone knows a PR man is paid to do what he does. You need some one of the brethren."

And he said, "Who do you recommend?"

And I said, (well I didn't say this—but I said, "You and President Kimball and President Romney are getting pretty darn old,") but I did recommend, "I'd recommend

Gordon Hinckley. He would do a magnificent job. But we need somebody of the heads of the Church to be available to the press, personally, not the PR man.”

And President Tanner looked at me with all the love in the world and said, “Heber, you’re doing a good job.”

Wendell and I go way back. We were both Vice Presidents of Gillham Advertising Agency, and then I went to BYU and he went up as head of Public Communications of the Church, and later he asked me to come up to be his Associate Managing Director, so I worked with him, closely with him, for years and years—wonderful man.

The day I was put in as head of Public Communications, I was in President Tanner’s office and President Tanner said, “Well what do you think of Wendell Ashton?”

He was a controversial figure, a wonderful guy.

And I said, “Oh, he’s magnificent. If it’d been up to me to make these choices, I’d have left Wendell Ashton as head of the department for the rest of my life, and me be the creative director. It’d be the perfect combination for me.” And he gave a big sigh, “Oh, I’m so glad to hear you say that.”

He was wondering if I was one of those who was trying to get him out so I could get his job, but he found out that I wasn’t, but Wendell and I worked very closely together.

I’m digressing a little bit now, but he called me up one day when I was at BYU and he said, “There’s a woman back in New York that’s upset about the Church because they’re building a new high rise there and she’s a little tailor in the place that they’re going to buy.”

And the representatives of the Church asked if I would go back and talk to the people back in New York that were causing problems about our high rise building. You may recall that we built a big high rise down in Lincoln Center. And there was a group of people there that was very antagonistic toward the Church having a beautiful building there in that area, and frankly, largely because of the Black problem.

So anyway, I went back and met with the regional representative there and we met with the Congressman’s two top people. He was going to come but he broke his foot and could never be there and it was a Black lady and a Jewish lady. We had an interview, just talking to them about the Church and who we were.

And I said, “If you want to know what we really believe about the Blacks, here in our book, *The Book of Mormon*, it says, “And he inviteth them all to come unto Him, and partake of His goodness, black and white, bond and free, male and female and all are alike unto God, both Jew and Gentile.”

And both those women, the Jewish one said, “Oh could we get a copy of that book?”

And the other one said, “Could we get a copy?”

And I said, “I think we can arrange that.”

And so we got them copies of the book and when they left they said, “We don’t see any problem at all. We can tell the Congressman they shouldn’t worry about the Mormons coming here.”

At any rate, I was talking to the regional representative and he said, “The Lincoln Center Community Council is causing us all sorts of problems because they don’t want us here,” but he said, “I finally solved the problem.”

I said, "How'd you solve it?"

He said, "I quit taking their telephone calls."

And I said, "Really? How long is this attitude of theirs getting worse and worse? How long has it been since you quit taking their telephone calls?"

He said, "Oh about six weeks."

I said, "How long is this program getting, feeling worse about you been going on?"

He said, "Oh about six weeks."

He couldn't see the combination, the combination between the two, but at any rate I told him, "Let's get a meeting with the heads of the Community Council."

So he called up the head of Community Council and they set us up in a meeting with two of their top men. And we talked to them about who we were, what we believed, and the Executive Vice President said, "Well, we can't stop you from coming to the meeting, big meeting tomorrow night, but I want you to know, I'm going to vote against you, we don't want you here."

So we got the chance to talk to the Lincoln Center Community Council the following night and this regional representative asked for permission. He said, "Why don't you be the voice, since you're from Salt Lake?"

And so I was the voice of the two of us and when they gave us a chance to talk, I explained in detail who we were and how we would pay our bills and how we went way beyond the going rate to pay all these little businesses and that, you know. And I said, "You can count on it."

And when I finished, a Black lady, (she was on the other side of the representative) and she leaned over to me, looked me right in the eye and said, "Mr. Wolsey, you have the words of an angel and I don't believe one single word you said. I know about you Mormons. I've read about you."

And I said, only to remind us that that was the attitude of most people, all I could say was, "I wish we knew each other better. We'll have to get together so we can really get to know who we are."

We were invited to leave after we finished our presentation and about twenty minutes later they came out and they were voting on two major things: one of them was to condemn the Mormon Church for not letting the Blacks hold the priesthood and the other was to go to the city headquarters to prevent us from building that building.

And they came out and said, "Well, we want you to know that the Community Council has agreed that they are opposed to your attitude toward Blacks, but they've also agreed not to do anything to stop your building the building."

And this regional representative was elated. He said, "Heber don't you know that's what we're here for? The brethren will just be excited."

And I said, "Well, I'll have to report to them tomorrow when I get back, you know."

And I went to report to Wendell, and I went to their meeting, the First Presidency's meeting, and he asked me to be voice because I was the one that was there, and we explained in detail what had happened and they said, "Well, do you have any recommendations?"

And I said, "From the public communications point of view, I recommend that we put our PR man there on the Lincoln Center Community Council so we can talk to them, let them know what's going on, let them get to know us." And they approved of that.

And anyway when we left, (you don't forget these things), President Lee took my hand and said, "Brother Wolsey, we've been hearing a lot about the things you've been doing down at BYU with the Blacks and that. We want you to know how much we appreciate you. Thank you very much."

And then President Tanner walked out to the door and he shook Wendell's hand and he took my hand and he looked me right in the eye and said, "Well done thou good and faithful servant."

I'll never forget that, never forget those things. But it just goes again to remind us, we need to be more open and candid and friendly and let people know who we are and what we believe, just like Bud Kassler said: "If people knew what you really believe, you'd have more converts than you know what to do with."

ABC television decided that for Christmas, for a big Christmas program, they wanted to have, they wanted to go to four different religions and get the highlights of their Christmas observance and it was going to be a Catholic, a Protestant, a Jewish and a Mormon. They were going to cover the whole thing and they came out first to Temple Square. And when they got involved there, they called headquarters in New York and said, "We've got so much here. There's a whole program that ought to be just here alone. We don't need these other Churches."

And so they put the whole program for Temple Square. They were so impressed with what the Mormon Church believed about Christmas.

In the Washington, D.C. temple, they had an open house and anybody that wanted to come, could come. They had 750,000 people go through the temple and they had so many more that wanted to go that the executive vice president of Channel 5 in Washington, who happened to be a Mormon, he said, "If you put together a short program about the open house, we'll put it on television and let everybody see it."

And so it was agreed that we would, and I called--I don't know if the name Keith Atkinson is familiar to any of you or not but he used to be here at BYU, but he was in Hollywood, working down there, and I called him and I said, "We've got this problem. We've got to get this done."

And he said, "How long do we have? Six months?" I said, "It's got to be on the air in three weeks."

And he gulped and said, "I don't think we can do it."

And I said, "Keith, it's not whether you can or can't, you're going to do it--it's got to be done."

And so he came out. He and I went out to Washington and viewed the temple and all the details there. One lady we were talking to, (her and Keith), she didn't know he was a Mormon.

He said, "I wonder why you Mormons spend so much money on a building like this when there are so many people who need food in downtown Washington?"

And she said, "Oh, I can understand how you'd feel that way. I want you to know we have a program called the Welfare Program; that we do everything we can to help the poor."

But she said, “I have no way to explain this temple. It’s a little bit like one of the early prophets of our church, Brigham Young, said, “If you really understood the value of a temple, you’d be willing to crawl on your knees across this continent just to be in the presence of a temple.”

And anyway, Keith said, “Well, maybe I ought to tell you I’m a member of the Church.”

And she said, “Oh you!”

And she kicked his shins, because she was so involved with trying to explain to this non-Mormon what a Mormon temple meant, and she did a beautiful job. And one week later, when we were out there with a crew, we had her come back and she was no good at all. She couldn’t reflect the mood that she was in the first time.

Well, some historian started digging out Missouri laws and they found there was still a law on the books that it was legal to kill Mormons. And so they figured that they ought to do something about it. And so the governor contacted the Church and said, “We’re going to get rid of this and we’d like to have one of your major speakers speak on the day that we rescind this order, and so they had Ezra Taft Benson go back. And he went back and spoke to them, and he explained to them how much we appreciate what the Missourians were doing now. But they weren’t doing very good in those days.

Harry Reasoner was out to Salt Lake City. CBS, on *Sixty Minutes*, decided to do a program on the Mormon Church and the cherry orchards of a man up here in Provo. I don’t know if you remember Garn Baum or not. He was really upset with the Church because he thought they should do more for him and he was doing everything he could to make the Church look bad and so CBS started to look into it and they decided to make a program of it. Harry Reasoner, one of the top men in *Sixty Minutes*, came out to interview a bunch of us and I was lucky enough to be the one interviewed for the Church. He interviewed me for the better part of an hour and toward the end he got so frustrated. He said, “Mr. Wolsey, isn’t there some question I could ask you that would embarrass you personally, or your Church?”

And I said, “You just ask the questions. I’ll try to answer them.”

But they were looking for junk and, you know. I don’t know how else to say it. Several years later, a TV magazine, *TV Guide* had an interview with the *Sixty Minutes* people and one question they said was, “Of all the twenty-five years that you’ve been on the air, is there any program you wish you’d never put on?” And they said, “Yeah, one, it was about the Mormon Church. We didn’t have a thing on them at all.” But we still put the program on. And that did a little bit, but the impact, to begin with was horrendous.

Wendell and I both felt that we both needed official help from top-notch Mormons who were not general authorities. We could get their point of view and it wasn’t just the general authority point of view. And so Wendell had worked for years to try to convince the brethren to have what we call a Public Communications Advisory Council. And we weren’t getting very far, and then one day I had to go out to Washington, D.C. for something and I picked up the phone and I called Jack Anderson and I said, “Jack, I’m going to be in Washington such and such a day and if I take you for breakfast, I’m going to have a tape recorder with me and I’m only going to ask you one question and I want you to talk.”

And he said, “What’s the question?”

And I said, “All I want you to do is tell me how the Church can be more effective in their relationship to the media?”

He says, “Oh, Heber, I’ve prayed for that question all my life. I’d love to do it.”

And so I went out and we sat there for the better part of an hour and he just explained the things that we could do to use the media more effectively, and anyway, it was about an hour and a half (and I had it transcribed). My secretary transcribed it into typing and I took it and worked for a couple of days on it and worked it down to seventeen minutes, to the very core of Jack Anderson’s comments. I took those seventeen minutes to my committee.

My committee was President Tanner, Brother Hinckley, Brother Monson, Brother Asay and Brother Maxwell and I presented it to them and said, “Now if you wonder why I’m doing this, we need an advisory council. We need people from outside the realms of the general authorities that can give us counsel and advice. You people make the final decisions, but you need input,”

And they finally approved it. We had people like George and Lenore Romney, Bill Marriott, those kinds of people: even a couple of non-Mormons and it was, I thought, a magnificent job. But strangely enough, two weeks after I was released, that was disbanded.

Mainly we wanted to know what people think about the Mormons and we found several things very interesting. We found that a fairly high percent of those that we interviewed thought that polygamy was practiced in Utah. There was a research commission by Bonneville International to find out the attitudes of people toward religion, but with an emphasis on the Mormon religion, and we got some very interesting comments. One of them was that almost exactly the same percentage of people that were interviewed thought that polygamy *is* being practiced, as thought polygamy *was* practiced. And we had those kinds of misconceptions. They were major.

But one piece of research that I gave to Arch Madsen that he really liked and published everywhere said, “If religious-minded people can’t learn how to use the media properly, then anti-religious people or a-religious factions will form the value systems of the world.”

You think about that, that’s exactly what’s happening to the world, that the anti-religious and a-religious are forming our value systems.

I had one fellow from Los Angeles who said, “You Mormons are doing some pretty good work. I’m kind of impressed with some of the work you’re doing, but you’re working backwards.”

He said, “You put out solutions to problems when you don’t really know what your problems are. A little bit of good, honest communications research would let you know exactly what your problems are. Then you could give that to your creative people and work on it.” But it was a hard thing to get the brethren communications research-oriented.

The Church hired a group to come out and analyze Church communications and its problems. I remember the figure. They paid \$200,000 for that research, and right toward the end of it, when they were about wrapping it up, they called me. I was here at BYU and they asked me to come up and talk to them. And I remember saying to myself, “Well, it’s all over, but they’re just being polite,” but I thought, “Well I’ll hit it on the head anyway.”

They asked me a couple of questions and I said, “You know, it’s obvious you guys are really well-qualified for management consultant work.” I said, “The questions you ask are terrific and I applaud you, but it’s almost as obvious that you don’t know beans about communications research.”

They said, “Well, what shall we do about it?”

I said, “Do you have enough guts to recommend to the Church that once you’ve given them your management consultant stuff that you’ll recommend that they go to a communications research organization to find out what our problems in communications are?”

And they said, “That’s a good idea.” But nothing happened.

One of the main things that we, as public communications people, tried to get over is to let people know really who we are, so we emphasized family. And one thing we found out is that people do not know much about Christ, what Jesus Christ meant to the Mormon faith. They knew about Joseph Smith. They knew about Mormon and Moroni, but they didn’t know much about where Jesus Christ fit into all of this.

And one day I was talking to Brother Packer and he said, “Why is there so much misunderstanding about the *Book of Mormon*?”

I said, “You really want to know?”

He said, “Yes.”

I said, “Well, I’ll tell you,” I said, “On the front of the book, what have you got-- a picture of the angel Moroni. This book’s not about the angel Moroni. You open it up. What’s the first picture you see in this *Book of Mormon*? Joseph Smith. This book isn’t about Joseph Smith. It’s about the Savior. Why don’t you change the picture of Joseph Smith to the Savior, get rid of the angel Moroni on the front cover and then put in a subhead under the *Book of Mormon--The Book of Mormon, Another Testament of Jesus Christ--* to let people know that this is a Testament of Jesus Christ? They don’t know that.”

And he looked at me and he said, “Heber, that’s a pretty good idea.”

He looked at me and said, “It’s a real good idea. Why haven’t we thought about this?”

But to let you know how the brethren work, which is an inspiration to me, he told me, he said, “The more I thought about it, the more I realized that was a wonderful idea.”

He says, “But I know how long it takes to get anything through the Church,” so he said, “I went to every member of the First Presidency and the Quorum of the Twelve, individually in their offices, and talked to them specifically about this recommendation,” and he said, “They all got excited and the next Thursday in the temple meeting, it was recommended and approved and passed.”

And he said, “In my whole life, I have never seen anything go through so rapidly.” So if you wonder why I can support the Boyd Packers in this world, I sure can.

We were working on different ideas, (we, meaning me and Bonneville because they were our creative arm) and we were looking for a way to get the message of Christ and Christmas over,” and I’ve forgotten who it was but one of the Bonneville people came up with this idea of *Mr. Kreuger’s Christmas* and we said, “Who would we like?”

And we said, “Well, there’s only one man in this world who could do justice to that. His name is Jimmy Stewart. He’d be perfect, but he doesn’t do it anymore.”

And so we went to his agent and he told us later, he said, “You know I don’t do this stuff anymore. I’m too old.” But he said, “When my agent told me he had a program where I’d have the opportunity to conduct the Mormon Tabernacle Choir,” he says, “You knew that’d get me, didn’t you?”

He looked me right square in the eye. I said, “Yeah, I sure did.”

He says, “Well it did, and thank you very much.” And then he was magnificent.

We got hundreds of thousands of letters requesting what we were offering and then, after it was all over, we decided: “What can we do to thank Jimmy Stewart? Because he doesn’t need money, you know.” And finally some guy, (and this is the way the Lord works; it’s really interesting), and he said, “Heber, I understand you’re trying to figure out something to give Jimmy Stewart for a gift.” He said, “We’ve been working on his genealogy for years,” he said, “Why don’t you give him his genealogy?”

And I said, “Well, that’s wonderful. How much will it cost me?”

I could be wrong but I think he said, “Ten thousand dollars.” It was either one thousand or ten, I don’t remember for sure, but whichever it was, it was a bargain and I said, “That’d be great.”

And so we got his genealogy and then when we were thanking him, we had President Tanner there and President Tanner said, “As a little token of our appreciation, we’d like to give you this,” and handed him his genealogy. And he opened it up and started looking at it and said, “Where’d you get that? That’s where I was born.”

He was absolutely thrilled to death. He was so thrilled he could hardly speak, and it was just the right thing.

When we learned that President Hinckley was put in the First Presidency, of course, the first thing I did was go down to President Hinckley’s office and say, “President--you’ll always be President now for the rest of your life,” and I said, “President Hinckley, would you consider having a press conference to let people know how you feel with this new assignment?”

And he said, “Oh, I don’t want to be front and center.”

And I said, “Well, tell me how you feel. You’ve been in the First Presidency five minutes. How do you feel?”

He said, “Oh, Heber, I would do anything the Lord wants me to do. My life is his, totally. My time is his. Anything he wants, I’d be glad to do it.”

And I said, “Well, don’t you think the members of the Church would like to hear you say that?”

He said, “Well I don’t know.”

I said, “Well, if President Kimball thought it was a good idea, you wouldn’t object, would you?”

He said, “Oh no, that would be fine.”

So I said, “OK,” and walked across the hall into President Kimball’s office.

He said, “By all means, let’s have a press conference.”

And President Hinckley bore a beautiful testimony at that press conference.

More and more we’re seeing President Hinckley. *Sixty Minutes* was one good example. We’re getting to the point where we’re not so afraid of the media. I’m speaking of the legacy the public communications has left to the Church, basically speaking; public communications and the missionary effort are intertwined totally, and the more we can learn to work together the better. The missionary department

emphasizes the missionaries and what they are doing, how they can bring the gospel to the world. The public communications' job is to let the world know, through the mass media especially, what this Church is all about. And it's a constant struggle and opportunity to think of new ways that the Church can let the world know who we are and what we stand for and what we believe, because it's like the head of Mountain Fuel told me, "When people really understand what you have to offer them, you'll have more converts than you know what to do with." And I think our job is to let the world know.

I can see the day when we have movies on Joseph Smith. I can also see the day when we have a movie on some little boy and girl who happens to be Mormon, and that we will begin to integrate the best part of our activities into the general populace of the world. The more we do that, the better the legacy we will be leaving.