

**Baseball broadcasting in the digital age:**

**The role of narrative storytelling**

Steven Henneberry

CAPSTONE PROJECT

University of Minnesota

School of Journalism and Mass Communication

June 29, 2016

## Table of Contents

About the Author.....	3
Acknowledgements.....	4
Executive Summary.....	5
Introduction/Background.....	6
Literature Review.....	10
Primary Research Studies	
Study I: Content Analysis.....	17
Study II: Broadcaster Interviews.....	31
Study III: Baseball Fan Interviews.....	48
Conclusion/Recommendations.....	60
References.....	65
Appendix	
(A) <i>Study I: Broadcaster Biographies</i>	
Vin Scully.....	69
Pat Hughes.....	72
Ron Coomer.....	72
Cory Provus.....	73
Dan Gladden.....	73
Jon Miller.....	74
(B) <i>Study II: Broadcaster Interview Transcripts</i>	
Pat Hughes.....	75
Cory Provus.....	82
Jon Miller.....	90
(C) <i>Study III: Baseball Fan Interview Transcripts</i>	
Donna McAllister.....	108
Rick Moore.....	113
Rowdy Pyle.....	120
Sam Kraemer.....	121

## **About the Author**

The sound of Chicago Cubs baseball has been a near constant part of Steve Henneberry's life. Whether in the car, at home or now on the iPhone, the highs and lows of countless games have filled in around the rest of life's events. So, he decided it's only fitting this project includes it as well.

By the time he hit high school in Chicago, Henneberry realized his dreams of actually playing professional baseball were nonexistent. So, he turned his focus to sports broadcasting. That led to calling basketball and football in high school and baseball and softball in college. Eventually, he landed a job in television sports in Omaha, Nebraska. After a few years of Husker football, Creighton basketball and high school sports, the long hours and weekends caught up to him. Now, he works as the assistant director of the University News Service at the University of Minnesota.

In that role, he was struck by the impact stories have on people's lives. Tell someone a good story, they'll remember it and be better suited to support you. Few professions do storytelling better than radio baseball broadcasters, which led to the genesis of this project.

Henneberry earned a bachelor's degree in Journalism (News and Public Relations tracks) from Creighton University in 2010. After swearing off any more school, he relented in 2014, enrolling in the University of Minnesota's Strategic Communications master's program to strengthen and advance his communications skills. He's glad he did.

## Acknowledgements

When we began this program, we were told: don't switch jobs, get married or have a child. I, and many others in Cohort 10, didn't listen.

This capstone is dedicated to Kelly, my wife and the most patient person I know, and my son, Thomas, born in August 2015. At times, the combination of parenting, working full time and both in graduate school, was overwhelming. But, we made it! Without Kelly's constant support and encouragement, these last two years would've been much more difficult. Thomas' many smiles also kept me going.

Additional thanks go to:

- My in-laws, Chris and Carol Tangen, who were always willing to help. Whether it was "Tuesdays with Thomas," weekend babysitting or taking Wrigley to the dog park, they allowed us to somehow handle our lives.
- My immediate family – Dad, Mary and Meredith – for their encouragement.
- Carol Zuegner, who talked things through, asked thoughtful, probing questions and had a significant impact on this project.
- My capstone committee – Steve Wehrenberg, Michelle Wood and Sid Bedingfield. Their guidance, feedback and patience was most helpful.
- My bosses and coworkers who allowed me flexibility to complete my coursework.
- Brittney Goodsen, who transcribed many of the interviews conducted for this project. Apologies, again, for the 90-minute recording of Jon Miller.
- The brilliant and hilarious members of Cohort 10. I thoroughly enjoyed spending each Tuesday and Thursday night with – as Jared would say – y'all.

## **Executive Summary**

This paper explores the impact a “digitalized lifestyle” has on sports radio broadcasting, specifically Major League Baseball (MLB), and how professional baseball announcers attempt to keep listeners engaged. One tool used is narrative storytelling, which was studied throughout the project.

Three studies — 1) a content analysis of three MLB broadcasts, 2) in-depth interviews with professional baseball announcers and 3) in-depth interviews with baseball fans — were undertaken to address those topics. Additional research areas included whether the age of the broadcaster impacted use of narrative storytelling and the role of the color analyst.

Overall, findings indicate that the biggest impact of the ease of information access today is in the broadcaster’s preparation process. While storytelling is utilized and acknowledged as necessary by announcers and fans, the game itself is the most important reason for listening or broadcasting. Announcers of varied ages do broadcast in different ways and the role of the color analyst is critical in the eyes of the broadcasters. Baseball on the radio elicits strong emotions and memories, from the announcers themselves and the listeners. The conclusion of this paper summarizes additional findings and offers recommendations for broadcasters.

## *Introduction*

According to Nielsen's 2015 Year in Sports Media report, "the growing influence of Netflix, Amazon Prime, on demand/time shifting, streaming, and social media are all having a dramatic impact on the way people are consuming content..." (Nielsen, 2015, p. 2). Live sports continue to be an exception (Nielsen, 2015, p. 2-3). In 2015, "sports events only made up 1.4 percent of TV programming [but] close to 50 percent of all Twitter TV conversation," (Nielsen, 2015, p. 5).

While live sports often occur over the course of a few hours, consumers' attention spans are short. A 2015 study from Microsoft Corp., as reported by *Time*, found people now typically lose concentration after eight seconds, "highlighting the effects of an increasingly digitalized lifestyle on the brain," (McSpadden, 2015).

So, what impact does this "digitalized lifestyle" have on sports radio broadcasting, specifically Major League Baseball (MLB)? And how do baseball announcers attempt to keep listeners engaged? Narrative storytelling is one tool, and will be explored in this paper.

## *Background*

The MLB AtBat app, which includes video and audio of all MLB games from Opening Day through the World Series, debuted in 2008 (Macworld, 2008). Last season, 2015, it was the top grossing sports app in the U.S. for the seventh straight year (MLB Advanced Media, 2015). An AtBat subscription costs \$19.99 per year, or \$2.99 per month, and is included for those who purchase a MLB.TV subscription (MLB Advanced Media, 2015). Downloads exceeded 13 million in 2015, a more than 20 percent jump year over year (MLBAM, 2015). It also was the top grossing sports

app in 97 countries, with baseball fans using the app for 8.4 million minutes in 2015. (MLBAM, 2015)

Ratings for MLB games vary by market. However, on television, in 2015, 10 teams were the highest-rated, most-viewed programming in prime time with another six coming in at number two (Brown, 2015). If broadcast stations are excluded, 25 of the 30 MLB clubs were ranked the number one rated program on cable (Brown, 2015).

Currently, listeners to sports radio are rising. Increases have been seen in each year from 2011 to 2015, with the “Average Quarter-Hour (AQH) share now at 4.6 percent,” according to Nielsen’s 2015 Year in Sports Media report (Nielsen, 2015, p. 6). Winning baseball teams can also lead to more listeners. For example, in 2016, Chicago Cubs<sup>1</sup> games began airing on WSCR 670-AM for the first time and the station is already seeing the benefits. Media blogger Robert Feder reported that in 2016, the station “moved up from 18th place in March with a 2.5 percent audience share to a tie for ninth in April with a 3.2 share all the way up to fourth in May with a 4.2 share,” according to Nielsen Audio ratings (Feder, 2016a). Feder said the ratings are the station’s highest-ever marks. In total, Feder, citing Nielsen, said the station’s weekly cumulative audience is 535,200 (Feder, 2016b).

In 2010, the top 15 MLB teams individually averaged over 176,100 listeners per game in their home market (Arbitron, 2010). In 2012, while the New York Yankees continued to have the largest audience (297,200), that figure was down by more than 150,000 from 2010 (Broughton, 2012). It is unclear what the drop may

<sup>1</sup>as of the writing of this paper in June 2016, the Cubs had the best record in Major League Baseball

be exactly attributable to. Among teams in the top 10 for audience size, San Francisco, Detroit, Chicago (White Sox), and Seattle saw increases between 2010 and 2012 (Broughton, 2012). Los Angeles (Dodgers) saw the biggest surge that year, with nearly 100,000 listeners representing a 40 percent increase from 2011 (Broughton, 2012). Arbitron, now owned by Nielsen, has not done a comprehensive MLB radio report since 2012 (Nielsen, 2016).

Each MLB team has a flagship radio station that broadcasts each game. These stations have shifted throughout the history of the franchises (SABR, 2012). Some teams have long-standing relationships with certain stations. For instance, the Cincinnati Reds have been on WLW since 1969, the San Francisco Giants have called KNBR home since 1979 and Milwaukee Brewers games have aired on WTMJ since 1972, when the team began playing in the city (SABR, 2012). Many teams have seen more recent changes. For example, as noted previously, the Chicago Cubs are now on WSCR 670-AM. That comes after one season on WBBM 780-AM and 90 seasons on WGN 720-AM (Sherman, 2014). In 2005, the St. Louis Cardinals ended a 51-year run with KMOX, only to return five years later (Caesar, 2010). Los Angeles Dodgers games air on KLAC 570-AM and the Minnesota Twins flagship is K-TWIN 96.3-FM.

Additionally, teams have set up radio networks so the games broadcast on affiliate stations in a region. The largest MLB network is for the Atlanta Braves, who can be heard on nearly 140 stations across 10 states in the southeastern part of the United States (atlantabraves.com, 2016). Also, nearly 100 stations across five states broadcast Minnesota Twins games as part of the Treasure Island Baseball Network (twinsbaseball.com, 2016). There are also national networks fans can listen to, for



games as well as commentary outside the games themselves. This includes ESPN Radio, Fox Sports Radio and MLB Network Radio.

The most common set up for a Major League broadcast booth today is to have two announcers: one person do play-by-play and a second person to provide color analysis of the game (mlb.com, 2016). Some teams use a three-person booth on the air, with a primary play-by-play announcer joined by two analysts or a second play-by-play voice (mlb.com, 2016). For example, the Milwaukee Brewers use two play-by-play announcers in Bob Uecker and Jeff Levering while Vin Scully of the Los Angeles Dodgers is the only current broadcaster who works alone. Teams may use multiple personalities on pre- and post-game shows as well (mlb.com, 2016).

Currently, broadcasters can be employed by the stations themselves, or the MLB team. For example, current Minnesota Twins broadcaster Cory Provus is an employee of the Minnesota Twins Baseball Club (Provus, personal interview, 2016). In previous positions, with the Chicago Cubs and Milwaukee Brewers, Provus was employed by the radio station's holding the rights to broadcast the games (Provus, personal interview, 2016).

A content analysis and in-depth interviews focused on radio baseball broadcasting and how broadcasters of different ages work to find hold in this cluttered environment, where baseball fans have myriad ways to follow their favorite team. Many non-baseball media options, sports-related and non, also exist, as noted previously. The prediction is that one tool broadcasters use is narrative storytelling. In the next section of this paper, literature pertaining to baseball broadcasting and narrative storytelling will be explored to build a foundation for

discussing results of a content analysis of three baseball broadcasts and in-depth interviews with three professional broadcasters and four baseball fans.

### *Literature Review*

The first baseball game broadcast on the radio was on August 5, 1921, by Pittsburgh radio station KDKA (Lindberg, 2011, p. 2). Just a few years later, in 1924, the Chicago Cubs became the first team to broadcast regularly scheduled games (Emrick, 1976, p. 4). The introduction of television in 1939 (Emrick, 1976, p. 8), cable and satellite TV, satellite radio and streaming technology associated with the internet, has changed baseball broadcasting significantly (Lindberg, 2011, p. 5). Now, all 30 Major League baseball teams offer radio and television broadcasts of each game, often in more than one language (Lindberg, 2011, p. 5). This means there are at least two radio broadcasts of each game, one for each team.

There has been extensive writing on baseball broadcasting, comprising academic research, non-academic books as well as biographies and autobiographies. With an average game of about three hours, (Beyond the Box Score, 2015) baseball is well-known for having significant amounts of downtime. As Newton and Ardell (2007) note, long games and seasons necessitate the need for storytelling (p. 79). “In a baseball season, you’ve always got another game,” said Pat Hughes, play-by-play broadcaster for the Chicago Cubs, in his 34<sup>th</sup> season broadcasting MLB games (Hughes, personal interview, 2016).

“The sporting broadcast is instrumental rather than merely incidental to the construction of the event” (Watson, 2010, p. 226). An effective baseball broadcaster is “skilled at using the game’s gift of time and its history to draw the listener into the

game at hand” (Newton and Ardell, 2007, p. 80). Former longtime Detroit Tigers announcer Ernie Harwell argues that, “the announcer *matters* more [on radio than on television]...” (Smith, 1992, p. 242). Harwell’s contention stems from his opinion that “radio is the best medium for baseball,” as the “game is linear” so the listener can imagine all aspects of the play based on seeing one baseball diamond (Smith, 1992, p. 242).

Through the years, a number of announcers have become as well known, and in some cases more so, than the players. These include Harwell (Detroit Tigers), Harry Caray (St. Louis Cardinals, Chicago White Sox, Chicago Cubs), Jack Buck (St. Louis Cardinals) and Vin Scully (Brooklyn, now Los Angeles, Dodgers), just to name a few.

Announcers, according to F. Scott Regan, as cited by Newton and Ardell (2007), must “report the game accurately, but do so through the eyes of a historian and like poets, with an ear for the romance of the game” (p. 80). Harwell said he followed the approach of former Dodgers announcer Red Barber: give the score often, act as a reporter rather than a cheerleader (Kaufman, 2002). Further, in a 2005 interview about baseball broadcasting, as quoted by Matt Bohn of the Society for American Baseball Research (SABR), Harwell said, “The game has got to be paramount. People are going to listen to the game no matter who’s announcing it, they want to find out who’s winning and what the score is and everything else is pretty much secondary,” (Bohn, 2015).

Newton and Ardell (2007) compared the role of a radio baseball broadcaster to that of a *griot*, a tribal storyteller in parts of Africa (p. 80). Emrick (1976) found

that broadcasters were “salesman who, in addition to describing the games, promoted the sale of tickets and other commodities” (p. 66).

It is impossible to write about storytelling in baseball broadcasting, or the profession itself, without paying attention to Scully of the Dodgers. “In his stylish, melodic, and understated way, [Scully] has reaped the most extraordinary praise of any baseball broadcaster in post-World War II America,” according to Curt Smith (1992), in his acclaimed chronicle of baseball broadcasting, *Voices of the Game* (p. 484). Scully began his career with the Brooklyn Dodgers before moving with the team to Los Angeles (Smith, 1992, p. 489). One reason he rose to such stature was the first California home of the Dodgers, the Memorial Coliseum, was large and fans were seated far from the action. So, they all brought transistor radios to the park to listen to Scully’s broadcast (Smith, 1992, p. 491). “They brought their radios to hear me tell them about the players...I’ve always thought it was strange knowing that thousands of people are listening to *you* describe a play *they* are watching,” Scully told Smith (1992, p. 492).

In describing the brilliance of Scully, Smith (1992) quotes several baseball writers who attempt to capture why Scully nearly defines the craft:

- *Los Angeles Times* columnist Jim Murray: “Baseball is a game of long, lagging periods, and it was Vinnie more than anybody who [sold the Dodgers to the city of Los Angeles]. He paints clear word-pictures, he’ll segue into a story about Duke Snider that happened thirty years ago, and he’ll do it so smoothly you’d swear Duke was playing now. He’s almost like a Celtic poet - he keeps your attention” (p. 490).

- *Times' columnist Rick Reilly*: "Scully appeals to the truck driver and the English lit professor alike. He knows his way around homers and Homer, Shakespeare and stickball. If Scully says an errant shortstop is like 'the Ancient Mariner – he stoppeth one in three,' one minute, then the next he's describing a change-up that 'squirts out like a wet bar of soap'" (p. 490-91).
- Unnamed LA columnist: "They say radio is like skywriting. The words, once spoken, merely float away to the winds, lost forever. But only Scully can still the sky" (p. 492).

Voice and language of sports broadcasts has been the focus of much academic research over the years. Ferguson (1983) studied the discourse of Sports Announcer Talk (SAT), noting that sports broadcasting is "different from all other types of radio talk" (p. 153). Additionally, Ferguson (1983) points out that broadcasts have distinct features, including tempo, rhythm, loudness, intonation, and other characteristics of voice (p. 153). His analysis focused on syntactic variations of register, focusing on various shortcuts used during a broadcast, given the timing demands involved (Ferguson, 1983, p.168-70).

Building on this work was Reaser (2003), with a quantitative analysis comparing radio and television broadcasts of the same college basketball game (p. 303). Reaser's (2003) study added the communicative function of each of the broadcasters' utterances (p. 306) to Ferguson's (1983) analysis (p. 153-172). Watson (2010) also explored language use in broadcasts of Test Match Special cricket (p. 226). In his Handbook for Local Major League broadcasters, Lindberg

outlines important skills broadcasters need to be successful; the first is voice (Lindberg, 2011, p. 15).

Vacillation between past, present and future was the focus of study by Marie-Laure Ryan in 1993 (p. 139). She separated narrative into three dimensions: chronicle, mimesis and emplotment. Simply, these represent the what, how and why, respectively (Ryan, 1993, p. 139-40).

Ryan (1993) studied the three dimensions of narrative via an analysis of the 1989 radio broadcast of a playoff game between the Chicago Cubs and San Francisco Giants (p. 139). In describing the broadcast as chronicle (an account of the events/game), Ryan states this dimension is mandatory, the most dominant and the audience's primary goal during a baseball broadcast (p. 140-43). However, Ryan (1993) acknowledges the "rhythm of the game is not a steady flow" (p. 141) and therefore, broadcasters must "create appropriate relief in the reported action by compressing time during events of little importance and expanding time during the decisive events." (p. 142). Ryan offers three solutions for this problem: 1) stay with the present and adjust to slowing down of the action; 2) escape toward the past of the game; or 3) the past of the players (1993, p. 142). These strategies apply to other sports too (Reaser, 2003 and Watson, 2010).

Ryan (1993) notes that using casual conversation about "baseball in general, such as gossip, reminiscence of seasons past, or didactic expositions of the finer points of baseball strategy are dangerous, as action may resume before the conversation is complete" (p. 143). This is why Harwell, according to San Francisco Giants broadcaster Jon Miller, didn't tell a story unless he knew he could finish it

(Miller, personal interview, 2016). Another path available to broadcasters during a game are using counterfactuals, or thoughts about “what might have been” (Sanna, 2003, p. 457). And one recent addition in this realm is the use of advanced statistics during a broadcast (Nehm, 2015, p. 1).

Broadcast as mimesis (the how) relies on retrospective retellings. Ryan (1993) posits these retellings serve two functions for the listeners: 1) to signal key events and provide narrative relief and 2) adding details to allow the audience to visualize the play (p. 143). Reaser (2003) agrees with Ryan’s breakdown, coding for utterances of evaluation and recaps in his quantitative analysis (p. 306).

Finally, in exploring broadcast as emplotment (the why), Ryan (1993) offers three ways the raw facts of a play can become a story through its retelling (p. 144). These are: 1) identifying a hero and opponent, focusing on the hero’s perspective; 2) focusing on an event as the key to the play; and 3) suggesting a theme so the facts become a “meaningful sequence” (Ryan, 1993, p. 144). Further, Ryan (1993) cites an observation from Paul Ricoeur (1983), “A story should be more than an enumeration of events in a serial order, it should organize these events into an intelligible totality, so as to make it always possible to ask: what is the theme of the story,” (p. 144). More broadly, Ryan (1993) argues “every game satisfies the minimal conditions of narrativity,” (as defined by Gerald Prince (1973): state, then event, then, as a result, termination of initial state) (p. 144). Ryan (1993) posits that, “as a competitive game, baseball instantiates the most basic narrative pattern: the fight of the hero and the anti-hero. The story of the game tells how one team overcame the other. Whether or not the game is of the kind people want to talk

about, there is always a meaningful event to report: the scoring of the go-ahead run” (p. 144).

Prior to reviewing the stages of the Cubs-Giants game, Ryan (1993) notes that while available themes for literary narrative are “as diversified as human experience,” the game of baseball narrows the choice considerably to include:

“...the Incredible Come-From-Behind Victory, the Fatal Error, the Heroic Feat, the Lucky Break Victory, the Unlikely Hero, the Inevitable Collapse, Overcoming Bad Luck, Persistence That Pays Off. These themes acquire existential significance through the metaphorical assimilation of victory to life and defeat to death. The broadcast is narrative to the extent that it configures the game by activating a script on the basis of some events, thereby marking these events as key plays in the game” (p. 145).

Ryan (1993) identifies 10 distinct narrative themes present in the Cubs-Giants game, including several listed in the above quotation (p. 146-148).

Based on the literature reviewed above, the following research questions and predictions will be studied:

- Research Question 1: How do broadcasters employ narrative storytelling in a game?
  - Prediction 1: Broadcasters will use narrative elements primarily between live action description
- RQ2: Does use of narrative storytelling vary based on a broadcaster’s age?
  - P2: There will be differences based on age in narrative use, both how and when it is used during a game
- RQ3: How do color analysts impact use of narrative during the game?
  - P3: Color analysts will provide a majority of the narrative



## **PRIMARY RESEARCH STUDIES**

### **Study 1: Content analysis**

This study used game broadcasts to gain insights that address the research questions set forth in this paper. By coding each utterance of a given announcer, it could be determined what types of information were being given to the audience as well as what style each broadcaster employs. The expected outcome was that the results of this analysis would inform topics to be explored during in-depth interview with professional broadcasters.

#### *Expected Outcomes*

Broadcasters will use narrative storytelling during the broadcast and the announcers of different ages will have varying styles of announcing games, including amount of narrative used and when narrative is employed during the broadcast. Also, color analysts will provide much of the storytelling.

#### *Method*

In order to study the research questions listed above, five Major League Baseball announcers were chosen for review. Each of the announcers are of different ages and have different levels of broadcasting experience, in line with one of the goals of this research.

Three play-by-play announcers were studied: Vin Scully of the Los Angeles Dodgers (age 88, in 66<sup>th</sup> season), Pat Hughes of the Chicago Cubs (age 60, in 34<sup>th</sup> season) and Cory Provus of the Minnesota Twins (age 37, in 10<sup>th</sup> season, 7<sup>th</sup> play-by-play). While Scully works by himself, Hughes and Provus work with color analysts. Ron Coomer of the Cubs (age 49, in 3<sup>rd</sup> season) and Dan Gladden of the Twins (age 58, in 16<sup>th</sup> season, 12<sup>th</sup> as full time analyst) are both former players with those

respective teams. This is typically, but not always, the case. Biographies of each broadcaster, from their teams' websites, are included in Appendix A.

This study reviewed the radio broadcast of the first inning of the Opening Day game for each team. The rationale for this selection was the clean slate a new season brings and in game one, there would be ample narrative elements the announcers could pull from during the broadcast. The Cubs, Dodgers and Twins each played as the road team. All games occurred on April 4, 2016.

- Minnesota Twins at Baltimore Orioles (2:05 p.m. CST)
- Los Angeles Dodgers at San Diego Padres (6:05 p.m. CST)
- Chicago Cubs at Los Angeles Angels of Anaheim (9:05 p.m. CST)

Every utterance made by the broadcasters was coded into a Microsoft Excel spreadsheet (full results available upon request) based on:

- who was talking
- when they spoke - top or bottom of the inning
- game situation (between batters, between pitchers, live action or giving the count)
- transcript of what was said
- communicative function of what was said, using Reaser (2003) model (7-13) and the new field of advertising (14):
  7. live action ("he swings and misses at a change...")
  8. strategy ("the more deep counts the Cubs can force Richards into earlier in the game, the better off you'll be.")
  9. report ("Seager waiting on deck")
  10. recap ("Santana strikes out two. Baltimore leaves two. After one, no score on your home for Twins baseball.")
  11. hypothetical ("I would think, with two strikes, you're looking at a hard slider from Ross.")
  12. evaluation ("Heck of a start for the Cubs.")
  13. background ("[The Dodgers have] won 6 in a row against San Diego.")
  14. advertising ("make the Village of Bedford Park a winning home for your business.")
- duration of each utterance

The MLB media archive at MLB.com was used to access recordings. This service is only available to MLB.TV/Gameday members, of which the author is, thus

enabling access. Each inning was then recorded on the iPhone 6 Voice Memo application. The recordings were then emailed to the author and downloaded for playing on a laptop computer via iTunes. The duration of each utterance was recorded according to the timer on the iTunes file. A second coder analyzed the top of the first inning in the Twins-Orioles game and the bottom of the first inning of the Cubs-Angels game. There was agreement on all coding entries.

### *Results*

Combined, the broadcasters had 607 utterances across the three games. That number is nearly double the analyzable utterances coded in the first 10 minutes and 17 seconds of the radio broadcast of a college basketball game studied by Reaser (2003, p. 305). Total duration, combining the three games and not including the commercial break between the top and bottom of the inning, was 41 minutes and 55 seconds. The top of the first inning, combined for the three games, took 23 minutes and 25 seconds while the combined time for the bottom half of the first was 18 minutes and 30 seconds.

The Dodgers' Scully had 233 utterances, the most among the set of broadcasters reviewed. This is not surprising given Scully works alone, providing both play-by-play and color analysis during the broadcast. Total utterances from the other two play-by-play announcers, Hughes of the Cubs and Provus of the Twins, were much closer. Despite no runs being scored in the first inning of the game, Provus had 163 analyzable utterances while Hughes had 22 less, at 141, with the Cubs scoring a run in the first. For the two color analysts, Gladden of the Twins had 12 more utterances than the Cubs' Coomer, 41 to 29. Table 1 below provides the breakdown described.

*Table 1: Announcer utterances*

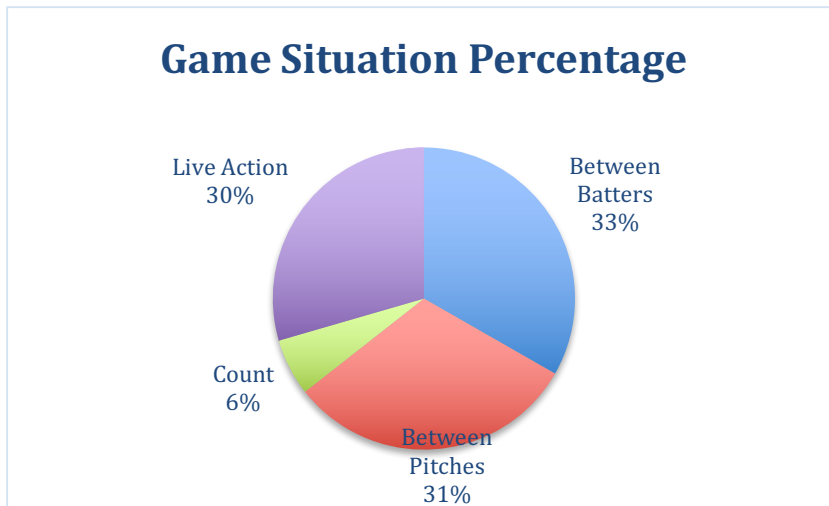
<b>Announcer</b>	<b>Total utterances</b>
Scully (Play-by-play, Dodgers)	233
Provus (Play-by-play, Twins)	163
Gladden (Color, Twins)	41
Provus + Gladden (Twins)	204
Hughes (Play-by-play, Cubs)	141
Coomer (Color, Cubs)	29
Hughes + Coomer (Cubs)	170
<b>Grand Total</b>	<b>607</b>

Each game featured different action during the first inning, meaning the total duration of the inning varied. The Twins and Orioles were scoreless after the first inning. While the Twins took just under four minutes (3:49) to be retired in the top half of the inning, the Orioles got two runners on base, stretching the bottom of the first into a 10-minute plus (10:06) affair. The Dodgers jumped out to a 2-0 lead in the top of the first inning, en route to a 15-0 win. In real time, the top of the first inning took nearly 12 minutes (11:49) to complete while the bottom half, in which the Padres three batters all made outs, was complete in under five minutes (4:42). The Cubs scored a run in the top half of the first, using about eight minutes (7:47) of real time to send five batters to the plate. With the Angels going down 1-2-3, the bottom of the first ended in under four minutes (3:49).

Within a baseball game, many different game situations occur. For the purposes of this study, three specific situations were coded. These are: Between Batters (BB), Between Pitches (BP) and Live Action (LA). Given the importance for listeners of knowing the count (balls and strikes), the utterance of giving the count (C) was coded separately.

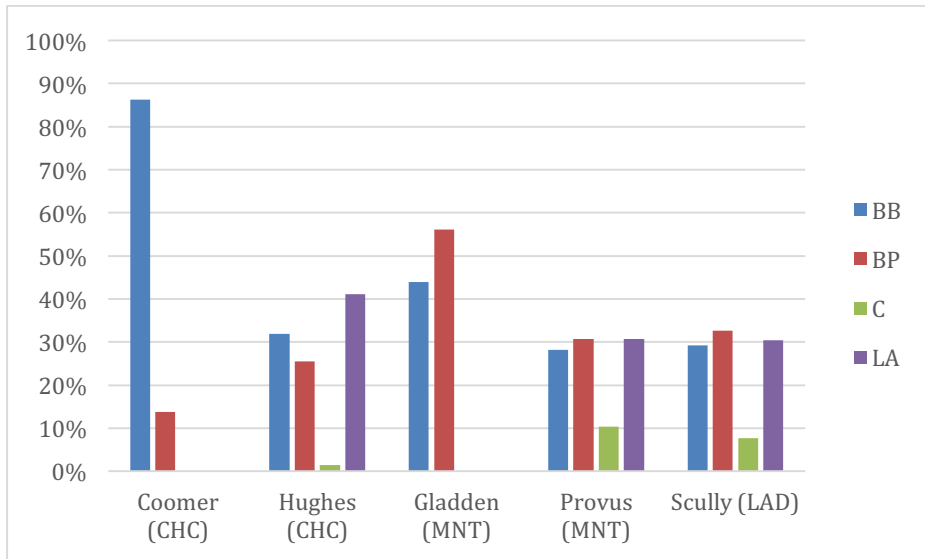
The data show that each game was approximately split into thirds: one-third 'between batters,' one-third 'between pitches' and one-third describing 'live action.' Just over six percent of the time was spent giving the count. Figure 1 below visually shows this breakdown.

*Figure 1: Game situation percentage*



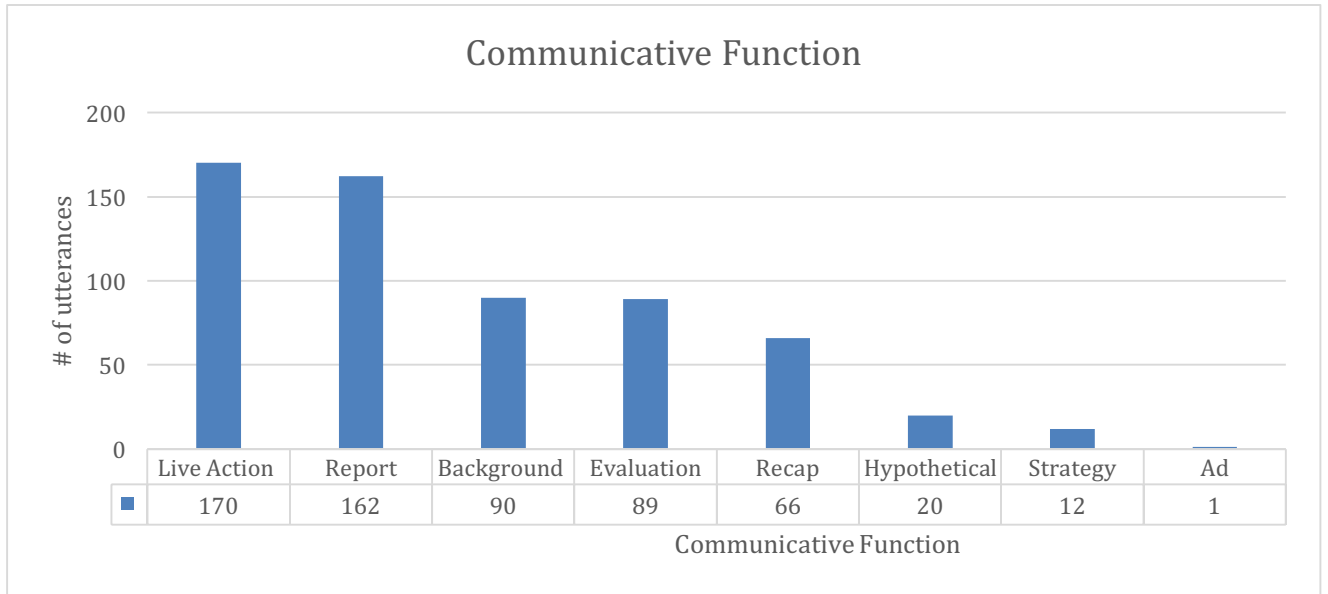
A further breakdown of the data shows in which game situation each announcer spoke. Scully, while represented in Figure 2, should be ignored for analysis as he had to speak during all game situations as the only announcer in the booth. For the Cubs broadcast team of Hughes (play-by-play) and Coomer (color), the data reveals that Coomer almost always offered commentary between batters and only limited commentary between pitches. This differs from the Twins broadcasting team of Provus (play-by-play) and Gladden (color). A near 50/50 split of commentary from Gladden was given between batters and between pitches. When comparing Provus and Hughes, Hughes offered more between batters while Provus did so between pitches.

Figure 2: Utterance by broadcaster and game situation



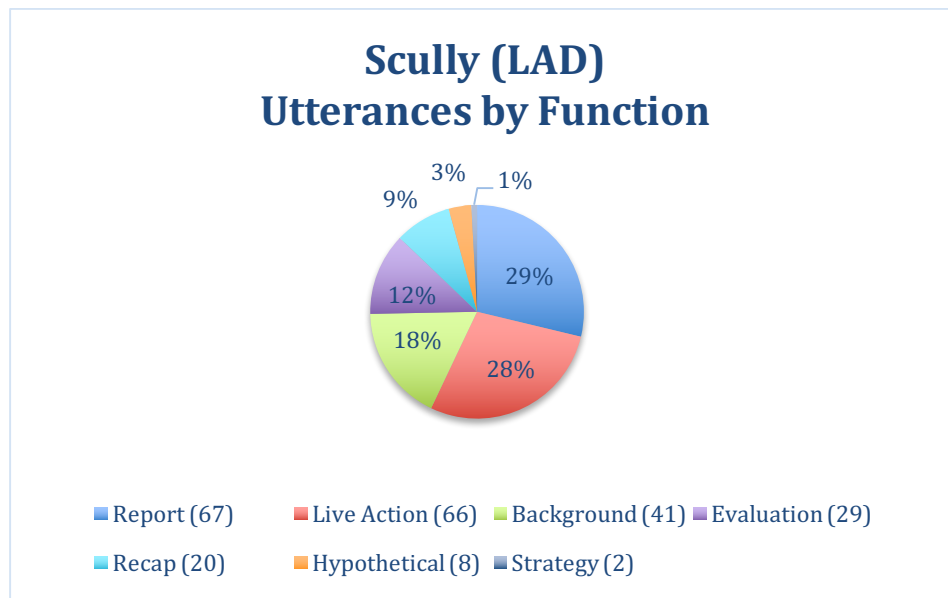
The most popular communicative function of utterances was describing live action, accounting for about 28 percent of the broadcasts. Providing reports of some kind were the next most popular function, comprising roughly 26 percent of the broadcasts. Discussing background information, including narrative, was nearly 15 percent of the utterances. Offering evaluations, of players or situations, took almost the same percentage of the broadcasts. Other functions were: recap (11 percent), hypothetical (3 percent), strategy (less than 2 percent), and advertising (less than 1 percent). Figure 3 visually shows this breakdown:

Figure 3: Communicative function of broadcaster utterance



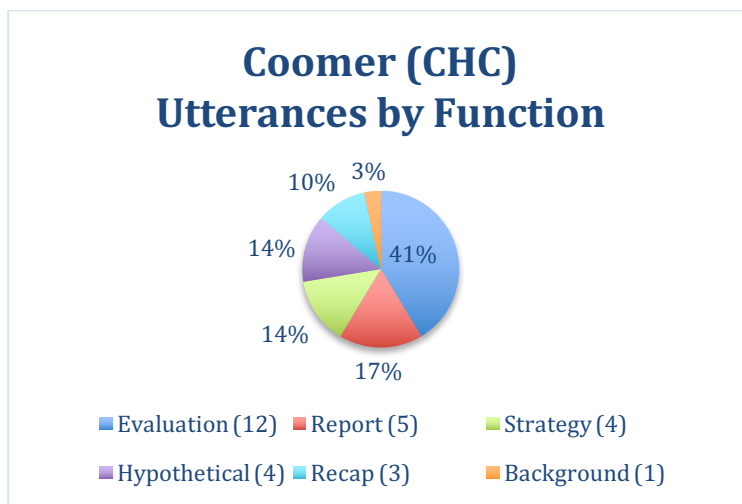
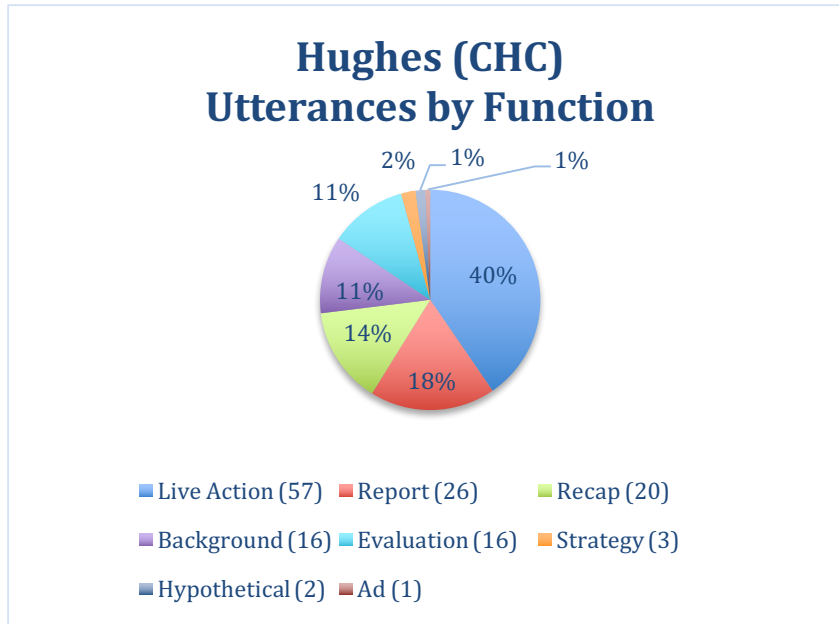
The majority of Scully's utterances were either describing live action or giving reports. In sum, these functions account for more than 55 percent of the broadcast. He also spent nearly 20 percent of the time offering background information, including stories. Figure 4 shows utterances by function

Figure 4: Scully utterances by function



Forty percent of Hughes' utterances were made during live action. Another third of the time comprised providing reports and recaps. Coomer spent 40 percent of his time evaluating the action on the field. Figure 6 shows utterances by function for Hughes and Coomer.

Figure 6: Hughes and Coomer utterances by function

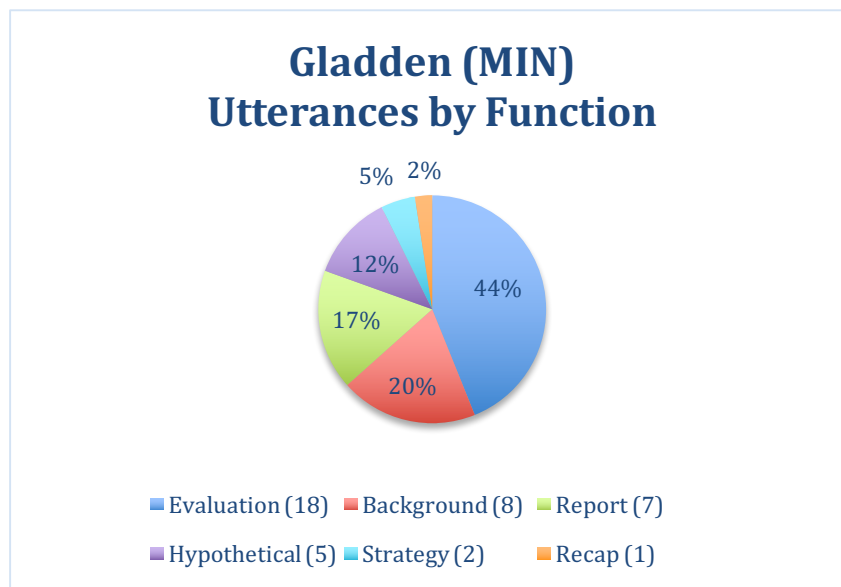
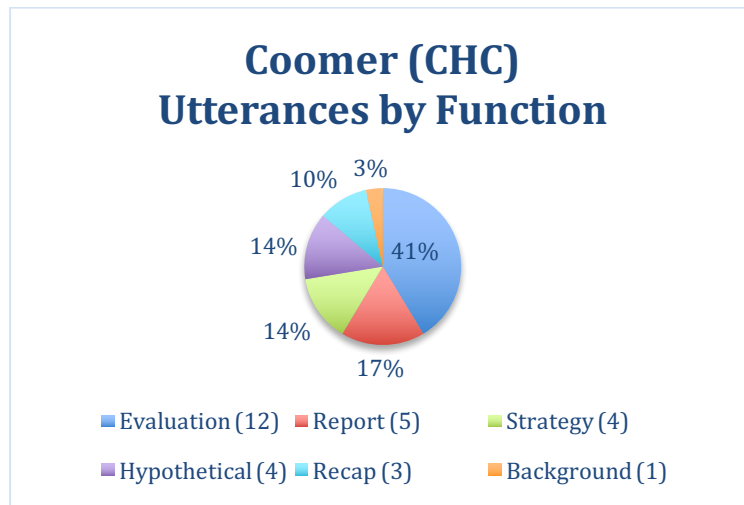


Like Coomer, Gladden also evaluated more than any other function, 44 percent of the time. For Provus, 35 percent of his utterances were reports, followed



closely by description of live action (28 percent). Provus used background information, including stories, more than 13 percent of the time. Figure 7 shows the utterances by function for Provus and Gladden.

*Figure 7: Provus and Gladden utterances by function*



Of the total 607 utterances, nearly 65 percent occurred either between batters (~34 percent) or between pitches (~31 percent). These game situations are

unique to baseball and represent a natural time for storytelling in the broadcast. The announcers here demonstrated that to be true.

The stories the announcers told, however, varied in topic and length. Scully used more narrative than the other announcers, telling six stories during the first inning. An example is this 28-second excerpt about San Diego starting pitcher Tyson Ross, offered between pitches:

“In fact, last year, Tyson Ross pitched a game and beat Cincinnati at night then asked for permission, was granted, at 4 o'clock in the morning, got up, went to the airport, and flew to Washington to see his younger brother make the Major League start. And for Tyson, sad to see, his brother pitched pretty well but Washington lost. Then he got back on a plane and joined his team.”

Anecdotes like this flow seamlessly throughout Scully's broadcast. During the first at-bat of Dodgers' infielder Justin Turner, Scully helped the listener appreciate how Turner got to this stage of his career:

“By the way, talking about Justin Turner, when he was a freshman, Cal State Fullerton, he was hit in the face while squaring to bunt on a pitch against Stanford. He also broke his ankle on the play. Point of it being that it's not been easy for him at all to become one of the top hitters now in the Major Leagues.”

In the bottom of the inning, Scully showcased his attention to detail when talking about San Diego outfielder Jon Jay, who was playing in his first game since being traded to the Padres in the offseason:

“Jon Jay, you may remember, with the Saint Louis Cardinals, they loved him there. He struggled with a lot of injuries last year, hit .210... In fact, when Jon Jay came back from his second injury, they tell me the ballpark, it was a standing ovation as he was coming up. And had the organist not butted in and began to play, the crowd would've roared a lot longer.”

During the Cubs' first inning, Hughes did weave in two stories. The Cubs were broadcasting their first game on a new station, so Hughes spent a considerable amount of the time at the beginning of the bottom of the first inning discussing the “historic day.” The other story was a 14-second memory about Cubs' player Anthony Rizzo:

“I remember a couple of years ago, Anthony, on Opening Day in Pittsburgh, on a very cold day game, homered on the first pitch he saw during the season off of AJ Burnett. And I believe that was after he had gone homerless all during Spring Training.”

Coomer didn't offer any stories during the inning analyzed.

For Provus and Gladden, the broadcast contained only one true story, a 24 second recounting of the big league journey of Baltimore hitter Matt Wieters, as told by Provus:

“There was some concern about whether or not Wieters could play today. He injured his right elbow while making a throw in a Spring Training game against the Twins back on March 12. Did come back and got a few games in toward the end of Grapefruit league season. That surgically repaired elbow

certainly a scare for Wieters and Baltimore fans and staff. Wieters cleared to start today.”

### *Discussion*

The data analysis completed in the previous section, combined with the literature review, provides answers to each of the three research questions posed at the beginning of this paper. These questions were:

- RQ1: How do broadcasters employ narrative storytelling in a game?
- RQ2: Does use of narrative storytelling vary based on a broadcaster’s age?
- RQ3: How do color analysts impact use of narrative during the game?

First, Prediction One was supported by the data. Narrative elements were not used during the live action description, instead offered both between batter and/or between pitches. Given the one-third/one-third/one-third split of the broadcast, this shows that nearly two-thirds of time is open for a communicative function aside from describing the play on the field. The amount of time for storytelling varies depending on the contest between pitcher and batter. In the bottom of the first inning, Baltimore’s Matt Wieters at-bat took nearly 5 minutes of real time as he battled the Twins’ Ervin Santana. That lengthy, 10-pitch, at bat provided Provus ample opportunity to offer narrative on both pitcher and batter.

Second, the data revealed variation in storytelling based on the age of the announcer. This supports prediction two. The oldest announcer studied, 88-year-old Vin Scully, spent the most time offering narrative to the listeners. Surprisingly, the 37-year-old Provus and 60-year-old Hughes spent about the same amount of time telling stories.

Finally, Prediction Three, which said color analysts would provide a majority of the narrative to the broadcast, was not supported. As mentioned earlier, both Coomer and Gladden used the vast majority of their speaking time evaluating plays and players.

There are a few implications of these findings. First, color analysts should attempt to offer more narrative stories during the broadcast. The evaluation utterances offered by Coomer and Gladden certainly add to the broadcast and allow the listener to get “inside baseball” information. However, by identifying specific stories that help make a point, the color analysts can enhance the broadcast even more. Next is that play-by-play announcers ought to emulate Scully’s ability to weave in long and short anecdotes in the broadcast. He is unique, yes, but his style still offers much for broadcasters of all ages to learn from. Lastly, it is recommended broadcasters spend more time on strategy. This likelihood of using this function likely increases as the game progresses, however, moments early in the game can be pivotal. Hughes’ notion that “the more deep counts the Cubs can force Richards into earlier in the game, the better off you’ll be,” was prescient. Richards, the pitcher, left the game after throwing 97 pitches in five innings, trailing 3-0.

#### *Limitations and future research*

The limitations of this study include the sample size of one inning for each broadcaster. While a rational approach, the first inning requires “scene-setting” and other reports not needed later in the game. It is possible other innings during the game would prove to be more applicable for storytelling. Also, there are 162 scheduled games in the regular season, so broadcasters do need to show patience so

as to not use all of their good stories right away. An analysis of a full game or season would reveal trends that cannot be drawn based on the first inning of Opening Day.

There are many possible avenues for future research on this topic.

- Analyze the pre-game show. Each of the three broadcasts studied here had extensive pre-game shows. In general, a pre-game show allows the broadcasters to set up the game, week or season, providing valuable context for the listener. While some of this occurs during the game as well, an analysis of the pre-game show may reveal additional narrative storytelling uses.
- Replicate Ryan's (1993) study. Exploring one broadcast for the three narrative dimensions - chronicle, mimesis, emplotment - may uncover similarities and differences between a broadcast in 1989 and 2016.

## **STUDY II: IN-DEPTH BROADCASTER INTERVIEWS**

The job of professional, Major League Baseball broadcasters is to broadcast each game of the team they cover. These announcers have the experience, perspective and insight the history of the craft and current practices. The goal of this study was to ascertain those perspectives to see whether there is agreement among broadcasters of different ages on topics related to the research questions of this paper. Through one-on-one, in-depth interviews, broadcasters are able to offer insights and commentary on their careers and the current state of the profession.

### *Expected Outcomes*

Broadcasters will have childhood experiences related to baseball and/or baseball broadcasting that influenced their career path. While the preparation process has changed due to the previously discussed advances in technology and availability of information, the individual broadcasters style has not. Stories can be collected and told in different ways.

### *Method*

Three currently-employed Major League Baseball announcers of different ages and experience levels were interviewed between May 20 – June 1, 2016. Each interview was conducted over the phone, with an audio recording made. Full transcripts of these interviews are available in Appendix B. The interviews ranged from 30 minutes to more than 90.

The interviewees were:

- Pat Hughes, 61, play-by-play, Chicago Cubs, WSCR 670-AM;
  - Cory Provus, 37, play-by-play, Minnesota Twins, K-TWIN 96.3-FM;
- and

- Jon Miller, 64, play-by-play, San Francisco Giants, KNBR 610-AM.

The author did request to interview the Dodgers' Vin Scully. However, the Dodgers' media relations staff responded that Scully was unable to assist with this project. Each broadcaster was asked about why they wanted to become a baseball announcer, influences on their careers, how they deal with the longevity of the baseball season, how they prepare for a broadcast, if their style has changed given near-universal access to information (for broadcasters and fans), how they work with color analysts, the issue of homerism (openly rooting for the team you are announcing for), their relationship with players, coaches and managers and what advice they would give an aspiring broadcaster. Follow up questions were asked as needed.

### *Results and Discussion*

#### Broadcaster Interview: Pat Hughes, play-by-play voice of the Chicago Cubs on WSCR 670-AM

Becoming a professional athlete was Pat Hughes' dream job growing up. By college, Hughes realized that wasn't in the cards so he decided the next best thing would be to try and "become the voice of a famous American sports franchise." Hughes has done just that. He is currently in his 21<sup>st</sup> season calling Chicago Cubs games and has been broadcasting big league games for 34 years.

A native of the Bay Area in California, Hughes pointed to former San Francisco Giants' announcers Russ Hodges and Lon Simmons as big influences on his style as well as Bill King, who did play-by-play for the National Football League's Oakland Raiders, National Basketball Association's Golden State Warriors and MLB's



Oakland A's. For Hughes, along with Los Angeles Dodgers broadcaster Vin Scully and NBC sportscaster Bob Costas, King is a "Grand Master."

"[King] had a rapid fire delivery. Vocabulary out of this world. The clarity. The drama, building of drama...I would say Bill King is the greatest radio play by play man of the three major sports... he's the best in American history and no one else is even close."

In the interview, Hughes called out the exhausting aspect of a MLB season, with 162 regular season games plus the playoffs and Spring Training, meaning countless hours on the air and needing stamina to stay at your best. To illustrate the point, Hughes described a 48-hour period where he called four hours and 45 minutes of a five hour, 13-inning Cubs win in Milwaukee that ended after midnight before returning to the park the next day for a day game that lasted three hours. Immediately following that game, the team flew from Milwaukee to San Francisco to play again the following day.

"Sometimes...if you look at a schedule, there will be 33 games in a 34-day period. Now, I love baseball and I love my job, but would you even want to do something you enjoy 33 out of 34 days? Would you want to go to the circus, or go to the picnic, or go to the opera, or whatever it is you like to do, would you really want to do that 33 days out of 34?"

In order to be prepared and at his best for each broadcast, Hughes has developed a routine on game days.

"I get up and get some coffee. I immediately find the local newspaper in the town where we are. And then I find a *USA Today* paper...I pride myself on

trying to be prepared. And what I've always done, I read every single word that is printed in the local paper about baseball. Every word. It's a discipline. I have a red pen; I circle things I may want to bring up on the broadcast... I'm always looking for something unusual that can lead to a funny story or some laughs on the air."

Hughes said he uses an ongoing preparation process each season to gather information to use on the air. He sees the role of a play-by-play man like a reporter, naming accuracy, preparation and fairness as key attributes. That philosophy means Hughes sees himself as an "outsider to the ballplayers and the team" who tries to be "friendly and professional and courteous," but "out of the way for the most part." That said, on a broadcast, Hughes tries to "use [his] best vocabulary...entertain people... [and have] the audience to share a joke or two with you along the way."

Currently, Hughes is working with former Cubs player Ron Coomer as a color analyst. While on the air, Hughes said he wants find as many ways possible to let Coomer "do his thing."

"[Coomer] brings a certain knowledge that I will never have and that's the knowledge of a former big league player. He made those plays. He hit those balls. He faced guys throwing 96 miles per hour. I never did. So, he can provide insight that I never can."

With so much information available today, Hughes said his challenge is to sift through it all for the good stuff. "It's almost like a detective looking for the best clues and then just disregarding everything else," he said. While he reads Twitter, and has a handle, Hughes admitted it isn't a major information source due to the time

needed to find an accurate piece of information he can use during a game. That proliferation of information hasn't changed the way he broadcasts, Hughes said. In fact, he thinks baseball on the radio is rising in popularity when you consider sponsorship dollars and broadcast rights fees.

“Baseball on the radio is a match made in heaven, it really is... I think it will always be around. I think radio baseball sells the game better still than television does. It's because we do every single game on the same station and there's something to be said for that. Consistency. And also the radio announcers have to do more talking. They have to keep a [steadier] stream of a conversational flow going than a TV announcer does. The TV announcer has video and they don't need to be talking. But I think there's a certain companionship element that the audience feels with the radio announcer because there is the steady stream of chatter and conversation. I've had a lot of people say, 'you know, sometimes I just need to turn on the game. I want to hear you calling 20 or 30 minutes of the game, or maybe 10 or 15 minutes a day, I just want to get away from my troubles, turn on the Cubs game. I want to listen to you. And you know, it's not a big deal, I don't want to listen to the whole game, I just need that little break during the day.' I don't know if you can do that with television. Maybe you can. But I'm flattered by that and I feel it's a big responsibility as a radio announcer. Baseball and radio. It's still going strong and I think it will be for the foreseeable future. If it hasn't died yet, I don't see it dying anytime soon.”

Broadcaster interview: Cory Provus, 37, play-by-play voice of the Minnesota Twins on K-TWIN 96.3-FM

Cory Provus' interest in a broadcasting career was influenced by two things: growing up a big Cubs fan in Chicago, listening to the iconic Harry Caray call games, and having a cousin who calls games for a living - Brad Sham, the radio voice of the Dallas Cowboys (dallascowboys.com, 2016).

One major impact on Provus is Cubs radio announcer Pat Hughes. Provus' first job in the big leagues was working with Hughes on Cubs broadcasts.

"I admired [Hughes'] voice. I admired his knowledge of the game. And then when you start studying broadcasting, you start to do it for a little bit, what I marvel at with Pat to this day is, when it comes to the technique, is his inflection. I just think he inflects the right words... It was always peaking at the same time as say, the crowd. And that's not an easy thing to master."

In his 10<sup>th</sup> major league season, 5<sup>th</sup> with the Twins, Provus said he has developed a routine to handle the longevity of the season and make sure he is taking a break with from the grind of a season. With a wife and two young children, Provus said his routine is more flexible when at home, but on the road is pretty consistent. He begins by reading coverage from the Twins game the night before, both from Minnesota sources and those covering the opponent. The goal is to refresh his memory and ensure he didn't miss any injuries, roster moves or important decisions in the game. After a lite breakfast, Provus will check in with his family and then work out. After dressing for the day, he will read with a focus on the national perspective to see what happened across the game the night before. Next in the

routine is what he calls a 'Provus power nap' of 20-30 minutes. Afterwards, he prepares for that night's game by focusing on the starting pitchers and their tendencies.

At 37, Provus is close in age to many of the players and said he will talk to them a lot about non-baseball topics.

"Do I go out and hang out with the players a lot? No. But do I see them in a hotel bar and have a drink with them? All the time, absolutely. I'll do that. But, I think they all know where I stand. I'm not one to get too critical of them just to be critical... But if they make a mental error, then they have to be accountable. This is professional sports, they're not amateurs anymore, and my number one goal is to never lose credibility with the fans."

Currently, Provus' partner is color analyst Dan Gladden, a former Twins pitcher. Provus handles play-by-play duties for innings 1-3 and 7-9 while Gladden takes the middle three innings (4-6). Provus said he wants Gladden insights and perspective to be heard throughout the broadcast. That's especially true when it comes to game strategy in the late innings, Provus said.

"That's when I think an analyst can really shine...getting into the why's and why not's and who's involved and why the infielder is playing in here, why they're playing back, why they need to bring in a 5th infielder, how they pitch this guy. My job is to call the game, but the analyst shines as to why it worked, why it didn't work, what are some of the different plays that could make this thing work or why it won't work."

Provus does operate a Twitter account, but sees it as a way to interact with fans, share information from others or promote something coming up in the broadcast, not break news. For example, Provus said he learned a starting pitcher was moving to the bullpen while taping his pregame show with the manager. So, he had the information before any of the team's beat writers. "But there's nothing in my body that said 'hey, I need to tweet this out, it's a great news story,' it's not my job...I'm not a beat reporter."

With the amount of information available, Provus said it's possible for a broadcaster to never leave the booth to be informed about a team and the game. But, he said that's not fair to the team, listeners, sponsors and the broadcasting profession.

"I still think you have to go on the field, you have to go on the clubhouse, you have to, kinda, make yourself known, and you have to be seen and you have to let the players know that you're not just up there in your booth and you're prepared to work... I have three goals every night as a broadcaster: Inform. Educate. Entertain. Those are the three things that we, as a team, we try to do every night. We can't control the wins and losses, that's out of our hands, but we can control the information. We can control the entertainment. And we can control the education. And those are three elements I try to nail every single night."

Broadcaster Interview: Jon Miller, play-by-play voice of the San Francisco Giants on KNBR 610-AM

San Francisco Giants baseball was a staple of Jon Miller's childhood, with the radio often tuned to games called by Lon Simmons and Russ Hodges. That inspired Miller to try broadcasting himself, narrating his Strat-o-matic games into a tape recorder in the backyard. In addition to Hodges and Simmons, Miller points to Los Angeles Dodgers broadcaster Vin Scully and former A's, Warriors and Raiders play-by-play man Bill King as major influences.

Miller's career, which includes work on local and national radio and television, started just before what he calls a "sea change" in sports broadcasting in the 1980s, when the color analyst became "king." He points to the roles of John Madden, Howard Cosell and Don Meredith in the NFL, Billy Packer and Al McGuire in college basketball and Tim McCarver in baseball. When Miller broadcasts a Giants game today, he said, "our style is to give the fans the game," with the analyst responsible for maintaining that focus. That's more challenging when it comes to baseball on national television, with the time in between pitches, batters and innings.

Miller reflected on major changes to his preparation process that have occurred since his career began. Before the internet, Miller described gathering as many as eight, printed copies of local or regional newspapers to read through each day. With his travels, he scouted out newsstands in each city to purchase the papers. When Miller got home access to dial up and then high speed internet, he said the process changed, forcing him to adapt.

“I really didn’t know what to do at first...I might go online at nine o’clock in the morning, and it’d be three o’clock in the afternoon and I’m still going through all these different articles. There was no end to it. And I remember thinking, ‘Jesus I’ve got to figure this out, because it’s all I’m doing.’ ...I didn’t really know how to handle it. To have access to that much information at my fingertips when I’d been running around town and grabbing up all these newspapers and whatnot for all those years, and now it’s just right there, I can get it every single day without ever even leaving my home.”

While acknowledging that everyone has a different way of preparing, generally, Miller’s game day routine includes “go[ing] on the computer and access[ing] newspaper articles, national stories and get[ting] all the latest info regarding the team that you’re playing that night from out of town, get[ting] up to speed on who’s hot and who’s not and who’s hurt and that sort of thing.” After that, Miller will head to the ballpark for pregame conversations with the managers and a few players for each team.

During a game, Miller doesn’t discuss advanced statistics because he feels like they don’t add to the broadcast. Instead, he uses more traditional metrics like batting average and on-base percentage to point out numbers that are “especially good or especially poor.”

Despite the many changes in the availability and accessibility of information, Miller thinks “storytelling has been and always will be a major part of broadcasting a baseball game.” In his opinion, this is particularly true for a radio broadcast since



the story “engages the listener who is translating [the] description into images in [their] mind.”

“Now you could tell that same story on a telecast about something that happened to this guy when he went home for the All-Star break, and [former player] Rene Lachemann went up in the attic to reset the antenna of this new TV... and while he was up there, he fell through the ceiling right into his own living room. And, well, that’s a great story. Except, when you tell it on TV, they’re showing pictures of the manager spitting tobacco juice, a pitcher warming up in the bullpen...the pictures don’t match your story. A game on television is more of a passive exercise.”

Miller quoted former Detroit Tigers announcer Ernie Harwell as saying, “the telecast is the movie and the radio broadcast is the book.” For Miller, Harwell “was a genius of the radio medium” because he served the audience at all times. This came mainly from giving the score often, a habit Miller has tried to follow. Harwell also told Miller he would not tell a story unless he could tell the entire story, start to finish, between pitches or between batters.

“And I said to him, ‘Ernie, speaking on behalf of baseball fans everywhere, don’t do that! We want to hear all of your stories! However long they take.’ He says, ‘no, people tune in for the game and I feel like you’ve got to stay mindful of that and give them what they tuned in for. And then work the stories in and around the game.’”

By talking to and getting to know the players and coaching staff, a broadcaster is able to uncover new storylines. Miller recalled the first player he

truly befriended, in the late 1970s, was Texas Rangers catcher Jim Sundberg. Both men were in their mid-20s at the time.

“And so I was the new broadcaster, and I went to him to get some information about the pitching staff... we didn’t have the wealth of TV games and network TV games and MLB.com and all of these places where you can see video and really get a good feel for what a guy’s throwing, so...I needed to get it from him... So, there was a point where he got hemorrhoids, which was very painful, and so I knew all about it. And I can’t remember exactly what happened in the game, but a ball got by him - and balls never got by him, a ball in the dirt -... And so I brought up that he’s had these hemorrhoids and it could be that he’s not moving as well as he normally would because of that, and... we had this former catcher on the telecast, and he talked about it, ‘oh yeah, that’s terrible, it’s hard enough to block a ball, but that could really affect your ability. I don’t know how he’s even in the game, as much pain as he must be in.’ Well, now as a result of that, all the writers are asking him about it after the game, and they’re writing about it, and then he’s got all these people sending him telegrams for remedies. His wife called him and she said, ‘Jon Miller started talking about it right during the telecast,’ and I said, ‘well, you weren’t able to get to that ball, and I know something that might be a reason, why wouldn’t I say it?’ And he said, ‘well, alright, I understand why you’d say it, but now it’s like my asshole is everybody’s business, it seems like they’re intimately familiar with it. It’s kind of embarrassing, that’s all.’ There was another time where they stole a base against him and he made kind of a weak throw, and I knew that his arm was a little bit sore cause he told me that, you know... Well, you know, I had later that year or

the next year, a scout for the Yankees, I noticed he was sitting down behind the backstop with earphones in. And I asked him what he was listening to and he said, 'I'm listening to you. I always listen to the local broadcasters, cause maybe they have some information about their team that I wouldn't otherwise know that could be part of my report.' I said, 'well, you mean you're getting intelligence on our team from me?' He says, 'well, I wouldn't look at it that way. But every once in a while, I do get something. Like one time I heard about a catcher whose arm was really sore and he wasn't really throwing well at that time. {The scout] said later, 'we played that team, and stole a couple of key bases against that team, and won a game because we knew that, where we probably wouldn't have stolen against him before.' And I thought, 'Jesus! That's me! He's talking about me!' So, then I start thinking, 'Jeez, I may have cost our team a game.' So, I never really allowed myself to get that close to a player again, because I just thought it's at odds with what we're actually doing out there.

No matter how the landscape changes, Miller said the broadcast should always be about the relationship with the audience.

"The thing that has never changed with the technology, with the access to information and all that kind of stuff, is being accurate, being clear, and generating the trust in your listeners or viewers that they're always getting the absolute true story from you. That you're not hiding anything that might be going against your team, or alibi for somebody who made a bad play. That's your first job, to generate trust in yourself from them, that they're getting the real story from you at all times."

### *Interview themes*

Several common themes emerged from these interviews of professional broadcasters.

First, each broadcaster grew up with sports-filled childhoods and before college, had ambitions of a career in broadcasting. This was in large part due to the broadcast personalities they were exposed to as children. Hughes and Miller were born and raised in the Bay Area during the 1950s and 60s, and both men list former San Francisco Giants announcers Lon Simmons and Russ Hodges as well as baseball, football and basketball play-by-play man Bill King as major influences. Provus' childhood coincided with the rise of Harry Caray calling Cubs games on WGN-TV. It is during these early, formative years, that each of the men interviewed formed the foundation for their future careers.

As play-by-play announcers, Hughes, Provus and Miller are responsible for calling the majority of the live action during a game. However, each man stated that it was critical that the color analyst play a leading role in the broadcast. While much has changed over the years, that attitude largely existed in the late 1970s as well. Emrick (1976) found that 32 of 36 (89 percent) announcers surveyed considered the color man as "essential" to the broadcast (p. 178). As Provus put it, "My job is to call the game, but the analyst shines as to why it worked, why it didn't work, what are some of the different plays that could make this thing work or why it won't work." Further, each felt like the game action is paramount. The storytelling, while necessary and often warranted, must add to, and not distract from, what is happening on the field.

In preparing for a game, each broadcaster follows a routine of activities. While these activities somewhat vary, they essentially involve the same tasks of reading local and national coverage about the teams involved in that day's game as well as the national landscape of the game, talking to players and managers before the game and including time to take a break from the work to exercise, eat or check-in with family. Hughes and Provus both discussed how keeping a routine very much helps them stay at their best over the course of the season.

During the game, the three broadcasters all noted they never say 'we' when referring to the team they're calling for. In fact, despite it being a subjective topic, each eschewed excessive 'homerism' in the broadcast. Said Hughes: "If a guy on another team makes a sensational play, I'm there to report it. And I'm there to tell the [audience] about it. Now, if it's a Cub that does it, will I get a little more excited? Yes. I want the Cubs to win. I would love to see the Cubs go all the way to the World Series." Provus: "I want the fans to know who I want to win based on my inflection, not based on words." Hughes and Miller agreed on the danger of using too many advanced statistics during the broadcast. Both prefer to use a statistic that adds to the listener's understanding of the player's performance or value (or lack of) to the team at that moment. As Hughes put it, "I try to tell a story with stats."

In addition to reading coverage and reviewing statistics, another avenue to gain stories for use on the broadcast comes from talking to players and managers. Generally, each broadcaster said they approach their relationship with players and managers as friendly but professional. However, Provus said his age (37) allows him to better relate to some of the players who are likelier to be in the same stage of life.

For Hughes, by keeping his distance, his goal is to not add pressure or distract players who already operate with millions of eyeballs and a hundreds of media members watching. Miller learned early in his career that befriending a player has positives as well as negatives. Following the two incidents described earlier involving former catcher Jim Sundberg, Miller hasn't gotten that close to another player. He also recounted once telling former Baltimore Orioles star Cal Ripken, Jr., "If there's something you want to confide in me, go ahead. But I just wanna make it clear that if there's something you don't want on the air, then maybe it's best if I don't know about it so there's not gonna be any confusion about whether I'm gonna end up putting it on the air or not."

Not surprisingly, broadcasting baseball on the radio is something each sees continuing for a long time. Miller's description of the difference between a story on radio versus television perfectly illustrated why baseball on the radio works so well. Hughes' chalks part of it up to consistency – every game is broadcast on the same station by the same announcers. "Baseball and radio. It's still going strong and I think it will be for the foreseeable future. If it hasn't died yet, I don't see it dying anytime soon."

#### *Limitations and future research*

One limitation to this study is that only three professional broadcasters were interviewed. As mentioned previously, an attempt was made to reach Vin Scully of the Dodgers, but he was unavailable. It should be noted that the interviewees alone do not speak for all in their respective ages or for all in the profession. By conducting additional interviews with professional broadcasters, more information

about career aspirations, broadcast preparation and the role of baseball on the radio could be uncovered.

Areas of future research include looking into childhood exposure to radio broadcasts to determine if that is a main driver of a broadcasting career, working to determine why so few women have called MLB games on the radio and how statistics can best be used during the game.

### **STUDY III: IN-DEPTH BASEBALL FAN INTERVIEWS**

Baseball fans make up the listenership to the broadcasts of baseball games. These fans, therefore, have the experience, perspective and insight into what makes them listen to a radio broadcast versus other choices (e.g., television broadcast) available today. The goal of this study was to ascertain these perspectives to see whether there is agreement among fans of different ages on topics related to the research questions of this paper as well as with the broadcasters' thoughts, as detailed in the previous section. Through one-on-one, in-depth interviews, fans are able to offer insights and commentary on their listening habits and the current state of radio baseball broadcasting.

#### *Expected Outcomes*

Fans will have begun listening to baseball games in their childhood, an exposure that would keep them listening through adulthood – in part to re-live those experiences from growing up. The personality and style of the radio broadcaster would have an impact on the listener's willingness to tune in.

#### *Method*

Four interviews were conducted between June 2-6, 2016. Each interview was conducted over the phone, with audio recordings made for two of the four interviews (due to the technology available at the time of the interviews). Full transcripts of these interviews are available in Appendix C. The interviews ranged from 10-20 minutes. Those chosen for interviews were known to the researcher as baseball fans prior to this study.



The interviewees were:

- Donna McAllister, 86, Chicago Cubs fan, Roselle, Illinois
- Rick Moore, 51, Minnesota Twins fan, Minneapolis, Minnesota
- Rowdy Pyle, 38, Kansas City Royals fan, Kansas City, Missouri; and
- Sam Kraemer, 21, Milwaukee Brewers fan, Rapid City, South Dakota.

Each fan was asked about how they became a fan of the team they cheer for, whether they listened to the radio broadcast of games as a child, whether they still listen to radio broadcasts, why they listen to those broadcasts, their thoughts on the broadcasters for their teams, how they get news about their team and what their preference is for taking in a game. Follow up questions were asked as needed.

### *Results and Discussion*

#### Fan Interview: Donna McAllister, 86, Chicago Cubs fan, Roselle, Illinois

For Donna McAllister, the Chicago Cubs have been a “lifelong love affair.” In fact, the interview for this study took place during a Cubs game, which she had on her television while we talked.

The 86-year-old McAllister recounted how she went to her first game at Wrigley Field, the Cubs home ballpark, in high school with a few friends. The group sat in the outfield bleachers and McAllister was hooked on the Cubs.

Between the 1940s-60s, McAllister would follow nearly every game the Cubs played, no matter where she was or they were. She discussed how road games used to be broadcast via ticker tape, with broadcasters located in Chicago relaying the game the ticker received the information. McAllister would then score the games as

she listened. Returning to the Chicago area in the 1970s, McAllister attended 25 straight Cubs home openers.

Her favorite Cubs broadcasters are Lou Boudreau and Vince Lloyd, who could be heard on WGN 720-AM for more than 20 years (SABR, 2012) in the 1960s, 70s and 80s (WGN, 2014). “I loved hearing all of the information they had and the knowledge they had of the game,” McAllister said of the Lloyd-Boudreau booth. Further, she calls listening to a baseball game on the radio an “intimate” experience, with the announcers playing a key role in bringing the game to life.

“They brought in the players, so they became real to you. They just weren’t the name they were announcing...they’ll say, “he’s 250 pounds, six feet, two inches”” or something. So, you know, you can envision them, also. The radio guys always...tell you what the players are wearing - the blue shoes, blue hats...it just makes the game more interesting, more real.”

McAllister contends that baseball announcing has changed over her years of listening. Primarily, she points to changes in the game itself. For example, McAllister mentions there seems to be more interest in what types of pitches are being thrown and an expectation the announcer will tell the listener if it’s a fastball or a curveball. Also, there are more pitching changes, lengthening game times, and allowing for more color analysis. She calls the role of the analyst a “fascinating” one.

“They tell more about the history of the game and the players themselves - where they were born and where they went to school, and it just has become more...intimate, you know. You get to know these players. And I don’t recall

that ever happening in the early days, which I like. There's more commentary now than there was 30 years ago."

Currently, McAllister listens to Hughes and Coomer broadcast Cubs games, a partnership she enjoys because of a mix of lighthearted commentary and strategic baseball discussion. "Pat [Hughes] is great for saying to Ron [Coomer], "Well, what do you think, Ron? Do you think he'll steal at this time?" ...and Ron is most often right; he's very knowledgeable."

McAllister appreciates the storytelling aspect of the broadcast, but said the action in the game itself is why she listens. Her preferred way to take in a game is to have the television on mute with the radio broadcast playing.

At 86, McAllister is the oldest person interviewed for this study. She admits to being an "intense" fan and offered that no one she knows of her age is as adamant about following the Cubs as she is. A self-described "radio-a-holic," McAllister gets much of her Cubs news from local stations in Chicago.

#### Fan Interview: Rick Moore, 51, Minnesota Twins fan, Minneapolis, Minnesota

A Minnesota native, Rick Moore calls being a Twins fan a "birthright." He attended his first game in 1969 and because only a few games were on television, listened to radio broadcasts for much of his childhood.

"It was just kind of background noise. I remember, especially on weekends, I'd bring a transistor radio along while I was riding on my bike... And I don't know that it was enchanting back then for me to listen to them [the Twins] on the radio, but there's always been something special about listening to baseball on the radio, in my opinion."

A self-described “baseball junkie” as a kid, Moore recalled “laying on the couch at night in the dark with [a transistor radio], just slowly turning the frequency dial a millimeter at a time all the way down the AM dial, trying to find games in other markets. You’d be able to pick up games, whether they’re in St. Louis or Kansas City or whatever, and hear different, exotic announcers.”

Moore grew up listening to Herb Carneal, who called Twins games for 45 seasons, from 1962-2006 (Associated Press, 2007). Moore said Carneal became a “familiar voice” with a “soothing baritone” who was “one of you.” Further, Moore stated, “there was nothing outrageous or acerbic about [Carneal]. He was just kind of a good old guy.”

According to Moore, there is “a nice buildup...sort of an excitement... in the intro[duction] to a baseball game on the radio.” For him, the radio broadcast remains a powerful way for people to experience baseball because the listener envisions the scenes in their mind.

“[When] you hear the various descriptors along the way from the radio broadcasters, whether it’s, ‘the wind’s blowing out a little bit today’, you can picture the stadium and the flags might blowing... Radio broadcasting [has] more visual, sensual descriptions too, such as, ‘steps back into the box, adjusts his left batting glove’, you know, ‘toes the dirt a little bit and steps back in’, so those kind of descriptions of actually what’s happening that you can’t see on TV...But it’s essential that you give more detail... If there’s a fly ball down the line or it’s toward the corner, you can’t just wait until the play

is over; you have to say a little bit more, like, 'he's running out of room,' or you know, 'will he have room to make the play, he's in foul ground now.'

Strategy discussion is also an aspect of the game Moore finds important. He wants the color analyst to bring "fresh perspectives to various situations" and thinks that is done better on radio than television. For example, Moore discussed a scenario from the Twins game the night before the interview where radio color analyst Dan Gladden described why Matt Moore, the left-handed pitcher for opposing Tampa Bay, had a good move to first base, (other than just the fact that he was a left-hander) after being prompted by play-by-play man Cory Provus.

"Gladden went into great detail about all the things [Moore] does: whether it's varying the amount of time he holds it, his various steps to the plate or whatever, and just the whole, the little delay right when you're at the 90-degree angle with the rubber and doing that really well, just lifting up the leg slowly and not letting the runner know whether or not he's going to first or going to home."

Now, Moore said he most often watches Twins games on television. But, he said believes baseball on the radio is here to stay, despite the myriad ways you can keep up on the team in today's age.

"I still have such strong memories of the way things were and the way you kept up with the Twins back when I was a kid versus how you can do it now. It's the same reason why I can get my box score and my game summary online first thing in the morning, but I still prefer to read the newspaper, still prefer to read Twins news caps and the news and notes article in the print

news rather than reading it online.... it's a more sensual experience hearing a voice on the radio than it is checking your phone."

Fan Interview: Rowdy Pyle, 38, Kansas City Royals fan, Kansas City, Missouri

Growing up in southwestern Missouri, Rowdy Pyle had a choice to make. Cheer for the Kansas City Royals or the St. Louis Cardinals, the state's two MLB teams. Pyle's father cheered for the Royals and Rowdy followed suit. The family attended games at Kauffman Stadium, the Royals home park, and listened to radio broadcasts much more than watching the team on television. For Pyle, childhood memories often include a Royals game on the radio.

"I'd listen at home, sitting on the tractor, many different places. It really was background noise."

Now a father to young children, Pyle said he continues to listen to radio broadcasts of Royals games, but rarely is able to take in an entire game. "I try to listen to half of the game in some form. I try to get it in some way." His preferred way to take in a game is to have the TV on mute and listen to the radio broadcast. Using the MLB AtBat app to listen to the radio broadcast on his phone, Pyle said he often keeps the phone in his pocket or outside while doing yardwork.

Another reason Pyle listens to the radio broadcast is because of the Royals broadcasting team: Denny Matthews, Steve Physioc and Steve Stewart. Matthews has been the play-by-play voice of the Royals for the past 48 seasons (royals.com, 2016) and therefore is the only voice Pyle has ever known calling Royals games.

"[Listening to them] brings back childhood memories. Denny Matthews is a familiar voice. I grew up with him and [Cardinals announcer] Joe Buck.

Matthews is so detailed in the way he talks about the game. He is detailed enough to make you feel like you're there. That's what I like, not [being] captain obvious, like [former TV color analyst] Joe Morgan on ESPN."

Asked if Matthews broadcasting style has changed at all from his childhood to now, Pyle said no. "To me, it sounds similar. [Getting] new [color analyst] partners is basically the only change."

Pyle said he gets all of his news about the Royals by following team beat writers on Twitter. He doesn't rely on any other sources.

Fan Interview: Sam Kraemer, 21, Milwaukee Brewers fan, Rapids City, South Dakota

Kraemer grew up in Milwaukee and said it was "almost inevitable" he would become a fan of the Brewers. His first exposure to the team was a memorable one.

"I remember being three or four [years old], on my birthday, which is in July, we went to game at [the Brewers former home park] County Stadium with family friends. We tailgated before it started. I'm guessing it was planned, still don't know how it happened, but the whole stadium sang happy birthday to me. So, safe to say my fandom started that night."

Listening to the Brewers on WTMJ 620-AM with Bob Uecker calling play-by-play became a staple of car rides to and from Little League games throughout Kraemer's childhood, he recalled. As noted earlier, the Brewers have aired on the same station since the franchise moved to Milwaukee in 1970. Calling Uecker an "icon," Kraemer said any time he listens to the longtime announcer he is comforted and the exposure brings back childhood memories.

[Uecker] always has had great excitement. [His signature home run call] 'Get up, get up, get out of here, gone' is printed in the stadium now. [Kraemer then offered his impression of Uecker's call] Kids in Little League would imitate his calls. I would do them in neighborhood from time to time."

Kraemer said that, in his opinion, Uecker's broadcasting style hasn't changed over the years. But, he believes Uecker has done a good job of "modernizing" and suspects any changes are likely more evident in Uecker's preparation than in game delivery. Also, Kraemer discussed how Uecker's long tenure in Milwaukee – currently working in his 46<sup>th</sup> season (brewers.com, 2016) - has allowed him to achieve significant notoriety in the city and state of Wisconsin.

"For my 21 years, he is as close to a Vin Scully on the radio side that is still doing it. The City of Milwaukee can back that up. [Uecker] has always been there. [He is a] staple in the community and really represents more than baseball."

At 21-years-old, Kraemer was the youngest fan interviewed for this project. However, he prefers to watch a Brewers game with the TV muted and listen to the radio broadcast.

"My thought process is that the radio announcers are professionally trained and know they don't have a picture. So, it's imperative for them to describe everything as best they can. Whereas, with television, the announcers can rely on the picture to do it. I feel like the radio guys add better detail than TV guys."



Recently, Kraemer, a University of Minnesota School of Journalism and Mass Communication graduate, took a job in television news in Rapid City, South Dakota. So, he relies mostly on Twitter to keep up with the Brewers. A group of friends from high school continue to text about the team, Kraemer said, and he does what he can to find free ways to watch or listen to games.

#### *Interview themes*

Among the four interviews, there are many similarities, despite the age differences. Most evident is the impact of early exposure to radio broadcasts of games. Each of the four interviewees recounted specific memories from growing up in which they listened to their favorite team on the radio. Kraemer, Pyle and Moore all spoke about the radio broadcasts being “background noise” in their childhood. McAllister, who began listening in earnest starting in high school, recalled a more intense following, tracking the games by filling out her own scorecard. Shared memories and nostalgia is a critical reason why fans listen to games on radio.

The importance of the announcers also came up in each interview. No matter the age of the listener interviewed, they all had strong opinions about the local announcers who handle their team’s games. McAllister had a favorite duo in Lou Boudreau and Vince Lloyd, and offered several compliments about the current booth of Pat Hughes and Ron Coomer. Also, she pointed out that she wasn’t too fond of a well-known former Cubs announcer Harry Caray, who passed away in 1998 (Sandomir, 1998). His “bravado” took away from the baseball itself, according to McAllister. Similarly, Pyle offered that one reason he listens to radio broadcasts is because he doesn’t like current Royals TV analyst Rex Hudler. He also said Royals play-by-play man Denny Matthews detail about the game was something he enjoyed

listening to. Moore and Kraemer had fond memories of listening to Herb Carneal and Bob Uecker, respectively. Along with Pyle, the three interviewees reflected on the longevity of the announcers for their team, thus becoming familiar and comforting. Carneal, Uecker and Matthews all called 40 plus seasons of games for their teams.

There were also differences among the interviewees in certain areas including the way in which each consumes news about their team. The youngest fans, 21-year-old Kraemer and 38-year-old Pyle, both use Twitter as their primary channel for keeping up with the latest developments of their team. The 51-year-old Moore uses multiple sources, some digital and some traditional print, for Twins coverage. The radio is most important news source for McAllister, 86. "First thing in the morning, I put it on, and I think it's like the last thing at night I turn off."

Moore illustrated one change new technology has made for listeners. Earlier in this paper, Moore discussed turning the dial on a transistor radio to tune in to games in different markets. Once he caught a clear signal, he then would "have to listen to it to try to find a player that you recognized to know what game it was, and then to figure out who the opponent was." Now, with the AtBat app and other channels, you can instantly know not only who is playing, but what the score is, what inning it is, who's batting, who's pitching, who's on base, the count and more.

Moore and Pyle identified favorite players having an impact on why they listened. During Moore's first game, he recalled player George Mitterwald hitting two home runs, this becoming his favorite player. So, throughout his childhood, Moore would listen to hear Mitterwald bat. For Pyle, he talked about enjoying watching former Royals Bo Jackson, Bret Saberhagen and Danny Tartabull.

McAllister and Kraemer did not specifically mention any players they liked or mention that as a reason for listening.

Moore and McAllister discussed intensely following their teams at some point in their lives. For McAllister, that came in young adulthood when she was keeping score based on the game broadcast or tracking the Cubs when she didn't live in the Chicago area. For Moore, it was into his teenage years that he was really into baseball statistics. He said that he would "pore over" newspaper box scores from games around the MLB and had a subscription to Sporting News, which he referred to as a half-inch thick "baseball bible." Comparatively, Pyle and Kraemer's following has been more passive.

Surprisingly, none of the interviewees identified storytelling as an important aspect for why they listen. No prompt for storytelling was offered as the author didn't want to introduce the topic if the interviewee chose not to.

#### *Limitations and future research*

One limitation to this study is that only four people were interviewed, due to time constraints. With each interviewee being of a different age, they thus became a "token" for their respective age group. By conducting additional interviews more information about listening habits, opinions on the broadcasters and current news consumption efforts could be uncovered.

Future research include further exploration of childhood exposure to radio broadcasts, what traits of broadcasters make listeners continue to tune in, and the role of social media within the broadcast and by the announcers themselves (who may be considered celebrities.)

## Conclusion and recommendations

This paper set out to address two main questions:

- What impact does a “digitalized lifestyle” have on sports radio broadcasting, specifically Major League Baseball (MLB); and
- How do baseball announcers attempt to keep listeners engaged?

Three studies — 1) a content analysis of three MLB broadcasts, 2) in-depth interviews with professional baseball announcers and 3) in-depth interviews with baseball fans — were undertaken to explore these questions. Additional research questions, also addressed by these studies, included:

- How do broadcasters employ narrative storytelling in a game?
- Does use of narrative storytelling vary based on a broadcaster’s age?
- How do color analysts impact use of narrative during the game?

The findings suggest that a “digitalized lifestyle,” with ease of access to much information today, has significantly changed the broadcasting preparation process but hasn’t impacted the importance of baseball on the radio. While narrative storytelling is used by broadcasters of different ages between pitches and between batters, the action of the game itself remains a priority for announcers and listeners. The color analyst’s role maintains that focus on game events.

The content analysis revealed that a broadcast is generally split evenly into three parts: live action description, conversation between pitches and conversation between batters. Describing live action and giving reports were the top two categories of utterances for all three play-by-play men. However, storytelling use did vary based on age. The Dodgers’ Vin Scully, 88, used 20 percent of the broadcast

time in the sample to offer background information (including stories). The two other play-by-play men, the Cubs' Pat Hughes, 64, and the Twins' Cory Provus, 37, each spent less than 15 percent of the broadcast for that category. The color analysts studied, while serving similar roles, differed in their approaches during the inning. Both men primarily offered evaluation of previous plays or players but the Cubs' Coomer spoke mainly between pitches while Gladden of the Twins spoke evenly between pitches and batters.

In-depth interviews with three professional broadcasters revealed major changes in the way each prepares for a broadcast. For example, Jon Miller can now read a nearly infinite number of newspapers on his computer or phone instead of going around each city he traveled to in order to collect the correct papers. All broadcasters noted that while the access to this information is helpful, they remain in search of the right information to use on a broadcast. They are careful to not rely on it more than conversations and professional relationships with players, coaches and managers. Also, advanced statistics are not favored by any of the three announcers. Each announcer, in line with the literature review, felt that a radio broadcast better sells the game because it allows the listener to create images in their mind.

The three announcers pointed to childhood exposure to baseball broadcasts as a factor for their career choice. Listening to baseball on the radio while growing up was also a common, and important, experience for baseball fans interviewed. What began as childhood "background noise" turned into a lifelong habit for the interviewees. Many of the fans resonated with announcers who called games for

their favorite teams for a long time. The personality and style of the broadcasters was an important factor in whether fans preferred a radio broadcast over a telecast. While the fans used digital platforms to follow their team, that did not detract from the draw to the radio broadcast.

These and other findings described in this paper point to the continued importance of nostalgia, narrative storytelling and character development for the consumer. The ability to instantly transport someone back to their childhood is a powerful one. By drawing on history and providing consistency, baseball broadcasts have been able to stay relevant. For writers and storytellers, in general, today, the results of this paper provide evidence that using nostalgia is an important way to capture a consumer's attention.

Expanding from the baseball broadcast, millions of people, including many millennials, are consuming long-form stories, thanks to Netflix, Hulu, Amazon Prime and more. These platforms have made "binge-watching" shows easy. It's fairly common for millennials to spend an entire weekend binge-watching a show. Recent examples include Game of Thrones, House of Cards and Breaking Bad, just to name a few. Like baseball broadcasts, these television series, (or movies and/or book chapters) develop archetypal characters, use narrative devices to build drama and ultimately, tell a good story. While attention spans are only eight seconds, by employing the techniques listed above, consumers have shown a willingness to give large amounts of their time. During the course of the season, baseball announcers create archetypes for players on both the team they announce for and the opponent.

Similar to what George Lucas did with Star Wars, broadcasters slot players in traditional archetypes to create a season-long narrative for listeners.

The following recommendations are suggested for MLB broadcasters and radio and team executives:

- Focus more on strategy discussion. Each of the fans interviewed mentioned listening because they want to know about the team's play on the field. Similarly, the broadcasters interviewed discussed their desire for the color analyst to play a leading role throughout the game. Also, the content analysis results showed utterances of strategy were low, compared to other categories. This may be the result of the chosen sample (first inning of Opening Day), however, combined, results point to an opportunity for strategy discussion throughout the broadcast. By reviewing various strategies available in a given game, broadcasters would give fans something they want and allow the color analyst to take a leading role.
- Tell more stories related to the game. At the same time, narrative storytelling remains an important part of the broadcast. Baseball's many periods of inaction necessitate stories. There's ample opportunity to, as Hughes said, 'tell a story with stats,' as well as model what Scully does in recounting intimate details of events in a player's or manager's life. These stories open up windows into the players that foster a connection with that player and also the announcer. Using stories that illustrate the typical traits of the archetype embodied by the player may lead to further engagement from the listener throughout the season too.

- Continue being detectives. Everyone is at risk of information overload. In addition to the infinite offerings of Netflix, Hulu, Amazon Prime and more, information is a click away on the internet and of course, with live television. An announcer who is able to efficiently hunt down the best information to relay on a broadcast is serving the listener and further building their trust with the audience. This is challenging, but the better an announcer does it, the better off they'll be.
- Leverage the broadcasters' personalities. Each fan interviewed had strong opinions about the announcers and stations/teams can do a better job of showcasing the broadcasters as people. This can be done quickly and efficiently via social media, especially Twitter, provided the announcer understands the chosen medium(s) and is on board. While all MLB teams and many stations have social media accounts, not all broadcasters do. With large numbers of millennials using social media, broadcasters may be missing a prime channel for engagement. By answering fan questions or providing behind-the-scenes information, announcers can become go-to sources for fans. Someone who enjoys following an announcer on social media is more likely to tune in to the actual broadcast. However, there are risks that must be addressed. These include making the announcers active participants in the two-way conversation social media demands. If a broadcaster isn't willing to engage — and always do so professionally — other avenues for fan engagement should be pursued. A content plan must be developed before



launching a new channel, with agreements of how operation of the medium will be handled.

- Speak to children listening. Based on the fan interviews, listening to radio broadcasts during their childhood, it would make sense for broadcasters to intentionally speak to children during the game. This could be about proper technique, strategic decisions or tips for making it to the big leagues. If parents know a radio announcer is trying to connect with their child, there's a better likelihood of them tuning in.

Harwell, the former Detroit radio announcer, summarized why baseball and radio work so well in a poem about the game: "Baseball is continuity. Pitch to pitch. Inning to inning. Game to game. Series to series. Season to season... Baseball? It's just a game – as simple as a ball and bat. Yet, as complex as the American spirit it symbolizes. It's a sport, business – and sometimes even a religion... For nine innings, baseball is the story of David and Goliath, of Samson, Cinderella, Paul Bunyon, Homer's Iliad and the Count of Monte Cristo" (Smith, 1992, p. 235-236).

## References

- About Nielsen Audio. (n.d.). Retrieved June 17, 2016, from <http://www.nielsen.com/us/en/solutions/capabilities/audio.html>
- Affiliate Radio Stations. (n.d.). Retrieved June 4, 2016, from <http://mlb.mlb.com/atl/schedule/affiliates.jsp>
- Associated Press. (2007, April 2). Herb Carneal, 83; voice of the Minnesota Twins. *Los Angeles Times*. Retrieved June 17, 2016, from <http://articles.latimes.com/2007/apr/02/local/me-carneal2>
- Bohn, M. (2015). Ernie Harwell. *Society for American Baseball Research (SABR)*. Retrieved June 17, 2016, from <http://sabr.org/bioproj/person/3aee1452>
- MLB Broadcasters. (n.d.). Retrieved June 4, 2016, from <http://mlb.mlb.com/team/broadcasters.jsp>
- Broughton, D. (2012, December 17). Radio roundup: Yanks lead way despite drop. *Sports Business Journal*. Retrieved May 4, 2016, from <http://www.sportsbusinessdaily.com/Journal/Issues/2012/12/17/Media/MLB-radio.aspx?hl=WCBS&sc=0>.
- Brown, M. (2015, July 17). Prime Time TV Ratings For All 29 U.S. MLB Teams Show Baseball Ruling Summer Programming. *Forbes*. Retrieved May 4, 2016, from <http://www.forbes.com/sites/maurybrown/2015/07/17/prime-time-tv-ratings-for-all-29-u-s-mlb-teams-shows-baseball-ruling-summer-programming/#392db2ac25a4>.
- Caesar, D. (2010, September 1). Cardinals returning to KMOX next season. *St. Louis Post Dispatch*. Retrieved June 17, 2016 from [http://www.stltoday.com/sports/baseball/professional/cardinals-returning-to-kmox-next-season/article\\_467872ee-b5f8-11df-a894-0017a4a78c22.html](http://www.stltoday.com/sports/baseball/professional/cardinals-returning-to-kmox-next-season/article_467872ee-b5f8-11df-a894-0017a4a78c22.html)
- Emrick, M. R. (1976). *Major league baseball principal play-by-play announcers: Their occupation, background, and personal life*. (Doctoral dissertation) Retrieved from Bowling Green State University.
- Feder, R. (2016a, June 7). Cubs run up The Score in radio ratings [Web log post]. Retrieved June 17, 2016 from <http://www.robertfeder.com/2016/06/07/cubs-run-up-the-score-in-chicago-radio-ratings/>
- Feder, R. (2016b, June 15). Surgery sidelines Score's Terry Boers [Web log post]. Retrieved June 17, 2016 from <http://www.robertfeder.com/2016/06/15/surgery-sidelines-the-scores-terry-boers/>

Ferguson, C. A. (1983). Sports announcer talk: Syntactic aspects of register variation. *Language in Society*, 12(2), 153-172. doi:10.1017/s0047404500009787.

Kansas City Broadcasters. (n.d.). Retrieved June 17, 2016, from

[http://kansascity.royals.mlb.com/team/broadcasters.jsp?c\\_id=kc](http://kansascity.royals.mlb.com/team/broadcasters.jsp?c_id=kc)

Kaufman, K. (2002, August 27). Baseball greetings, Ernie Harwell. *Salon*. Retrieved June 17, 2016, from <http://www.salon.com/2002/08/27/harwell/>

Lindberg, G. J. (2011). *Handbook for Local Major League Baseball Broadcasters*. (Master's Thesis) Retrieved from University of South Florida St. Petersburg Digital Archive from <http://dspace.nelson.usf.edu/xmlui/handle/10806/9149>.

Lindolm, S. (2015, January 29). Baseball game length: A visual analysis [Web log post]. Retrieved April 30, 2016, from <http://www.beyondtheboxscore.com/2015/1/29/7921283/baseball-game-length-visual-analysis>.

McSpadden, K. (2015, May 14). You Now Have a Shorter Attention Span Than a Goldfish. Retrieved April 30, 2016, from <http://time.com/3858309/attention-spans-goldfish/>.

Milwaukee Broadcasters. (n.d.). Retrieved June 17, 2016, from

[http://milwaukee.brewers.mlb.com/team/broadcasters.jsp?c\\_id=mil](http://milwaukee.brewers.mlb.com/team/broadcasters.jsp?c_id=mil)

MLB Advanced Media, L.P. (2016, February 26). *At Bat Gets Its Annual Spring Training Update* [Press release]. Retrieved April 30, 2016, from <http://www.prnewswire.com/news-releases/at-bat-gets-its-annual-spring-training-update-300227003.html>.

Nehm, E. (2015). *WHIP, BABIP, and FIP: The role of radio broadcasters in the diffusion of advanced statistics in Major League Baseball broadcasts* [Master's Thesis]. Retrieved from K State Research Exchange (K-REx) <https://krex.k-state.edu/dspace/bitstream/handle/2097/20545/EricNehm2015.pdf?sequence=1>.

Newton, A. R., & Ardell, J. H. (2007). Taking the Measure of Baseball Broadcasters: What It Takes To Be a Five-Tool Announcer. *NINE: A Journal of Baseball History and Culture*, 15(2), 79-86. doi:10.1353/nin.2007.0017.

Radio Broadcast Information. (2016). Retrieved June 18, 2016, from

<http://www.dallascowboys.com/multimedia/radio-broadcast-information>

Reaser, J. (2003). A Quantitative Approach to (Sub)Registers: The Case of `Sports Announcer Talk' *Discourse Studies*, 5(3), 303-321. doi:10.1177/14614456030053002.

Sandomir, R. (1998, February 19). Harry Caray, 78, Colorful Baseball Announcer, Dies. *New York Times*. Retrieved June 19, 2016, from <http://www.nytimes.com/1998/02/19/sports/harry-caray-78-colorful-baseball-announcer-dies.html>.

Sanna, L. J. (2003). A game of inches: Spontaneous counterfactuals by broadcasters during major league baseball playoffs. *Journal of Applied Social Psychology, 33*(3), 455-475. doi:10.1037/e633912013-108.

Sherman, E. (2014, September 25). Cubs-WGN radio partnership ends with season finale Sunday. *Chicago Tribune*. Retrieved June 16, 2016 from <http://www.chicagotribune.com/sports/columnists/ct-sherman-media-spt-0926-20140926-column.html>.

Smith, C. (1992). *Voices of the game: The acclaimed chronicle of baseball radio and television broadcasting--from 1921 to the present*. New York: Simon & Schuster.

Snell, J. (2008, June 18). MLB readies \$5 At Bat iPhone app [Web log post]. Retrieved May 4, 2016, from [http://www.macworld.com/article/1134036/mlb\\_at\\_bat.html](http://www.macworld.com/article/1134036/mlb_at_bat.html).

Society for American Baseball Research (SABR). (n.d.). *MLB Local Flagships and Announcers*. Retrieved June 4, 2016, from <http://sabrmedia.org/databases/mlb-broadcasterflagship-historical/>.

Treasure Island Baseball Network. (n.d.). Retrieved June 4, 2016, from <http://minnesota.twins.mlb.com/min/schedule/tibn.jsp>

Vince Lloyd. (2014, December 10). Retrieved June 17, 2016, from <http://wgnplus.com/2014/12/10/vince-lloyd/>

Watson, C. (2010). Test Match Special and the discourse of cricket: The sporting radio broadcast as narrative. *International Review for the Sociology of Sport, 45*(2), 225-239. doi:10.1177/1012690210362430.

*Year in Sports Media Report (2015)* (Rep.). (2016, February 3). Retrieved April 30, 2016, from Nielsen website: <http://www.nielsen.com/us/en/insights/reports/2016/the-year-in-sports-media-report-2015.html>.

## **Appendix A: Broadcaster bio's**

### **Vin Scully**

*(From dodgers.com)*

On July 29, 2014 during a game against the Atlanta Braves, a video message featuring several Dodger players began on DodgerVision without much fanfare and then suddenly became cause for a raucous celebration at Dodger Stadium as Yasiel Puig, Hyun-Jin Ryu and Justin Turner explained in Spanish, Korean and English that Dodger Hall of Fame broadcaster Vin Scully would return for an unprecedented 66th season with the organization in 2015. Said Scully: "It is very difficult to say goodbye. Over the years I have been blessed to have so many friends including those that sit in the stands and listen as well as those at home, who listen and watch. It is just too hard to say goodbye to all these friends. Naturally there will come a time, when I will have to say goodbye, but I've soul-searched and this is not the time." The Hall of Famer's 65 years of consecutive service with the Dodgers is the longest of any sports broadcaster with one team. This season, Scully will call all Dodger home games and road games in San Francisco for SportsNet LA as well as Dodger radio partner AM 570 LA Sports.

Last September, Scully was presented with the Commissioner's Historic Achievement Award, which was created in 1998 to recognize accomplishments and contributions of historical significance. The Dodger broadcaster was just the second non-player to be receive the honor, joining Rachel Robinson. Said outgoing Commissioner Allan H. "Bud" Selig: "He is, to me and to many, the embodiment of the goodwill that our game inspires, and every day he reminds me why this game is forever the national pastime."

Scully continues to rewrite the record book of his trade each and every time he goes on the air. With awards and accolades beyond comprehension, Scully added "Grand Marshal" to his resume this past January 2014 when he served as the Grand Marshal of the 125th Rose Parade on New Year's Day. Scully remarked on the experience: "It's been absolutely thrilling and heartwarming. One of the great things about it is I was able to share it with my wife, with our grandchildren, most of them, and children. So the thought that they were enjoying it as much as I made me feel even better."

Also in January of 2014, Scully won the Southern California Sports Broadcasters Association's best Play-By-Play award for both TV and Radio. He has now won the award 11 and 15 times, respectively.

In January 2013, he was bestowed with the Allan H. "Bud" Selig Executive Leadership Award at the annual Professional Baseball Scouts Foundation dinner, which is given to those who have made great contributions to the game of baseball. In 2010, the American Sportscasters Association (ASA), put his name atop the list of the 50 greatest to ever sit behind a microphone. The ASA also elected Scully as the top sportscaster of the 20th century in a vote by more than 500 national members of the organization in 2000, topping such broadcasting icons as Howard Cosell, Mel

Allen and others. In the 2005 book "Voices of Summer," Scully was named as baseball's all-time best broadcaster based on "longevity, continuity, network coverage, kudos, language, popularity, persona, voice knowledge and miscellany." Each criterion was rated from 1-10, with the perfect score being 100. Scully was the only broadcaster to reach that number.

Scully, whose vivid yet simplistic description of a baseball game has thrilled fans for years, joined Hall of Fame announcer Red Barber and Connie Desmond as part of the Brooklyn Dodgers' broadcast team in 1950, just a year after graduating from Fordham University. Scully, who played outfield for two seasons on Fordham's baseball team, called baseball, basketball and football games for the University's radio station. In 1982, 32 years after he called his first Dodger game, he reached the pinnacle of his career in baseball when he was inducted into the Broadcaster's wing of the National Baseball Hall of Fame as the Ford C. Frick Award recipient. In 2009, Scully was inducted into the National Association of Broadcasters Hall of Fame, which recognizes individuals and programs that have made a significant and lasting contribution to the broadcasting industry. A plaque in his honor is permanently displayed at the NAB building in Washington, DC. Previous inductees to the NAB Radio Hall of Fame include Mel Allen, Gene Autry, Red Barber, Jack Buck, George Burns, Harry Caray, Bing Crosby, Bob Hope, Casey Kasem, Larry King, Rush Limbaugh, Edward Murrow and Ronald Reagan.

Also in 2009, The American Sportscasters Association selected Scully as the Top Sportscaster of All-Time. The same organization previously honored him as the Top Sportscaster of the 20th century in 2000 and inducted him into the American Sportscasters Association's Hall of Fame in 1992. During the 2008 calendar year, Scully was inducted into the Sports Broadcasting Hall of Fame in New York City as well as the California Sports Hall of Fame. He was honored on the field at the Los Angeles Memorial Coliseum before the team's record-setting game in March and a plaque was unveiled in his honor at the historic venue. He received the Art Gilmore Career Achievement Award from Pacific Pioneers Broadcasting and was honored by WFUV, the radio station he helped form at his alma mater Fordham, during its 60th anniversary celebration. Scully also received an honorary Doctor's of Law degree from Pepperdine, the university's highest honor.

When Scully first began broadcasting in 1950, the Dodgers had yet to win a single World Series and were known affectionately as "Dem Bums." Gasoline cost 27 cents a gallon, a postage stamp was just three cents and the minimum wage was only 75 cents per hour. Three years later, at the age of 25, he became the youngest person to ever broadcast a World Series game and in 1955, he had his most memorable moment behind the microphone, as he called the Dodgers' first and only championship in Brooklyn. The following season, Scully once again found himself in the enviable position of calling what he would later say was the greatest individual performance he had seen - Don Larsen's perfect game in the World Series - a broadcast that made national news again in 2009 when the MLB Network launched with the rare footage of that game.

Though he cut his proverbial teeth on radio, Scully is often known for letting the pictures tell the story on television. His most memorable call for Dodger fans likely came in Game 1 of the 1988 World Series, when a hobbled Kirk Gibson's two-out, two-strike, two-run homer gave the Dodgers a victory over the highly-favored Oakland A's. "High fly ball into right field, she is gone," Scully said before remaining silent for more than a minute. The next words he spoke continue to be replayed almost nightly at Dodger Stadium. "In a year that has been so improbable, the impossible has happened."

Scully's voice is often dubbed the "soundtrack to summer" in Los Angeles, where generations of fans have grown up listening to him call Dodger games. He continues to call all Dodger home games and road games in California and Arizona. While Scully handles all nine innings of the team's television broadcasts, the first three innings of each of his games is simulcast on radio.

As such, in 2005, USA Today ranked the Dodgers' radio broadcast team as MLB's best, based on a technical rating, a fan rating and an entertainment rating. Scully and his colleagues, Rick Monday and Charley Steiner, earned 28.5 points out of a possible 30.

On April 21, 2001, the press box at Dodger Stadium was named in Scully's honor. In addition to his Dodger broadcasts, the legendary broadcaster has called play-by-play for NFL games and PGA Tour events on CBS-TV from 1975-82 and play-by-play for Major League Baseball's Game of the Week, three World Series and four All-Star Games on NBC-TV from 1983-89. Scully also called play-by-play for the World Series on CBS Radio from 1990-97. In all, he has called 25 World Series and 12 All-Star Games.

In 2009, Scully hosted "Scully & Wooden for the Kids" alongside UCLA coaching legend John Wooden. The once-in-a-lifetime event featured Scully and Wooden sharing insights, philosophies, memories and wisdom before a sold-out audience of more than 7,000 people. Proceeds from the event benefited Mattel Children's Hospital UCLA, Children's Hospital Los Angeles and City of Hope through ThinkCure!, the official charity of the Los Angeles Dodgers.

Scully portrayed himself in "For Love of the Game," the 1999 Universal Pictures release starring Kevin Costner. During the 1999 World Series, Scully served as master of ceremonies at Major League Baseball's All-Century Team unveiling at Atlanta's Turner Field. He was named best of the century in Los Angeles Sports broadcasting by the Long Beach Press-Telegram and the poet laureate of baseball by USA Today. He has also lent his voice to Sony Playstation's MLB video game. He and his wife, Sandra, reside in Los Angeles.

## **Pat Hughes**

*(from cubs.com)*

Pat is in his 21st season as the radio play-by-play voice of the Cubs. He joined Cubs radio broadcasts in 1996 after spending the previous 12 years teaming with Bob Uecker on the Milwaukee Brewers Radio Network.

Hughes began his baseball play-by-play career in the minor leagues, calling action for the San Jose Missions (1978-1981) and the Columbus Clippers (1982). He worked as a play-by-play voice for Marquette University's basketball team from 1988-2004, including working with Al McGuire during the 1996-2000 seasons. Hughes' collegiate play-by-play career also includes stints with Northwestern University, San Jose State University, the University of Wisconsin and ESPN. He worked in Minnesota in 1983 as the TV voice of the Twins and as the hockey host/interviewer on North Stars telecasts. Hughes was named the Illinois Sportscaster of the Year in 2015, 2014, 2009, 2007, 2006, 1999 and 1996. He earned Wisconsin Sportscaster of the Year Award honors three times (1990-1992).

Hughes is the producer of "Baseball Voices: Hall of Fame Series," compact discs that commemorate and pay tribute to famous announcers of the past. He has produced disks honoring Harry Caray and Jack Buck, as well as Marty Brennaman.

Hughes is a graduate of San Jose State University. Hughes was born on May 27, 1955, in Tucson, Ariz. Hughes and his wife, Trish, have two children: Janell and Amber.

## **Ron Coomer**

*(from cubs.com)*

The 2016 season marks Ron's third year alongside Pat Hughes as the analyst on Cubs radio broadcasts.

Coomer played for the Cubs in 2001, batting .261 (91-for-349) with 19 doubles, eight home runs and 53 RBI. In nine major league seasons with Minnesota (1995-2000), the Cubs (2001), the Yankees (2002) and the Dodgers (2003), he batted .274 (827-for-3,019) with 92 home runs and 449 RBI in 911 games. Coomer was selected to the 1999 American League All-Star team with Minnesota and appeared in the 2002 ALDS with the Yankees.

Prior to joining the Cubs broadcast team, he worked for FOX Sports North (2005-13) as a pre/post game analyst for Twins games. With the Twins, he won four Emmy awards as a baseball analyst: two individual awards as a sports analyst and two as a member of the team's broadcast.

Coomer was born in Chicago and graduated from Lockport (Ill.) High School. He and his wife, Paula, reside in Eden Prairie, Minn.



## **Cory Provus**

*(from minnesotatwins.com)*

Cory Provus joined the Twins radio broadcast team in 2012, sharing play-by-play and analyst duties for all regular, postseason and spring training broadcasts.

Provus, [37], spent the previous three seasons (2009-11) in Milwaukee, where he did play-by-play with Hall of Famer Bob Uecker on WTMJ-AM and the Brewers Radio Network.

The Chicago native began his Major League Baseball broadcast career in 2007 as the Chicago Cubs pre- and post-game show host. He also handled play-by-play duties, backing up Pat Hughes during games and anchored the morning and afternoon drive sportscasts as a reporter for WGN-AM in Chicago. In the offseason, Provus can be seen broadcasting college football and basketball for Big Ten Network and Fox Sports 1. In June of 2006, Provus was named the voice of the University of Alabama-Birmingham Blazers, where he handled radio play-by-play for UAB football, men's basketball and baseball. While at UAB, he was named the 2006 Radio Sportscaster of the Year by the Alabama Broadcasters Association.

Provus also has various experience hosting studio shows, managing production and doing play-by-play for various International Sports Properties. He handled play-by-play for the Conference USA Football Championship Game, the ACC Men's Basketball Tournament and various play-by-play duties for Georgia Tech, Wake Forest and Virginia Tech baseball, football and basketball.

A graduate of the S.I. Newhouse School of Public Communications at Syracuse University, Provus also worked at WAER-FM in Syracuse from 1996-2000, handling radio play-by-play and acting as studio host for Orange football, basketball and lacrosse. Provus and his wife, Dana, and son, Cooper (6/3/13), make their home in Minnetonka, MN. Since joining the Minneapolis community, the Provus family has enjoyed participating in projects with Simpson Housing Services-which houses, supports and advocates for families experiencing homelessness.

## **Dan Gladden**

*(from minnesotatwins.com)*

Former Twin Dan Gladden enters his 16th year in the Twins radio broadcast booth, his 12th as a full-time analyst.

Gladden played in the major leagues for 11 years and retired from professional baseball following the 1994 season. He finished his career batting .270 with 203 doubles, 40 triples, 74 home runs, 446 RBI and 222 stolen bases in 1,197 games. He made his big league debut in 1983 with the San Francisco Giants, with whom he played for three seasons, and was named to both Topps and Baseball Digest All-Rookie teams in 1984. He was acquired along with pitcher David Blakely by Minnesota in exchange for pitchers Jose Dominguez, Bryan Hickerson and Ray Velasquez on March 31, 1987 and spent five years with the Twins before signing as

a free agent with Detroit in 1992. He spent his last year in professional baseball playing for the Yomiuri Giants of the Japanese Central League in 1994. From there, Gladden was a major league advance scout for the Colorado Rockies from 1996-98 and a minor league roving instructor for San Francisco in 1999.

Gladden was a key ingredient in the Twins 1987 and 1991 World Championship teams. His grand slam home run in Game 1 of the 1987 Series vs. St. Louis capped a seven-run 4th inning and he scored the game-winning run in the 10th inning in Game 7 of the 1991 Series vs. Atlanta.

Dan and wife, Janice, make their home in Eden Prairie, MN. His daughter Ashley is married to Joe Gaetti, son of Twins Hall of Famer Gary Gaetti, and lives in San Diego. Daughter Whitney currently lives in Arizona.

### **Jon Miller**

*(from sanfranciscogiants.com)*

Jon Miller, honored by the National Baseball Hall of Fame as the 2010 Ford C. Frick award winner for baseball broadcasting excellence, the "Voice of the Giants", enters his 17th season in the broadcast booth on KNBR Radio and NBC Bay Area.

Miller was thrilled to broadcast his 15th World Series in 2012 as the Giants won it all for the second time in three years. An award-winning broadcast veteran of more than 40 years, Miller worked 21 seasons as the play-by-play commentator on the ESPN Sunday Night Baseball game of the week. Miller, noted for his eloquent game description, golden voice and marvelous sense of humor, spent 14 years with the Baltimore Orioles before coming to San Francisco. Prior to joining Baltimore in 1983, the talented broadcaster spent two seasons with the Texas Rangers (1978-79) and three seasons with the Boston Red Sox (1980-82).

He began his Major League Baseball broadcasting career with the Oakland Athletics in 1974 at the remarkably young age of 22. After a four-year stint at NBC-TV from 1986-89, where he announced an occasional Game of the Week with either Tony Kubek or Joe Garagiola, Miller matriculated to ESPN. During his tenure at ESPN, he was nominated twice for a national Emmy Award in 1995 and 1996, and broadcast 13 consecutive World Series on ESPN Radio. He was also nominated six times for an "ACE" award, emblematic of cable television excellence, and won the award in 1991 and 1996 for his play-by-play work. Miller was named National Sportscaster of the Year by the Association Sportscasters Association in 1998 and was inducted into the Hall of Fame of the National Sportswriters and Sportscasters Association of America the same year.

The Bay Area native has also broadcast hockey, basketball and soccer in his distinguished career. Jon and his wife, Janine, currently reside in Moss Beach. They are parents to three daughters, Michelle, Holly and Emilie, and a son, Alexander.

**Appendix B: Broadcaster interview transcripts**  
**Pat Hughes interview**  
**Friday, May 20, 2016**

**Steve Henneberry: What got you interested in having a career as a baseball broadcaster?**

Pat Hughes: Well, I wanted to be a player. I wanted to be a big league player or NBA shooting guard or a football quarterback in the NFL. I was a decent amateur athlete but when I got to be about 17 or 18, I realized I was not good enough to get to the professional level as a player and I thought the next best thing would be to try and become the voice of a famous American sports franchise. And I've been very lucky. That's exactly what I've been able to do with the Cubs here and I'm in my 21<sup>st</sup> year. But, it started in college and I worked on the college radio station, college TV station, and I did every sports report. I did every play by play assignment that I could possibly get by voice on to and it's just a lot of practice and trying to polish up the rough edges. Listen to yourself and trying to embellish the things you like and try to eliminate the things you don't like when you hear yourself on tape. And it's a process. It takes a long time to get to where you want to be as a play by play man. But again, I've been very lucky.

**SH: Do you still listen to yourself?**

PH: Not so much. Good question. But, no. As I've gotten older, for whatever reason, I don't watch myself, or even, if there's a documentary and they're going to interview and it's going to be on TV, I have no interest in looking at it. I try to do my best on every single thing that I do. And then you just live with that. In a baseball season, you've always got another game. That's one thing people do not understand – how long a season is, how many countless hours that you are on the air broadcasting and the exhausting aspect of that; the stamina you need. But anyway, getting back to the direct answer of the question, no, I do not as I get older, listen to anything that I do unless I just happen to be there and it comes on the radio or whatever. But, no, I don't make a point to sit down and critique myself the way I once did.

**SH: The comment about exhausting and the stamina needed for 162 hopefully plus games in October, over the 21 seasons you've been doing big league ball, what's the biggest thing you've learned or how have you gotten to the point where you can be at your best the whole year?**

PH: Well, first of all, it's 21 seasons with the Cubs. I did 12 seasons with Milwaukee and one season with the Minnesota Twins right there in the Twin Cities where you are. So, it's my 34<sup>th</sup> consecutive big league season and I did five years of minor league ball. So, we're coming up on four decades of doing daily baseball reporting. The exhausting nature...let's just take the last 48 hours. Wednesday night in Milwaukee, we did a five-hour game. Five hours. The game did not end until after midnight. And you're always performing. If you listen to our games you know this is the case, I only get one inning off per game. So, I did 12 of the 13 innings. So I'm on the air, live, performing for 4:45 out of those 5 hours. Very few people can even say they've done such a thing. That's just one game. Now, the next morning, after about

4 or 5 hours sleep, we had to get up yesterday morning, we had a day game. It started at 12:40. It was another 3-hour game. So, that's 8 hours of play by play in about 20 hours on the clock. And again, unless you're a broadcaster, you can't fully appreciate how difficult that is. And now of course, we had no day off. We immediately went to the airport. We made about a four-hour flight from Milwaukee to San Francisco and here I am talking to you. I've got the San Francisco newspaper opened up to the sporting green and I'm reading about the Giants and getting ready for Cubs-Giants series tonight. And who knows how long these games will go. Sometimes, Steve, if you look at a schedule, there will be 33 games in a 34-day period. Now, I love baseball and I love my job, but would you even want to do something you enjoy 33 out of 34 days? Would you want to go to the circus, or go to the picnic, or go to the opera, or whatever it is you like to do, would you really want to do that 33 days out of 34? I don't know, I'm asking.

**SH: That's a lot. It's a crazy schedule you live, for sure. Can you tell me more – you say you've got the San Francisco paper open. On a typical game day, and I know it's going to be different night game vs a day game, but what is your preparation process like? Maybe switching from one series to the next series. Go as long as you want. What is the preparation that you do in advance?**

PH: It's a routine. I get up and get some coffee. I immediately find the local newspaper in the town where we are. And then I find a USA Today paper. And they have them both here in the lobby of the hotel so that saved me some dollars. I pride myself on trying to be prepared. And what I've always done, I read every single word that is printed in the local paper about baseball. Every word. It's a discipline. I have a red pen, I circle things I may want to bring up on the broadcast. Just so you know, the first thing I circled here today is the fact that the Giants beat San Diego last night, they have won 8 in a row and they just completed a seven game road sweep, their longest in 103 years. And that's a note I'll use on the broadcast tonight. I can end up discussing that with my partner, my great partner, Ron Coomer, and I'll say 'Ron, that's a historic streak the Giants are on. They're on a roll and will be a hard team to cool off.' That kind of stuff. So, I read every word. I circle things that I'm going to use on the broadcast. I'm always looking for something unusual that can lead to a funny story or some laughs on the air. But, I think the main thing is you want to be accurate, be prepared and try to be fair to everyone involved. Fair to players, managers, umpires, just because you are really just a reporter and you're trying to use your best vocabulary, you're trying to entertain people, you want the audience to share a joke or two with you along the way. But mainly, you're just a reporter.

**SH: How do you, or what are your thoughts on homerism within the broadcast? Obviously, Cubs fans prefer to listen to you and Ron over the opposing team. But, you've always struck me as someone who doesn't go over the top on that. What are your thoughts on the role homerism plays in the broadcast?**

PH: Each guy probably has a different sensitivity in that regard. I'm very sensitive to the fact that our audience is about 99.9 percent Cubs fans, so I understand that. But,

I also do not ever say 'we' in talking about the Cubs, like 'We lead the game' or 'We are going to the World Series' or 'we are doing this,' I don't do that. I say, 'The Cubs.' I am not a ballplayer. I have nothing to do with what's going on on the field. It goes back to just being a reporter. If other announcers want to say, 'we win,' that's fine. I can't do that. And I never will. I think that comes down to an individual basis and how you feel about play by play and the way you should approach it. I love baseball. I love big league baseball. If a guy on another team makes a sensational play, I'm there to report it. And I'm there to tell them about it. Now, if it's a Cub that does it, will I get a little more excited? Yes. I want the Cubs to win. I would love to see the Cubs go all the way to the World Series. This is my 34<sup>th</sup> year in Major League baseball and I've never covered a World Series game, Steve. So, yes, I want the Cubs to win. And I know how many millions of Cubs fans out there would love to see their team go also. So, I'm sensitive to that also. But, no, I try to keep it somewhat down the middle in keeping fair to the opposition. I know some fans want you to be more of a homer but again, I can't do that and I never will.

**SH: Do you keep a file of stories you'll try to weave in across the course of a series or game? What's the process with the 25 players on the Cubs and the opposition, do you keep a file?**

PH: What I tell people is when you do a ball game every single day, you do an ongoing preparation process. So today's game will be a preparation for tomorrow. Tomorrow will be part of the preparation for Sunday and then we leave San Francisco and head back to St. Louis and then I'll do all the preparation before that series gets underway. It's an ongoing thing. So, no, I have...there is so much information, so much material. I think part of the challenge of our job is to sift through, it's almost like a detective looking for the best clues and then just disregarding everything else. I think baseball is so statistically oriented that you have to give some statistical data but if you give too much of it, you can water down the broadcast and all the stats take on less of a meaning. I try to, as you say, tell a story with stats. I will say for example, 'Buster Posey, a red hot hitter, hitting .431 in his last 10 games and here's the next pitch,' so, you try to weave it in. You want to give some stats but need to be careful not to give too many. The only file that I keep, on an ongoing basis, would be This Date in Baseball History. And that's a backup file I use for games that are lopsided. You're going to have one or two games every week where it's 7-1, 8-2 or 9-3 in the 8<sup>th</sup> inning and you just do things to keep your audience. So, I do This Date in Baseball History. Yesterday, in Milwaukee, I brought up that on that date Cy Young won his 500<sup>th</sup> game back in whenever it was, 1905 or whatever, and no one's ever going to get to 500 again and you can talk to Ron Coomer about that, saying that's 20 wins a year for 25 years and that would get you to 500, and you'd still need another 11 to tie Cy Young. So, that's the only file that I keep and it's kind of an ongoing thing. There's always game notes every day. Each ball club has a public relations or media relations staff. It's their job to print materials about their team so you read that. But, again, you don't want to over do that. But also don't under do it either. It's a balance. It takes experience and it takes doing a few thousand games, and I'm coming up on 6,000, it takes thousands of games to realize what to put in and what to leave out.

**SH: 6,000. That's impressive. Wow.**

PH: I got the gray hair to prove it.

**SH: With a digitally savvy audience, do you think that's changed the way that you broadcast?**

PH: Unfortunately, many fans have said that listening to me puts them to sleep at night. People are so nice, they say, 'we always listen to you guys in bed.' You don't really know how to take that one. We had a farmer who said, he used to milk the cows, and whenever the Cubs would rally, the cows would give more milk. Santo and I had a good laugh about that on the air one night.

**SH: As fans have more options now, when radio first started, or even 34 years ago when you started, things have changed in terms of the media landscape. So, I can be listening to your game now, then watch Fowler's lead-off homer during the commercial and then come back. I'm curious, as fans have more access to information in the digital age, if that's changed the way you broadcast?**

PH: Well, no, I don't really think so. We definitely are in the age of video, and computers and technology, and you can see everything. You would think, by this time, baseball on the radio would have been killed off. It hasn't. In fact, in many ways it's thriving as well as it ever has when you look at the sponsorship dollars that are paid to radio stations to have their commercials run, when you look at rights fees, which broadcast organizations pay ball clubs to have the rights to broadcast their games, those are enormous fees we're talking about. In addition to the salaries that are paid to people like me and Bob Uecker and Cory Provus. It's a good living, believe me, it's a good living. Baseball on the radio is a match made in heaven, it really is, Steve. I think it will always be around. I think radio baseball sells the game better still than television does. It's because we do every single game on the same station and there's something to be said for that. Consistency. And also the radio announcers have to do more talking. They have to keep a more steady stream of a conversational flow going than a TV announcer does. The TV announcer has video and they don't need to be talking. But I think there's a certain companionship element that the audience feels with the radio announcer because there is the steady stream of chatter and conversation. I've had a lot of people say, 'you know, sometimes I just need to turn on the game. I want to hear you calling 20 or 30 minutes of the game, or maybe 10 or 15 minutes a day, I just want to get away from my troubles, turn on the Cubs game. I want to listen to you.' And you know, it's not a big deal, I don't want to listen to the whole game, I just need that little break during the day. I don't know if you can do that with television. Maybe you can. But I'm flattered by that and I feel it's a big responsibility as a radio announcer. Baseball and radio. It's still going strong and I think it will be for the foreseeable future. If it hasn't died yet, I don't see it dying anytime soon.

**SH: Any sense of what average listenership is?**

PH: Well, my mom still listens. And my wife still listens. So there's two right there.

My daughters will occasionally listen so call it 4.5. I don't know. When the team is winning, as we have been the last few years, the audience is bigger. I know when Ron Santo and I were doing our games for our 15-year run, we led in ratings I think 10 years in a row. Not that it's a big deal, but we did. So, I don't know, is it 1 million, 2 million people? Now you have satellite radio, you've got XM/Sirius, that's a factor. You got all the people listening on their computers and iPhone's and whatever. So, Steve, you'd probably have to talk to someone a lot smarter than me to get the numbers. I'm pretty sure it would represent a pretty good sized city if you put them all in one place.

**SH: Do you get nervous anymore?**

PH: Not really. I get nervous for other things, not Cubs radio. When I'm a guest speaker and their paying a nice appearance fee to entertain a group of say salespeople at a convention and their paying me 3 or 4 thousand dollars or whatever it is, then I get nervous. I'm out of my element. And I'm doing something different and I feel I have to entertain. So that's where you go to your best material, you're favorite Santo stories – when he burned his hair piece or when he forgot to turn off the yogurt machine in Arizona and made a mess – that's when I feel nervous. And then doing a hit on the MLB Network with Matt Vasgerian. When I'm doing national TV hits with those people, that's when I feel a little bit of, not even nervousness, just kind of, it's out of my normal broadcasting element.

**SH: When you have a color analyst in the booth, how do you approach working with them and the splitting of duties? Knowing when to bring them in versus letting the crowd build the drama. Do you have a philosophy on that or how do you approach that?**

PH: Not really. I just want to be able to make the call, finish the call and then let Ron Coomer do his thing. He brings a certain knowledge that I will never have and that's the knowledge of a former big league player. He made those plays. He hit those balls. He faced guys throwing 96 miles per hour. I never did. So, he can provide insight that I never can. So, there's no real sit-down. I never rehearse anything. Sometimes what I'll do is, I'll tell Ron, like on Opening Day, you mentioned that, I will say, 'Ron, don't answer now, but sometime during the first inning, I'm going to ask you about what Opening Day meant to you, OK?' And he'll say, 'OK, got it.' So, he's ready for me to ask but I don't want to rehearse anything before we start because part of radio broadcasting is the spontaneous discussion and the lack of a script. That's another thing the people don't understand – if the announcer is really good, it almost sounds like he's reading from a script but in reality, it's all of the top of his head, it's all extemporaneous and it's all ad-libbed. You can write down certain things that you will read somewhat verbatim, but 98% of the time, you are reacting to what you see and you are putting that into words as quickly and accurately as possible. And that's a skill that needs to be learned, and practiced. I'm still trying to learn how to do that actually.

**SH: Do you have somebody you looked up to or emulate when you were first starting? What are some of the traits that carry across folks who are successful?**

PH: There were a lot of influences. I grew up in the Bay Area, Russ Hodges and Lon Simmons were the Giants announcers. They are both part of the Hall of Fame. They've both passed on. They were great, great announcers. And I got to know Lon because he and I shared the same legal representative, so he was wonderful. So, they were two big influences as was Bill King, the great radio man for the Raiders, Warriors and the Oakland A's. I would put Bill King in the special category of Grand Master. There are three Grand Masters, in my humble opinion, Steve, in sportscasting, in play by play, in American history. The three would be Vin Scully, Bob Costas and Bill King. Those three are beyond all of the rest of us that do this, those are the three at the very top of the pinnacle. If you've never heard any of them, I'm sorry you haven't, but if you're doing anything on sports broadcasting, you should make a point to find tapes or radio and TV of all three because they are unbelievably great. King had a rapid fire delivery. Vocabulary out of this world. The clarity. The drama, building of drama. Just, he was, in fact, I would say Bill King, and I'm a radio play by play man, I would say Bill King is the greatest radio play by play man of the three major sports...Bill King is the best across the board in all three, he's the best in American history and no one else is even close. Not even Cory Provus.)

**SH: What advice do you give young broadcasters?**

PH: Practice. Take a recording device and take it to the local high school baseball field, or the American Legion baseball field, sit way down the line in left field, in foul territory. Get the line ups, get the recording device and just start doing play by play. It will feel awkward as anything you've ever done the first time you do it. The second time you do it, it'll feel a little less awkward. And then so on, and so on. And after you do a few hundred games of that, then you're ready to start doing it professionally. Do as many things as you can in high school. If they have a radio, TV program, or college. If you're going to college, make sure they have a program if that's what you want to go in to. Not every school does. So that would be my advice. And buy a good, strong suitcase because you will be doing some travelling.

**SH: What are your thoughts on the social media presence and audience feedback, positive or negative?**

PH: I don't really know a whole lot about Twitter, I'll be honest with you. I should. I am so busy doing my games and my preparation and my travel and my workouts in the gym so I can keep my body in decent condition and then I have a side business on top of that and I have a family and I have a lot of other interests, music and movies and things like that, so I just don't have time to do everything. I wish that I did, it would probably be a good business decision for me but that's not something that I'm really worried about either. I think it's fine. It's obviously part of contemporary American society to have Twitter and I do read it on the computer. It's very helpful, immediate, you get the information right away. My complaint about Twitter, Steve, would be that it seems like I have to read 40 or 50 things before there's anything I can use on a broadcast or use in my personal life. Or find really



good knowledge to have. And then, is it accurate? That's another worry of mine. If I'm going to use something, I have to know it's accurate. I have to trust you. And I can't just trust the whole Twitter universe with everything they put out there. I'm a little bit uncomfortable with it, I guess, but it's fine. If anybody wants to do it, I say great. If you find it a good business tool for yourself, knock yourself out. I'm from a different generation. I still read. I still listen. I still communicate by talking to people. By picking up a phone and getting information. I know, it sounds somewhat anachronistic but that's the way it is when you get older. You do things that have worked for you your whole life and if they've been successful, you say, 'why would I want to change?' My career seems to be going well. People seem to like what I do. I make people laugh. They make me laugh. I enjoy it. I don't know why I need a lot of other things...there's only so much time to read things. I try not to read things that are useless because that's a waste of my time. There are so many things I need to read I know will not be useless that I need to focus on that material first.

**SH: How do you approach the relationship with the managers and players? Do you try to maintain distance to remain objective for play on the field of decisions of the manager?**

PH: I love Joe Maddon. He's such a unique case. He would probably not fit in to this answer of this question. That's a good question. Again, each announcer has a little different approach. But I love Joe and he's such a great guy. I try to stay out of the way. These people are under enormous pressure to do their job. I tell people the difference between what I do and what a ballplayer does: we're both performers but they are performing and competing. I'm just performing. There's a difference there. If I'm on top of my game, and I'm prepared, and I'm working with my great partner Ron Coomer, there's nobody's that's going to stop us. We're going to do what we want to do and that's all there is to it. A big league ball player is out there, every minute he's trying to do his job, there's a big leaguer making millions of dollars on the other team trying to stop you from doing your job. That's a big difference. And it's a very difficult life for those guys. I respect how much pressure they're under, how hard it is, and then you see these hideous injuries sometimes and you think, 'man, I wouldn't want to do that.' Like Kyle Schwarber, the knee injury, it was terrible. So, I'm on outsider to the ballplayers and the team. I try to be friendly and professional and courteous. But I stay out of the way for the most part, I really do. And I think most of the players appreciate that. They don't need you hanging around and when you're in a city the size of Chicago, there are probably too many media members as there is, the ballplayers do not need another guy hanging around and asking them a bunch of questions and taking their time because they have a very serious, difficult job to do.

**Cory Provus interview**  
**Tuesday, May 31, 2016**

**Steve Henneberry: What got you interested in having a career as a baseball broadcaster?**

Cory Provus: Well, probably two things. I grew up in Chicago and I grew up a big Cubs fan. This was when Harry Caray was just on the rise, at least from a Cubs perspective. But he became just, the national pitchman and become such a popular icon. So, between catching Cubs games on WGN, was always a thrill with my family. But also my cousin is a broadcaster too. My mom is the youngest of four and the oldest, my Aunt Harriet's son, is Brad Sham who is the voice of the Dallas Cowboys. My mom was technically Brad's aunt when she was like 5 and so you combine how much I loved the Cubs and loved Harry Caray to when I got a little older to realize I really know someone who does this for a living and gets paid to talk about sports and gets paid to travel around the country and watch a team play live. You combine all those things, that's the path I wanted to pursue.

**SH: Very cool. Do you have somebody you looked up to or emulate when you were first starting? What are some of the traits for broadcasters that you looked at?**

CP: Well, I was lucky enough to work with one of my favorite people that I listened to when I was younger and I got a chance to work with him and learn from him every day and that is Pat Hughes. Again, the radio voice of the Cubs. That was my first job in big league ball was with the Cubs, got to work with them for two years. That was a thrill. I also really enjoyed listening to Wayne Larrivee who now does the Packers but he used to do the Bears for a long time. I just always admired their skills. Neil Funk, who called the Bulls games on the radio was also somebody that I would find, that was just must listen to me, that just really enjoyed. But Pat was somebody to me that I admired. I admired his voice. I admired his knowledge of the game. And then when you start studying broadcasting, you start to do it for a little bit, what I marvel at with Pat to this day is when it comes to the technique is his inflection. I just think he inflects the right words. And that's not easy to do. It's kind of like how if you are speaking, how it's important to hit the right notes. Or if you're singing it's important to hit the right notes. But, with broadcasting, I think it's similar, that when you're broadcasting a sport, broadcasting a game, the words you inflect, when you inflect, I think it can be a challenge. It is a challenge. But Pat is just a master at that. And when I started doing this and I started listening to him more and more, I marveled at his ability to always inflect the right word. It was always peaking at the same time as say, the crowd. And that's not an easy thing to master.

**SH: What's the biggest thing you've learned to this point in your career to deal with longevity of the baseball season? Not only the games themselves but the regular season, post season, just the grind that, with all the travel and things, how have you learned to deal with that?**

CP: Well, I got some good advice from Len Kasper and this again goes back to 2007, and that was I got some good advice about how you have to learn to be a little selfish

with your time and also you have to develop a routine. And the baseball schedule allows one to have that. It's not like basketball where, if you're an NBA broadcaster, you may be in a city for 10 hours, 8 hours, 15 hours, whatever it is. You never really unpack your suitcase. With baseball, you're in a city of three or four days, you unpack, you get to walk around, you get to kind of have time to yourself a little bit. So, with that, I just try to have a routine. And whether that's...I know what I read, when I read, on the opposing team, for our team, from a national baseball perspective even, but then I exercise, I just try to have a routine that I follow every day. And that was something I learned from Len. Those were two kind of things I didn't really read much about. But now after doing it, this is my 10<sup>th</sup> year traveling with a big league team, that I get it now. I kind of know what I need to do to get my work in but also take a break from the work, take a break from the grind to just be able to have some time to yourself, otherwise this kind of schedule and especially with the kind of season the Twins are having, will just kind of eat you alive.

**SH: Can you tell me more about that routine – how do you prepare for a broadcast?**

CP: Sure. For a night game, especially on the road, it's a little more challenging at home with my family, my wife and two young kids, to always abide by this but I can do it on the road. I'm not a big sleeper so I'll get up probably between 6-7. The first thing I do is read for a good half hour, 45 minutes about, say we had a game the night before, I'll read our stuff, I'll read what happened after our game, and then I'll read a little about what the opposing team had to say about their game as well. Just kind of refreshing my mind, in case I missed anything from the night before, whether it was injuries, strategy, roster changes, all that stuff that I'll pay attention to for both sides, the Twins and their opponent. Then I'll grab a quick bite to eat, something light and then about a half hour after that, if I'm on the road, is when I check in with my family. Then I'll get a workout in for an hour, hour and a half. That's what I do. I work about about 4-5 times a week. So, I'll do that. And then kind of, go back, clean up, get dressed a little bit, probably iron some clothes. And then I'll read a little bit more, from the national perspective, on what I missed in the game last night. What happened across the game? I'll look at MLB, I'll read the New York papers, I'll read LA, Chicago, just kind of to get a better read as to what happened nationally in the game. And then, I'm not gonna lie, I try to take like a 20-minute nap. It's something my brother and I did as kids, take these 'Provus power naps' and my brother does it to this day and if I can get it on for 20, 30 minutes, great, I'll do that. And then I'll really start focusing on that night's game. So, I'm looking at various websites like Brooks Baseball, Baseball Reference, and Fangraphs, and start focusing on the starting pitchers and what they throw, when they throw it, why they throw it, all that stuff. See what's working and what's not. Are the ground ball pitchers? Fly ball pitchers? And then normally that takes me to about 2:30 and then the bus leaves for the ballpark at 3 [p.m.] for a 7 o'clock game.

**SH: Nice. Do you keep any sort of file on players throughout the course of a season or for a series, easily accessible?**

CP: I don't, and I know there are many who do. If I could do anything differently, I probably would do that, but I don't do that, I don't really need much. I keep files on...the Twins media guide is my bible, if you will. I have a lot of crib notes in there and I just put a lot of markings in there, and that's stuff that I could have learned from spring training and stuff that has happened that season that I just try to keep up to date with. So the Twins media guide, that has a lot of handling stuff in there and that's something that I've done for a few years now as I've gone back to spring training. But outside of that I really don't keep too much...I don't know what it is, if it's just the way that I see things...I'm a visual learner, but if I see something I can retain it better than if I read it, and that to me is a struggle. That's why I struggle with reading non-baseball related books, I try to read a lot, just for my own personal satisfaction, but I struggle with it because I'm such a visual person that if I see it I can retain it, but if I read it I struggle with that. For some reason for baseball now it seems to work. I can just kind of recall some things, and I know that's going to go away at some point, but for now...

**SH: So, obviously in today's day and age, everyone's on their phones and computer devices all the time. Do you think that, given that it's more easy to access information for fans during the game and outside of it, has that changed the way that you broadcast or the type of information you want to get across?**

CP: Sure, you know I think in this day and age you don't, as a broadcaster, you don't ever have to leave your booth. You could, if you want to go this route, by just sitting up in your booth for two straight hours and read every website, read every blog, read everything and just write it down in your scorebook, and you probably are up to date. But, I think that's not fair to the team that you're covering, it's not fair to the listeners, it's not fair to your sponsors, it's not really fair to the craft itself. I still think you have to go on the field, you have to go on the clubhouse, you have to, kinda, make yourself known, and you have to be seen and you have to let the players know that you're not just up there in your booth and you're prepared to work. I can tell you I have been on the field every day and in the clubhouse every day. If I don't make it on the field every day, I am certainly in the clubhouse every day for about 45 minutes, whatever it is. But I try to go on the field a lot. Normally the first game of a world series, that's kind of when I struggle with getting through to on the field - I'm always in the clubhouse - but just trying to get up-to-date on the opponent by speaking with the other announcers, that kinda takes time away from my preparation for the game, so often times the first game of a road series I struggle with being on the field for a lengthy period of time, but by game 2, game 3, I have a pretty good feel for the opponent, therefore I can spend more time on the field with, in this case, the Twins. But yeah, the technology today is so great that I think a broadcaster could easily kinda just take the bus to the yard and go straight up to the press box and go sit in the booth and make out your line-up card and with all the information that's out there you should be good to go.

**SH: How do you approach the relationship with the players and the manager and the coaching staff? You know, you wanna be seen but do you try to**

**maintain some sort of distance for objectivity's sake, or...how do you approach that?**

CP: It's harder in baseball than I think in any other sports to do that because you're around them so much more often. When you think about it, you know, football there's 16 games...I know there are practices and announcers could be around the guys more, and coaches and practices throughout the week, but when it comes to actual games and the guys have their uniforms on, you're around them every single day. The guys....and I...the players...we're mostly of similar ages, so there is that connection that we have, that I'm able to chat with them quite a bit unrelated to baseball because I think we're about the same age, a lot of us. I'm in my late 30s and some of the guys are, yeah, in their late 20s, but some of the guys are in their early to mid 30s, so we do have that in common. But, do I go out and hang out with the players a lot? No. But do I see them in a hotel bar and have a drink with them? All the time, absolutely. I'll do that. But, I think they all know where I stand. I'm not one to get too critical of them just to be critical, but if they make a mistake, if something happens on the field that I think was...you know, physical errors are one thing. The guys are gonna make physical errors, that's the game. But if they make a mental error, then they have to be accountable. This is professional sports, they're not amateurs anymore, and my number one goal is to never lose credibility with the fans. Not so much the players, but the fan base, the listeners. If I lose credibility with them, if anybody does, you're done, you're shot. Even if the players like you, if your audience doesn't respect you and they don't appreciate what you're doing, if they don't appreciate your objectivity, then I think you're in trouble. You're not going to be doing this for a long time. So I think the players know that I'm fair, I've never had an issue with a player confronting me with something that I've said. It's gonna happen, I know, at some point it will, but it's never happened to me at this point.

**SH: Given the Twins season to this point, which, I'm sure, I know everybody wishes it was different, has that been difficult for you to not be overly critical at times?**

CP: You have to remember that my job is to call the game, I'm not a sports talk show host. The game is always flowing, it's always continuing, it's always evolving. If something happens in the 2nd inning and we're in the 5th inning now, I can't keep going back to the 2nd inning mistake. I have to move on, there's another pitch that's being thrown. Of course, if you're a sports talk show host, you don't have to analyze every pitch, you can analyze the big moments and maybe the turning points, the controversial moments of the game, and they can spend more time on the second inning players, the second inning decision. As a game broadcaster I can't, you have to move on to the next thing. It happened this year when Miguel Sano gets thrown out of 3rd base at the end of the game. You have to say that that can't happen, and Miguel, afterwards, said, "he's right, that can't happen", but Eddie Rosario missed his cutoff and closed the 3rd base instead of trying to go to 2nd base to keep the double play in order for the next batter, you have to say that that's a mistake, if Eddie could have that over, he'd throw it to second base, but you don't crush him continuously, you don't keep saying, "oh, Eddie Rosario, he's gonna be sent out. He doesn't belong here", you can't go down that route. You start going down that route

and then the front offence is gonna jump on you more than the players questioning roster size and roster moves and all that. You start doing that and you're gonna have a short-lived profession with anything.

**SH: Sure. How do you approach splitting duties and working with color analysts, I know you're with Dan now, how do you figure out when to bring them in, when to carry it yourself, let the crowd bring the drama, do you have an approach for that or how does that work?**

CP: You know, Dan does the middle three innings, play-by-play and I don't do color for him because I shouldn't. I'm not a player. It would be silly for a guy that peaked at t-ball to start doing color analyst on a Major League baseball broadcast, with a Major League Baseball broadcaster and with a Major League Baseball player. That, to me, it's just never made sense to me to do color. Danny can analyze a lot of the game incredibly well, so I let him do that, even when he's doing play-by-play, but I'm still there in case I see something that I think might be informative to the listeners to hear, if there's a point that Danny weighs maybe I'll kinda chime in, maybe expand on that. I may know the answer already, but I can't guarantee that everybody out there does. But if there's a teachable moment that comes up that Danny mentions, if it kinda goes over quickly, I might bring it back because I think what he said is really neat and really informative, and maybe I'll ask him to elaborate on that point, if we can in the following pitch, the following batter. But when I'm on the air doing the play-by-play, I want Danny to be in from day one, and from set one and from moment one. I'm not one of those guys who's like, "the first inning is all me," just kinda stay quiet for a little bit, that's not how I work. I want Danny to tell me about the pitcher, I want Danny to tell me about the lineup, I want Danny to tell me about trends that he has noticed from the series, from our player's perspective. So, that's why Danny's voice is so early and so often, and I love that. The game is tight at the end, there's a lot of strategy going on, I love when Danny's in on that as well. That's when I think an analyst can really shine, getting into the strategy, getting into the why's and why not's and who's involved and why the infielder is playing in here, why they're playing bad, why they need to bring in a 5th infielder, why they pitched this guy. That...you know, my job is to call the game, but the analyst shines as to why it worked, why it didn't work, what are some of the different plays that could make this thing work or why it won't work. And that's where the analyst will really shine.

**SH: That makes a lot of sense. Obviously Twins fans are going to be primarily who listens to you and Dan for the games. How do you approach homerism within your broadcast and then just generally, your thoughts on that?**

CP: I think you can be a homer by your inflection, by your passion, by your voice...this is a very subjective question. But the way that I approach it is that I want the fans to know who I want to win based on my inflection. Not based on words. So I don't say "we." I don't say, "we need a big hit here", you know...I have nothing to do with a player going 4 for 4 or 3 for 5, I have nothing to do with that. I never call the Twins "Minnesota". I never say, "Minnesota takes a 3-1 lead." My theory behind that is if there are 2 guys sitting at the bar and they're chatting about the game, I can't recall them having a conversation that went like, "so how did Minnesota do

tonight?" "Hey, did Minnesota win today?" "Hey, how did so-and-so do for Minnesota?" "We're the Twins. "How did the Twins do today?" "Did the Twins win Today?" "How did Dozier do today for the Twins?" You know, that's what I think of. I just can't say Minnesota referring to the team; I'll say Minnesota referring to the state, but I never say "Minnesota takes a 3-1 lead" "Minnesota surges in front", I know a lot of broadcasters do, but I don't. I just try to think of it from from the fans. They're not referring to their own team as Minnesota, they're referring to their team as the Twins. And I get why broadcasters do it, it's to break it up because you're always saying "The Twins", but I've found the only people who know how often you're saying things like that are announcers. I don't think the listeners are always paying attention to how often you say "The Twins". It's like something I learned in college - when you're doing some news and you're covering a fire in town, the only time you ever hear the word "blaze" in reference to a fire comes from a news anchor. It's never...you hear "a blaze", it's like they're trying to mix it up because maybe their first sentence was "there was a fire in downtown Minneapolis today, the blaze was first reported by..." whoever, you know, and you hear that a lot and that kinda stuck with me and it didn't make sense. It's a fire, and I don't think that you have to always be careful of mixing it up a little bit. For me, it's the Twins. They're the Twins and they're not Minnesota, to me Minnesota's the state and that's just the kind of way I go about things.

**SH: Yeah, that's interesting. I used to be a news and sports anchor in Omaha, so the "blaze" example hits home for me.**

CP: The final four was always the final one when I was in college, it was the NCAA tournament, it was the big dance, it was all these things you're trying to mix up and I get it, but I think we as broadcasters and journalists, we are the ones who notice it more than fans.

**SH: That's a good point. You're pretty active on Twitter, how do you approach your twitter feed, the content you put on there, and then what has that done - not only Twitter but other social media forms - done for audience feedback for you?**

CP: Well, I'm surprised you said I'm active on Twitter cause I'm really not. I probably retweet more than I actually tweet. I'm not there to break news, I don't look at my job as one...I'm not gonna be a reporter. For an example, yesterday I taped the manager show just before the writers did their session, before anybody else. I knew that Phil Hughes was going to the bullpen, maybe a half an hour before the beat reporters did, before it was publicly announced. But there's nothing in my body that said "hey, I need to tweet this out, it's a great news story". It's not my job. I'm not there to break news, there are other people in town that do that and do that well, that to me is not my job. I'm not a beat reporter. If you start doing that then you're gonna get into some trouble, I think, down the road because if you reported this story, then you didn't you report that story? So, it sets a bad precedent. So I just wanna try to avoid that at all costs. I use Twitter a lot for if a fan has a question, if there's a question about the roster, if there's a question about a rule, but I don't know the rules, I don't know every single rule in baseball. If there's something that

comes up that I do know, if somebody asks me, I'll explain. But I'll promote something, like I mentioned on Twitter yesterday like we'd mentioned that after it was announced that Hughes was going to the bullpen, I'd tweet like "hey, good pregame show today. Molly [Twins manager Paul Molitor] with some news on a rotation change, a starting rotation change and an update on Plouffe and Suzuki. So, I'll tease what we say in the actual show. But, I don't look at Twitter as a platform for me to break news considering the job that I have.

**SH: Sure, that makes sense. Do you listen to yourself at all after a broadcast?**

CP: Only if I feel like I missed something. If I missed something or I didn't do it well on that game, I had a bad call on a big play I'll go back and listen to it and more times than not it's not as bad as I thought it was at the moment. But I get a little uncomfortable hearing myself, I do. I don't make it a point to, I just get a little uncomfortable just going back to listen to myself, cause even if a call came out well and even if there's a call that the fans seemed to like, I'll listen back and I'll always think there's something else I could have done differently. Could I have laid out a bit more, could I have selected a different word, could I tighten it up a little bit given the event description, could I have just worded it differently? So there's always something I think I could have done better, so I make it a point to not always listen to myself, but I think I'd listen to myself more if I think I didn't have a good call or just had a bad game.

**SH: Sure. Are you employed by the Twins or by TIBN?**

CP: I am employed by the Minnesota Twins, that's a big plus. With the Cubs I was employed by WGN, with the Brewers I was employed by WTMJ, and there's a big plus being employed by the team.

**SH: Could you say more about what the pluses are?**

CP: You're never worried about radio rights changing, which is a big one. That could be a big issue with you keeping your job. If the rights change to a different station in town and you're tied to the station, there's nothing that...there are situations where the team could say sorry, you know, "we have a deal with the station and part of the deal was that they get to pick the new announcers". It kinda puts you in a difficult spot. Secondly, there's just, with Major League baseball you have non-uniform pension, which after 5 years you're fully vested. So on top of that and a 401(k) it's just a lot of pluses to being part of a Major League baseball team and so that's great for me, and it also gives me freedom in the winter to do other things. With the team, being great about it, which they are, the team allows me to do some television in the wintertime and radio stations, if you're employed by them, you have to other things for the radio station that will not let you do some freelance television work in the off-season, you may have to do talk shows and sports casts and things like that with the radio station that employs you. But with the Twins they kinda give me the freedom to do the off-season work with them agreeing on it, I have to get approval to do it, but that's another plus.



**SH: Last question, what advice do you give young broadcasters who are thinking about doing what you do?**

CP: The best piece of advice I ever got - and I think it applies so well to whatever you do in life, even if it's not in broadcast journalism - I got it from John McDonough who is president of the Black Hawks, but was the president of the Cubs when he told this to me, was "stay in your lane". And it's simple - it's four words, when you break it down. It's stay in your lane. If you just kinda stay in your lane in life, I think you'll have the chance to be successful. The second you start to merge in and out and weave in and out of traffic and get in the areas that you're not supposed to be in, that's when you're going to get yourself in trouble. I know as a broadcaster especially that that rings true, so I'm a big believer in "stay in your lane". That's something that...I heard it a long time ago and now 10 years of Major League later, I really get it and really believe it. But then I always tell kids right out of school, students right out of school, don't be picky about that first job. You have to go small, more times than not, you have to get out of your bubble, you have to learn how this thing works. It's good to go to a small town because you're gonna make a lot of mistakes. You're gonna make mistakes, you're supposed to make mistakes there, and if you do, you're gonna get better. You're gonna do a lot of work for not much pay, but that's what you should do. It's a really important time in your life to get out, get some experience and go live in a small town where you don't know anybody, and your friends are probably in their early to mid 20s having a great time in a big city somewhere, but you can't afford to do that because you wanna be a broadcaster, you wanna be on TV, you wanna be on the radio, you wanna better take advantage. So if you wanna get there, you have to kinda take advantage. Start small. To me, that was an important step in my career. So those are the two things I often tell people: Stay in your lane and also don't be picky about that first gig.

**SH: Is there anything I didn't ask you?**

CP: Getting back to broadcasting and what my goals are each and every night. I say this a lot but I have three goals every night as a broadcaster: Inform. Educate. Entertain. Those are the three things that we, as a team, we try to do every night. We can't control the wins and losses, that's out of our hands, but we can control the information. We can control the entertainment. And we can control the education. And those are three elements I try to nail every single night. Inform. Educate. And Entertain.

**Jon Miller interview**  
**June 1, 2016**

**Steve Henneberry: What got you interested in being a baseball broadcaster for a career?**

Jon Miller: I was a great baseball fan, my dad used to have the games on the radio, growing up in the San Francisco Bay area, all the time, and the Giants played mostly day games in San Francisco in those days. This would be the early 1960s, and they only played Tuesdays and Fridays at night, and the rest of the games were day games, when they were home. And then of course when they were traveling, in the Midwest and back East, then the games would come on after school, or in the summer time early, 4 o'clock, 5 o'clock. And so we used to hear the games on the radio all the time. The Giants only televised the games that they played in LA at the time, so it was not a television sport. And I really enjoyed the games on the radio and played Little League and really became a big fan and, so I really started broadcasting the games myself in the backyard throwing a baseball against a concrete wall or I had a tabletop game called Strat-o-matic Baseball, and when I would play that in my bedroom or in the basement of the house or wherever, I would broadcast that as well. So I was kinda into it, I never really thought about being a broadcaster at that time when I was 9 years old or 10 years old, but later on I bought a tape recorder and actually started to broadcast games into a tape recorder to see how it went, and I found that I really enjoyed the games even more when I broadcast. So at that time, when I was maybe 14 or 15, I really wanted to be a broadcaster and started looking at into where I could go to school and study that, and so on and so forth, so...But it was really...Russ Hodges and Lon Simmons were the Giants broadcasters. Russ had come with the Giants from New York, and Lon became his partner in San Francisco. And these were both great broadcasters, great voices, and both are in the baseball hall of fame, having won the Ford C. Frick Award. and then they had the big rivalry with the Dodgers, and the Dodgers were on a very powerful station in LA which we could hear at night time in San Fran[cisco] very clearly, so I got to hear Vin Scully, and I remember I didn't like Vinny nearly as much as I liked Russ and Lon, because he was a Dodger broadcaster, but I came to realize as time went on that, later in High school and when I got to college, just how good he was and I thought, that's really how it's done. Anyway, so all those guys had a great influence on me in terms of becoming a sports broadcaster, and I feel like it was a very lucky thing for me growing up at that time in that area, because they really sort of taught me how it's done, and they were outstanding at what they did.

**SH: Yeah, I talked to Pat Hughes as well for this project, and he also grew up in the Bay Area, so he mentioned Russ and Lon and Bill King, as well, as big influences for him.**

JM: Yeah Bill King, he was...when we were kids, Pat and I, you know Bill wasn't really a baseball broadcaster, although he did a little bit of broadcasting for the Giants in the early 60s, he was really more of a producer, and the only time he would really get on the air was when Russ or Lon were out doing something else. Lon would do the 49er games, so when football season would start, he'd be missing on weekends

and Bill would work with Russ, or sometimes Russ Hodges did boxing on national radio. He did a couple of the Sonny Liston-Cassius Clay fights, as a for instance. So he'd be gone occasionally doing something like that, and then Bill would work. And then when the Warriors came out, Bill just thought, well I have a chance to do the Warrior's NBA games, they came in from Philadelphia in 62, 63, somewhere in there. And he just thought, well these guys aren't leaving anytime soon, so I'm gonna take this other job while I can and get my own gig here. And then he became the everyday Warrior's guy, and then the Raiders in the old AFL hired him to do their football games, Al Davis, and he really... those sports, the best I ever heard, and I really learned a lot about painting the picture of a sporting event from Bill King. Not that Lon and Russ and Vinny and whatnot were not excellent as well, but I always thought Bill...and they were different sports than baseball, but...I remember keeping score of a Warrior's game, listening to it on the radio, and at halftime Bill would give the official halftime statistics, and I'd be off just by a couple of rebounds and I really was just doing it all from what he was describing. I remember thinking, wow, he's got every rebound and every name for every rebound. So it was just a couple of rebounds, and that's probably because I was never...I never kept score before for NBA games, so...

**SH: Thinking about Russ and Lon and Vin and Bill, what are some of the traits that you think make a broadcaster successful? Particularly for the radio?**

JM: Well, that's a good distinction, because it is a much different exercise on radio versus on television. I always remember, when I was hired by ESPN to do the Sunday night baseball game, I ran into Al Michaels. And I'd known Al for many years even at that time, and Al was doing a baseball game for ABC, and I asked him if he had any advice for me, and he just said, "Well, the only thing I would say is that when you're on radio, the description, painting the picture is everything. To bring the listener into the ballpark. On television, it's absolutely worthless. You don't need to describe anything, they can already see everything". He said that's the difference. So in television you're more giving a caption for the picture and trying to flesh out what they're already seeing with other information that might be pertinent, so it's an entirely different exercise. And I think there was a change that was already underway at that time, where the play-by-play guy was always really king on television, but that had started to change in the, I believe really in the 80s where the big change occurred, where the former player, the analyst, became the king on television. And I always thought it had to do with guys like John Madden, on the NFL, and even before Madden, the first big change I saw was...Monday night football probably changed a lot of people's thinking in terms of television sports, where you had the three-man booth, and you had Howard Cosell, and it really was Howard Cosell's telecast. And he was not the play-by-play man, and he wasn't even the expert analyst, he wasn't either one. But it was his telecast, you know. And Howard might just take over the play-by-play, a hundred-yard touchdown kickoff return or whatever, and when he'd do baseball he might take over on a dramatic home run, so...Howard was an extreme talent and extremely unique, because there's never really been anybody like Howard Cosell - who had his enormous talent and his really enormous facility with the language. So that was a change in terms of

philosophy, but you really couldn't say that it set other things in motion, because there was only one Howard Cosell. In college basketball, Dick Enberg was the preeminent college basketball play by play announcer, and they put two announcers in with him: Billy Packer, who was the great analyst of college basketball, great knowledge, and Al McGuire, the long-time former coach at Marquette. And Al, he was very knowledgeable, but Al McGuire was a very, very funny guy. And it's funny because Dick Vitale really followed in the footsteps in Al McGuire, and really became much better known for it than Al McGuire, because Al McGuire was late in his career, and then he died fairly young. I think he had cancer and passed away, very tragically. But, I remember when I first heard Dick Vitale and I remember thinking, wow he's doing Al McGuire! And I don't mean that as a criticism of Dick Vitale, but Al McGuire was the one that would call a team's big man, the great setter, he'd call him the aircraft carrier, and all this kind of stuff, and he didn't have the same style as Dick Vitale, he was a true wit. Dick Vitale was sort of an over-the-top, in-your-face...and fun and whatnot...but Dick Vitale could never work in a three-man booth. He's pretty much the whole show himself and the play-by-play man holds back from him and lets him go. But you have Billy Packer who was all nuts and bolts, and X's and O's, and here's what's happening, and Al McGuire with his droll sense of humor, and they worked with each other. And sometimes Al McGuire would poke fun at Billy Packer for being too serious...and Dick Enberg was the guy, the great number one college basketball play-by-play announcer, who pulled back to let these guys go, saying their interaction is going to make this work. So he's the one that allowed it to work, and I think that changed a lot of things, because of who he was already. Monday night football you had the three-man booth, and the first year they did that they had Keith Jackson. And he was a great college football announcer, but he hadn't developed the huge following that he later would develop, but he only did that one year and they took him out of there and made Frank Gifford the play-by-play guy. And this was Gifford's first play-by-play experience. It was understood that Frank Gifford was just going to do the play-by-play and the other guys, Don Meredith and Howard Cosell were going to do the rest. But Dick Enberg was an established, long time, Emmy-award-winning, preeminent play-by-play guy, but he pulled back and let those guys shine, and that was, I thought, the big number one change. Then you had John Madden on the NFL, and Madden was a sort of force of nature himself. It's hard to compare those guys to each other, because I think part of what made them so great at it was how unique they were. You couldn't really compare John Madden to Al McGuire or Howard Cosell or Don Meredith because he was entirely different. But the story in the New York Times, I don't know if you saw it, just a few days ago was about how Vin Scully was a big CBS play-by-play guy on the NFL, and John Madden was kind of new to the network, and they kind of made the decision that John Madden should be their number one analyst. And the way they kind of made the...Terry O'Neil, the producer, kind of set it up was that Vin Scully would work with John Madden half the year and then Pat Summerall was going to work with John Madden half the year. And then, for them it was clear that Summerall's style was much better suited to John Madden. So here it was that you were actually setting up the analyst as the preeminent part of the telecast, but the main thing was the guy would allow him to shine the best was the perfect partner for him. So

Summerall was always the guy who was...a very TV guy. Very minimalist in approach, star, dollar, he's gonna go, sixty-seven-yard touchdown...you know? And that's what he did. Whereas Vinny was the master of the language, and a wordsmith, and putting phrases together, and he was great at it. And I always felt that the last game that he ever did, which was a famous game, the 49ers beat the Cowboys on what 49er fans always call "the catch" by Dwight Clark, and Vin Scully did that game and then he walked off into the sunset as far as CBS was concerned, already knowing that he was not going to do the Super Bowl, because that was going to be Madden and Summerall. And I watched that game, and I remember thinking, wow. That's as good as a play-by-play man could ever be. And I always thought that Vinny had special incentive to be the greatest that it would be possible for him to be in that game. Not that he's ever unprepared, but he had not just his preparation, but a great game on top of that. Anyway, that was the seed change, you know, and Vin Scully was the guy that, in a way, got caught in that, you know. And NBC hired him the next year to do the game of the week for baseball, and Joe Garagiola had been the play-by-play guy with Tony Kubek as the color man. And they blew it all up, said, "we have the chance to bring the greatest baseball announcer there ever was in. Why would we not take that?" And then they made Joe Garagiola the color analyst and moved Tony Kubek to the second game with Bob Constance. And at the same time, NBC had the game of the week on Saturdays, and ABC had a Monday night game, sort of following in the footsteps of Monday night football, they had Monday night baseball. And then had Al Michaels working with Tim McCarver and Jim Palmer, a former catcher and a former pitcher. And, well, Al Michaels allowed to happen what Dick Enberg allowed to happen with Packer and Al McGuire, which was let these guys shine, and he would pull back. But he also knew what buttons to push with each of them. And as it turns out, Tim McCarver was the new great baseball analyst that had just come along. He was not just prepared and knowledgeable, but he was a great entertainer. And so even as Vinny and Joe Garagiola were on the scene there at NBC, that great change was suddenly starting to take place in baseball, and you had a guy - the USA Today was sort of new on the scene as a national newspaper. Which, you know, in those days, newspapers were still very big, and the USA Today was big. And in the sports section a guy named Rudy Martzke was the columnist, who was the critic, and he was in almost every day. So he was writing about network sports, and the networks sort of went nuts for this whole concept, trying to get things into Rudy Martzke's column. So Rudy Martzke was right there on the cusp of all these changes that were happening, where Dick Vitale and Al McGuire and John Madden were the preeminent guys, and now he kind of favored what was happening with Al Michaels and Tim McCarver and Jim Palmer and whatnot. And where the Scully-Garagiola mix was still sort of old school. Where Vinny was...it was Vinny's telecast. And I remember working some games at NBC later on, I think it was 86 the first year, and I did a game with Tony Kubek. And Tony told me, well let's talk about working together. And he said, well it's your telecast, you're the play-by-play guy, and I have to take my cues from you, it's my job to not step on you. And I told him, well Tony, we're just together this one time...Bob Costas was off doing something else, and I said, how 'bout this - you go ahead and be the lead guy and I'll take my cues from you. And he said, "no, no, I appreciate it but that's our format". But that

was the first thing he told me, so. Later that same year or the next year, I can't remember which it was, Vin Scully, one of his children was getting married so he took a Saturday off to go to the wedding, and I got hired to work with Joe Garagiola. Working with Kubek first and then Garagiola, this was a great thrill for me, because I was such a big fan of both of them. And Garagiola said, "well, let's talk about working together", and he said, "you're in charge of the telecast, my job is to take my cues from you," and he said exactly the same thing, and again I told him, I said, "Joe, just do whatever you want and I'll kinda lay back for you", and he said "no, no, this is our format. This is the way we work it at NBC", so that's just the way it was done. But I think that as time went on...not at first, it was a blockbuster combination. These were the two biggest names in sports television -Vin Scully and Joe Garagiola - and they did a great job together, there's no question about it, but it was a different approach to what had just become, more and more was becoming, the way that it was now being done. And where Tim McCarver was more of the key element of a telecast on a baseball game, the same with Madden, and people sort of got used to the idea - hearing those analysts and getting what they needed from those guys. They expected to hear from them first and foremost. But Rudy Martzke was the first guy that really started being critical and really a lot of Joe Garagiola. He wasn't giving you the same level of information that McCarver was giving you, and so on and so forth. And I always remember thinking, well doesn't he realize that it's all about this whole different approach - how can they be critical of Joe when Joe's pulling back and letting Vinny do his telecast, you know? And why would you hire Vin Scully and not allow him to be Vin Scully? Of course you're going to let him do his telecast, you know? I can't remember how we got onto this...

**SH: That's alright! On the color analyst, do you take that approach now? Letting Duane...Duane and Mike, right? Those are the two guys you work with?**

JM: Well yeah, and our...what we do here is that Duane and Mike are the guys...the tandem on cable TV network and CSN...and when I got to town in 1997, they only did maybe 50-60 games a year. And we had another 50-60 on over the year TV when I got to the Giants, so...it was me and Mike Krukow on over the year, and Duane Kuiper and Mike Krukow on cable network. Because the cable wanted something to distinguish the main telecast from the over the year telecast. And that preceded my arrival - I was not allowed to do the cable anyway, I think they were happy to have those two guys together. But my ESPN contract would not allow me to do the over the year cable, which was FOX at that time. And as time went on in every other city the cable became more and more preeminent versus the over the year. They came to do 100 games and we'd have 50 on over the year. You know, now it's on the cable I think they do probably 140 and we only have 15-20 over the year telecast. And so they're the real television tandem, primarily. And I'm just mainly home games on a Friday night are the only games that we put on. Or at Dodgers stadium, or San Diego, or Arizona...things like that are the only ones we have on the over the year, we have the NBC station in town for those, so they're the main tandem and Mike Krukow is the play-by-play guy and Duane is the analyst. And their way of doing it is really in that model: Mike Krukow is really the preeminent guy, he's the guy with all the knowledge, and it's also their style, and our style is to give

the fans the game. They're not sitting there chit chatting about any manner of other things, Krukow is focused on the field at all times and, not that you can't say something to him and get a laugh from him or provoke a pithy comment or whatever from him, but he's focused on the field and he always wants to tell you something that he's seen that's going on out there. So it's always about the game, and Giants fans really get the game, first and foremost. There's not a lot of talking about other things just to kill time, you know. And that's good for the game and baseball, of all the sports, on television there's a tendency to say, "well, hardly anything ever happens in baseball, you need to talk about all kinds of other things to make it entertaining", and I used to say to ESPN producers that, do you think that's what make it seem like nothing's going on? If you have pitch after pitch and we're not even referring to it because we're talking about something else, doesn't that say to the audience that obviously there's nothing of any interest going on here. Otherwise we'd actually be referring to it. So I said, maybe we need to be referring to it all the time, because there's always something going on. So I think that's been a big problem for baseball, sort of that television producers and what not who, especially at the national level, feel that you need to have all kinds of other stuff other than the game, and it's really kind of a big constant argument, you know, but I think the...and it's a different sort of paradigm, because in a Giants telecast, most of your audience is made up of Giants fans who care very deeply about their team, so they want to know the game and everything that's going on in the game and all the information you can give them about that game, where as a national telecast, I remember at ESPN let's say we'd have the Cubs and the Cardinals, we'd feel like we'd have Cubs fans and we'd have Cardinal fans tuned in, and then the greatest part of our audience was made up of people who weren't fans of either team. And those were the ones we wanted to speak to and hold. So that is an entirely different approach. So I just don't like...you need to still stay focused on the game. And that's where your analyst and his ability to give them stuff they never really knew before is so important.

**SH: On a typical game day, what's your preparation process like to prepare for a broadcast?**

JM: The, well, on a national telecast it was entirely different, you know, we'd have a production meeting in the morning for a Sunday night game that might last an hour and a half, and we'd talk about all the things that we thought would be important to touch on during the telecast, and what kind of things to talk about during the on camera open of the telecast, and then they'd show us soundbites, different interviews that they done with different people, and generally stars in that night's game, and we could see that and talk about which ones we thought would be important to get in. And all these little packages, graphics packages and other packages, maybe showing something that one of the stars had done earlier that week or...all the different elements. And we'd have all this information about the two teams to try to get up to speed on what's been happening with them since we don't see those teams all the time. And even little mundane things, knowing that on Wednesday a guy hit a foul ball off his foot and they had to take him out of the game cause it was hurting so badly. So that in our game if we saw the guy limping around

or something like that that would get your attention, we'd know. "Well on Wednesday he hit a foul ball off his foot and that may be why he's still limping today, and blah blah blah..." So you try to get up to speed, whereas with your local team you're with them every day. You're always up to speed and you saw it, you've seen everything. You talked to the manager before the game... you generally get to the park three hours ahead of time, talk to the manager, talk to some of the players and see what's going on...and before going to the ballpark is the main thrust of it. Now you go on the computer and access newspaper articles and national stories and get all the latest info regarding the team that you're playing that night from out of town, to get up to speed on who's hot and who's not and who's hurt and that sort of thing. So I think that's the main thing, you wanna go to the ballpark feeling like you're up to speed on the other team and what's going on. So that's the main preparation. And everybody has a different way of doing it, I know Vinny's big thing is, because he's always alone on the telecast, sort of the old school approach and sort of a...it's almost an anachronism, in televised sports, and at the same time there's only one Vin Scully and Dodger fans wouldn't have it any other way. Although I think there's a young group of Dodger fans that, they would get...for the last may be 15 years or longer, there'd be the odd letter to the editor in the LA Times, generally from a younger player, saying how come there's not a former player, I don't understand why we don't get a former player because there are things that happen that I'd like to hear from a former player about, you know, and that's just the way it was. And it's a lot different now, because Vinny's only doing home games, and when they go on the road, they have the former players. They have Orel Hershisier and Nomar Garciaparra, or even when their home games are televised by ESPN or FOX where you've got the former players and the whole bit, you know. So I think that's something different and....well you know, Vinny's got the...he's got all of the info on these former players...I'm sorry, not on the former players, on the players. So he's telling stories and sometimes he'll tell stories for every guy that comes up, about their past or he uses statistical things or whatnot. And a lot of it is a throwback to an entirely different era of televised sports. That's the way it always was. And really, I think in any other market it just would not be accepted, but in LA what might not be accepted is that former player that you would put on with Vinny. It would have to be somebody very special that would have to check their ego at the door and let Vinny be Vinny, and let Vinny control the points where they come in with their comments and that sort of thing. It would not be the easiest thing in the world to be that guy to work with Vinny, and whether the fans would accept you. So that's still a much different approach to the telecast. We used to get all the same information...there was a thing called Player Profiles on ESPN and some guy, I don't even know where he is, but he'd collect all these clippings on all the players and he'd put them into their file and when we'd have a game on ESPN we'd get all the pages on all the players who were gonna be in our game. And you could go through it, and some of it was from Sports Illustrated, some of it was from a local player, some of it was from his hometown paper. There'd be all this old stuff to go through with all these old stories, and I remember once we had a Giants Dodger game and our pitcher, our ace pitcher at that time was Jason Schmidt, and he says that his mom or dad called him after the game and said Vin Scully, we were watching his telecast and he told the



story about when you were in the third grade and you came into class saying that you wanted to be a major league baseball player, and you wrote an essay about it and the teacher talked to you about it and so on and so forth, there's a little story about it. And so he said, "where would he find that out? I'm totally shocked, this is something that happened in third grade when I was 9 years old or whatever, and how would he even know that? I've never told him that story, I've never told anybody that story", and so I told him, I said, "well, I know that story myself. I've actually told that story on a Sunday night game. It's right here in the player profile", and I actually took it out and showed it to him. So somewhere over the years, Vinny, on those Dodger games, started using those Player Profiles, cause sometimes I'd hear him do stories and I knew the story because I'd read it myself. So he's got all of that, and Vinny doesn't himself even do the game, he didn't used to do it that way, even when he was by himself, because he would go down to the clubhouse and see the managers and the players and be in the batting cage and...but over the years, I mean he's 88 years old now. So, it's just remarkable that he's working at such a high level and doing as great of a job as he is, but I think that there are concessions to being that old, and going to both clubhouse and down to the...sort of bouncing around all over the field, from one side to the other, that's one of the things that has gone by the boards for Vinny.

**SH: For you, how do you approach the relationships with the players and the coaching staff, the managers? Do you try to maintain some sort of a distance for objectivity sake, do you find yourself becoming quite friendly with players and managers?**

JM: Well, I think...you'd like to be friendly with them, but I don't go out with them. I remember my first baseball job in 1974, I was 22 years old, my first major league job, and I did the Oakland A's games, which was a great break in my career, all of the sudden there I was at 22 years old doing major league baseball for the best team in baseball. They just won two world series, they won the world series my first year. Monte Moore was the broadcaster, the veteran broadcaster, and he was really instrumental in having me hired. And after I was hired, before we went to spring training, he invited me to his house to meet his wife and his kids and whatnot for dinner, and he took me into his office and he had this book, this autobiographical book by Red Barber, the hall of fame pioneer broadcaster, it was called *Rhubarb in the Catbird Seat*, that he used. So he let me borrow the book, he said there's a lot of good advice in there for a good broadcaster, in his book. So I read the book and it was a great book for somebody like me, and Red Barber talked about maintaining your objectivity and not allowing yourself to get too close to the players, because you might have to be critical of something that was happening with a player. I was 22 years old, I was not...I was even younger than most of the players, which in this business that doesn't happen for very long. There's sort of a small window where you might even be younger than the players or even the same age as the players. In other words, I was at an age where I could relate very well to the players. But I remember a few years later I went to the Texas Rangers, 1978, and I was 26 years old and they had a catcher named Jim Sundberg, and he was one of the best catchers in the game at that time. A Perennial Gold Glove winner and he had a great arm and

it was very difficult to steal a base against him. He was sort of the Yadier Molina of his time, he was not a great hitter, he was a decent hitter, but he was a great catcher. And so I was the new broadcaster, and I went to him to get some information about the pitching staff, and so he was real helpful to me in that regard of telling me about all pitchers in the staff, what they threw and things about him. So we didn't have the wealth of TV games and network TV games and MLB.com and all of these places where you can see video and really get a good feel for what a guy's throwing, so that's...I needed to get it from him, so...and we became very good friends, we were almost exactly the same age. And I broadcast his major league debut in 1974, he just came up that year. And Oakland opened the season in '74 in Texas. And the second game of the year, Jim Sundberg caught his first game in the big leagues, and it was, Ferguson Jenkins having returned to the Rangers and his debut back with the team, and he pitched a one hit shutout, Sundberg's first game. And I interviewed Sundberg after the game on our postgame show. So I gave him a page from my scorebook, his first big game of the big leagues which it was fun because he could look at every...back at the game and remember everything about it, you know? Oh, he threw this guy a slider, he did this to that guy, you know. And so we were good friends and we'd go to lunch together a lot of times on the road before the games, and our wives became very good friends so we'd be travelling and our wives would may be be having dinner or doing things. So there was a point where he got hemorrhoids, which was very painful, and so I knew all about it. And I can't remember exactly what happened in the game, but a ball got by him - and balls never got by him, a ball in the dirt - he was a great ball player. And so I brought up that he's had these hemorrhoids and it could be that he's not moving as well as he normally would because of that, and...[sneezing]...so we had this former catcher on the telecast, and he talked about it, "oh yeah, that's terrible, it's hard enough to block a ball, but that could really affect your ability. I don't know how he's even in the game, as much pain as he must be in", well now as a result of that, all the writers are asking him about it after the game, and they're writing about it, and then he's got all these people sending him telegrams for remedies, and he's just like, his wife called him and she said, "Jon Miller started talking about it right during the telecast," and I said, "well, you weren't able to get to that ball, and I know something that might be a reason, why wouldn't I say it?" and he said, "well, alright, I understand why you'd say it, but now it's like my asshole is everybody's....it seems like they're intimately familiar with it. It's kind of embarrassing, that's all." There was another time where they stole a base against him and he made kind of a weak throw, and I knew that his arm was a little bit sore cause he told me that, you know...so, in other words, I can see that Red Barber's words were echoing in my mind. It wasn't just that may be I knew things about why his performance was suffering, but I wanted to make sure that I covered for him cause he was my good friend. Well, you know, I had later that year or the next year a scout to the Yankees, I noticed he was sitting down behind the backstop with earphones in. And I asked him what he was listening to and he said, "I'm listening to you! I always listen to the local broadcasters, cause maybe they have some information about their team that I wouldn't otherwise know that could be part of my report." and I said, "well, you mean you're getting intelligence on our team from me?" and he says, "well, I wouldn't look at it that way. But every once in a

while I do get something, like one time I heard about a catcher who's arm was really sore and he wasn't really throwing well at that time. He said later we played that team, and stole a couple of key bases against that team, and won a game because we knew that, where we probably wouldn't have stolen against him before." And I thought, "Jesus! That's me! He's talking about me!" So then I start thinking, Jeez, I may have cost our team a game! Anyway, so all of that was even real life experience of what Red Barber was talking about, I thought. So I never really allowed myself to get that close to a player again, because I just thought it's at odds with what we're actually doing out there I remember I was good friends with Cal Ripken, not that we'd ever go out to dinner or see each other socially or our wives or anything like that, but he was always accessible and I could always get great information from him. But what he was doing and the way the game was played and things like that. Which is what you need, cause that's a great way to make a point on the air, "well Cal says that what he does is this..." you know? It adds credibility to what you're talking about when you're not a former player. Or, "the way Cal likes to do that is this..." and so on and so forth. But I even told Cal, we ended up on a flight together, we both missed the team plane and we got stuck in traffic and the plane left without us. I said, "well I can imagine them leaving without me, I can't imagine them leaving without you!" and he was a little steamed about it was well. So we both had to go to the terminal and buy our own tickets to wherever the team was going. So we sat next to each other and we were talking about a lot of things, and I told him, "you know, if there's ever something you don't want on the air..." and I took these words right out of Red Barber's books, "don't tell me about them because it's too confusing for me to have all this stuff in my head and try to remember which I can use and which I can't use." And he said, "ok, that's good," and I said "ok, well if there's something you want to confide in me go ahead, but I just wanna make that clear that if there's something you don't want on the air, then maybe it's best if I don't know about it so there's not gonna be any confusion about whether I'm gonna end up putting it on the air or not."

**SH: No, that's good. I've got one more question, is that alright? You mentioned this before, just the access to information not only that broadcasters but that fans have now at the tip of their fingertips. Do you think that that has changed at all the way that you broadcast? Knowing that fans come into a game or during are able to pick up so much information from other sources beside you?**

JM: Absolutely. I think that, when I was a kid I had a subscription to the sporting news, and my dad would get me a subscription to the San Francisco Chronicle just during the baseball season. We lived in the East Bay and we would subscribe to the local paper. But he would get me the Chronicle because he knew that I wanted that baseball coverage during the Giants season. And they thought it was great that I wanted to read all that stuff and I was calculating batting averages and earned run averages and they thought, well that's just good for his math skills and all this kinda stuff. And then I would get the sporting news and that was the only place that I could get the team by team statistics. And I would not just pour through the sporting news, which, in those days was known was the bible of baseball, but you'd have

articles about every team on a weekly basis, usually from a beat writer who covered the team, and for a lot of those teams that was the only place you could get that kind of information. But I could also get the team by team statistics and really pour through those numbers on a team by team basis. And even then, by the time I would see those they'd already be 3 or 4 days old, because you'd get that in the mail. The information might be through the Sunday games and you wouldn't get the thing in the mail 'til Wednesday or Thursday. So on Sunday's most papers would have these statistics that would be only through Friday's games but they were just a compilation. So they were the league's leading hitters, and it would show...they were always listed by batting average. But it would show their homeruns and RBI's was well. And you know, wouldn't even be all the players from all the teams, it would just be however much space they had to fill, and then it would be the hitters and then the pitchers by earned running average in both leagues. That would be the only access to stats...and I would pour through all of that stuff, cause that's the only place you could get it. And then all of the sudden USA Today came along, and they would have, every Tuesday, all the statistics on a team by team basis the way the sporting news would have it. And that was through the games on Sunday, so there was just one day between them. And I thought, Jesus this is just the greatest thing in history, getting these team by team stats in USA Today, it was worth reading for that reason alone, that one day a week. And when I worked at Boston, when I did the Red Sox games, I would get the Boston Globe and the Boston Herald and I'd get the New York Times, the New York Post, the New York Daily News, I'd get the Philadelphia Inquirer, the Philadelphia Daily News, and I'd get the USA Today. That's 8 papers. And I'd go down to the local news stand near our apartment, I'd get those every single day. And I would go pouring through all those to get every last bit of information I could get so I could feel like I was up to speed. And I would get the same thing when I moved down to Baltimore we also had access to a lot of papers. I could get the Washington Post, the Baltimore Sun, the Baltimore News American, the Philadelphia papers and the New York papers. And the USA Today. It might have been even more papers that I could access. And I would have these stacks of these papers in my house, in those days you didn't put things out for recycling how you can now. So that's how I was trying to stay current with as much information as I could. When we'd go on the road, I knew an out of town newsstand in every city. And to get the Sunday Boston Globe was a key, because Peter Gammons, every Sunday, had a huge baseball notes column. He's the one who started that. A lot of other sports writers emulated him, and that became sort of standard fare in a Sunday newspaper over the years. But it wasn't just for studying up, I would pour through that with great anticipation and it would be a great, pleasurable experience just getting all this great, brand new information on all these different teams and trade rumors and rumors of managerial firing and discord in clubhouses and, you know...he just had it all. And that was must reading. So I knew in every city exactly where to go and what day...I would hope that they would get it by Tuesday, but some places they wouldn't get it 'til Wednesday, because it would come in the mail. But you always had to get the Sunday Globe just for Peter Gammons column. So these were the ways we got that information in those days. Then all of the sudden the internet came in, and I never really even used it 'til 1998 or so when they gave us a

computer in San Francisco and we had to have the, it was the dial-up modem type thing, where I could read the internet. And it would take forever, a lot of times, to download one article to read from some other city. And then when we got the high speed internet...and I really didn't know what to do at first. I would be on my home computer with high speed internet and I might go online at 9 o'clock in the morning, and it'd be 3 o'clock in the afternoon and I'm still going through all these different articles, there was no end to it. And I remember thinking, Jesus I've got to figure this out, because it's all I'm doing. I'm getting up and I'm studying these articles all across the country all day and then I'm going to the park, that's all there is. And I didn't really know how to handle it, too have that access to that much information at my fingertips when I'd been running around town and grabbing up all these newspapers and whatnot for all those years. And now it's just right there, I can get it every single day without ever even leaving my home. Now I think Buster Olney on ESPN.com has his blog where he provides links to a lot of stories, and so you can get a lot of info all around baseball from Buster, and if you want to go access, you can always access his link in a certain story to get up to speed on something. And then I just try to get up to speed maybe on the team we're playing, and then just hopefully have some access, maybe through Buster or whatever else there was, on the biggest national stories there are. The same thing happened when I started doing ESPN Sunday night baseball, I'm doing the local baseball and then the Sunday night game, and then I would take a couple of Tuesday night games while I was working my own game, because the pitchers that were working Tuesday were going to be working our Sunday night game. So I could watch those telecasts, see the stuff that that pitcher was throwing and may be get some info on those teams, and then I'm gonna tape my own Sunday night game and may be on the flight on Monday I'll watch my own telecast and critique it and whatnot - what I liked, what I didn't like - then I started having dreams about baseball, just in my dreams. I thought Jesus, this is not working out. I wanted to be prepared and ready to go with this national job, and then I just thought, less is gonna be more for me. I have to live my life and do this kind of stuff around it. And with the internet the same thing happens. I look for a good middle ground on that one.

### **[Cut between clips]**

JM: I know that my audience is primarily made up of Giants fans, what's the Giants story, they want to know about the Giants. They don't really necessarily care that much about all the things that are going on with that other team. So, I wanna know everything I can about the other team, but know that the vast majority of my audience is a Giants fan, and serve that audience. And I know in the Bay area we have people from all over the country who have moved there, so even though anybody can get the out of town scores, I need to make sure I give updates on the Yankee game and the Red Sox game and the Cubs game and the Cardinals...you know? Dodgers...any Giants fan wants to know what's going on with the Dodgers, of course. So I try to be knowledgeable of who my audience is. Dusty Baker, when he was the manager, used to say, "my dad watched last night and he said he didn't know you were the Giants announcer, he never would have even thought about

that," and I said, "oh, that's a nice complement," and he said, "well how do you do that? How do you be a Giants fan all week and then all of the sudden you can make it sound like you've never even done a Giants game, you're just totally neutral?" And I told him, I said for me it's about who I'm talking to. Who's my audience. When I'm doing a Giants game, it's made up of Giants fans and when I'm doing a national game, if I have all these Giants fans I have probably just as many Dodgers fans, or more, tuned in, so I'm talking to both groups. And I'm also talking to Yankee fans and Cubs fans and Mets fans and Cardinal fans...and maybe even talking more to them than Giants and Dodger fans. So that's always for me about what the exercise is all about, who you're talking about. It's a little easier when you feel like you're always talking to Giants fans. And the main thing, the main jist of it, the thing that has never changed with the technology, with the access to information and all that kinda stuff, is being accurate, being clear, and generating the trust in your listeners or viewers that they're always getting the absolute true story from you. That you're not hiding anything that might be going against your team, or alibi for somebody who made a bad play. That's your first job is to generate trust in yourself from them, that they're getting the real story from you at all times. So if I feel like I got something wrong, I immediately want to correct it was soon as I realize I got something wrong. And I just say, "oh, I'm just looking at a television replay of that and that wasn't a fastball, that was a slider, and that may be why he hit it off the end of the bat," or whatever. I'm not afraid to correct myself even though I'm on the radio, because the idea is nowadays there might be people listening to the radio and watching on TV or they might be listening to the radio while they're at the game and seeing replays on the big screen or whatever. But I always felt like it helps reinforce the notion that you just want to get it right. That they can trust me to give them the complete picture and the total right true story of what's going on. And I think that's the main job, whether you're Vin Scully or me or any other broadcaster, generate that trust from your fans. And Harry Caray had the reputation of being the guy that rooted for his team, "Come on! Come on, Ernie, hit one here!" You know? But Harry was also a guy that would also be very critical of his own players if they screwed up. And his shtick really was that he was the fan in the booth. The fans, he'd get upset with Ryne Sandberg because he popped up with the bases loaded, "and he pops up on a bad pitch with the bases loaded, holy cow, what's the matter with him?!" You know, and that's exactly what the fans were saying, "damn right, Harry, yeah! What the hell!" Fans were upset, you know. So fans trusted what Harry was saying, even though he was a fan, he wasn't making things up. I remember hearing a guy, one of his player's hits a...it was Hawk Harrelson, that's good hitting right there, that's a great pitch by that pitcher and he didn't try to do too much with it, he just reached out and a little flick of the wrist and dunked it into right field, that's just good hitting. That's the way you fight off a good pitch. Alright, now it happened on the reverse, and a guy from the other team fights off a good pitch, "oh man, he made a great pitch right there, and the guy gets a lucky little hit. A little duck snort out there. That's just terrible." Well, which is it? Is it good hitting or just total luck and terrible for the pitcher? I think that's a key, and I'm sure Hawk feels like, "hey, all the people watching are White Sox fans," so that's the way he's gonna do the telecast. But my question would always be, and I can't...Hawk's been there a long time, and I knew him when I was in

Boston, and he was the color analyst when I went to Boston in 1980. And his reputation in Boston was that he was just gonna tell it like it is, that he was like the Howard Cosell of Boston, that he was always at odds with the general manager of the team. They were always fighting with each other because the Hawk just said, "well I'm not going to color this the way they want it, I'm just going to tell the truth to the fans and tell them the way it is," and then all of the sudden he goes to Chicago and he's got a whole new persona. And I always thought, well he reinvented himself in Chicago. I gave him credit for that - it was always about, really it was about who's your audience? He took it a step further maybe than I would, but...and I'm sure White Sox fans love it. And Chicago is a kind of a different market, you know. You have Cubs fans and White Sox fans, and there really aren't fans of both.

**SH: I grew up there, so I can attest to that.**

JM: Yeah, even in New York, where you might say there's either Yankee fans or Mets fans, the New York Times before the 2000 World Series had run a poll about Yankee fans and Mets fans, and while far more people that were baseball fans at that time were Yankee fans than Mets fans, there was a big percentage who rooted for both teams. So, like 30% of people who call themselves Yankee fans also rooted for the Mets, and vice versa. Who also would only root for their team if they played each other. And I think in the Bay area it's always been that way - a lot more Giants fans than A's fans, a very large amount, but a lot of A's fans also were Giants fans. Not so much the opposite. I remember Lon Simmons telling me when he went to do the A's, he'd been doing A's games for 9 years and he saw this Giants fan in a restaurant and came up to him and said hello, hadn't seen each other in a long time, and said, "by the way, what are you doing now since you left the Giants?" It's like, "well, I've been doing the A's games for 8 years!" "Oh, wow, I didn't realize!" So, Lon always felt like a lot of Giants fans didn't really pay attention to the A's. It wasn't that they didn't like the A's or any other thing, they just didn't pay attention to them. But I grew up in the area, and I rooted for both teams. The big seller, when they played each other in the World Series all the way back in '89, was this cap which was a cap for both teams. On one side it had the A's in green, and on the other side in black was the Giants with the interlocking SF in orange. They weren't selling those in Chicago or New York. I think those are the things that have not changed, and now you have the new analytics - WAR, fWAR and FORP and all of these new stats...FIP and FIP-ERA and I'm fascinated with them, but I don't see that they're real useable on a broadcast. The only things that I do a little bit differently is that I give an on base percentage for most hitters, and point out if he's especially good or especially poor, and sometimes even the OPS because it's a good shorthand. But even after all this time, it's kind of like you still have to explain why you're giving the OPS and what it is. And in terms of the more advanced sort of metrics, I just feel like you're not adding anything. You have to explain it to most people, and it doesn't add to anybody's enjoyment of the game. I think it's something that can be better read than used on the air. And I really differ sort of vehemently with the people that are so into those analytics that that's all they ever wanna talk about. And that I don't see anybody getting any extra enjoyment from an actual game with all of those numbers in front of them. Most of those numbers have to do with an entire season - those are numbers that are

more...how is the guy really doing, you know? Where could he really be better or, and even beyond that, most of them are about predictive...they're good for general managers to know, in terms of whether they should trade for a guy or not. The numbers that you put up, the advanced analytics would be predictive of whether he's liable to do those things again or not. None of those aspects have anything to do with enjoying this game on this day, and whereas I think you can get a lot of enjoyment...right now, for instance with the Giants, Johnny Cueto is 8-1 with an excellent ERA; Jeff Samardzija is 7-3 with a low ERA; and Madison Bumgarner is like 6-2 with like a 1-2 ERA. The big three, the Giants are 21-8 when those guys start, that's a cool story and that's something that any fan can, not only be interested in, but can follow. This can be fun to see these guys build up these wins as the season goes along. Maybe they all win 18 or 20, wouldn't that be interesting? Whereas the new analytics guys will say, "wins are irrelevant. Who cares what the number of wins," and that's an argument that you can go both ways with, but the game is still about wins and losses. Maybe it's not about how well this guy pitched, but in the case of these three guys from the Giants, their wins are all about how well they're pitching, there's no doubt about it. Home runs and RBI's, these are...now they kind of denigrate those kind of numbers, they call them, oh, the counting stats. Well, if you're a hitter it's about generating runs, whether you hit 300 or you've got 400 on base percentage, it's just an easy way to keep track of your big run producers and how they're producing. So if Buster Posey hits 20 homers and knocks in 100-something runs, as a fan I'm interested to try to watch him do that. And it's easy, it's easy to do that. I don't have to change my life and become a math major and get my master's degree in it to know how he's doing. I can see what his batting average is and now it's easy to...on bases are readily available, with the home runs and RBI's. And I think people still have a lot of fun watching people build those numbers as the season goes along, because baseball can be interesting in many different levels. And maybe that's different from my days of pouring through the Sporting News stats when I was a kid, but when the season's over, I still am, in my head...Willie Mays 1962 had 49 homers and hit 317 and he knocked in 125 runs or whatever the figure was...but some of that stuff stays in my head, that season. What his WAR was, and all those other statistics we have now I have no idea, but I know the kinda year he had that year. Orlando Cepeda hit 45 home runs, and I can remember pitcher's won-lost records from some of those seasons. I think that the... the Angels in 19-, I think it was 90 or 91, they finished in last place in the American League West, and they had three pitchers win 18 games or more. Jim Abbott, Chuck Finley and Mark Langston. And one of them won 19 games and the other two won 18 games and they finished in last place. But if they could go into a series with all three of those guys going, they could beat anybody. Take the best team in the league, maybe Oakland was the best that year, and Oakland was gonna have a hard time winning that series if those three guys were lined up to face him. So that's a very easy way for a broadcaster to talk about the problems Oakland's going to have in the series, or for any game that you might be doing. And if you were an Angels fan, that was something to be fascinated with and be interested in and be rooting for, even though your team was right around 500, obviously they had a very bad 4th and 5th starter and not much offense, apparently. And last place, they still were around about 500, they were finishing



down in the standings because most of the bad teams were in a different division. The game changed in that way, with the advent of all these different divisions and whatnot. Anyway, I'm just saying that I'm interested in what people are rooting for, what's interesting about the game to people, because that's my job is talking to those people and trying to keep them interested in my broadcast. Some of those things have not changed, and a lot of them have changed. And even storytelling, they told me that was part of what you're talking about, storytelling has been and always will be a major part of broadcasting a baseball game, but at the same time when I would tell a story on the radio or Vin Scully would tell a story on the radio or anybody, he's engaging the listener who is translating his description into images in his mind of his game, or, if he tells a story, wherever that story is taking place. Now you could tell that same story on a telecast about something that happened to this guy when he went home for the All-Star break, and Rene Lachemann went up in the attic to reset the antenna of this new TV they had just got, and while he was up there he fell through the ceiling right into his own living room. And, well, that's a great story, except when you tell it on TV they're showing pictures of the manager spitting tobacco juice, a pitcher warming up in the bullpen...the pictures don't match your story. A game on television is more of a passive exercise. Ernie Harwell used to say the telecast is the movie and the radio broadcast is the book. In the novel, the reader is engaged with the writer and taking his descriptions and translating them into images in his mind. In the movie, or the telecast, that's all being given to you. You're not an active participant in any way in that regard. Ernie Harwell also said that, because he was a great storyteller, and I think that Ernie was a genius of the radio medium because he said it's all about serving the radio audience. As much as we want to believe that people have tuned in with us right at the beginning of the game and have stayed with us the whole game, the vast majority, the huge majority, at any given time during the broadcast, have just tuned in, just a minute ago. So Ernie's deal was to give the score at least once every 60 seconds. And this came up because I had this little 3-minute egg timer, you know like the little miniature hour glass, and Ernie saw it and said, "well that's the Red Barber idea." I said, "well I got it from Red's book years ago. Red Barber said get this 3-minute egg timer and give the score before the sand has run through, so you're constantly giving the score." And Ernie said, "well that's a great idea, because I try to give the score about once every 60 seconds," and I said, "wow, well doesn't that feel like sometimes that that's almost all you're doing? Is 'low ball one and here's the score'? And 'foul away, strike one, 1-1 and here's the score?'" and he says, "well sometimes, but the people have just tuned in, most of them, and the first thing they need is the score. So being mindful of that, nothing you say is of any interest to them until they know the score. Is it 10-1 or 1-1? What the hell is going on? Where are we? As soon as they know the score, they are hanging on every word and they are totally with you." He also said he would not tell a story unless he could tell the entire story, start to finish, between pitches or between batters. And I said to him, "Ernie, speaking on behalf of baseball fans everywhere, don't do that! We want to hear all of your stories! However long they take." He says, "no, people tune in for the game and I feel like you've got to stay mindful of that and give them what they tuned in for. And then work the stories in and around the game." And so later when Ernie was, he had been fired, and he was

gonna leave and the Tiger fans were just outraged. The old coach at Michigan had come in as the president of the Tigers and he fired him. And he didn't really know what he was doing, and I think it was Bo Schembechler I think was the guy, Tiger fans were just outraged. It was really amazing. And we were in there, and the newspapers had an entire section devoted to Ernie Harwell, because it was late in the season, where they asked people to write in their best Ernie Harwell memories. And everything was so warm, and it transcended generations, and I remember thinking back to what Ernie had told me years before and thinking, that's it. When they tuned in they always got the score from Ernie right away. So they were never mad at Ernie. Because when you tune into a game and the guy doesn't give you the score, you get pissed! Like, for God's sake, what is the score? Just give me the damn score, will ya? Jesus, what's wrong with you? That was the first thing I thought of. And how he was always recapping the game - resetting how we got to where we are now. Not just the score, but where we got to. "Curt Gibson hit a two run homer in the first inning, and then the Orioles got a run in the second and a run in the third to tie the game, and then Gibson hit an RBI double in the fourth to make it 3-2, and that's where we are now: 3-2 Tiges as we play the fifth inning." And each player came up, he recapped his day, you know? "Kaline. Singled in the first, popped to second in the third and grounded to short in the fifth, he's 1 for 3 as he bats here in the seventh." You could listen for a very short period of time, no matter when you would join the game, and feel like you were starting to get up to speed on everything that had happened in that game. All the major points. And I came to realize, I thought, "Ernie is a genius of the medium, more than Vin Scully, more than anybody who's ever done baseball." He has an understanding of the service that he's providing; of how people actually listen to the games. It's not like the 30s and 40s before TV where you had these big console radios and people might camp out by the radio listening to the game. Now you had them on transistor radios in the backyard, the car radios while you drove an errand, with you at the beach, while you're on vacation...and people are tuned in at different times and in different ways catching up with the game. And Ernie had this great understanding of that and I always felt like I learned more from Ernie about the service of what we're providing than from any announcer that I've ever picked the brain of. And now on television it's very similar: people have the clicker and maybe they...a show has ended and they click over to ESPN to see what's going on there, and you have a brief opportunity there. At that time, and they used to tell us, "The Soprano's has just ended," and we'd do a whole reset and recap what's gotten us to where we are right now. The idea being that some of these people who just left a show and have found us, maybe we can grab them with the interesting things that have happened or guided tour maybe about to be coming up. The idea is to grab these people, as many as you can, and get them to stay with you. And even going to a break, it's like, "who's coming up after the commercial?" It's like, "he's under it and he's got it, that's the inning. Buster Posey, Brandon Belt, Hunter Pence coming up for the Giants at the last of the fifth. It's 2-1 Atlanta." The idea being, "hey! Don't go anywhere! Some of the best hitters are coming up." Even though you're going into a break now, even if you leave, you'll be coming back now in a couple of minutes to...and I've experienced that. I remember when the Braves in the 80s were on the superstition, which was a new novel idea at that time, that was

the only place you could get games other than the game of the week on Saturday, were Braves games on TBS. And they were a bad team, but they had Dale Murphy, one of the best players in the game, and I happened to be watching TV, I'd try to figure out when Dale Murphy was coming up because I wanted to watch him bat. Something exciting might be about to happen. And later, when ESPN started doing the games, I'd do my Baltimore games on a Tuesday and come home and there might be a Giants game on, a late game for the west coast on ESPN, and I'd try to figure out when Will Clark and Kevin Mitchell were coming up, because they were great duos in baseball at that time and it was very exciting to watch these guys hit. So these are all aspects, I think, that, in the old days in baseball broadcasting nobody ever had to think about stuff like that, people were just going to be tuned in, period. Now, even on a local telecast, telling Giants fans that Posey, Belt and Pence are coming up might save a lot of your audience for that next inning from going somewhere else. And same on the radio. So I just think all of those things are still very relevant, and Ernie Harwell's notion of providing that service for his listeners, and the best way to do it is probably the best advice to any broadcaster to this day who does baseball on the radio.

**SH: Well, Jon, you've been incredibly gracious with your time. I really, really appreciate it. I've gotten so much out of this. I can't thank you enough.**

JM: Alright, well I hope some of it's usable.

**SH: It is. It is. Have a good time in Atlanta and thanks again.**

JM: Alright, all the best. Thank you.

**Appendix C: Baseball fan interviews**  
**Donna McAllister Interview**  
**Tuesday, June 7, 2016**

**(Steve Henneberry, prior to recording: How did you become a Cubs fan?)**

Donna McAllister: Well, um, you know, just pick up ball, but they said, "why don't you go out and watch the Cubs?" so nobody wanted to go alone, so we got about five, six gals, we went and we sat in the bleachers, and we - I - I imagine I sat three years in the bleachers because once I went once I was hooked, and at that time it was \$0.50 to get into the bleachers, which was a lot of babysitting that I had to do. And in the late 40's and early 50's of course they didn't have TV and they didn't go on the road - the announcers didn't go on the road - so I listened to it on the radio on ticker tape, I don't know if you know what that is...

**SH: No!**

DM: Okay, they'd be in the Chicago studio, and I don't know how it was set up or phony or whatever, I don't know how they were getting the scores and everything like that, but you could hear the ticker tape running in the background and I don't even know who the announcers, in the late 40's, early 50's, were at that time, but I used to make up my own scorecard and sit at my desk and listen and score the game. It was just incredible, and then I started travelling with the government for most of the 50's, and I always tried to find out what the Cubs' score was, I just had to know what was going on. I lived in New York all of the 60's and, of course, they didn't give much coverage for any other team besides the Yankee's and the Met's at that time, and the Dodger's, but I always tried somehow to find the scores. And when I came back to Chicago in the 70's, I really started going to the games and Lou Boudreau and Vince Lloyd were my favorite announcers. The game, though, the announcing has changed, because we have more pitchers. The pitches, you know. We didn't have all these curve balls, you know, and if we had them they didn't announce them as such. It was really just straight pitching. And it wasn't unusual for a pitcher to pitch nine innings, but today it seems to be an accomplishment. And when I became city clerk, I found a friend who had access to tickets, so for 25 years I went to opening day every year and was able to get other seats. But no matter what, no matter where I was in the world, I just somehow would find out what the Cubs' were doing.

**SH: Yeah!**

DM: It's been a lifelong love affair in my heart, and I, you know, I don't know what I would do without that.

**SH: It was Lou Boudreau and...who was the other one?**

DM: Vince Lloyd.

**SH: Vince Lloyd.**

DM: And they came to an end in the early nineties, I believe it was, and then Harry Caray came. And I liked Harry, but, you know, he wasn't one of my favorites. When the game was on I most often watched the TV.

**SH: You said something about...there's more pitches now so the announcing has changed. What do you...can you say more about that? And what do you think has changed the most, in terms of the broadcasting, from back in the, maybe, 50's, 60's, to now?**

DM: Well, I think there's more color, which is fascinating. They tell more about the history of the game and the players themselves - where they were born and where they went to school, and it just has become more...intimate, you know, you get to know these players. And I don't recall that ever happening in the early days, which I like. There's more commentary now than there was 30 years ago.

**SH: And do you still listen, do you listen to the games on the radio now? Or...**

DM: Yes, I do. My family, oh I don't know, about three or four years ago, gave me a sync radio. I don't know if you know what that is...

**SH: Something to sync it up the TV?**

DM: ...between the radio and TV. I hated to watch it, you know, together, but I love the radio commentary better than the TV, so they got me this radio and it was just wonderful. But I wore it out, because it's controlled by a slide button on the radio and I think I was a little rough on it or something, but you can get it online, they're about fifty or sixty dollars. But it's wonderful not to have that seven second delay.

**SH: So you will turn the game on the TV, mute it and then your preferred way to listen - or to watch - is to watch it on the TV with the radio broadcast playing?**

DM: Right, that's my preferred, however if I can't do that because that delay annoys me, I'll switch to the radio because I just love Pat and Ron.

**SH: Why do you...what makes you like them?**

DM: Well, because of their, it's kind of a carry-over from when Ron Santo was Pat Hughes's side-kick. They had such camaraderie, and Ron has only been with him I think two or three years, and that's developing very similarly to the relationship that pat had with Ron, and it's just, you know, a good feel. And they joke, of course, but their knowledge of the game and the statistics that they throw out, it's very interesting to me.

**SH: Yeah, no, I agree. Did you...what did you think about Santo and Hughes, and Santo's sort of being a fan in the booth? Did you like that?**

DM: Oh yes, oh yes. Some people thought it was a little overdone, but you know, because I'm that kind of a fan no matter what, no matter what, they're my team. We have a lot of fair weather fans, you know, in Chicago. I think this year there's not that many because they're going with the winner, but it's hard over all of those years. Why do you bother to cheer for the Cubs? You know? But Ron was a Cub, he bled Cubby blue.

**SH: Oh, absolutely he did. When you think about the...listening to baseball on the radio, you mentioned it was more intimate?**

DM: Yes, they brought in the players so they became real to you. They just weren't the name they were announcing...they'll say, "he's 250 pounds, 6'2"" or something, so, you know, you can envision them also. The radio guys always, when they're on the road, tell you what the players are wearing - the blue shoes, blue hats, you know - so it's, I don't know what more I can say...

**SH: Yeah, no, I know, that's...**

DM: It just makes the game more interesting, more real.

**SH: Yeah, no, that's really good. How else do you follow the Cubs? Not when they're... like, between games? Read the paper, or...**

DM: Well, you know, I listen to the score or ESPN on the radio. I'm a radio-a-holic. I just...first thing in the morning I put it on, and I think it's like the last thing at night I turn off. So I listen to the score and ESPN.

**SH: Ok. When you were living in these other cities, did you listen to those games as well?**

DM: No, cause, well, I lived in the New York area, as I said, for 10 years in the 60s, and I just hated the Met's. I went to their game when my son was, oh I guess he was about 7 or 8, and...no, maybe a little older. 9 or 10. And I went to the Met's game one time and I was dressed in all of my Cubby gear and they were playing the Cubs, and I can't even remember if they won that day, but I was yelling and screaming and my son is under the seat - he's so embarrassed. I didn't follow the local teams, no I didn't.

**SH: When you...going back to when you talked about the ticker tape and you made a scorecard and you were following along, did you know other people who did that?**

D: No, I didn't know anyone. Of course, especially at that age, 20-21, you have more of a circle of girls than you do of boys talking sports, you know, and I didn't know of any other girls that did that. I think they thought I was nuts.

**SH: That's great. That's just, that's really, really cool. Do you...so tell me more about Harry Caray.**

DM: Well, I didn't, as I said, I really watched...I listened to the radio more when he was on. He was okay, but I don't know, I didn't particularly like him, Steve. I can't tell you why, but I just enjoyed the game being called by the radio guys.

**SH: Yeah, Lou and Vince. What was it about their broadcast that made it so good for you?**

DM: Well, here again with the Harry Caray, there was so much bravado, I mean, so much...I uh...I can't describe how I felt. But with the other guys, it was straight baseball. I loved hearing all of the information they had and the knowledge they had of the game. Harry would talk about the blue sky and who was wearing what in the stands and who was there, and it's okay but I'm more of a baseball knowledge type person.

**SH: Do you...so when I did my...I did an analysis on different broadcasts for this project, so I'd listened to Vin Scully for the Dodgers, Pat and Ron and then the Twins, and I found that basically each broadcast is like a third, a third, a third. So, a third of the discussion is like reporting the live action, the plays and the pitches, one third of the conversation happens between pitches and the other third is between batters. That's sort of when most of the stories they tell would come between the pitches and between the broadcast. But one of the things that is interesting is, obviously they could be in the middle of a story and then something happens so they'd have to stop to describe the play and then come back to it.**

DM: Well, I didn't notice that so much on the radio. It seems that those guys know...they have it timed so they know how much to say until the next pitch. I don't find that on the TV, I think they sometimes overlap - they're telling a story and the action begins. But the radio guys seem to have it, as you can tell...oh, the Cubs just won!

**SH: They just won?**

DM: They just won. 7 to 2.

**SH: Good! Good.**

DM: I've got it on my TV and I'm listening as I'm talking to you.

**SH: Perfect! No, that's good. Do you wish that the announcer, the radio guys would spend more time talking about strategy? Or do you think they do enough of that?**

DM: They do do that, but it's how they do it. It's intermingled with the other commentary that they do. Pat is great for saying to Ron, "Well, what do you think, Ron? Do you think he'll steal at this time?", and so that kind of thing. And Ron is most often right, he's very knowledgeable.

**SH: So when I talked to Pat, he mentioned exactly that. That Ron Coomer has experience that he never has, being a player on the field going through these things. So he said that he tries to take a back seat as much as possible to let Coomer lead and talk about what it's like to actually do these things.**

DM: Right. And I've noticed since Ron's been here, he does the 5th and 6th innings now. Pat is sitting there, and he, of course, is part of the discussion, but Ron does the calling of the game. But he defers to Ron, which most often he didn't do with Santo, but I don't know that was derogatory, I just don't think that the relationship they had developed called for that.

**SH: Yeah, I always thought that Pat was so gifted because he could call the play and explain it to you, the listener, re-explain it then to Santo in time for the next pitch.**

DM: And then Santo would always have some kind of a comment, which was most often hilarious.

**SH: I'll never forget, it was in Milwaukee when Brant Brown dropped that fly ball and Ron Santo just lost it.**

DM: Yeah, I remember that.

**SH: So, forgive me for asking, but you are in your 80s, right?**

DM: Yes, mmhmm.

**SH: Ok, eighty...**

DM: Eighty-six.

**SH: 86, my gosh. 86. You're not 86, there's no way.**

DM: Yes, I am.

**SH: Do you know other folks in your age range that are listening to baseball on the radio still?**

DM: No, no not as fanatically as I have been over the years. I had a few...when I lived in Des Plaines, I just moved there 3 years ago and I was the city clerk there for 27 years, and I, through being city clerk I met other people that were Cubs fans, and we used to go out to the games a lot, but it wasn't...their dedication wasn't quite as intense as mine was.

**SH: So you don't know of anybody now, today, that makes a habit of listening to the games on the radio?**

DM: No, no I don't. Not female. Now, I'm sure there might be guys, but I'm not sure about...

**SH: Let's, see...you've answered most of my questions...**

DM: Well, I'm here if you need any more.

**SH: How do you spell your last name?**

DM: McAllister

**SH: I think that is excellent. If I have any others, I can call you back?**

DM: Please, please. Good luck.



**Rick Moore interview**  
**June 3, 2016**

**Steve Henneberry: So how did you become a Twins fan?**

Rick Moore: I think becoming a Twins fan was probably a birthright, being in a family that were sports fans. My dad was a sports fan. Not an especially huge baseball fan, but a baseball fan nonetheless. I was thinking about this just the other day that I kinda became a...well, I'd have to look at all the dates. I think it was about 1970 when I went to my first Twins game, and I'll have to look this up, I'll verify this with you, but it was the year after Denny McClain won 30 games for the Tigers, I'm pretty sure. I'll verify this. He's the last person to win 30 games, by the way. You always think that somebody's gonna do it when you look at stats this time of year, like Arrieta and Sale both had those 9 wins a quarter of the way through the season, but realistically you only have like 5 extra games in there, because people only get like 35 starts. But it was the year after McClain won 30 games, he pitched against the Twins and George Mitterwald, the catcher in the Twins, he had two home runs in the game I was at, so I became...I was already a Twins fan, but I became a George Mitterwald fan. It's important to be fans of like, to be a fan of a marginal player. But that relates to me listening to the Twins over the years too, because he became...you know, I liked Rod Carew too, but George Mitterwald was my favorite player. And they weren't, you know, the Twins weren't on TV that much when I was young, so I started...I remember first watching the Twins on TV when they made the playoffs in back-to-back years in '69 and '70, so we went to the World Series in '65. And in '69 and '70 we had powerhouse teams again, we still had Killebrew and Oliva, but those teams ran up against the Baltimore Orioles, powerhouses, that, in the Earl Weaver years with Jim Palmer that had that incredible starting rotation with Jim Palmer, Pat Dobson, Mike Cuellar, so the Twins had a fantastic team, but they kept on getting beat by Baltimore. So, that was in '69 and '70, and I remember watching those playoff games on TV. So that's the first time I really recall watching them on TV is when I was about 5 or 6 years old. And then ever since, you know, it was a mixture of watching them on TV, but when I was a kid I listened to them on the radio a ton 'cause there weren't nearly as many games televised.

**SH: So tell me more about that. Who were the announcers? Why did you choose radio to listen to?**

RM: Well, number one, I listened to a lot of games on the radio because I don't recall there being nearly as many games on TV. And this is just a guess, but I'm thinking it was probably just a few a month, or once or twice a week, rather than 162 games a year on TV. So you listen to it on the radio and it was just kind of, just, background noise, I remember especially on weekends we'd bring a transistor radio along while I was riding on my bike. I remember double headers being more common then, natural double headers not rain scheduled ones, and again with George Mitterwald being my favorite player - he was a catcher, sometimes he was the starter, but sometimes he was the backup with the Twins catchers were Phil Roof and Glenn Borgmann at that time, so when you'd listen to double headers you knew he was gonna catch one of the two games, so it was a chance to listen to my favorite player

on the radio. And I don't know that it was enchanting back then for me to listen to them on the radio, but there's always been something special about listening to baseball on the radio, in my opinion. I think a lot of people would agree with that. And the announcer would have been Herb Carneal for all those years, he's in the Twins hall of fame. I believe Carneal was something like '62 through, I'll have to look it up - he missed the first year - but I wanna say he was for like 35 years or something like that. Very long time announcer. And then that led right into John Gordon after that. So I think Herb Carneal did the first Twins World Series, I think he went through '87.

**SH: So he was play-by-play? Was there a color guy?**

RM: Yeah, there were a number of them over the years, I'd have to look that up.

**SH: So you were somebody who wanted to keep up with each game? It was kind of important for you to follow that?**

RM: Yeah, and I don't recall listening to every game, for sure, but I definitely listened to games. And that was probably my peak of being a baseball and sports and statistics junkie was then, too, like when I was, say, 5 to 15 years old I would pour over newspaper box scores. That's when I knew a lot of the players in the league and I could recite most of the Twins batting averages within 5 or 10 points, I was really a huge stats person back then. For a while in the mid 70s, like when I was in junior high, I subscribed to this sporting news, which was the big print tabloid. At the time it was like a half inch thick, and that had minor league statistics from all the different levels of minor league teams, so I was a huge stats person back then. Much less now.

**SH: John Miller, from the Giants, did the same thing.**

RM: Really? Got the Sporting News? I mean, that was like the baseball bible. People will tell you that. If you were really into baseball and statistics, you got the Sporting News.

**SH: Yeah, he said if you didn't get that you were out of luck. What was it about Carneal that you...I mean, obviously you would have listened to the Twins game no matter who the announcer is...**

RM: Yeah, probably so. Herb Carneal was great. After a while it was just a familiar voice, because he was around for so long, I think I heard him described somewhere as having a soothing baritone voice, which he did, and I think he opened with..."Hello everyone!", so just kind of a folksy thing too. He was one of you. "Hello everyone, welcome to the Twins broadcast!" So yeah, he was great. There was nothing outrageous or acerbic about him, he was just kind of a good old guy.

**SH: And what do you think, in terms of that sort of characterization, relatively common for, I think, most baseball broadcasting from the 20s probably through to the 70s-80s. The familiar voice. I feel like now that's changed, do you agree? Disagree? And if you agree, what ways do you think broadcasting has changed?**

RM: Yeah, you know, that's a good question. I probably don't have as much to go on, not really knowing other markets. The Twins, I would say that John Gordon was very much in the same vein as Herb Carneal. And I believe they worked together, I think they overlapped, Carneal and Gordon, they worked together in the booth before Gordon took over. And now, it's Cory Provus and Dan Gladden, and I think Provus is a very solid technical announcer, so I don't think he's too much different, I don't think he's that much out of that mold or that much away from that mold, but yet, because he's a little bit younger he doesn't seem like Herb Carneal or John Gordon because both of those guys were probably in their 70s when they stopped doing it. Carneal was probably older than that. So if it has gone away from that, I don't know, you can tell me what you think it's going more towards. Is it more towards technically really proficient people do you suppose, or?

**SH: You know, I feel like it's more towards...it's hard because there are still a number of old men that are doing it and have been doing it for a long time. Bob Uecker, Vin Scully is in a different class. Pat Hughes, he's 60, Niehaus, who does the Mariners, John Miller, those guys are still left, but I feel like what Provus is good at is technically solid.**

RM: He knows the ins and outs of broadcasting, he is technically very good. As a tactician, and you know...

**SH: Yeah, if you were to teach somebody how to do this, he's a textbook case of that. Do you, when you're tuning in, you don't always tune in at the very beginning I'm guessing, right?**

RM: No, I don't, although it's fun. Like what we were talking about last night as I was driving, there's something about that first ten minutes of the broadcast, not counting the pregame show but say for a Twins game, from 7 to 7:10, when they're getting ready and there's sort of an excitement in the broadcast, and then they go through the opening lineups, first the visiting team and then the home team, there's something exciting about that. And they usually wrap it up right before the first pitch, you know, Glenn does that a lot and will wrap up right before the first pitch. And there's kind of a nice buildup in the intro to a baseball game on the radio.

**SH: Do you think...when you're listening to the radio, you have to be envisioning in your brain what's going on. Do you think that is part of the reason that people like to listen?**

RM: I do, I think a lot of people say that and I think what it does is I think it...if you've been to games and you really like going to games in person and you hear the various descriptors along the way from the radio broadcasters, whether it's, "the wind's blowing out a little bit today", you can picture the stadium and the flags might be blowing. So I think it's the visualizations that the announcers provide kind of put you there a little bit. I think what you're able to do and what you're instructed to do a lot of times in radio broadcasting is more visual, sensual descriptions too, such as, "steps back into the box, adjusts his left batting glove", you know, "toes the dirt a little bit and steps back in", so those kind of descriptions of actually what's happening that you can't see on TV because you're not watching TV, that's helpful

too. I think you can over do that sometimes, when it's forced a little bit, or when you haven't heard it in a while and they go into a long description of something that's actually happening and it's like, ok he's just trying to do a physical description for me. But it's essential that you give more detail, and I won't say who I think comes up short on that, but you know, if there's a fly ball down the line or it's toward the corner you can't just wait until the play is over, you have to say a little bit more, like, "he's running out of room," or you know, "will he have room to make the play, he's in foul ground now," you have to...there are some announcers who don't do a good enough job, they kind of keep you hanging on a ball close to the fence or a ball close to the stands.

**SH: Obviously you prefer to listen to the Twins broadcast of a Twins game...[moving rooms]...You prefer to listen to the Twins broadcast....Provus never says 'we'. So what are your thoughts on homerism? Can you do too much? What's enough?**

RM: That's a really good question. I don't have a huge problem with homerism in a smaller degree, the White Sox TV crew is kind of over-the-top homerism. Going over to TV broadcast, I think Dick and Bert do a nice job of, "he's due for a home run now, it's been a few games now," "is that a call? Yeah, that's a call!" I think that whole thing, to kind of get you into it, I think you can be sometimes too clinical. Like I just remember Ted Robinson and Jim Kaat on TV being so not "we", they were super, super objective, and I think it seems like the radio broadcasters have been a little bit more "we" over the years, although I can't really picture if Carneal and Gordon were. I think most fans are OK with a bit of homerism, and I certainly am too. Another thing I think about when I think about my earliest memories of listening to games on the radio is that, this goes back to the glory days of the AM with the super strong signals, WCCO is, what is it, 500 megawatts, or those super stations. And I can distinctly recall laying on the couch at night in the dark with...different transistors, but at one point I had this Panasonic ball and chain transistor radio - it was like this round ball and it had a little chain attached to it, and just slowly turning the frequency dial a millimeter at a time all the way down the AM dial, trying to find games in other markets, and you'd be able to pick up games, whether they're in St. Louis or Kansas City or whatever, and hear different, exotic announcers. I remember picking up other games like that. And then you'd have to listen to it to try to find a player that you recognized to know what game it was, and then to figure out who the opponent was, so that's a strong memory too.

**SH: Yeah! So what about giving the score? Does that drive you nuts? When you tune in and don't get the score within the first couple minutes?**

RM: No, and there's probably some guidelines on that as to how often you're supposed to give the score. No, I rarely think, "boy, they didn't give me the score enough," because I should be listening for more than 5 minutes at a time. If I'm invested, I should have to stick with it 'til the end of the half inning to get the score. That does not bother me at all. I figure I'll get it either way within 5 minutes or so at the end of the half inning. What's the book on that? Are you supposed to give the score every 2 or 3 minutes?

**SH: Well, I think there's varying viewpoints. Ernie Harwell gives it every 60 seconds. He said...**

RM: People don't notice that as being too frequent?

**SH: His thought was, people are tuning in to know what the score is. They're not going to listen to anything I say if they don't know the score. He said, and I fall in this camp, if I don't know the score, as time ticks away I'm just getting more and more upset. Just give me the damn score. So he would make a point every 60 seconds to say, you know, "so here's the 1-1 pitch to so-and-so, and the Tigers lead 2 to 1 in the second," and then you're like, "alright". I can settle in, I know the situation, I'm ready now to invest in the broadcast for the game description as well as the ancillary stuff, so...**

RM: But then 60 seconds later if you get the score again, aren't you like hey, can't you just...

**SH: Well yeah, but the number of people who tune in and out...Pat Hughes even said, the number of people that say, "I just need to listen to you for 15 minutes, for an inning. I just need to get away from my troubles, tune in..."**

RM: Go to the basement and turn on the radio down there...

**SH: Yep! And John Miller said that he has a 3-minute egg timer and his goal is within 3 minutes before the hour glass, he flips it.**

RM: And that actually seems really reasonable to me, I can see the 3-minute egg timer as being a pretty good barometer. But I don't notice it, I can't recall...I'm sure there have been times where it's like, "well what's the score?" But I figure it out eventually.

**SH: So my project is mostly, a lot about storytelling in a broadcast, and how they do that. Do you have any...was Carneal a particularly good storyteller? Or any broadcaster that you've listened to that are particularly good storytellers?**

RM: You know, I think...I don't recall either Carneal or John Gordon standing out in terms of telling stories, I think that lots of times they're feeding the color announcers...I think they do, certainly, but I don't recall...since I've watched so many more TV broadcasts in the last 10 or 12 years, I think all the TV guys do a really nice job of telling stories. Certainly Dan Gladden tells decent stories, and Cory Provus, but I don't recall...I'm sure they told good stories of the past, and that's one of the reasons why I liked listening to games on the radio, but I can't recall right now if they were terrific at that.

**SH: Staying on the color guys, you know, most of them are former players - not all of them, but most - one of the things I was surprised, in my research, to find there was, at least in this first inning of opening day that I listened to, there was a lack of talk about strategy. The only mention of it was Pat Hughes saying to Coomer, "the Cubs are forcing deep counts, if they continue to force deep counts they'll get the starter out of the game and things go better." They won that game 9 to nothing. So it was a very prescient observation from Hughes,**

**and the Cubs have been doing that the whole season and forcing a lot of deep counts, more pitches, whatever. So for you as a listener, does that talk of strategy, is that important to you?**

RM: That is important to me, and in last night's game, you might have even been listening at the time, I think the Twins - the Twins announcers have done a pretty good job of that over the years - Cory Provus, I think he was doing the play-by-play asked Dan Gladden point-blank, "what makes Matt Moore's moves so good, other than being a lefty?" Because obviously the left-handed pitcher has a better move to first base, and Gladden went into great detail about all the things he does, whether it's varying the amount of time he holds it, his various steps to the plate or whatever, and just the whole, the little delay right when you're at the 90 degree angle with the rubber and doing that really well, just lifting up the leg slowly and not letting the runner know whether or not he's going to first or going to home, so he did a 30 or 45 second description of why Matt Moore, the lefty for Tampa Bay had a good move, other than just the fact that he was a left-hander. So that kind of strategy, and I really do like it when announcers are saying what a good count to run on would be, if it gets to 2 and 1 and it's likely hit-and-run count, I appreciate them saying, "let's see if Nunez is gonna go on this pitch," I think that's important.

**SH: From the Carneal days, and Harwell, and Jack Buck and all of those guys in those...those are play-by-play guys who are sort of front-and-center leading, and now it's more...the play-by-play guys aren't as well known as the analysts. Do you think that's good or bad, in terms of the listening experience?**

RM: So in other words, there's less rock star Vin Scully's and...

**SH: Well, it's more that the play-by-play announcer is taking a back seat to the analyst, and letting a lot of what, and certainly at least the three I talked to, said my job is to set up the analyst because Ron Coomer, Dan Gladden, Duane Kuiper, Mike Krukow, those guys have been in these moments, they have faced a 96 mile an hour fastball, they've been on first base in a 3-2 count in the bottom of the 9th, down by 1. I, the play-by-play guy, haven't. So, you know, I look for ways to bring them in and, Jon Miller went into this whole long thing about what happened with Monday Night Football and Howard Cosell, and then college basketball, how Dick Enberg kind of took a back seat to Al McGuire, and the whole Joe Garagiola/Vin Scully thing on NBC...so Jon, what he was saying was there was a seat change in that period where it became, getting an analyst that can articulate what's happening is more important, at least for the network execs, than a play-by-play guy.**

RM: That's interesting! I guess I can't really...you have a broader knowledge of that, that that's been more of a movement locally.

**SH: I guess a better question for you is how important is the analyst? Maybe that's the question.**

RM: Yeah, I think that as long as the analyst can bring fresh perspectives to various situations, then it's good, but if the analyst is going to continue to say the same thing in the same situations game in and game out, then maybe it's not as critical. I think

that's up to the analyst to keep it fresh, and I think they certainly can do that. I think that's important, but I just really appreciate the whole Xs and Os of the play-by-play announcer too. And of course that's Vin Scully...Vin Scully does both, because he launches into a story while he's doing a terrific job on that. And maybe he's not saying what emotions the hitter is going through, with the bases loaded and one out versus a closer who throws 97, because he hasn't been in that situation, but he's doing all the other stuff. So I guess I wouldn't find that missing if I didn't have an analyst who was telling me what it's like to be in that situation.

**SH: Today, you can pull up the app on your phone and you can listen to any game that you want. You can also get in-game highlights. You also have 800 thousand other apps that you can use to get the score, to get news, to get things...In terms of getting news, there's a lot of choices. So why, for you, do you continue to listen to the radio, despite all of those other choices.**

RM: Because I still live with one foot in the old world. That, for me, I still have such strong memories of the way things were and the way you kept up with the Twins back when I was a kid versus how you can do it now, it's the same reason why I can get my box score and my game summary online first thing in the morning, but I still prefer to read the newspaper, still prefer to read Twins news caps and the news and notes article in the print news rather than reading it online. By the same token, that's how I feel occasionally about listening to games and updates on the radio as opposed to downloading it on the...it's a more sensual experience hearing a voice on the radio than it is checking your phone.

**Rowdy Pyle**  
**June 6, 2016**

**SH: How did you become a Royals fan?**

RP: I grew up in Southwest Missouri, which is Cardinals and Royals country. More St. Louis probably, but my father was a big Royals fan. So, I'd go to games with my brother. Turn on the radio to listen, watch TV once a month. My favorite players were Bo Jackson, Bret Saberhagen and Danny Tartabull.

**SH: Growing up – was it mostly radio or TV?**

RP: Mostly on the radio. I'd listen at home, sitting on tractor, many different places. It really was background noise.

**SH: Do you still listen?**

RP: Listen more on radio now. No TV because of Rex Hudler. For me, listen to Denny and Steve but Ryan Lefebvre.

**SH: What is it about Matthews and Psychic?**

RP: It's primarily Matthews who I like. He brings back childhood memories. He's a familiar voice. I grew up with him and Joe Buck. Matthews is so detailed in the way he talks about the game. He is detailed and make you feel like you're there. That's what I like, not captain obvious like Joe Morgan was on ESPN.

**SH: Has Matthews changed at all?**

RP: To me, it sounds similar. New partners is basically the only change. Psychic is OK, never had an issue, does say some weird things but overall OK.

**SH: How do you get news about the Royals?**

RP: Twitter. I follow pretty much all of the beat writers.

**SH: Do you prefer watch or listen?**

RP: Both. TV on mute, with radio on AtBat. There's a couple second delay, but most of the time, it's not too bad. I'll also have game on in my pocket or outside for yard work. I never listen to a whole game. Maybe listen to half in some form, trying to get it on in some way.

**SH: You answered all my questions. Thank you!**

RP: Sure. Happy to help.



**Sam Kraemer**  
**June 4, 2016**

**SH: How become a Brewers fan?**

SK: Growing up in Milwaukee, it was almost inevitable. I remember being 3 or 4, on my birthday, in July, we went to game at County Stadium with family friends, and tailgated before. I'm guessing it was planned – still not exactly sure how it was pulled off – but, the whole stadium sang happy birthday to me. So, safe to say, it started that night.

**SH: As you grew up – was it radio or TV?**

SK: Both. Going back from Little League, we would listen to 620 AM. Bob Uecker was a staple on car rides. I didn't listen at home. The guy is an icon. Listening to him was a comfort level.

**SH: Do you still listen?**

SK: It's tough to listen in South Dakota. I would if I could.

**SH: When you hear Uecker's voice – does it bring you back?**

SK: Yes, a bit of a buzz there. He's been there so long. For my 21 years, he is as close to a Vin Scully on the radio side that still doing it. Milwaukee can back that up – he's always been there. He's a staple in the community and really represents more than baseball.

**SH: What is it about Uecker?**

SK: He's always had great excitement. His signature home run call is, "Get up, get up, get out of here. Gone." It's printed in the stadium now. [Kraemer does an impression of Uecker's call]. Kids in Little League would imitate his calls. I would do them in neighborhood from time to time.

**SH: Has Uecker changed at all?**

SK: I don't know that he has. He's done a good job of modernizing. It's probably more evident in prep but not delivery.

**SH: How do you get news about the Brewers?**

SK: It's mostly Twitter now. I used to live a state away, or 20 minutes from the park, so you have to rely on everything that there is out there today. I have a group chat with high school friends, so I read about games via that. I try to stick to the 'free' ways, but I make do. I'll try to catch ESPN. Working at TV station, I can use the on-demand feed for highlights.

**SH: Do you prefer watch or listen?**

SK: Watch with radio announcers. My thought process is that the radio announcers are professionally trained and know they don't have a picture. So, it's imperative for them to describe everything as best they can. Whereas, TV, they rely on picture to do it. I feel like radio guys add better detail than TV guys.

**SH: You answered all my questions. Thank you!**

SK: OK. Sure.