

Oral History Project with Yolette Garcia

Interviewee: Yolette Garcia (YG)

Interviewers: Amira Wynn (AW), Mary Wicks (MW), Kier Rouse

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AW: To get started, could you tell us how you became interested in journalism? Was it something that began in your childhood or later in life?

YG: I got interested in my teenage years. When I went to high school and of course there was a newspaper and, so I got on, I took the journalism classes and part of the requirement was that you had to work the school newspaper. So, I got my feet wet that way and I loved it. And the reason I took it is because I've always liked writing. I thought journalism would be good for me to learn. And when I took the course, I got very involved with the high school newspaper and ultimately became the editor of the high school newspaper. This is in Corpus Christi, Texas, where I was born, and the high school was W.B. Ray High School. I became editor of the newspaper my senior year and then I was off to college. I went to Wellesley College up in Boston, Massachusetts. And as you may know, it's an all-women's Ivy League school and it's a strong liberal arts college. And in fact, they do not offer a journalism major at all. So, if you want to, I mean these days it's different, but back then they did not. I don't know that they still offer a journalism major, but you can compile your own independent studies and go to MIT and get some instruction there and then use it, use the liberal arts to round it out. It's a very strong liberal arts college. So, so I wasn't able to major in that, but I understand the concept of liberal arts much better as I was a student there and then I've moved on in my life. But it's really important to get your studies done in a way that, and which you understand your society in the world better, and liberal arts does that for you. So, if you, I think the thinking behind my college was, if you just go in narrowly, you're not going to benefit from the liberal arts as much. It doesn't mean that I don't believe that students should not major in journalism and, and do what you all are doing, of course I do, but that was not the route for me, and I was happy with that because I was able to explore other things, which is good, which is what you should do in college. And so, I ended up majoring

in art history and then I got my master's degree after a couple of years of working in Corpus Christi after I graduated. I came to SMU to get my master's degree in art history because I really, really liked it and I was on my way toward a Ph.D. when I had to ask myself, 'is this what you really want to do?'

AW, MW, YG:

[laughs]

YG:

And I had thought long and hard about it and I thought I just can't do it right now. Maybe later. But right now, I need to figure out if that, that long-ago calling to be a journalist is still possible. So that's what I did. I graduated from here, from the Meadows School of the Arts on a Saturday and on a, on that Monday I started work as a secretary at KERA. So that's how I started.

AW:

So how did you end up in that position? Was it just networking with somebody?

YG:

Absolutely. My professors here helped, because I made it clear to them that I was not going to go on, they said 'well, what can we do to help you?' Which is a very nice thing for them to ask. I mean, if you weren't on the path that everybody thought you should be propelled on or there's no real reason why they should help you with something else. But they did. And so, one of my professors here at SMU, Mary Vernon, made some calls to KERA. And I had made some calls to that at the time, The Dallas Times Herald and the Dallas Morning News. And I had lined up some interviews, but you know, I had no experience, so they weren't going to pay any attention to me. But, over at KERA, one of my professors made it call and that made a difference. And so, I got an interview and, it happened that the person that was seeking the, who had opened the position and needed some secretarial help was somebody who had graduated from my college. So, that kind of did it.

YG:

I have to tell you I was a terrible secretary. Terrible. But, my boss, Susan Harmon, had a lot of patience with me and she knew exactly why I had taken the job. It wasn't to be a secretary. So, she helped me advance by indicating that there were some jobs open on the television side. So, I worked initially in radio, then I went over to get training in television journalism and I stayed there for a while and then I was able to switch back to radio and I was news director after my training on TV. So, I went back and forth my

whole career back and forth from channel 13 to 90.1 back and forth, back and forth. So, I was sort of a pinch hitter over there.

MW: Which one did you like better working in, radio or TV?

YG: They're both, they're so different, but I would say that the most intimate medium is radio.

MW: Radio? Radio is more intimate?

YG: Yeah. You hear the, the, the benefit, the benefit of the human voice and it stimulates your imagination and you would just imagine what people are talking about. And so that is just very expansive. Television shows them exactly what's going on, which is a huge benefit too, right? I mean, we, if we didn't have those cameras in place during major moments in our modern-day history things wouldn't have changed. Look at the Civil Rights Movement. If those cameras have not been on to, to show people what was going on in the south, the brutality that was going on with the police, things wouldn't have changed. So, that's important. So, they're both important, but I think, yeah, they're just different.

MW: Being a woman in radio and you worked in TV and you said you became a news director, how was that being a woman during that time? Because it's hard, it's still hard today, but you became a news director as a woman. So, it was it harder in radio or TV or both?

YG: No, because I was a leader in both. Ultimately after I became news director for 90.1. Then I was asked to go back to Channel 13 to be the executive producer of all of our local productions. So, I did both. I led a radio newsroom and I led a production, journalism and a production crew, in television so I did both. Being a woman at KERA, was not a particular challenge because a lot of the leadership was female. And the wonderful thing about public broadcasting is that it is representative of your city and your society. You cannot, [laughs] you cannot run a public broadcasting system with a bunch of white men, that just does not fly. So, there is a big insistence in diversifying the newsroom. However way that is important at the time, whether that is bringing in more women, more people of color, older people, whatever that is, that there's a, a real sense that you have to do that because you have to

reflect your community. I wish all newsrooms understood that, but they don't, and commercial newsrooms, the driving force there is your stockholders. Then that's why a lot of decisions get made that don't perhaps make sense to the working journalists there. But, with public broadcasting, we don't have stockholders. We have stakeholders and that's, that's who you report to, that 35, 50, \$120 of membership that you hear about and that you have to weather through. That's what paid my salary. Okay. That is honest to God who you are reporting to--, reporting your boss is the public. I mean in the big picture sense. If you didn't have that method of membership, a public broadcasting probably wouldn't exist. I mean, yes, you're reporting to your boss at work, but you ultimately know that it's the public's interests that you have to meet. It's very different.

AW:

So, with the diversity that you were talking about, would you say that newsrooms have gotten better at this now? Or has it gotten worse? Stayed the same?

YG:

I think it has its peaks and valleys. Sometimes it's worse. I mean, you have to try, you really do have to track it year to year or every five years, you know whatever your baseline is, but if you do, you can't not track it because things go into retrograde really fast. The people in charge of those newsrooms have to make it a point to diversify. You can't let it go. You can't think, oh, we're doing okay. It's never over. It's never good enough. It's like, okay, where are my gaps? What is it that we're missing? What kind of coverage do we need to be doing? Those are the questions that need to get asked. And unfortunately, what's worse is the pack mentality now, for me, and that has been generated by social media. I don't believe that social media is the devil in disguise because I think that there's a lot that it has done to give people voice and democratize. There' are some downsides to the cacophony of voices, but you have to pick through those and, and then, and it has a democratizing effect, which I'm 100 percent for. But I also think that looking at , whatever trends and how many clicks and that's, that's the way that things have evolved, and I am not particularly enamored of that way of thinking because, it doesn't, force you to make the hard questions about what is it that we're covering and how can we do it better. Trending isn't really a way to solely base your decisions on. You can look at it, there's nothing wrong with looking at, at the

metrics. Nothing wrong with that, but you've got to look at, at other things and you've got to ask those questions about why is it that you're doing what you're doing and, and it's not just based on trends.

MW:

So, this brings me to the question [laughs] about, we had a question about social media. It's funny you said that. So, you kind of made your point about social media. You don't totally agree with it, but you do see the good in it. And how do you see that is changing the way journalism is reported or topics are brought up and covered in journalism. Now social media is the way, like as a journalist, you have to know social media and you have to have a website and the link and this and that and tweet out three times a day. How do you feel about that?

YG:

Well, I think it, there are two sides of the coin. On one side of the coin, you're able to get a journalist's observations pretty quickly. Like if they're, whatever they're covering a school board meeting or you know, a congressional hearing because people are tweeting out, they're obligated to tweet out--, so and so said this, this is what's happening. So, in real time, that's great. On the other hand, there's no context for putting that altogether. Unless you go back, and you bothered to do it. If you're doing a story that has to be not tweeted, but broadcast, then you're going to turn and focus on the elements of broadcasting that you need to do, whether that's radio with TV or even print. So on one hand the real time observations are good. On the other hand, it's not giving you the context and it's not giving you the big picture. And the other downside that, I find is that the lines between factual information and opinion are continuously blurred and the public has always had a problem distinguishing that, always! And so now it's even harder. So now everything is looked at as opinion and journalists are feeling more and more comfortable with that.

YG:

I'm just old school. that's not what you're paid to do. You're paid to tell the story as you are witnessing it, and as you are able to talk to people to get to the context of it, and also when possible, to bring in a little history of that issue because that's what you need to do. You have to inform your public, not just opine, anybody can opine

AW: So, with that being said, would you say social media has kind of a threat to journalism? And if not, what do you think are kind of some threads, if there are any?

YG: Well, this train has left the station. There's nothing, [laughs] there's nothing to do., I shouldn't say there's nothing to do. What the journalist has to do is just be a lot clearer and so do the bosses, the news directors, the producers, whoever it is that are ultimately making the decisions, they just have to insist on, the reporting that is important to inform the public. But you know, social media, that train left the station a long time ago. I don't see it as, like I said, like it's the devil in disguise. It's just shaken up things and that's not all that bad. We need to be shaken up, but again, I just believe in, you know, not burning down the house. And that's what we get when you have like the Russian interference in our elections, that's burning down the house, because again the public cannot make those distinctions. And if we're in that echo chamber where the bots are just are trained on telling you what you want to hear, that is not informing the public. That is very detrimental to the information. So, at some point it's got to swing back to the middle, as with traditional media, traditional media was, and to some certain extent still is a gatekeeper, right? With social media, it's not, there's no gatekeeping. Everything, it's all out. So, at some point I'm hoping that it'll swing back to the media-to the middle because people will, will demand that of the media. I think people will demand it.

MW: Okay. So now that you're Assistant Dean-

YG: Uh huh.

MW: What message do you hope to teach aspiring journalists?

YG: Oh, well, just to be clear, I'm not teaching journalism, so I'm basically an administrative dean, but, but I have taught, and I would say that journalism is still an essential profession. We have to be even smarter and tougher about what we do because we can't lose sight of our main responsibility of informing the public in a fair way. I don't think that, you know, that you can lose sight of fairness and you have to be really smart about balance too, because the last thing we need is to have a story that says "he said, she said" , that is not balanced. That is obtaining one

perspective and balancing it out-well, countering it with another perspective, but what does it mean? And so, I think that's what I mean about being smarter. You have to put it all together and as I said previously, to get the facts, to get the context of what's happening, and then put in a little history of that issue if it's at all possible given the deadlines as to why this is happening again or why is this a surprise? Whatever the element of this, the main element of the story could be. But I think the role of the journalist is even more essential because as I said the role of the journalist has to rise above the scramble of voices that exists through social media. And it has to stand out in a good way.

AW:

So, in your career, did you ever face an event or was there an event that impacted how you had to report differently? I guess, like with the fake news that we have today, we have to constantly combat that. And then now we see in it, in inequalities like in the reporting, like against people of color versus white people. Like, did you see a lot of that when you were-

YG:

Always, I mean there's always an issue of how to report about people in power. They have power and it's hard to cut through it to expose it and to say why this is not working and why you have to bring in other people. So yeah, , that has always existed. Let's see, some examples you asked for...and it was like a daily job in the newsroom. First of all, sources. My biggest pet peeve is to keep going to the same sources over and over again. And that even happens with new media and accessing some of the experts here at SMU, they go to the same SMU sources. There are other professors here who have other expertise who could be called upon if they want to go to SMU, they can go to UNT, they can go to a number of universities to seek out that academic expertise.

YG:

But it's easier to keep going to the source that you always cited, because you have a relationship with that person and that person will answer your calls and there's an ease about that. But that is not going to help you diversify that story. And the problem also comes with experts who are people of color, they are very minimally used. You see that on the Sunday shows too. How many African Americans, Latinos do you see on those? Face the nation and, you know, all the Sunday shows, very little. It's very frustrating. And again, it is not representing the United States that we live in. It's not.

It's still going to predominantly white males in power. Women have made gains, white women have made the most, but it's still a battle. And, I just think that it's a daily look at who are your sources, who are you bringing in, who are the voices that you're interviewing? So aside from getting the expertise that you might need, you need to go out into the street and interview people or go to the neighborhood and understand those neighborhoods a little bit. And it's hard. Believe me, I know people are on deadline. I know. And there's a lot that's being demanded and tweet out and do this and do that. And, it comes at the expense of a good story of really putting together a good story, where you could use a little bit of time. And one of the things that we did at KERA while I was there, is that we were interested in... who was active in neighborhoods, neighborhood leadership, , who are the leaders in South Dallas, West Dallas, North Dallas, et cetera. Tarrant-Fort Worth too. So, one of the things that I did with new reporters was to personally drive them through the neighborhoods. This is what's going on here. These are the people you need to hear their names, people you need to contact and learn more about this neighborhood because that's really who we're reporting on. I mean, how are all of these policies up here? School boards, city council impacting these neighborhoods.' And so that's what we really needed to distill. One of the most influential reports that I ever read, and it still is, is a report, and I don't know if Dr. Everbach includes this in her syllabi, but it's the Kerner Commission Report, formally known as the Report of the National Advisory Commission on Civil Disorders. Have you heard of that? Well you can certainly Google it because some of the documents are on the Internet. But, back when, in '68 when Martin Luther King was assassinated, as you know, neighborhoods, again going back to neighborhoods, were in revolt, they were burning down. The people were rioting because there was so much, well, if you're, if somebody who you saw hope with gets assassinated, what are you going to do? You have nothing left, you know, hope is gone. So, you're going to be, "I'm rioting." So, Detroit and other major cities, Detroit, LA, I'm trying to think of all the other cities, Washington, DC.

YG:

They were rioting, and a lot of neighborhoods got shut down. And, so President Johnson wanted to know what were the sources of this, what led to all of this other than the assassination? How, how did things happen? Right? So,

he commissioned Governor Otto Kerner from Illinois to head up a commission to investigate what had happened. One of the most significant portions of that report was on the media, and again, what this said was that the media did not help during this riotous period because the media did not reflect those neighborhoods. They were white men. They couldn't really go in and talk to people. So the media couldn't, the limitations in the reporting was evident and there was distrust between the media and the communities that it was trying to get in and, and report on. And as a younger journalist, that really stuck in my mind that this is what happens when there is a huge source of discontent and there is no understanding of how to report on it and it can lead to making matters worse, and that has always stayed with me. We're not here to make matters worse [laughs]. We're here to make matters clearer. So, the Kerner Commission Report, has always been something that when I was teaching, I taught it. When I think about it, I go back and read it. I have a dog-eared paperback copy of it that used to belong to the founder of KERA, Mr. Rogers, not Mr. Rogers' neighborhood [laughs], but Mr. Ralph Rogers is his name and he was very influential in public broadcasting. Not only did he come together with others to found KERA, which is a community licensee, meaning that he was able to get community leaders to come in and say, we need public broadcasting because television is not doing its job. So, Mr. Rogers founded KERA, but then he had such a leadership role that ultimately, he was able to counter Richard Nixon. Mr. Rogers was a Republican who owned Texas industries, and so he was well off and he was a Republican and he knew the administration, but when Richard Nixon came into power and wanted to get rid of public broadcasting, Ralph Rogers went up to DC and testified before Congress and got a lot of other people to testify to counter that and to push that back. The threat against public broadcasting exists every single year. So that's nothing new but that he was able to really shut down Richard Nixon because Nixon really hated public broadcasting, was pretty amazing, and one of his friends, Mary Greene, who really liked me said, 'I'm going to give you this. This is Mr. Rogers' copy of the Kerner Commission Report.'

YG:

And so, I knew right then and there that this was an important thing to read and that's how I came upon it. I didn't know about it beforehand. I mean, I had heard about

the riots, but I didn't know that there was, as a young journalist there was a report that Lyndon Johnson had asked for to look at what happened and why society was in upheaval. Now, we're not doing the same thing with all of the violence against black men, we're not. And it's very distressing. It's very distressing, and there needs to be something that looks at what's going on nationally, not just, you know, each time this happens, and it happens way too much, and it shouldn't happen at all. I don't even know why... I don't even know why we're not taking an honest look at this. We've done things before where we've taken a look at societal issues and I don't know that reports make a huge difference. But for a young journalist like me who was able to read a report like that maybe it didn't make a sea change or turning the corner. But it impacted me. That's one person. There are probably other people out there who were impacted, but I don't know who they are, but it did to me and help shape my perspective as somebody who led her news room or somebody who oversaw the local production of documentaries and election specials and all this stuff that I did and did with a lot of help. So that's the other thing I wanted to say is that it's, you know, I certainly was the head of these things, but you don't do things singularly., it's a team of people, your colleagues really make it happen. It's not just you, it's your colleagues.

MW:

That's great story. I learned a lot, I love this oral history. So as far as women, what do you see, you mentioned earlier that it has been some improvements here and there, but how have you seen the workplace for women, mainly minority women, black women, how can you see that being changed or improved in the workplace? Behind the camera or in front of the camera.

YG:

Well, they have to be everywhere. We have to be everywhere, behind the camera in front of the camera to the side of the camera, producing, and women have to be willing, and they do! I mean, they're much more willing than men to do whatever job they can get hired for in a newsroom or a network or whatever it is that they're seeking. So, that's important. And I think women have to, you know, I think it's also a question of age. I think when you're young, for some reason, well, you don't have the life experience to know that you're not going to automatically get a high-level job, you're going to have to work for it. But that's a maturity issue. And I think that to start out, and I'm

not the greatest of examples, but I was willing to start out as a secretary, as bad of a secretary as I was, to get my foot in the door. I don't know that you can do that very much these days, but back then I could, and I was willing to do it because I needed the experience and somebody wanted to take a chance on me. I was going to work as hard as I could, to meet the expectation and beyond. But it's hard.

YG:

I mean it's just really hard to get jobs, period, but then when jobs open, you'd have to be willing to take what you think will lead you somewhere. I mean, you have to have something in mind, but it's, it's very hard for people to get hired and women of color in particular I think to get hired, because as we know, you have to work three times as hard. But I also think networking, networking with women of color who are there is really critical, really, really critical. And, you have to do it. You have to, express to them what it is that you want to do and have them clear a little bit of a path for you. And, I mean, I'm one of the things that I'm really proud of and it had nothing to do with me, but are you all familiar with the Channel 8 anchor, Cynthia Izaguirre? Well, Cynthia was my intern at Channel 13, and, you know, she accomplished everything that she did through grit and hard work and her very positive attitude. And what you see on the air is exactly who she is. She's very sunshiny.

MW:

I've met her.

YG:

You've met her, she's very sunshiny, but she's very serious about her work, but one of the things that was important to me to do was how you look at interns too, because that's where it starts. And it's not a question of having interns as when I was working in the newsrooms, you know, a lot of people just sit and let them do whatever. No, they have to be supervised. You have to talk to them one-on-one. You have to teach them. That's why they're there. And you can't just let them go off with a reporter and say, okay, that's your internship, just go and follow that reporter, that's not good enough. That's not how I oversaw internships. And also, I specifically asked at one point if we could get a grant, because it is a nonprofit, it's almost like working at a university, you live off grants and all this stuff. But, if we could do a grant to the corporation of public broadcasting to bring in young women, and teach them about management because we always talk about behind the

camera and in front of the camera, but we don't talk about management, and that's what changes it. Who is at the top? And so, we were able, thanks to my former boss, Susan Harmon, who hired me as a secretary, liked the idea of doing a grant to the corporation for public broadcasting and we got money.

YG: So we were able to bring in four young women, we had people apply and their applications look good, but I wanted to make sure that yes, if they wanted to go shadow a reporter that was fine by me, but they really needed was to make appointments with all of the managers at KERA and talk to them about their jobs and why that was important and how you came together to run a station and what these decisions in a newsroom mean, because if you don't have women of color at the top, you're not going to be hiring a lot of women of color. That's just that simple. I hate to say it, but that's the truth. And that's why networking is important. That's why internships are important, but women of color have to also look at management and not say, oh, that's not for me, I want to be on camera. No! You want to be at the top, you want to make those decisions to help. How is it that you're covering your community or your state or whatever it is that you're trying to do. But that's really key. That's how more positions opened up for women of color. There has to be somebody at the top who's of color.

MW: That's some great advice. Great.

AW: Yeah, we were just talking about that, was that yesterday? About that, about how there's not enough diversity and Dr. Everbach was kind of talking about that too.

YG: And what was her position or what was her instruction?

AW: Well, she basically said the same thing you said that all these newsrooms are being run by white men and that, like you said, that that's not how this country looks like. It's not just white men. There's also the women then these people of color, both and women, that's not being represented.

YG: I have not run a newsroom in over a decade. But one of the things that I would be looking at if I were, is something that is new to me and, that is gender fluidity, gender transition, you know, things that I personally have not had an

newsroom with people who are transgender or who are, or fluid with their gender. But that is happening, that's out there. And so, you got to consider that too. And a lot of things are happening in the LGBT transgender community that most people don't know. And, and it is amazing that in my lifetime that there are, the, the, that people of the same sex can marry. I never thought I'd see that, but I never thought I'd see an African American man be president of the United States, either in my lifetime. So those are very positive developments and when these things happen, then there's a backlash. So, for every step that you take in advancement, yeah, there's always something that pushes you two steps back, but then you have to take that other step. It's a slow process, but you have to do it. You have to do it, it doesn't matter what the backlash is. And we're seeing it right now with Trump.

AW: So, have you ever had to cover a topic that's been, I guess, controversial, would have been controversial or a topic that kind of challenged you?

YG: [laughs] Yes. Yes. I, I had been told by the vice president of programming on Channel 13 that we were going to be running a documentary that would cause a lot of controversy. this was pre 9/11, and actually the documentary was making that claim that we were going to be attacked and you know, all things that came to pass, seriously. And, and it was very anti-Muslim. And the vice president of programming warned me, and he said, 'can you do a follow up show that can help balance this out?' And so, I said, 'well, let me look at this documentary.' So, I looked at it and I thought, oh whoa, it was very anti-Muslim. So, I hired a freelance producer who had done some work in Egypt and the Middle East. He was an Anglo a very well-meaning smart man, and so he said, look, let's talk about who we want to line up. So, we lined up Imams and other leaders , so coming out of this documentary we had, you know, a little panel discussion and Bob Ray Sanders, one of our best journalists, African American male, led the discussion. Well... I have never been in so much hot water. The Jewish community got really upset that we were being unfair, that why were they not allowed to be guests, we wouldn't allow anti-Semitic remarks on the local panel discussion-- that just wouldn't have happened. But, they were very upset that there were Muslims and no Jewish people on the panel. And I got called down to the

principal's office [laughs], meaning the CEO's office and he said, you know, our board members are really upset, and this was a major error on your part, major judgment error on your part. And I said, well, I can understand that. I said, I just was trying to balance out the anti-Muslim angle that was being pursued in this documentary. And he said, well, you're just going to have to write a letter to the head of the board and explain your position. And I said, I'd be happy to. And so, I did. I had to write a series of letters to people who were upset, major people in the Jewish community here, and apologizing to them that we had offended them and, and all of that. But that was a major challenge. How do you deal with something so inflammatory? You know, with Muslims and Jews, there is no reconciliation in many ways and some ways there is. But when, you know, when the Middle East is in the terrible situation that it is, what is it that you can do in your own community to ameliorate those things? Now, it doesn't mean that Muslims and Jews here don't work together.

YG:

They do all the time. It's just that that particular documentary was so inflammatory in so many ways that, I guess I was damned if I did and damned if I didn't, but I tried my best, but it just didn't help. And that was really, really disappointing to me. I felt like I failed. I did, because I really didn't put it together in the best way that I should have. But it was very hard for me to know that., well, you can't please all the people all the time, but I understand. our intent was not to be offensive. that was the farthest thing from my book. But sometimes things are so controversial that as much as you think that you're carving a path through it, you're not.

YG:

[laughs] And, so that was actually the toughest thing. , you know, in 25 years I did all kinds of work, so there are a lot of examples on, on a lot of different levels. But as far as, not being able to make any headway, that was it. I was still news director when 9/11 happened and I was driving in my car listening to Morning Edition, which is the national flagship show for public radio. And I heard the then hosts say, we have reports that a plane has crashed into the World Trade Center. And I thought it must be a little plane. Somebody got off course. And that's because that was the report that Morning-and public radio got really heavily criticized because they were very, very cautious about saying what other reports were claiming. And, and so that's

how it came through that a plane had crashed and I thought, well, it was a small plane. It must have gotten off course. How bizarre. Right? And then as I continued to go to work and I heard more and more of the reporting, I thought, oh my God, I got to the newsroom and I, thought, wow.

YG:

So, the claim about terrorism against United States in that documentary that I was trying to balance out actually was true, but you know, and it came from all this intelligence sources and stuff that. Somebody like me would never, never, never know. But anyway, oh boy. That was something that day because it was like, okay, so what do you do on a local level? You know, you've got your country in a chaotic situation. So, what I did is I sent reporters for weeks to the airport, to the federal buildings to see what was going on there. You'd have to, because you know what, if the next attack would be here? You just don't know. So that's what we did. Oh, it was terrible. But anyway, I digress. [laughs]

MW:

Was there anything else you would like to share with us about your career as a whole? Anything we didn't ask that you really want recorded as a part of your oral history?

YG:

Hmm, I'll have to think about that for part two. I know I haven't really given it too much thought. all I can say is, that journalism made me reflect a lot on the job, but it still makes me reflect, I'm no longer in the business, but I guess once a journalist always a journalist. It's hard to get it out of your blood. And even though I don't work for a journalism entity anymore, I still think about it. I still watch it carefully. And, I still care about it and I do think that it is essential and I'm very proud of the fact that I was able to do what I did. Again, thank God for KERA for allowing me to work my way through all those positions, to make a difference.