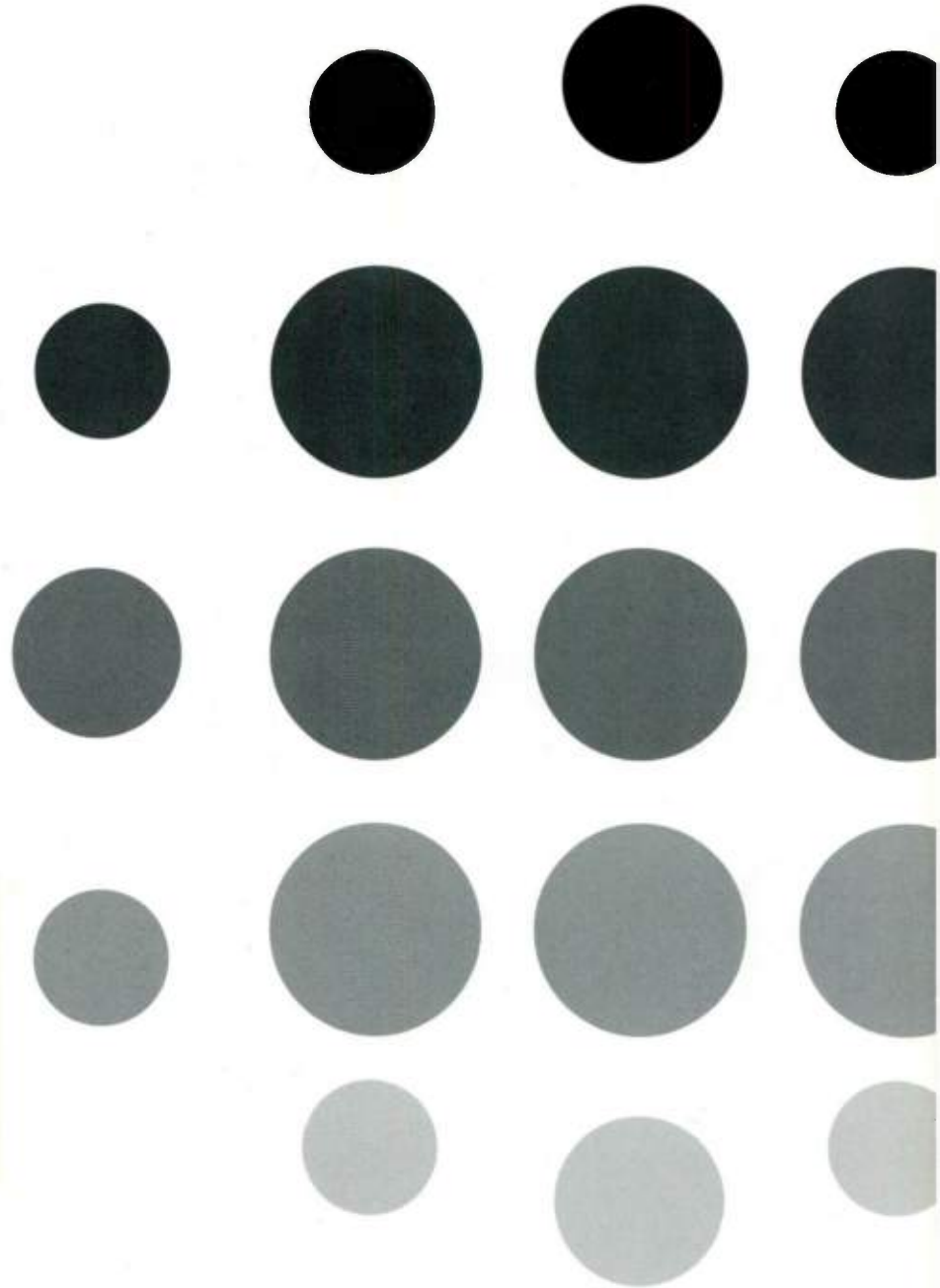
the first

FIFTY GIANTS *of* BROADCASTING



A Publication of Library of American Broadcasting Foundation

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PROGRAM

Grand Hyatt New York

September 18, 2003

Reception

Half past eleven in the morning

Foyer

Luncheon

Half past twelve in the afternoon

Empire Ballroom

Welcome

Ramsey Woodworth

Introduction of Distinguished Guests

Lucille Luongo

Master of Ceremonies

Tony Malara

Special Guests

Joan Ganz Cooney

Walter Cronkite

Ragan Henry

Stanley S. Hubbard

Frank Stanton

Ward Quaal

Tributes by

Bruce DuMont

Loreen (Goldenson) Arbus

Jerry Lee

Edward O. Fritts

Shaun Sheehan

Gene F. Jankowski

Sharon Rockefeller

Tony Hope

Videotaping of Today's Program

courtesy of

Hubbard Broadcasting, Inc.

With Special Thanks to

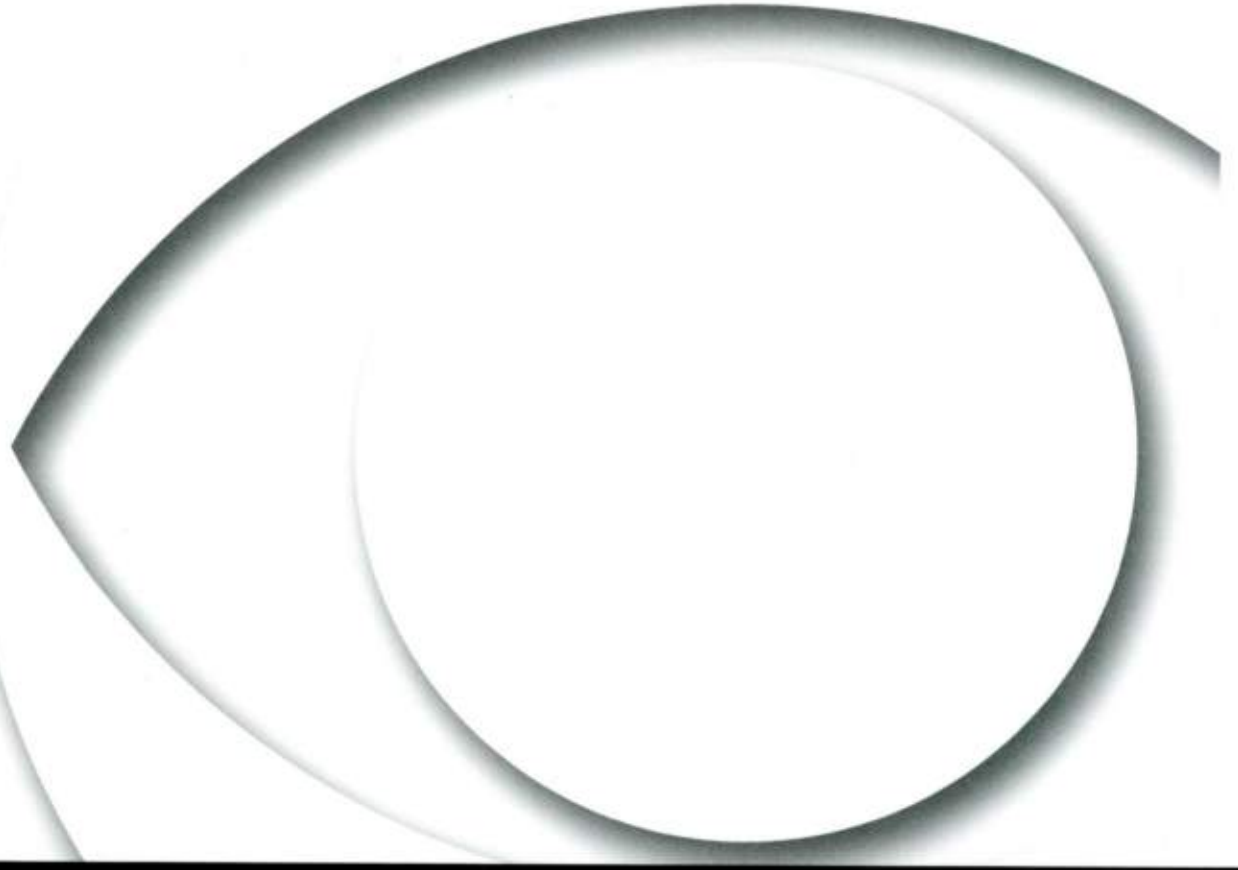
All Mobile Video

Howard Schwartz Recording

Through the Eyes of Giants.

CBS salutes the
FIRST FIFTY GIANTS
OF BROADCASTING
for their vision, creativity
and historic contributions
to the industry.

And to the nineteen
CBS legends being
recognized with this
prestigious award,
we applaud you.



CBS | VIACOM

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Library of American
BROADCASTING
FOUNDATION

Keeping the Past for the Future

OUT OF THIN AIR

THE STORY OF

the first FIFTY GIANTS *of* BROADCASTING

RESEARCH AND TEXT BY MARK K. MILLER
EDITED BY DON WEST

ONE GOOD HISTORY DESERVES ANOTHER

If you want to know why The Library of American Broadcasting exists, and why it is creating a monument to "The First Fifty Giants of Broadcasting," listen to Fred Allen's lament:

"When a radio comedian's program is finally finished it slinks down Memory Lane into the limbo of yesteryear's happy hours. All that the comedian has to show for his years of work and aggravation is the echo of forgotten laughter."

Not if we can help it.

There was always something melancholy in Allen's humor, but there was always some truth to it, too. What he feared is what this library is determined to avoid at all costs: the possibility of forgetting not only the laughter of Allen's Alley but the thousands of other triumphs, failures and near misses that have gone into creating the medium — and, yes, the institution — of broadcasting. For beyond the flash and the glitter and at times the noise, our fifty giants and their companions in history have created a new force to be reckoned with by and for the world, with a purpose, a mission, a tradition and — for the society in which it exists — value and power in equal dimensions.

This book pursues four career paths in categorizing these first fifty: Inventors, Entrepreneurs, Entertainers & Programmers and Journalists. The inventors, as always, come first, followed first by the entrepreneurs who try to transform a new marvel into a sustainable entity, then by the talent that in radio and television captures most of the audience most of the time, and the professionals of the electronic press to whom the medium turns in ever greater degree to do justice to its real world charge. Emblematic of each: Marconi, who harnessed the electronic wave and made it subject to man's command. Sarnoff, whose vision of a radio music box came to embrace all human experience. Paley and Stanton, so dissimilar and so right for each other and the time, who showed us what a Tiffany network would look like. Amos 'n' Andy, the first talent to dominate the airwaves, short on political correctness but long on endearment. Gertrude Berg's early embrace of ethnic variety. Jack Benny, Lucille Ball and Bob Hope, for all of whose memories we remain thankful. H. V. Kaltenborn and Edward R. Murrow, who made a path where there was none and rose to the occasion of greatness.

Of course they were giants. They had to be. How else could they have stood so tall. If that was not clear to the authors when they began this project, it is now. One cannot read the accounting of the first fifty and their life's creations without standing in awe of so great a body of work, vision, energy and creativity, fashioned in so abbreviated a period of time.

They were not alone, of course, nor unabetted. Nor would their accomplishment be frozen in history. Indeed, the list of giants continues to lengthen, if not by the day then surely by the decade, and the pace of change in electronic communication has accelerated to such a degree that it can no longer be described as evolutionary. It has become truly a revolution, with all the ferment and upset that come when you turn things upside down.

More reason than ever for this book, and for The Library of American Broadcasting that is at once its patron and beneficiary. Not for the reason Santayana would argue — that those who cannot remember the past are condemned to repeat it — but so that succeeding generations of broadcasters will know the example and heritage to which they are heir, and assume their own responsibility for following the first and advancing the second. The path blazed by the First Fifty Giants of Broadcasting is more than a way through the trees. It is a guide to the stars.

– Don West

the inventors

They took ideas, formulas and theories and turned them first into reality, then into products, then into an industry. For radio and television, most importantly, they turned thin air into media.

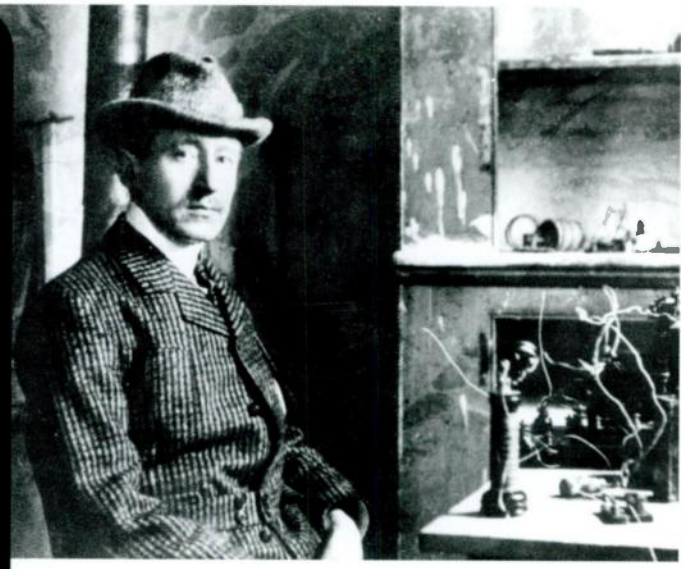
The genesis of electronic communications can be traced back to the 17th century and Sir Issac Newton's experiments on the spectrum, then to Allessandro Volta's voltaic cell. In the 1800s, Sir Charles Wheatstone invented an acoustic device to amplify sound that he named a "microphone," Samuel Morse sent the first telegraph message, the transatlantic cable allowed President Buchanan and Queen Victoria to exchange greetings, James Clerk Maxwell of Scotland developed his electromagnetic theory, Alexander Graham Bell made the first phone call and Thomas Edison turned on the light.

Then there were the experiments of Sir William Cooke, who proved the existence of cathode rays in 1878, and Heinrich Hertz's proof in 1886 that electromagnetic waves could be transmitted through space at the speed of light and can be reflected or refracted.

These were the foundations upon which the inventive giants of broadcasting built their edifice. The six singled out in this collection are a diverse lot, ranging from high school dropouts to holders of multiple degrees. Some were lauded and feted for their achievements during their lifetimes, others received recognition only after they were gone.

But they also had much in common. They had a vision and the persistence to learn from their failures until that vision was realized. And, whatever their contemporary reward, they had the satisfaction of knowing they were the first to top their Everests.

GUGLIELMO MARCONI



Broadcasting can trace its lineage to many inventors in many countries, but the man who first brought wireless communication to heel was 21-year-old Guglielmo Marconi. Before Marconi there was theory. *After Marconi there was practice.*

Born on April 25, 1874 in Bologna to an Italian father and an Irish mother, Marconi was a frail child whose passion was reading the extensive collection of scientific books in the family's villa. He was especially interested in physics and in 1894 learned of the properties of Hertzian (electromagnetic) waves from August Righi, a professor at the University of Bologna, and became convinced that such waves could be used to carry information over a distance, without a wire. His experiments progressed from sending electrical signals inside his house to bridging the 100 meters to the garden. But Marconi knew that success meant disproving the belief that electromagnetic waves could only be sent in an obstacle-free straight line, something presumably prohibited by the curvature of the earth. So, the next year, he placed a transmitter near the house and a receiver 3 km away, behind a hill on the estate. A servant was given a gun and instructions to fire when he heard the signal. Marconi recalled that: "After some minutes I started to send, manipulating the Morse key [and] in the distance a shot echoed down the valley." It was, in a sense, a shot heard 'round the world.'

Many doubters remained, including the Italian government. But his parents believed in him and his mother took Guglielmo and his invention to England in 1896. After rebuilding his transmitter there (it was smashed by British customs agents, fearful that the black box full of wires, batteries and dials was an anarchist's bomb), he demonstrated it to executives and engineers of the British Post Office in transmissions of up to nine miles. Marconi received a British patent in July 1897 and — with support from some of his mother's relatives — organized the Wireless Telegraph and Signal Co. Ltd. to develop commercial applications for the new technology. He continued to work on improvements to both the transmitter and receiver and in 1898 was awarded the famous "four sevens" patent (7777) for his resonance tuning circuit that kept simultaneous transmissions apart.

Developments came quickly. In July of that same year the first journalistic use of radiotelegraphy occurred when Marconi's equipment was used to flash reports of the Royal Yacht Club Regatta from ship to shore and then via telephone to the *Dublin Daily Express*. There followed the first instance of a help signal and rescue of a shipwreck and in the following year, 1899, the British navy installed Marconi equipment on three battleships for testing during maneuvers.

America was now becoming interested in Marconi. Impressed by his work for the Dublin paper, the *New York Herald* hired him to supply coverage of the America's Cup race and the U.S. Navy conducted tests off the coast of New Jersey. In November 1899, the Marconi Wireless Co. of America was incorporated.

It was in 1901 that Marconi finally proved radio's long-range potential. On Dec. 12 he used a high-power transmitter at Poldu in Cornwall, England, to send the Morse letter "S" to a receiver in St. Johns, Newfoundland, the first trans-Atlantic wireless broadcast. The receiving antenna was a 400-foot-long copper wire supported by a kite.

Marconi's patent in 1905 of a horizontal directional transmitting antenna greatly increased signal strength and three years later he opened trans-Atlantic wireless stations that the public could use to send "Marconigrams" between England and Canada. In 1909, the same year that almost 2,000 passengers of the shipwrecked Republic were rescued by ships that picked up the radiotelegraphed distress signal, Marconi was awarded the Nobel Prize for physics (he shared it with Karl F. Braun, developer of the cathode ray tube).

Marconi did not sell his equipment to shipowners. Rather, his company would install the equipment and provide an operator for an annual fee and passengers could send Marconigrams to his receiving stations on land. He was rebuffed, however, when he

Marconi (right) with RCA's David Sarnoff. The student learned his lessons well.

tried to apply a similar scheme to contracts for outfitting U.S. Navy vessels. The Navy bought equipment from other companies, built and manned its own receiving stations on land and Marconi ended up embroiled in patent disputes that lasted for years.

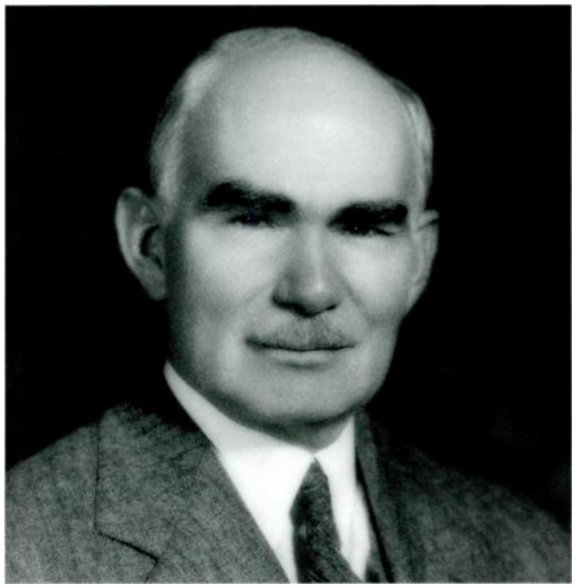
His advances continued nonetheless, with a patent in 1912 for a "timed spark system" that used exceptionally long waves. With the outbreak of the First World War in 1914, Marconi enlisted in the Italian army and began working on military uses for wireless, including short waves and direction finders. The next year he predicted the development of a "visible telephone."

A year after the war ended, the U.S. government became concerned that American Marconi (a subsidiary of the British parent company) could wind up owning important radio patents and it wanted an American company to control them. Negotiations began between General Electric president Owen Young and British Marconi. The result, in 1919, was the purchase of American Marconi's assets and their incorporation into a new U.S. company, the Radio Corporation of America. Young became its chairman and E.J. Nally its president.

The inventor's attention then became focused on understanding and mastering the properties of short wave broadcasting and he conducted many experiments in the early 1920s. He also demonstrated an automatic SOS alarm in 1920 and in 1922 a radio beam system using reflectors to concentrate radio waves. This beam system was quickly developed into a device that would allow ships to navigate safely through fog and darkness.

In 1930, with the press of a switch on his yacht, Elettra, anchored off Genoa, he sent a signal to Sydney, Australia, opening the Electric-Radio Exhibition there. In 1931 Marconi inaugurated the new Vatican radio station and worked on demonstrations of microwave communication. Experiments in 1935 were the precursor of radar and he also studied theories on television. Radio celebrated his 61st birthday in April 1935 with a broadcast that included remotes from Admiral Richard Byrd in Antarctica and from the Graf Zeppelin over the South Atlantic.

Guglielmo Marconi died on July 20, 1937, of a heart attack in Rome at age 63. Radio stations around the world went silent to commemorate his passing. Perhaps with the exception of Edison's electric light, no other invention has had such a profound impact on the world as Marconi's harnessing of the ether.



As great as were Marconi's accomplishments, the next step to achieving radio broadcasting as it's now known was the creation of vacuum tubes and, specifically, the audion tube of Lee de Forest, now known as the triode.

Born in 1873, the son of an Alabama minister, de Forest began inventing while in high school and would become fascinated by Heinrich Hertz's 1886 proof that electromagnetic waves could be transmitted. De Forest received a Ph.D in physics from Yale in 1899 with his doctoral thesis on the "Reflection of Hertzian Waves from the Ends of Parallel Wires."

De Forest began his career with Western Electric Co.'s dynamo department and experimented with wireless at home. After leaving Western Electric in 1891 he formed the DeForest Wireless Telegraphy Co., which was awarded a gold medal for its wireless system at the 1904 St. Louis World's Fair. But his big breakthrough came in 1906 when he patented his audion, a three-electrode vacuum tube with a filament, plate and grid that would serve as a signal detector and oscillator and would amplify electrical signals, making it possible to transmit sound.

As a means of promoting his invention, de Forest arranged a broadcast with Enrico Caruso on Jan. 13, 1910. The inventor put his transmitter in the attic of New York's Metropolitan Opera House and attached two fishing poles to the flagpole on the roof for an antenna. Several listening locations across the city were set up where people listened through headphones.

De Forest turned out to be a better inventor than a businessman and his career was marked by failed business ventures and patent lawsuits, many of which lasted for years and cost him his fortune.

In 1907 he organized the DeForest Radio Telephone Co. and in 1912 demonstrated that his tubes could be used in cascade to amplify telephone signals. The next year AT&T purchased the telephone rights to various audion patents from de Forest for $50,000 and began using audions to boost the signals of long-distance phone calls across the U.S. In 1914 AT&T bought the radio rights to the patents for an additional $90,000, but a 1916 court decision in Marconi v. DeForest ruled that the audion infringed on Fleming's patent, now owned by Marconi, and could not be sold in the United States without approval by American Marconi. But the additional third element in the audion was protected by the patent bought by AT&T, preventing Marconi from using it without AT&T's permission. All this was happening as World War I was raging in Europe and the military needed electronic equipment for the war effort. Assistant Secretary of the Navy Franklin Roosevelt wrote to the various contractors, assuring them there would be no lawsuits arising from government contracts and telling them to use "any patented invention necessarily required."

In what could be seen as a foreshadowing of the medium's future, de Forest broadcast phonograph music as well as election returns in New York in 1916. (Unfortunately, he got the results wrong, reporting that Charles Evans Hughes had been elected president.) He may have been responsible for the first commercial when he mentioned the Columbia Gramophone Co., whose records he was broadcasting, and described his own company's products.

An opinionated man, de Forest often was critical of radio's content and growing commercialism. When elected president of the International Radio Engineers in 1930, his speech criticized "the insistent ballyhoo of sales talk, which now viciously interrupts 70 percent of entertainment programs." Throughout his life he referred to himself as the "father of radio." And in his 1950 autobiography of the same name, he used a chapter, "A Parent's Disappointment," to lament the growth of advertising on the airwaves.

The recipient of more than 300 patents (none as important as the audion), he turned his attention to another medium in the 1920s and in 1923 developed the first system of sound-on-film recording. De Forest's contributions to radio were honored in 1922 when the IRE awarded him its Gold Medal and in 1946 when the American Institute of Electrical Engineers gave him the Edison Medal.

Lee de Forest died in Hollywood on June 30, 1961, at age 87. While many take exception to his claim to be the father of radio, there's no doubt that without his audion, radios, televisions, long distance telephone service and early computers would not have been possible.

If any place can be called home to radio broadcasting, it is Frank Conrad's garage in the Pittsburgh suburb of Wilkinsburg, PA, on a site now given over to a Wendy's. (Ralph Guild of Interep donated $50,000 to have the brick structure disassembled and stored, but its fate remains undecided.)

Pittsburgh native Conrad was born in 1874. His father, a railroad mechanic, instilled in his son a love of tools, and after Conrad finished the seventh grade in 1890 he began working at the Westinghouse Co. as a bench hand. He was a quick and enthusiastic learner and seven years later (now in the company's testing department) he had received several patents.

Conrad's curiosity extended to the new field of wireless and in 1912 he built a receiver to monitor time signals broadcast by the Naval Observatory. In 1916 Conrad was licensed to operate a transmitter (8XK) from his home and was allowed by the government to test radio equipment for the military during World War I when other amateurs were shut down.

After the war, Conrad continued his amateur radio experiments from his garage and in 1919 decided to augment his conversations with other amateurs with music from a microphone placed in front of his phonograph. The response from listeners convinced him to schedule the broadcasts on a regular basis (two hours each Wednesday and Saturday evening). He began borrowing them from a local music store, which he mentioned on the air. In addition, he occasionally added live performances by his two sons, who would sing and play the piano.

In 1920, Horne's, a local department store, sensing a growing public interest, began advertising ready-built radio sets (until then, most listeners built their own) and demonstrating them in the store. The ad was noticed by Westinghouse vice president Harry P. Davis, who had been looking for ways the company could enter radio. His idea was to have Conrad build a larger transmitter at a Westinghouse factory and use facilities that produced radio equipment for the military during the war to manufacture radio sets for the public — creating both supply and demand. Davis wanted the station's debut to be memorable and went live on Nov. 2, 1920, so the station could broadcast the results of the Harding-Cox presidential election.

Westinghouse applied to the Commerce Department for a broadcasting license and on Oct. 27, 1920, the call letters KDKA were assigned. Conrad installed a 100-watt transmitter on a wavelength of 360 meters in a shed atop the K Building of the company's East Pittsburgh plant just a few days before the election. The crew for that first broadcast were Donald Little, the engineer; John Frazier, the supervisor; R.S. McClelland, who helped man the phone lines to the *Pittsburgh Press* (which was supplying the returns), and Leo H. Rosenburg, the announcer. Throughout the broadcast, which began at 8 p.m. until after midnight, Rosenberg said: "Will anyone hearing this broadcast please communicate with us, as we are anxious to know how far the broadcast is reaching and how it is being received." Westinghouse received scores of phone calls the following day.

The following year, KDKA's power was increased to 1,000 watts and at night its signal was heard across much of North America and even in Europe. Conrad, who became Westinghouse's assistant chief engineer in 1921, continued his radio research during the 1920s, with increasing emphasis on shortwave broadcasting for international communications. In 1931 he helped design and build KDKA's new AM and shortwave facilities. By this time KDKA was broadcasting with 50,000 watts and experimentally with 400,000 watts.

Conrad worked for Westinghouse for 51 years and received more than 200 American, English and German patents on mechanical and electrical devices including radio transmitters and receivers, televisions, insulators, vacuum tubes, clocks, arc lamps, gear shifts, air conditioners, refrigerators, carburetors and electric meters. The boy who didn't finish high school was awarded many honorary degrees and medals for his scientific achievements. Among them were the IRE Morris Liebman Prize in 1925, the AIEE Edison Medal in 1930 "for his contributions to radio broadcasting and short wave radio transmission" and the AIEE Lamme Medal in 1936.

Frank Conrad died in Miami on Dec. 11, 1941, the same week the medium he helped create carried President Roosevelt's message to Congress seeking a declaration of war following the bombing of Pearl Harbor by the Japanese.

Edwin Armstrong remains radio's great tragic figure.

Born in New York in 1890, as a teenager he set himself the task of becoming an inventor, eventually filling his bedroom with homemade radio gear. He studied the work of Marconi and de Forest and while a student at Columbia in 1912 his studies of de Forest's audion vacuum tube resulted in his first invention, the regenerative circuit, which feeds back a tube's output, creating a more powerful signal without distortion and allowing listening without headphones.

While in the U.S. Army Signal Corps during World War I he was asked to detect enemy shortwave transmissions. That resulted in another broadcasting innovation, the superheterodyne circuit that is still the basis for almost all radio and television receivers. In 1920, Westinghouse purchased the rights to both circuits, using them to put KDKA Pittsburgh on the air. Armstrong then sold another of his inventions, the superregenerative circuit, to RCA for stock. The deals made him a millionaire and he used his economic freedom to continue teaching at Columbia.

But at the same time Armstrong found himself becoming entangled in a patent dispute with de Forest over the regenerative circuit. The legal battle went through a variety of courts and ended with a Supreme Court ruling in 1934 in favor of de Forest, after what most of the scientific community saw as a misreading of the facts by the one of the justices.

When not occupied by the fight with de Forest, Armstrong turned his attention to finding a way to eliminate static and in 1933 was awarded four patents for a wide-band frequency modulation broadcasting system. Conventional wisdom said such an approach was not feasible, essentially leaving the field to Armstrong. His test transmissions, in 1934, showed the conventional wisdom to be wrong: his FM signals not only were free of static, the quality was much greater than that of conventional AM broadcasting. FM's audio range extended to 15,000 cycles, compared to AM's limit of 5,000. Another benefit was the ability of an FM carrier wave to carry two signals at the same time, the basis of stereo broadcasting or multiplexing.

With the country in the grip of the Great Depression, broadcasters were not anxious to embrace FM and take on the expense that a second system of broadcasting — with new transmitters and receivers — would demand. (A parallel can be struck today with the transition of broadcast television from analog to digital.) Throughout the 1930s he continued to work on the system, presenting papers and giving demonstrations. The FCC issued Armstrong a license to build an experimental FM station in 1936 in New Jersey and W2XMN was turned on in April 1938. Some AM broadcasters (including General Electric and the Yankee Network) began building experimental FM stations in 1939 and the next year the FCC allocated for an FM band.

Then came World War II and a halt to work on FM. Armstrong donated his FM patents to the government and conducted research for the War Department on long-range radar (by 1945 he was able to send a radio signal to the moon and back, opening up new opportunities for both communication and astronomy).

After World War II FM broadcasting burgeoned. Unfortunately for Armstrong, he again faced patent challenges, including some from RCA's David Sarnoff. (Sarnoff had offered Armstrong $1 million for his FM patents in 1940, only to be turned down.) Armstrong fought back, eventually filing more than 20 lawsuits against companies he saw as infringing on his FM patents.

Eluded by the recognition and financial success that he thought his patents should have ensured, Armstrong became more and more depressed. His health was failing and he separated from his wife in 1953. In the face of ongoing legal battles with no end in sight, on Jan. 31, 1954, Edwin Armstrong put on his overcoat, hat, gloves and scarf, removed the air conditioner from the bedroom window of his 13th floor New York apartment and jumped. His widow received $1 million from RCA later that year. But it took until 1967 for the other patent suits to be settled. All were decided in Armstrong's favor, with his widow receiving up to $100,000 a year until 1975.

As for FM, after a slow start (many broadcasters turned back their original licenses, or delayed construction for years) it has become the senior and preferred radio medium, with more than 6,000 commercial stations and another 2,500 noncommercial, compared to about 4,700 in the AM band. Edwin Armstrong won, but he lost.

The invention of television, most people would agree, was an extraordinary accomplishment. But it's even more impressive when one considers that its primary inventor *was just 15 when he sketched out his plans on a blackboard for his chemistry teacher.*

Philo Farnsworth was born in 1906 in rural Utah and as a boy dreamed of being an inventor. When he was 12 his family moved to a farm that included a battery generator, the family's first electricity. Farnsworth quickly learned how it worked and then began building his own electric motors from materials and parts he scrounged and used them to power his mother's washing machine and other devices. His father encouraged him, taking him to the library for science books and magazine accounts of Lee de Forest, Reginald Fessenden and Edwin Armstrong. He began to enter scientific contests, using his prize money to buy science books.

Among his readings were descriptions of the attempts of Paul Nipkow to create a mechanical system of television using a spinning disk. Farnsworth decided that the answer to television was not mechanical but electrical, and began searching for the solution in his mind while walking behind his father's horse-drawn plow. It came to him one day while looking back on the rows in a plowed field: the solution lay in transmitting light one line at a time in horizontal rows and displaying them the same way.

Farnsworth sketched his plan for Justin Tolman, his chemistry teacher, explaining how selenium could be used, since it released electrons when exposed to light and cathode rays would work in the receiver, since they turned electrons into light. Tolman was convinced Farnsworth's idea could work.

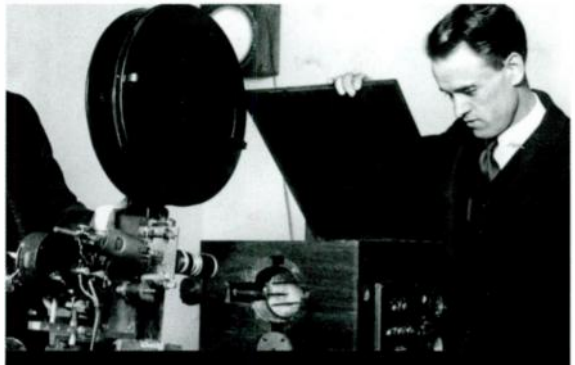
In 1923 the Farnsworth family moved to Provo, Utah, and Philo, while attending high school and working, got himself admitted to Brigham Young University as a special student, where he continued to work on his television theories. But his father's sudden death in January 1924 meant the end of college. He took whatever jobs he could find in Salt Lake City, even sweeping streets. In 1926, while doing odd jobs and trying to make a go of a radio repair business, he met two professional fundraisers for the Community Chest — George Everson and Leslie Gorrell — and got a job conducting surveys. Weeks later, he told the two of his plan for television and his need to raise money to finance it. After more discussion, they became intrigued and Everson agreed to put up $6,000 to finance a model. The three formed a partnership with Farnsworth controlling 50 percent and Everson and Gorrell 25 percent each. Everson wanted them to be based in Los Angeles and Farnsworth agreed. The 19-year-old Farnsworth went back to Provo and, on May 27, 1926, married his sweetheart; the newlyweds left for California the next day.

It quickly became clear that more money was going to be needed to finance the work. Farnsworth had to design and build everything, including the glass tubes, so his partners began looking for more backers. They found one in San Francisco engineer and businessman Roy Bishop, who, after listening to Farnsworth describe his ideas (and receiving a favorable opinion from another engineer), gave Farnsworth $25,000 and space above a garage in San Francisco to use as a laboratory.

It was there, at 202 Green Street, that he finished his plans and diagrams, submitting his patent application on Jan. 7, 1927. But he still had to show that it worked before receiving a patent. With his wife's brother, Cliff Gardner, blowing the glass tubes, Farnsworth created his "Image Dissector," the first electronic television camera tube. The picture tube was a chemistry flask that he called the "Image Oscillite."

By September of that year, Farnsworth was ready for a simple yet telling test. Gardner placed a glass slide onto which he had painted a thick straight line in front of the image dissector and a bright light and, in the next room, Farnsworth, his wife and Everson watched the receiver and saw the flickering line that moved as Gardner turned the glass slide. Farnsworth's journal notation for the day said: "The received line picture was evident this time. Lines of various widths could be transmitted and any movement at right angles to the line was easily recognized." He was a little more emphatic in his telegram to Gorrell, saying: "The damned thing works!"

After this, the investors increased and Farnsworth was able to hire some help as he worked toward improving the picture's resolution to at least 400 lines per frame. But in 1929, the economic picture darkened



Farnsworth at work in his laboratory.

and competition was looming from Vladimir Zworykin, a Westinghouse researcher who had applied for, but didn't receive, a patent for an electronic television system. Zworykin had just been hired by RCA's David Sarnoff to develop electronic television and in April 1930 Sarnoff had Zworykin travel to San Francisco to see for himself what Farnsworth was up to. After examining the image disssector, Zworykin announced: "This is a beautiful instrument. I wish that I might have invented it." Farnsworth's patent was awarded in August 1930.

About a year after Zworykin's visit, Sarnoff himself came to Green Street. Farnsworth was out of town so Everson showed him around the lab for about an hour and afterward Sarnoff offered $100,000 to purchase everything, making Farnsworth an RCA employee and giving Sarnoff and RCA control of any patents. When Everson assured him that Farnsworth would never agree to those terms, Sarnoff replied, "Well, there's nothing here we'll need" and left.

Other visitors to Green Street included executives of Philco, the radio manufacturer, in 1931. The company was impressed by Farnsworth's work and signed a contract licensing Philco to produce television sets and moving Farnsworth and most of the laboratory staff to Philco's plant in Philadelphia. After two years of chafing under corporate control, Farnsworth left Philco and went back on his own as Farnsworth Television Inc.

In 1934, RCA began demonstrating Zworykin's television system and began a patent fight with Farnsworth, basically claiming that Zworykin's 1923 patent application for his "iconoscope" camera tube should have priority over Farnsworth's. The patent fight dragged on for months and cost Farnsworth Television about $30,000, but after his chemistry teacher provided an old notebook in which Farnsworth had sketched his image dissector in 1922, the U.S. Patent Office declared in 1934: "Priority of invention is awarded Philo T. Farnsworth."

RCA appealed and tied up the patents (and royalty payments) for years. With finances drained, Farnsworth responded to a request from Baird Television in London to demonstrate his system for possible patent licensing. The demonstration was a success; the executives had never seen a 300-line picture before. The best Baird's mechanical system could produce was 60. They wanted his system and agreed to his terms of $50,000 cash in addition to royalties.

Farnsworth expanded into broadcasting and built W3XPF, an experimental television station in Philadelphia. But there was no settlement in sight on the patent dispute in 1935 and 1936, which meant no royalties.

At home, his partners were growing more dissatisfied. They wanted to manufacture radios until there was a market for television sets. In 1937 AT&T offered Farnsworth a cross-licensing agreement under which Farnsworth could use AT&T's coaxial cable and AT&T would have access to Farnsworth's various television patents, creating the possibility of a competitor to RCA. In addition, RCA had just developed a new camera tube, the Image Orthicon, which Sarnoff was assured was entirely different from anything Farnsworth had. But the Patent Office disagreed, saying that Farnsworth had patents on everything but the name, and had received them four years earlier.

Now, with the newly organized Farnsworth Television and Radio Corp., Farnsworth had visions of manufacturing both receivers and transmitters, of owning television stations and making cross-licensing deals in both radio and television. A factory was purchased in Fort Wayne, IN, but by 1939 the stress of his business and the worry that RCA would be able to stall a settlement of the suit until his contested patents had expired were taking their toll on Farnsworth. He wasn't sleeping and began drinking heavily. He was hospitalized and then recuperating in Maine when the breakthrough came. Sarnoff realized that if his plans for RCA were to move forward, he would have to make a deal for Farnsworth's more than 100 patents, a momentous turnabout for the man who had declared repeatedly: "The Radio Corporation does not pay royalties, we collect them."

The terms of the agreement, worked out shortly after Sarnoff had introduced television at the opening of the 1939 World's Fair in New York, were that RCA would pay Farnsworth Radio and Television $1 million over 10 years, plus licensing fees for the patents. But the victory for Farnsworth was short-lived. During World War II, the government suspended television set sales and by the war's end, many of his patents were close to expiring.

Farnsworth remained in Maine and was afflicted by bouts of depression and a number of personal setbacks. In 1947 he was well enough to attend his first board meeting in six years. In 1949 International Telephone & Telegraph made a takeover bid for the company that was approved with Farnsworth's blessing. He worked for ITT but the company put less and less emphasis on the television business. After that he turned his attention to searching for peaceful uses for nuclear fusion. Philo Farnsworth resigned from ITT in 1967 and moved back to Salt Lake City where he died on March 11, 1971, at 64.

Along with Philo Farnsworth, Vladimir Zworykin is one of electronic television's two "fathers."

Zworykin was born in Mourom, Russia, in 1889 and graduated with a degree in electrical engineering from the Petrograd Institute of Technology in 1912. At Petrograd he was exposed to Boris Rosing's experiments with mechanical-scan television. Zworykin then went to the College de France in Paris until 1914 to study theoretical physics, including X-rays. During the First World War, he served as an officer in the Radio Corps of the Russian Army.

When the Russian Revolution erupted in 1917, Zworykin decided to come to the United States. He arrived in 1919 (becoming an American citizen five years later) and in 1920 went to work for Westinghouse in Pittsburgh developing radio tubes and researching photoelectricity. At the same time, he earned a Ph.D. in physics at the University of Pittsburgh.

Zworykin was captivated by the idea of an electronic television system and in 1923 applied for a patent on the "iconoscope" scanning (or picture) tube, followed the next year by his "kinescope" picture tube. He demonstrated the system for Westinghouse officials who told him to "work on something more useful," so he continued his research on other subjects, including facsimile transmission. He published a paper in March 1929 that described a facsimile system capable of transmitting good-quality pictures or written messages at 630 words per minute.

One person would become interested in his television work, however. In 1929, RCA chief David Sarnoff saw Zworykin demonstrate the system at an Institute of Radio Engineers meeting and, seeing an alternative to Philo Farnsworth's electronic system (that RCA couldn't license), quickly hired him for RCA's research laboratory. Zworykin conducted tests in 1931 and 1932 using a mechanical scanning transmitter along with a cathode-ray picture tube. Field tests of the iconoscope were held in 1933-34 of a 343-line picture transmitted at 30 frames per second. He later developed a more sensitive imaging tube called the "orthicon" that combined features of the iconoscope and Farnsworth's image dissector tube.

That year — 1934 — also saw the beginning of the long-running fight for the title of electronic television's "father" between Farnsworth and Zworykin (and Sarnoff). When RCA began demonstrating Zworykin's system, it also launched a patent fight with Farnsworth, claiming that Zworykin's 1923 patent application for his iconoscope should take priority over Farnsworth's patent. The fight dragged through the courts for months, with Farnsworth emerging as the winner.

Zworykin's work at RCA continued to move into different fields and he received more than 120 patents. His experiments in the 1930s with infrared rays resulted in night vision devices used in World War II, development of the electron microscope, TV systems used in guided missiles and the use of computers in weather forecasting. He was associate research director of RCA Laboratories from 1942-45 and a vice president at RCA from 1947 until his retirement in 1954. After retiring from RCA he worked as a director of the Rockefeller Institute's Medical Electronics Center. Vladimir Zworykin died in Princeton, NJ, on July 29, 1982.

the entrepreneurs

The inventors were just the beginning. The next links in the broadcasting chain were forged by people who had a similar vision, but focused it on finding popular applications for these new devices. So they created manufacturing innovations, devised programming to appeal to a cross-section of the American public and assembled an infrastructure of networks that spanned the continent and stations that united local communities through news and public service — first in radio, then in television and now with satellites.

The giants developed a system of broadcasting free to the listener and viewer and free from governmental ownership — and censorship — in contrast to those put in place in Great Britain and in much of Europe and the world. But while the American system was in theory free, it has yet to participate fully in the First Amendment protections that are among America's gifts to liberty, a reality that many would labor to change over the years.

At first the challenge was to keep up with the inventors; now it's to keep up with their inventions, proliferating in ways never imagined by the founders, and with a cornucopia of programming possibilities that keeps breaking out of the cultural bounds. The conventional wisdom was that most of the vision came at the beginning. It's increasingly clear that broadcasting now needs it more than ever.

DAVID SARNOFF

There were no radio or television networks before David Sarnoff. There was no consumer electronics industry before David Sarnoff. Indeed, his biography virtually parallels the history of broadcasting's first generation.

Sarnoff was born in Uzlian, Minsk, Russia, on Feb. 27, 1891, and came to the United States in 1900. He got his first job at 9, selling Yiddish-language newspapers, and later held a series of jobs, including delivery boy, and earned extra money on weekends singing in his synagogue. By the time he was 13 he had saved enough to buy a newsstand. While in grade school, he also attended night classes. But his father's death when Sarnoff was 16 meant that he had to leave school and support his mother and three siblings.

He found work as a messenger boy at the Commercial Cable Co. Fascinated by the telegraph operators, he spent his spare time learning Morse code. When he was fired from Commercial in 1907, it is said for requesting time off to observe Rosh Hashanah and Yom Kippur, he got a job as an office boy with the new American Marconi Wireless Telegraph Co. at $5.50 a week. His study of telegraphy paid off and within a year he was made a junior telegraph operator.

Sarnoff's thirst for knowledge and ambition to succeed led him to spend his spare time studying technical books. And when Guglielmo Marconi himself came to the New York office, Sarnoff would run errands for him. He quickly rose through a succession of jobs including radiotelegraph operator aboard ships and at Marconi stations on Nantucket and Coney Island, and then, in 1911, as chief operator at the Marconi station in the Wanamaker department store (a job he requested to make it possible to take night courses at the Pratt Institute). The Sarnoff-crafted legend has it that he was the only operator on duty on April 14, 1912, and was the first to hear the message: "S.S. Titanic ran into iceberg. Sinking fast." And, the legend continues, for the next 72 hours Sarnoff relayed messages from the ship to the press, sent messages to other ships attempting rescue and reported lists of the missing and survivors.

It now seems more likely that he and others were manning their keys the next morning. Nonetheless, he did relay news of the disaster to the papers, staying at his post for hours, and his work following the Titanic disaster resulted in a promotion to inspector of Marconi equipment installed aboard ships. (Marconi did not sell its radio gear to shipping lines but supplied the equipment and an operator for a fee.) Sarnoff's next step was assistant chief engineer and he impressed his superiors with his reports on the latest technical developments and how they might best be used by the company.

Among the developments he was following were the broadcasting experiments of Reginald Fessenden and, later, Lee de Forest and Edwin Armstrong. In Armstrong's continuous wave regeneration technology Sarnoff envisioned the possibility of a broadcasting business.

In 1916 (or thereabouts; the date is disputed) he wrote his now-famous memo to Marconi vice president Edward Nally: "I have in mind, a plan of development which would make radio a 'household utility' in the same sense as the piano or phonograph. ... The receiver can be designed in the form of a simple 'Radio Music Box' and arranged for several different wave lengths, which would be changeable with the throwing of a single switch or pressing of a single button. The 'Radio Music Box' can be supplied with amplifying tubes and a loudspeaking telephone, all of which can be neatly mounted in one box. The box can be placed in the parlor or living room, the switch set accordingly and the transmitted music received. ..."

The memo went on to explain that the Radio Music Boxes could be sold to the public for "perhaps $75," generating "a handsome profit." Marconi would also make and sell the broadcasting transmitters as well as a magazine, *Wireless Age*, that would generate ad revenue and promote the company at the same time.

Nally didn't think much of the idea and Sarnoff filed the memo away.

In 1917, Sarnoff was made commercial manager of Marconi, supervising more than 700 employees work-

"I have in mind, a plan of development which would make radio a 'household utility' in the same sense as the piano or phonograph ...a 'Radio Music Box.'"

ing, in large part, on contracts with the U.S. Navy that was now busy trying to win The Great War. His lobbying helped avoid government monopolization of radio. After the war, the Navy was leery of allowing Marconi, a subsidiary of a foreign (British) company, to bid for exclusive rights to emerging radio technology. It was decided that what was needed was a new American company, so in 1919 American Marconi sold its assets to General Electric and the two combined their patents to form the Radio Corporation of America. GE's Owen Young was chairman, Nally was president and Sarnoff remained commercial manager.

In 1920 Young asked Sarnoff for an assessment of the future of radio communications. Sarnoff's 28-page memo on various markets with revenue predictions contained one category labeled "Sales of Radio Music Box for Entertainment Purposes." Its profit potential, said Sarnoff, was 10 times greater than any other category. The RCA board approved allocating $2,500 to develop a prototype radio music box, built under the direction of Dr. Alfred Goldsmith, who would lead the company's research activities for many years. It was named the Radiola.

As production began on the Radiola in 1921, Sarnoff came up with a promotion to boost sales: a broadcast of the boxing match between Jack Dempsey and Georges Carpentier. Approximately 300,000 people heard the match, set sales began to exceed Sarnoff's predictions and he was promoted to executive vice president at the end of 1922.

RCA's next big innovation came in 1926 with the creation of the National Broadcasting Company. The American Telephone & Telegraph Company manufactured transmitting equipment, owned WEAF New York and by the mid-1920s was a fierce competitor with RCA. It stopped leasing its telephone lines to RCA, making impossible one of Sarnoff's goals, a network of connected stations. The two companies battled and eventually the Federal Trade Commission weighed in, charging both with monopolistic practices. A deal was worked out between the companies. AT&T sold WEAF to RCA and RCA would create the NBC radio network that would be "self-supporting and probably revenue producing" (that is, commercially supported) and, in return, would pay AT&T $1 million a year to link the stations. The "revenue producing" portion was a drastic change from Sarnoff's original vision of a network of cultural and current events subsidized by receiver sales.

Sarnoff was now moving quickly into other areas of entertainment. In 1928 RCA bought 25% of a vaudeville theater chain and equipped it with new RCA-GE sound film projectors. In 1929 RCA and General Motors began co-producing car radios. That same year Sarnoff engineered RCA's merger with the Victor Talking Machine Co. In 1930, NBC split itself into two networks, the Red and the Blue, and Sarnoff became president of RCA at the age of 38. Sarnoff and John D. Rockefeller Jr. were the key figures in developing New York's Rockefeller Center complex in 1933, where NBC is still headquartered.

The new president promptly had another battle to fight when the government filed antitrust charges against RCA, prompted by charges from smaller manufacturers that the patent-sharing system operated by RCA, GE and Westinghouse constituted unfair competition. After two years, the government accepted Sarnoff's plan to eliminate the relationship between the companies and give RCA a two-year noncompetition agreement.

Next, Sarnoff set his sights on television. For years he battled Philo Farnsworth for patent rights and eventually hired Vladimir Zworykin to develop an electronic system of television in competition with one designed by Farnsworth, who would not sell his patents. Sarnoff also waged a six-year lawsuit with Edwin Armstrong, the inventor of FM. Sarnoff's oft-expressed philosophy was that "The Radio Corporation does not pay royalties, we collect them."

Television was "officially" introduced by Sarnoff at the 1939 World's Fair in New York, but its deployment was delayed by World War II. Sarnoff received a commission as a brigadier general and served as Dwight

Eisenhower's communications consult, and thereafter became known at RCA and NBC as "the General."

With television booming after the war, Sarnoff's next research focus was developing color TV. Once again, a technological battle developed, this time between CBS's incompatible mechanical system — it would not work with existing black and white sets — and RCA's electronic (and compatible) system. The CBS system received FCC approval in 1950, but Sarnoff tied the decision up in court for so long that — even though CBS was upheld by the Supreme Court — so many black and white sets had been sold that the commission reversed itself and the RCA system became the standard.

Sarnoff was conspicuously ahead of his affiliates and the industry in general, in both the transition from radio to television and subsequently, from black and white to color, pushing and exhorting at every opportunity. He definitely led the way in color by at least a decade.

Sarnoff never owned the company but he ran it like a king. Among his affectations was the barber chair installed in his office for a daily shave. He also passed on leadership to his oldest son, Robert, while the younger, Thomas, ran NBC's West Coast operations. In the1960s Sarnoff continued to push the research side of RCA (the RCA Laboratories, later the David Sarnoff Research Center and now the Sarnoff Corp.). Among its projects were work on computers, aerospace technology, video recording and communications satellites.

The man who had to leave school at 16 received 27 honorary degrees before he retired from RCA in 1970. David Sarnoff died on Dec. 12, 1971, and *Broadcasting* magazine editorialized: "He combined business acumen with the remarkable vision that led to the fulfillment of both audio and video broadcasting, although he was the inventor of neither. He was the guiding genius in his areas of influence because he had the capacity to stimulate scientists to implement his ideas. In the leadership annals of broadcasting, he is number one."

If good taste is timeless, then so is Bill Paley's legacy — CBS. *His network set the journalistic standards* for radio and television and his uncanny touch with popular taste helped create entertainment classics.

Paley was born in Chicago in 1901 to Jewish immigrant parents. His father, Sam, had a cigar manufacturing business that flourished as the young William grew up. (Paley's middle initial doesn't come from his father's name; he invented it while in elementary school). By the time he entered the University of Chicago at 17 the family was very well off. After two years he transferred to the University of Pennsylvania (his father moved the business to Philadelphia in 1919). After graduating from Penn's Wharton School of Finance and Commerce in 1922 he joined his father's company, the Congress Cigar Co., first as manager of one of its factories, then as vice president and advertising manager.

It was in his capacity as ad manager that Paley was exposed to the business of radio. In 1927, a talent agent named Arthur Judson formed a network of radio stations, United Independent Broadcasters, as an alternative to NBC. UIB soon merged with the Columbia Phonograph Co. and became the Columbia Phonograph Broadcasting Co. One of its affiliates was WCAU Philadelphia and in 1927 Paley decided to try sponsoring a program on the station. *La Palina Smoker* went on the air with an orchestra, a singer and a comedian and cigar sales boomed.

Paley's involvement with the network took him frequently to its New York offices. And while it was on unsure financial footing, Paley saw potential. And he also saw a business that excited him, something the cigar business didn't. He suggested to his father that they use some of the money recently realized from the sale of stock in Congress Cigar to buy the network. His father agreed and in September 1928 Paley put up $400,000 and the family another $100,000 to purchase 50.3% of the company. A week after the deal closed, Paley was elected president of what was now called the Columbia Broadcasting System.

In three years Paley had grown CBS from about 15 affiliates to 91, largely through affiliation contracts rewritten by him to offer more incentives to the stations, while also giving CBS exclusivity and valuable on-air promotion. But perhaps most important, it allowed CBS to sell time on the network without prior approval from the individual stations, giving advertisers a coast-to-coast reach.

In addition, he expanded the network's programming so that by 1934 it was offering its affiliates16 hours a day. He also changed the type of programs. Under Judson, the network had presented "uplifting" material — opera and classical music — and this was fine with Paley, for a while. But then, feeling the competitive pressure brought to bear by NBC, which at first offered similar fare but in 1929 enjoyed huge success thanks to the ever-growing popularity of *Amos 'n' Andy*, CBS began looking for more popular material.

Paley's first move was signing bandleader Paul Whiteman, then came more musicians, comedians and soap operas. In the 1930s he added talent the likes of Bing Crosby, Kate Smith and Morton Downey. Many other radio legends got their start on CBS, including Orson Welles, Norman Corwin and Arthur Miller. Paley also made frequent efforts to lure NBC stars away from the No.1 network. In 1936 CBS achieved rating success with three ex-NBC performers: Major Bowes, Eddie Cantor and Al Jolson.

At the same time, Paley and CBS began to put greater emphasis on news. In 1930 he had hired Edward Klauber, a former city editor at the *New York Times*, to be his second in command. Klauber brought in former United Press reporter Paul White to build a news operation. As war loomed in Europe, CBS began placing correspondents in key cities. In 1937 Edward R. Murrow was sent to London as director of European talks, to arrange speakers and programs for the network. Following Germany's invasion of Austria in March 1938, Paley instructed Murrow to hire more correspondents. The group he put together — "Murrow's Boys" — helped put CBS at the forefront of radio coverage of the war and, later, of television news.

During the war, Paley served on Eisenhower's staff with the rank of colonel, first as chief of radio broadcasting, then as deputy chief of the psychological warfare branch, spending time in London, Paris and

Germany. (After Germany's surrender in 1945, Paley was asked by Eisenhower's successor to stay on with the rank of general, but Paley opted to return home.)

Chairman Paley in a party mood.

WILLIAM S. PALEY

In 1946 Paley became chairman and appointed Frank Stanton, the network's former director of research, to be president. After the war Paley still was searching for show business talent that could beat NBC in the ratings and possibly make the transition to the new medium of television. In 1948 he made his boldest move. Following the passage of a favorable tax law, and using $5 million from a loan, Paley lured away many of NBC's biggest names, starting with *Amos 'n' Andy*. With *Amos 'n' Andy* scheduled on Friday, Paley made his next programming innovation, CBS would air all comedies that evening. (Until then both CBS and NBC aired a mix of shows every evening.)

Next, Paley convinced Jack Benny to move and Benny, in turn, brought along George Burns and Gracie Allen, Edgar Bergen and Red Skelton. Part of Paley's success in wooing such stars (in addition to offering them more money and innovative use of the new capital gains laws), was that he truly enjoyed their company, something that could not be said of NBC's David Sarnoff, who, the story goes, had never met Jack Benny, one of NBC's biggest stars.

Paley's strategy worked and by 1949 12 of the top 15 radio shows were on CBS; the "Paley raids" had pushed CBS to the top.

Paley, unlike Sarnoff, was not technically minded. He depended on his staff of engineers to provide him with information on technology. CBS's best mind at the time was Peter Goldmark. In 1948 CBS introduced Goldmark's new 33 1/3 rpm long-playing record. That medium was still another area of competition between CBS and NBC's parent, RCA, which had just introduced the 45. The new LP put CBS and Paley in the forefront of technology and boosted sales at Columbia Records. But Paley and Goldmark were about to lose another battle to NBC.

CBS had been operating experimental TV stations since 1931 and, along with NBC, introduced limited commercial TV broadcasting in 1939. After the World War II-imposed hiatus on television, NBC established a network of owned stations in the VHF band. CBS (Goldmark) thought color broadcasting on the UHF frequencies was the wave of the future and in 1946 applied to the FCC for permission to develop such a system. The commission said no, and CBS was forced to buy its way back into television by purchasing the VHF stations it had originally passed by. But Goldmark continued to work on his color system and, but for RCA's lawyers, might have prevailed.

The system he developed was a mechanical one that required viewers to buy an adapter (expected to cost at least $100) for existing black and white sets in order to receive the color broadcasts (as would be required in the analog-to-digital transition of the present day). CBS demonstrated the system for the FCC in 1950 and the commission gave its approval despite the lack of compatibility. RCA went to court, lost, appealed and in 1951 the Supreme Court decided in CBS's favor, but by then so many black and white sets were in the market that in 1953 the FCC reversed itself and approved the RCA system.

Three of Paley's other line extensions came to bad ends. In the 1960's Goldmark had developed a home video playback system that came to be called EVR, for electronic video recording. It was outdistanced in the marketplace by VCR (video cassette recording). Later, his attempt to establish a high-class cable network was rebuffed by that industry. In both instances, Paley put $40 million into the efforts before striking the flag. What may have been his most costly mistake came years earlier when, trying to emulate RCA at every turn, he acquired the Hytron set manufacturing facility for what would turn out to be not only a disastrous venture but would cost him 25% of CBS's stock value.

Paley's eye for programming gave his networks many hits in the 1950s and '60s. At first, many were developed from successful radio properties, such as *Our Miss Brooks, Gunsmoke, Ed Sullivan, Arthur Godfrey* and *I Love Lucy* (loosely based on Lucille Ball's radio show *My Favorite Husband*). Then there was the rural comedy phase of *The Beverly Hillbillies, Green Acres* and *Petticoat Junction*. In the early 1970's the tide changed to such innovative shows as *60 Minutes, All in the Family, The Mary Tyler Moore Show* and *M*A*S*H*. CBS's prime time dominance would last for almost 20 years.

Paley loved the good things in life. Art from his large collection adorned the walls of his office and he

"Part of Paley's success in wooing such stars (as Jack Benny, Burns & Allen and Bergen) was that he truly enjoyed their company."

served as chairman of the Museum of Modern Art for years. Forbes magazine estimated his wealth in the 1980s to be in excess of $350 million. In 1976, he used some of his wealth to found what is now the Museum of Television and Radio.

Retirement was mandatory at 65 for CBS employees, except for Chairman Paley. In the 1970s he chose a number of successors, then fired them, before settling on Thomas Wyman, whom he made president in 1980 and chairman in 1983, when he finally retired. But, dissatisfied with Wyman's performance and alarmed that he was behind a takeover attempt, Paley fired Wyman and returned to the chairmanship in 1987. Paley got Lawrence Tisch, president of Loew's Corp., to purchase 25 percent of CBS to ward off another takeover attempt by Ted Turner and Tisch became CBS president and chief executive officer. A new regime had begun, and an era had ended.

William Paley died on Oct. 26,1990. In a 1999 retrospective, *Broadcasting & Cable* magazine summed up the Paley era: "During its prime time, CBS made more money than any other broadcasting network, dominated the schedules, won in entertainment and news and was the industry's leader in innovation and policy." It named Paley and late-in-life rival Ted Turner as the two most important "men of the millennium" for pioneering in their respective media.

FRANK STANTON

Bill Paley built CBS with entrepreneurial instinct, programming savvy and class. Frank Stanton reinforced those three with class and style of his own, along with a formidable intelligence, a quiet dignity and *an unwavering commitment to excellence and the First Amendment.*

Stanton was born in Muskegon, MI, in 1908 and grew up with radio. His brother was an amateur operator and Stanton built his first crystal set when he was about 10, staying up late to listen to distant stations from Pittsburgh, Chicago and Des Moines, IA. The family moved to Dayton, OH, and he attended Ohio Wesleyan University where, in his junior year, his interest in radio re-emerged. As part of a special economics course, he did a semester's project on the development of commercial broadcasting, cataloging the number of sets and stations and how the business was being used for advertising. A number of other papers on radio followed.

He gained more insight into advertising while working during college for a Dayton department store doing ad layout and production, and later taught typography for a year between undergraduate and graduate school. Then Ohio Wesleyan offered him an instructor's position in psychology, before he took his Ph.D. in industrial psychology at Ohio State. His recurring interest in broadcasting led to a new area of study, radio's impact on listeners, and he pursued this in his doctoral thesis, "A Critique of Present Methods and a New Plan for Studying Radio Listening Behavior."

It was during his investigation into the various audience measurement techniques that he came up with a new system, the first automatic recorder to track radio set use, and he began corresponding with NBC and CBS about his system. CBS was interested and when he received his degree in 1935 the network offered him a job as a member of the three-person research department. In 1937 he collaborated with Dr. Paul Lazarsfeld of Columbia University on the development of a program analysis system-the Stanton-Lazarsfeld Program Analyzer-that CBS used to track public opinion on radio programs, and later for television shows. The network claimed that the system, known as "Little Annie," was 85% accurate.

Stanton was constantly coming up with new uses for research such as solving station relations problems, determining how to select affiliates and schedule programs. He's credited with the concept of block programming, scheduling blocks of similar shows (soap operas, for instance) back to back. He created a reference department because, he recalled, "I found out that we hadn't even retained our first rate card; there were no systematic files essential to any business enterprise."

Stanton's ever-expanding use of research to help the network compete against front-running NBC led to his being named director of research. His methods were also adopted by the radio industry at large, for CBS didn't just do research on its programs or policies, it studied the whole business of why radio was a successful advertising medium. As Stanton put it, "We became sort of the headquarters for the facts and figures about the industry. We felt the rub-off from selling the medium would accrue to our advantage. We did it for the industry as a whole, but we were very clear to point out in the covering material that went along with the research that CBS was a pretty good place to do business."

And as CBS's business grew, so did Stanton's stature and the size of his department, which had grown to about 100. In 1942 he was named one of three administrative vice presidents, with responsibilities for research, publicity, radio sales, the company's owned stations, commercial editing and the library division. Four years later, in 1946 and 38 years old, he became president and Bill Paley's second in command. For much of the next two decades Stanton ran the day-to-day of CBS virtually singlehanded, while Paley enjoyed the fruits of his harvest worldwide.

As president, Stanton oversaw the growth and expansion of CBS into television and concentrated on company operations and policy, leaving programming matters largely to Paley. (Or as *Broadcasting* magazine described the two: "If Paley was Pharaoh, Stanton was Moses, leading CBS to the promised land.") He was known for his attention to detail, tireless work habits

"... a formidable intelligence, a quiet dignity and an unwavering commitment to excellence and the First Amendment."

(it was said that Stanton's idea of a vacation was to come to the office on Saturday in a sports jacket) and wide range of outside interests, many of which he called upon to help with his tasks at the network.

In 1951, Stanton reorganized the company, creating separate divisions for radio, television and CBS Laboratories, the company's technology research branch. In addition, he guided the company into top of the line — if nonbroadcast — ventures, including book publishing (Holt, Rinehart & Winston), toys (Creative Playthings), pianos (Steinway), guitars (Fender) and, in 1964, the purchase of a baseball team (the New York Yankees). Stanton was also largely responsible for the unified, tasteful CBS corporate image, from designing the stationery to the creation in 1965 of the company's elegant headquarters at 51 West 52nd Street, designed by Eero Saarinen and known as Black Rock.

Stanton also quickly became responsible for handling political and legal issues arising from the news division. He became an increasingly vocal advocate of securing full First Amendment rights for broadcasters, often testifying before Congress and exhorting industry groups to action. In 1960, his efforts to repeal the equal time provision of the Communication Act resulted in Congress suspending it and making possible the Kennedy-Nixon presidential debates, the first televised from the studios of CBS-owned WBBM-TV Chicago. (He brought two chairs from his office for the rivals to occupy; Hans Wegner designs, they are now in the Smithsonian.)

His biggest battle for broadcasters' rights and freedom of information took place in 1971 when he was subpoenaed by the House Commerce Committee to provide outtakes and notes from the CBS News documentary *The Selling of the Pentagon*. Claiming that outtakes and other unaired material were protected by the First Amendment's guarantee of a free press, he refused to produce the material under the threat of being held in contempt of Congress and jailed. If he complied, he told Congress, a "chilling effect" would engulf broadcast journalism, adding that "if newsmen are told that their notes, films and tapes will be subject to compulsory process so that the government can determine whether the news has been satisfactorily edited, the scope, nature and vigor of their newsgathering and reporting activities will inevitably be curtailed ... a fundamental principle of a free society is at stake." The full House was swayed and voted 226 to 181 to refuse the committee's request for a contempt citation.

The press release announcing that Stanton would succeed Bill Paley as chief executive had been written in 1966 when Paley, literally the night before, reneged on CBS's rule for retirement at 65. He had tired of the jet set and was anxious to renew his lease at Black Rock. The founder stayed on until he was 82. In 1972 Stanton was made vice chairman and the following year, at 65, he retired, to become president emeritus. He remained a director, then consultant until 1987. Eight years after his retirement, CBS and other benefactors endowed the Frank Stanton Professorship of the First Amendment at Harvard's Kennedy School of Government. Stanton has received many awards and honors, including five Peabody Awards and the Lifetime Achievement Award from the National Academy of Television Arts & Sciences. He has also served on the boards of innumerable institutions, foundations and corporations over the years (he was chairman of the Rand Corp. for 10 years and chairman of the U.S. Advisory Commission on Information for a similar stretch). Following retirement from CBS he became for some years chairman of the American Red Cross. He was the first non-Harvard-graduate to be named to that institution's board of overseers, and now lives in Boston.

The late CBS commentator Eric Sevareid said of Stanton in 1974: "No man in broadcasting more readily accepted the public responsibilities of this technically private enterprise. He made uncounted decisions that cost the business in order to profit the people. This learned man knew that liberties can be defended only as long as we still have them; that they are our own, and sole, defense."

Others made TV possible. Allen DuMont made TV practical.

Allen Balcom DuMont was born in Brooklyn, NY, in 1901 and became interested in radio when, recovering from polio at age 11, he built a receiver and listened to broadcasts from the Brooklyn Navy Yard, becoming proficient at Morse code. After earning an electrical engineering degree from Rensselaer Polytechnic Institute in 1924, he went to work for the Westinghouse Lamp Co. where he oversaw production of radio tubes. The tubes were tested by hand by 150 employees and DuMont, appalled by the inefficiency, developed a machine that tested 5,000 tubes an hour.

In 1928 he had the opportunity to go to work for Lee de Forest, inventor of the audion and one of DuMont's heroes. He was made chief engineer of the DeForest Radio Co. and in just about a year turned a vacant facility into a plant that was producing more than 30,000 newly designed tubes a day. The facility manufactured tubes for a number of applications and DuMont came up with another, radio communications for the police. In 1929 DeForest installed the first state police radio system in Michigan.

Also in 1929, DuMont began working on television broadcasting experiments in New Jersey. When the DeForest company folded in 1931, DuMont decided to go into business for himself. He launched Allen B. DuMont Laboratories from the basement of his home, developing and manufacturing cathode ray tubes for television receivers. (He also worked on a number of other products, since the market for TV tubes was almost nonexistent.)

DuMont's breakthrough was in transforming the TV picture tube from a hand-made, fragile and very temporary device (most lasted only 25-30 hours) into one that could be mass produced and reliable enough to support the eventual demand for TV sets. His tubes were also vital to the military during World War II for their application in the then-new radar technology. Another of his inventions was the cathode ray oscillograph that measured the performance of an electrical circuit.

By the end of the 1930s he had so much work that he had outgrown his basement and moved to larger and then still larger facilities. DuMont received an experimental television license in 1938 in Passaic, NJ, and introduced the first line of home television receivers that same year, debuting the sets at the 1939 World's Fair in New York where RCA's David Sarnoff "introduced" television to the public.

DuMont needed funds to continue his television research and in 1939 sold 26% of his company to Paramount Pictures. It was a mistake, for several reasons — one being that Paramount saw TV as a threat to its primary business of motion pictures.

DuMont decided that he needed television stations to provide programming that would spur sales of his television sets. He received a license for an experimental TV station in New York in 1942 (it became WABD, channel 5, in 1944, and was one of the few stations to remain on the air during the war). He also started WTTG Washington in 1946 and WDTV Pittsburgh in 1949.

His company prospered in the 1940s. He only had sales of $70 in 1931 but by 1944, thanks in large part to war contracts, posted revenue of $10 million. In 1945, his New York and Washington stations were linked by coaxial cable and aired reports of the atomic bomb dropped on Nagasaki. The next year a regular series aired on the two stations and in the company's 1947 annual report DuMont said: "the former Broadcasting Division has been renamed the DuMont Television Network. As such, it operates our wholly-owned stations, and is establishing affiliations with other independent television stations."

DuMont applied for more stations — in Boston, Cleveland and Cincinnati — but was turned down by the FCC, which ruled that Paramount's ownership of two stations counted toward DuMont's total (at that time a company could own only five). But DuMont did expand its affiliate base, picking up stations in Chicago, Philadelphia, Baltimore,

DuMont's programming innovations included Jackie Gleason and Bishop Fulton Sheen, but he couldn't quite make it as the third network.

Cincinnati, Boston and some other markets, but it was falling behind the much-richer CBS and NBC, both of which owned five stations and were building extensive affiliate lists.

To compete, DuMont turned to such creative programming efforts as Monday night boxing, soap operas, 1947's *Small Fry Club* for children (one of the network's hits that ran for five years), *Wrestling from the Jamaica Arena* and *Captain Video and His Video Rangers* (1949). The network also covered the Army-McCarthy hearings. Because they were inexpensive, game shows and panel shows filled much of the airtime. Jackie Gleason got his start on DuMont's *Cavalcade of Stars* in 1949 and it was on this show that *The Honeymooners* sketches first appeared.

In trying to counterprogram Milton Berle on NBC, DuMont put on Bishop Fulton J. Sheen's *Life Is Worth Living* (1952-55), one of the few religious shows in prime time and one that attracted a loyal following. An early success was *Ted Mack's Original Amateur Hour*, which began in 1948 but left for NBC the next year. The network aired professional basketball and football in 1952, but soon lost them to the networks that could afford higher rights payments.

In the 1950s, DuMont figured the only way he could expand his ownership of stations was to buy UHF licenses, but with most TV sets unable to receive them and their signal strength much lower than VHF stations, many were failures and went dark.

The fate of the DuMont Network, however, was sealed in 1951 when United Paramount Theaters merged with ABC, another struggling network. ABC's much-strengthened financial picture made it impossible for DuMont to compete in the search for affiliates. Its expenses, especially transcontinental phone lines, were too high; it had spent $5 million on studios in New York designed for live productions (at a time when the rest of the industry was moving toward the West Coast and away from live shows) and its programming wasn't attracting enough viewers. Plus, DuMont lacked the backup that all its competitors possessed-a successful radio network.

The network's fiscal problems were affecting other areas of DuMont's operations. In 1951 TV set production was scaled back. By 1955 his stockholders, led by Paramount, had had enough; DuMont was replaced as president and the network was shut down. Next, the television stations were spun off and in 1958 were sold to John Kluge, who used them to start his Metromedia station group. Ironically, in 1986, Kluge sold his stations to Rupert Murdoch, who used them as the basis for his fourth network, Fox.

In 1958 the consumer products division of Allen B. DuMont Laboratories was sold to Emerson Electric Co. The last vestige of the company, the oscillograph and cathode ray tube manufacturing division, was sold to Fairchild in 1960 and Allen DuMont was hired by Fairchild to run it, which he did until his death in 1965.

LEONARD GOLDENSON

Leonard Goldenson was a long shot-one that paid off handsomely when his long-time third-place network *came in first.*

Born in 1905 in Scottsdale, PA, Leonard Harry Goldenson graduated from Harvard in three-and-a-half years, then from Harvard Law School. In 1933 he was hired by Paramount Pictures to reorganize that theatre chain and by 1938 he was in charge of all the company's theaters. A federal antitrust suit forced the divestiture of the theaters in 1950 and Goldenson was elected president of the resulting United Paramount Theatres.

In 1953, Edward Noble's American Broadcasting Co. was failing in its attempt to be a third successful radio and television network and was just about bankrupt. Goldenson saw an opportunity and engineered a $25 million merger between UPT and ABC. Final FCC approval of the deal came in February 1953 and Goldenson found himself running a television network with 14 primary affiliates (covering only 35% of the country, compared to CBS's and NBC's 85%), a radio network with 355 affiliates, five TV stations, five AM stations and five FM stations. One commentator said that Goldenson "snatched ABC from the brink of irrelevance as a minor radio network and by the 1980s had transformed the company into one of the top broadcasting networks and a leading site for advertising in the world."

With most of the big stars already on CBS and NBC, Goldenson needed something new to survive in television. He turned to Hollywood and, first, to Walt Disney, who in 1954 was trying to put together financing to build his dream — Southern California's Disneyland. Goldenson put up $500,000 in cash and underwrote $17 million for a 35% interest in the theme park and an exclusive deal with Disney that included a weekly TV show and rights to Disney's film library. After that, it was easier for Goldenson to make deals with Warner Bros., then MGM and Fox.

Disneyland premiered on ABC in 1954 and became the new network's first hit; another Disney production, *Mickey Mouse Club*, debuted in 1955 running weekdays in the afternoon. The deal with Warner Bros. resulted in *Cheyenne*, whose success generated a spate of other westerns on the network, as well as such crowd-pleasers as *77 Sunset Strip* and *Surfside 6*. In the 1960s, ABC's *My Three Sons* was among TV's top-rated shows and its *Flintstones* was the first animated series in prime time.

Goldenson also pursued sports programming. In 1959 ABC acquired rights to NCAA football and basketball, the American Football League, Major League Baseball, golf, bowling and a weekly boxing series. It was the network's football coverage that led to an important technological innovation in 1961, when the network's engineers developed a means to immediately play back videotape in slow motion, creating the instant replay. It got a lot of use on *Wide World of Sports*, which debuted that same year. In 1968 *Monday Night Football* was introduced, forever changing viewing habits on that night. In the 1970s, Goldenson had hits with *Happy Days* and *Charlie's Angels*. ABC introduced its *Movie of the Week* and produced *QB VII*, its first "novel for television" (1974), which became more commonly known as a miniseries. That form exploded in 1977 with ABC's eight-night presentation of *Roots*.

By the middle of the 1975-76 season, ABC's ratings made it the No. 1 network in prime time, for the first time. It didn't become a habit, but Goldenson had shown it could be done.

One of ABC's biggest boosts on its way to parity with the first two networks came from a strange and unexpected quarter: the prime time access rule imposed on television in 1970. A negative for the top two, it was a godsend for ABC, reducing its program commitments by seven half-hours a week and at the same time increasing the advertising value of its remaining inventory. It was at that moment that television went from a two-and-a-half network economy to a three-network race.

In 1985, Goldenson sold the company to Capital Cities Communications for $3.5 billion and retired from the television business. When it was sold, the television network comprised 210 affiliates and ABC owned eight TV stations, 17 radio stations, seven radio networks with more than 1,800 affiliates, 11 daily newspapers, numerous specialty publications and interests in three cable networks.

Leonard Goldenson died on Dec. 27, 1999. When he sold to CapCities, Goldenson said: "I think it's highly important that a network be in the hands of broadcasters. You can't operate a network like a bank. You've got to be in a position where creative people are given their head."

CapCities' Tom Murphy might have been an acrobat, considering the way he perfected the art of balancing profits *with public service.*

Thomas Sawyer Murphy was born in Brooklyn in 1925. His college days were interrupted by Navy service during World War II, but he returned to get his B.S., in mechanical engineering from Cornell and then an M.B.A. from Harvard. In 1949 he began work at a New York ad agency and then, in 1951, became director of new products at Lever Bros.

In 1954 Murphy was approached by the owners of Albany-NY-based Hudson Valley Broadcasting Co., Frank Smith and Lowell Thomas. They had just bought an AM and a TV station and were looking for someone with an advertising background to run them. Murphy said yes and was immediately faced with a challenge. The stations had several hundred thousand dollars in assumed liabilities and lost about $1 million over Murphy's first two years. In the third year he got things turned around and the company never lost money again.

After getting into the black, the owners took the company public, bought WTVD-TV Durham, NC, and changed the name to Capital Cities Communications. Under Murphy's guidance, CapCities began a rapid expansion (Murphy was promoted to executive vice president in 1961 and was named president in 1964, 10 years after joining the company). By 1964 CapCities owned five TV stations, six AMs and two FMs. Despite that growth, Murphy said at the time that CapCities did not intend to stand still. And he meant it.

To continue to grow after reaching the FCC's limit of seven stations in each service (AM, FM and TV), CapCities expanded into newspapers, magazines and cable television systems.

Its television stations were legendary for generating some of the industry's largest profit margins while usually leading their markets in the news ratings. Those profit margins were due, in part, to Murphy's management style. He ran the corporate offices with a minimum of staff, about 30 people at its peak. He said that his stations were "probably the most decentralized in the industry," as a result of another of his philosophies, that of "hiring the best possible people and giving them the proper motivation," with station control resting firmly at the local level. Another of Murphy's tenets was the importance of community service. In 1961 CapCities won a Peabody Award for coverage of the trial of Adolf Eichmann. It also produced numerous public service campaigns over the years.

Murphy organized the first of his major coups in 1971 when CapCities emerged victorious in its bid to buy Walter Annenberg's three TV stations for $100 million, the biggest broadcasting deal at that time.

But there were bigger deals in store for Murphy. The next shocker was CapCities' 1986 purchase of ABC for $3.5 billion, then the record media merger. He continued to lead the merged Capital Cities/ABC Inc., as chairman and chief executive officer. He topped that, however, in 1995, when he orchestrated CapCities/ABC's merger with the Walt Disney Co. for yet another record-setting price, $19 billion.

Tom Murphy retired the following year after having taken one radio and one TV station and turned them into one of the world's largest media enterprises. His secret? "As broadcasters, we associate with an extraordinary group of talented, intelligent and high-energy people. And let's face it: This business is fun."

Murphy (right) with financial ally Warren Buffett.

POWEL CROSLEY, JR.

Broadcasting magazine began a March 1, 1933, profile of Powel Crosley, Jr. by declaring that he was "inseparably associated with the development of both the manufacturing and broadcasting branches of radio during the last dozen years."

And he would continue that path well into the future while also venturing into manufacturing numerous other products including cars, refrigerators and airplanes.

Like David Sarnoff or Allen DuMont or Harry P. Davis of Westinghouse, Crosley recognized the natural fit of owning a radio station and producing receiving sets. But he also saw the value of owning a source of programming for the station, in his case a major league baseball team.

Born in Cincinnati on Sept. 18, 1886, Crosley was just a youngster when he became fascinated by automobiles, building his first, a battery-powered wagon, when he was about 12. He studied engineering at the University of Cincinnati but at his father's request changed to law. After graduating, he was still infatuated with automobiles and, in 1907, borrowed $10,000 to build one. Economic hard times quickly put him out of business and he wrote advertising copy and began developing products for car owners. His products succeeded and he established the America Automobile Association to manufacture and market them.

In 1920, Crosley was looking for a radio to buy for his young son and was astonished to discover that the cheapest one he could find was $130. He bought a how-to book for a quarter and built his son a set for $35. Crosley saw the market for low-cost radios as two-fold: people who couldn't afford the expensive sets and those who weren't inclined to build their own.

Crosley hired two engineers who designed a crystal set he named the Harko (for "hark," to listen) that sold for $20. It was such a success that by Christmas 1921 he stopped making auto accessories and was exclusively a radio set manufacturer, becoming the Crosley Radio Corp. His extremely popular sets (boasting a good regenerative receiver) earned him the nickname "the Henry Ford of radio." In fact, within a year Crosley was the world's largest producer of radios, making 500 sets a day. (By 1928, the company recorded $18 million in sales and more than $3 million in profit and expanded its broadcasting portfolio with the purchase of WSAI Cincinnati. In 1930 Crosley combined his experience with auto accessories and radio by introducing the Roamio, the first car radio, creating yet another new market.)

Crosley, building radios for a mass audience, realized that the more programming there was on the air, the more likely people would be to buy sets. So in 1922 he began WLW Cincinnati with 50 watts of power. In 1923 he increased it to 500 watts, then to 5,000 in 1924 and 50,000 in 1927. That power, combined with the station's clear channel frequency of 710 kc (it moved to 700 in 1927), boomed its nighttime signal across a large portion of the country and beyond. After announcements on the station inviting listeners to write in for a copy of the Crosley Radio Weekly, the station received mail from across the U.S. as well as Cuba, Mexico, Panama and the West Indies. In 1923 WLW, which called itself "The Nation's Station," was mailing out 25,000 copies a week.

But that kind of coverage wasn't enough for Crosley. In 1931 he received permission for, and began building, a 500,000-watt transmitter. At a cost of $400,000, it was turned on in May 1934 by President Roosevelt using a gold-plated switch in the White House. In the 1940s, after complaints of interference from other stations, the FCC limited the station's high-power broadcasts to after midnight (with the experimental call letters of W8XO). And in 1943 the government used the transmitter to beam Voice of America broadcasts to Europe. After the war, the station returned to the official limit of 50,000 watts and the high-power transmitter was dismantled.

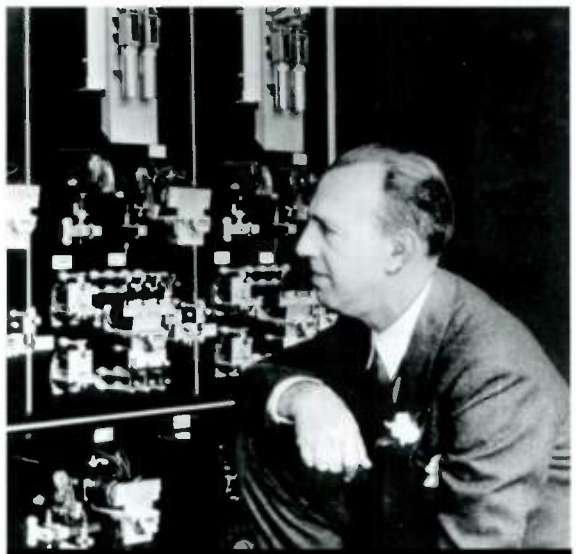
But radio — from either the set manufacturing or the station ownership ends — still wasn't enough for Crosley. His combined love of cars, inventing and a marketing genius for finding a niche led to his introducing the Crosley automobile in 1939. The small car

"But radio... still wasn't enough for Crosley. His combined love of cars, inventing and a marketing genius led to his introducing the Crosley automobile in 1939."

sold for $325 for the convertible coupe and $350 for the convertible sedan. Over the years Crosley cars featured a number of innovations including the first four-wheel disk brakes. His Crosley Co. (the "Radio" was dropped in 1937 as the plans for the car were being considered) also brought out the patented Shelvador refrigerator in 1933 — the first to feature shelves in the door — which achieved a reputation for high quality at a low price.

WLW thrived with such innovations as the first broadcast from an airplane (during the 1930 National Air Race from the West Coast to Chicago), soap operas, quiz shows, mysteries and hiring a full-time weatherman. In addition, Crosley purchased the Cincinnati Reds major league baseball team in 1934, giving WLW a powerful programming tool. The new owner quickly changed the name of the team's stadium from Redland Field to Crosley Field and on May 24, 1935, the Reds hosted the Philadelphia Phillies in baseball's first night game. Reds general manager Larry McPhail and Crosley persuaded the commissioner of baseball and the other owners to allow the Reds to stage seven night games. McPhail thought night baseball would provide desperately needed revenue. Fans marveled at the 632 bright lights on eight tall towers as the Reds defeated the Phillies, 2-1. And McPhail's experiment worked — the Reds averaged 18,000 fans in their seven night games, while averaging just 4,600 in their day games.

After World War II Crosley decided to sell all his other interests (except the Reds) to finance his first love, the automobile. In 1945 the Crosley radio businesses (AM, FM, shortwave and facsimile licenses and manufacturing facilities) were sold to the Aviation Corp. (AVCO) for $22 million. When the sale came to the FCC for approval, the commission was split 4-3, with the three in opposition calling AVCO a holding company involved in trafficking in broadcast licenses. While the deal was approved, the dissenting commissioners succeeded in setting a precedent, the "AVCO rule," stipulating that in future sales, competing applicants for the license could bid and the FCC would choose the winner based on which it felt best served the public interest. Crosley-branded radios and TVs continued to be produced by AVCO. Crosley car production ended in 1952 and Powel Crosley Jr. died in 1961.



Crosley pushing radio's power ever higher.

STANLEY E. AND STANLEY S. HUBBARD

The farsightedness gene is one that runs in the Hubbard family, along with a fondness for adventure. What other explanation is there for the Twin Cities clan's pioneering efforts in so many electronic ventures?

It all started with Stanley Eugene Hubbard, born in 1897 in Red Wing, MN, who in 1912 built a 250-watt amateur radio station. His interest in radio continued and in 1917 he joined the Signal Corps, serving through World War I. After the war, he established Hubbard Field in Louisville, Kentucky, and created the country's first commercial airline, the Ohio Valley Aero-Transport Co., operating five-passenger planes between Louisville and Cincinnati.

In 1920 Hubbard organized Sea Board Consolidated Air Lines and also flew barnstorming tours that took him as far as Cuba and the Bahamas. Two years later he was named chief of the Internal Revenue Air Service, working to track down bootleggers.

Hubbard returned to Minnesota in 1923, again began experimenting with radio and, with his characteristic vision, decided the new technology was a good business opportunity. So in 1924 he built WAMD Minneapolis, one of the first stations to be supported entirely by advertising. He resisted the more high-toned programming many other stations were airing, figuring he would give the people what they wanted to hear — music broadcast live from a local dance hall, the Marigold Ballroom. (His call letters stood for Where All Minneapolis Dances.)

WAMD began with 50 watts, which was increased to 1,000 in 1925. After its transmitter was destroyed by a fire in 1927, Hubbard rebuilt and merged with another station that resulted in a call letter change to KSTP, with Hubbard as vice president and general manager. (Hubbard became sole owner in 1947.) By 1933 KSTP was beaming out 25,000 watts during the day and 10,000 at night and was an NBC affiliate. In addition to carrying network programming in the late 1920s and early 1930s, KSTP also produced local entertainment, including live broadcasts of vaudeville acts from the St. Paul Orpheum Theater. These shows gave the first radio exposure to many performers, including the Marx Brothers, Jack Benny, Edgar Bergen, Eddie Cantor and Amos 'n' Andy.

Hubbard decided that news should be a staple of his radio station and he created the area's first radio news-gathering operation and introduced the first daily radio newscasts, 15 minutes every evening at 6 o'clock. Then, in 1929, he organized a news association of regional stations and broke United Press' ban on servicing radio stations when he threatened to sell the association's news to newspapers in competition with UP.

Hubbard loved news and would frequently race to the scene of emergencies in a car equipped with lights and a siren, often getting there before the police or firefighters. He saw to it that his news department had the latest equipment and resources, resulting in its becoming one of the most respected and honored in the country.

His adventurous, visionary side emerged again in the late 1930s when he experimented with closed circuit television after buying one of the first TV cameras sold in the U.S. (by RCA). And in 1948 he put KSTP-TV Minneapolis on the air, the country's 17th television station, the first TV station in the upper Midwest and the first NBC affiliate not owned by the network. KSTP-TV claimed a number of other "firsts" as well: it was the first station with a daily 10 p.m. newscast (in 1950) and the first station in the country to broadcast all in color (1962). There would be still more firsts to come under the leadership of Hubbard's son, Stanley S.

Stanley E. Hubbard died on Dec. 27, 1992. His oft-stated business philosophy served him well: "If you properly serve the public interest, profits will take care of themselves."

Stanley Stub Hubbard (born on May 28, 1933) continued his father's drive to "find the next exciting thing in broadcasting and technology." After graduating from the University of Minnesota in 1954 he joined Hubbard Broadcasting as manager of KSTP(AM). In 1955 he became general manager of the station and its co-owned FM and TV outlets; executive vice president and general manager of Hubbard Broadcasting in 1965; president

Stanley E. Hubbard in aviation's open-cockpit days.

in 1967, and chairman, president and chief executive officer in 1983.

When he first came on board, Stanley S. led the company's entry into UHF television, building new stations and purchasing others until the Hubbard Broadcasting portfolio comprised Minnesota television stations KSTP-TV and KSTC-TV both Minneapolis, KAAL Austin, KSAX Alexandria and its satellite KRWF Redwood Falls and WDIO-TV Duluth and its satellite WIRT Hibbing; New York stations WHEC-TV Rochester and WNYT Albany, and New Mexico stations KOB-TV Albuquerque, KOBF Farmington, KOBR Roswell and KOBJ Silver City.

Its radio properties are KSTP-AM-FM and WFMP-FM St. Paul-Minneapolis.

Just as his father started in one medium and expanded into another, Stanley S. also took a leap of technological faith — to outer space. His first experience with satellite broadcasting was in 1984 when Hubbard established Conus Communications, the first satellite newsgathering organization. This cooperative revolutionized the exchange of stories among stations and served more than 150 stations worldwide before suspending operations in 2002. Conus was the first operation to use Ku-band fixed satellite technology to provide local, regional, national and international news to television stations.

But Hubbard had an even grander satellite vision. In 1981, he recalled, as he was driving his son to school, "it came to me like a vision that DBS [direct broadcast satellite] was nothing less than a national broadcast license." He applied at the FCC for a DBS license and received one of only a handful of construction permits in 1982. There wasn't much support for his venture, which he named United States Satellite Broadcasting (USSB), and he spent millions of dollars on lawyers, consultants and researchers. He finally found partners and in 1991 USSB invested $100 million with Hughes Communications to build and launch satellites for the country's first DBS service. In 1999, USSB merged with DirecTV.

Next up for Hubbard was digital television, and in his father's tradition of "firsts," Hubbard Broadcasting turned on the first digital station in Minnesota, KSTP-DT, in November 1999, broadcasting in high-definition.

Should Stanley S. decide to retire as chairman, there are other generations of Hubbards in line to carry on the family tradition. Son Stanley E. II is president and CEO of the Hubbard Media Group, which includes MovieWatch, a programming service available on cable and DirecTV. His other son, Robert, is head of the Hubbard Television Group. One daughter, Virginia Hubbard Morris, runs the radio stations and is past chairman of the National Association of Broadcasters Radio Board. Another, Kathryn Hubbard Rominski, is head of the Hubbard corporate foundation and Julia Hubbard Coyte runs the Hubbard-owned bookstores. And then there are the 11 grandchildren. The farsightedness gene is not endangered in Minnesota.

George Butler Storer knew a good thing when he saw it — *and often before the others did.*

Born in 1899 in Toledo, OH, he tinkered with radio as a child. The death of his father forced him to leave Cornell at 21 and assume the presidency of the family business, the Standard Steel Tube Co. In 1926 the company merged with a similar firm and a few months later Storer and some relatives started Fort Industry Oil Co., operating service stations in the Toledo area.

Exploring advertising opportunities on radio led him to a local station, 50 watt WTAL. He liked what he saw and Fort Industry bought the station in 1928, changing its calls to WSPD to reflect the oil company's gasoline brand name, Speedene. In a few months, Storer had raised the station's power to 250 watts and signed on as the eighth affiliate of the new Columbia Broadcasting System.

Next came WGHP Detroit and the purchase of a metal tube business there, resulting in Storer's moving to Detroit to run Tubeweld, while his brother-in-law, J. Harold Ryan, ran WSPD and a brother, Douglas Storer, was in charge of WGHP. In 1930, WGHP was sold and by 1931 Storer was out of the oil business and began devoting his time to broadcasting, still under the name of Fort Industry. He built a station across the border from Detroit for a Canadian group, CKLW Windsor, Ontario, and then Fort Industry purchased WWVA Wheeling, WV.

In 1933 Storer was hired to take over the management of WMCA New York. He ran it for a year and a half and set up an East Coast network of stations called the American Broadcasting System. The network didn't last — a victim of the depression — but in 1945 Storer sold the rights to the name to Edward Noble, who had purchased the Blue Network from NBC two years earlier and would rename it the American Broadcasting Company.

Storer began a succession of station purchases and sales, trading one station for a better or bigger one, building Fort Industry Broadcasting into one of the country's premiere group owners after NBC or CBS. During the Second World War Storer was named assistant chairman of the Broadcasters Victory Council, creating policies for station operations to aid the war effort.

Storer was one of the first radio broadcasters to make the move into television. In 1949 Fort Industry owned three TVs — WSPD-TV Toledo, WJBK-TV Detroit and WAGA-TV Atlanta — at a time when most radio owners were skeptical of the new medium's chances for success. In 1952 the corporate name was changed to Storer Broadcasting Co. and three years later its stock was listed on the New York Stock Exchange. By this time Storer had added four more TV stations and a newspaper to the company's collection of six radio stations. Storer was instrumental in developing the television department of the industry's major trade association, then named the National Association of Radio and Television Broadcasters (now simply the National Association of Broadcasters).

Storer set a radio record in 1960 with his company's purchase of WINS(AM) New York. The purchase price, $10 million, was at the time the highest ever paid for a station.

His next media venture, again in sharp contrast to most of his fellow broadcasters, was cable television. While others viewed it as an encroachment on television stations, Storer began adding systems to the company's portfolio and by 1974 his company had cable systems in Florida, California, Georgia and Alabama.

By the 1970s, George Storer had retired from active involvement in the company and on Nov. 4, 1975, he died in Miami. *Broadcasting* magazine had written that the story of George Storer was "the story of a man who has used imagination, energy, daring and ability to build up a business empire in the best American tradition."

James Leonard Reinsch had a long reach; it embraced radio, television, cable TV and politics, *all with brilliance, grace and charm.*

Born in 1908 in Streator, IL., he was introduced to radio in 1924 when, as a 16-year-old high school student, he was master of ceremonies for a minstrel show on WLS Chicago. He liked it, worked at eight other Chicago stations and studied all aspects of the business until WLS gave him an announcing job in 1928. The next year he moved into sales while attending classes at Northwestern University, switching from day to evening classes, depending on his radio schedule.

After graduating in 1934, he worked for an advertising agency and helped organize two new radio stations when he was asked by James M. Cox to put a station on the air for him in Dayton, Ohio. Cox was Ohio governor, a newspaper owner and the 1920 Democratic presidential nominee. Reinsch designed the studios, hired the staff and set up the accounting department for the new enterprise, WHIO, and was named general manager.

In 1940 Cox bought WSB Atlanta and the *Atlanta Journal*. He moved the company's operations to Atlanta and picked Reinsch to be the station's general manager and chairman of Cox Broadcasting. The following year, Reinsch was put in charge of all three of the Cox stations (the third was WIOD Miami).

His participation in politics began in 1944 when President Roosevelt (Cox's vice presidential running mate in 1920) asked Cox to recommend someone to advise the president on radio during his campaign. Reinsch got the nod and during a long political career ended up advising Presidents Truman, Kennedy and Johnson. In addition, he advised Winston Churchill on the prime minister's "Iron Curtain" speech as well.

Reinsch was White House radio adviser from 1945-52; TV and radio consultant to the Democratic National Committee and executive director of the party's national conventions in 1956, 1960 and 1964, and was arrangements director at the 1968 convention. He was also TV and radio director of the 1960 Democratic campaign and is often credited with a major assist in winning that election for John F. Kennedy because of the role he played in arranging the first televised debates between Kennedy and Richard Nixon, forever altering the nature of political campaigning.

It was Reinsch who guided Cox's expansion into FM, television and then cable TV system ownership. His push to get Cox into cable separated him from most other broadcasters who took much longer to recognize cable's potential, and many of whom retain antagonism for that medium to this day.

While building the media conglomerate, he was always aware of television's impact and his company's responsibilities: "You reach more people, faster and with greater impact, than all other media combined. Your responsibilities ... are fearsome, ranking next to those of our elected officials and our courts."

Reinsch retired as chairman of Cox Broadcasting in 1973 but kept his hand in the business. In 1983 he founded and was president of National Cable Inc., a 44,000-subscriber cable system in Palm Beach County, FL. And in 1988 he published a book that combined his experiences in broadcasting and politics, *Getting Elected: From Radio and Roosevelt to Television and Reagan.*

J. Leonard Reinsch died on May 9, 1991. Former CBS president Frank Stanton remembered: "He took James M. Cox into radio before World War II and was one of the first to move into television before the freeze. He had the vision about cable and built the Cox empire."

JACK HARRIS

Jack Harris set a mark for local broadcasting that remains the gold standard today.

Born Joseph Wynne Harris II in Nashville in 1911, he was dubbed Jack by an aunt, the name he went by all his life. He worked on his high school newspaper and then, as an undergraduate at Vanderbilt University, for the *Nashville Tennessean* and radio stations WSM and WLAC, in addition to the college paper.

After getting a master's degree in political science and history, he planned to work for a newspaper, but the money was better in radio and he accepted an offer from WSM for $65 a week coordinating remote broadcasts. Director of news and special events was his next title and he was put to the test in 1937 covering the devastating flooding of the Ohio and Tennessee rivers. He spent a week on an Army Corps of Engineers boat, sending back reports on devastated, isolated communities via shortwave. The reports, were especially vital to nearby Louisville, KY, since all its radio stations had been knocked off the air by the floods. The WSM crew was later awarded the keys to Louisville by the mayor for their service.

In 1941, Harris went to Washington as the civilian director of news and special events of the War Department's Radio Branch. The following year he was commissioned a major, then rose to lieutenant colonel and became General Douglas MacArthur's chief of radio and press communications. He pioneered the use of wire recordings for news reports from the front lines and oversaw coverage of the Japanese surrender on the U.S.S. Missouri.

After the war, Harris returned to Nashville as associate general manager of WSM, but soon got a call from Oveta Culp Hobby, the wife of Texas Governor William P. Hobby, who owned KPRC Houston. Hobby had worked with Harris when she was head of the Women's Army Corps. Now she needed a new general manager and she asked if Harris would come to Houston and talk about taking the job. As she recalled more than 30 years later: "He came down, and it's been a very happy relationship."

Harris began building up the station's staff. The next challenge was television. The Hobby application to start a station was held up while the FCC examined competing applicants, so when an existing station came up for sale in 1950, the Hobbys bought it, even though it had been losing money. With the call letters changed to KPRC-TV, it was on the air at first from 4-10:30 p.m. with Harris putting the emphasis on news and local programming. "News," he said, "has become almost the soul of a local station."

Harris backed up this commitment to news by keeping the station equipped with the latest technology through the years, leading most of the country in adopting film for news coverage, then color film, weather radar, establishing a news bureau in the state capital and electronic newsgathering equipment.

News was neither profitable nor particularly popular in those early days, but Harris knew it was important. "We started news at this station," he remembered in 1979, "and when the second station came on the air here, it ran reruns off the network against our 15 minutes of news. For six or seven reruns of My Little Margie, our news got beaten badly. It was only with about the third or fourth rerun of another show on against us that the news began to build. We never considered not doing news or not staying with the news department."

Harris was concerned with more than just his Houston radio and TV stations. In 1956 he organized a meeting that led to the formation of the Association of Maximum Service Telecasters (now the Association for Maximum Service Television), an industry group that worked to protect the commercial television spectrum and improve the technical quality of TV stations. Harris was the group's chairman for 16 years.

He was also chairman of the NBC affiliate board and received the National Association of Broadcasters Distinguished Service Award in 1979. Harris served on the board of Radio Free Europe/Radio Liberty and, as a long-time board member of the Muscular Dystrophy Association, was instrumental in building the network of hundreds of television stations that airs the MDA's annual telethon, a fact that led Baylor University to dedicate a neuromuscular research laboratory complex in his name.

Jack Harris retired from the presidency of KPRC-AM-TV in 1984 and died 10 years later. He was never one to rest on his station's — or his industry's — laurels; he always thought broadcasting could be better. "From the creative and programming part," he said, "we have not measured up to the technological improvements that have been made. I think we've got a long way to go for that."

Don McGannon's professional life was guided by the desire to do the right thing, *regardless of what his peers thought.*

A graduate of Fordham, Donald Henry McGannon was born in New York in 1920. He practiced law for about four years and then joined the DuMont Network in 1951 as assistant to the director of broadcasting. In 1953 he became manager of the network's owned-and-operated stations as well as assistant director of broadcasting.

In 1955 McGannon moved to Westinghouse Broadcasting Co. as vice president and general executive, spending most of his time supervising the company's radio and television stations. Ten months later, McGannon became WBC president and subsequently added chairman to his title.

Under McGannon's tenure, Westinghouse grew to be one of the most powerful television groups apart from those owned by the major networks. One of his first actions after coming on board was masterminding the return of KYW-AM-FM-TV from NBC, which was found by the FCC to have coerced Westinghouse into swapping those properties for NBC's less valuable properties in Cleveland.

News and local programming were priorities with McGannon. In 1965, Westinghouse radio stations began switching to an all-news format, beginning with WINS(AM) New York. He also required each of the Westinghouse TV stations to produce a live, local news special each month and air it in prime time.

McGannon was often at odds with the FCC and the networks (Westinghouse had affiliations with all three). He led the movement that resulted in the FCC's adoption in 1970 of the Prime Time Access Rule that turned a half-hour back to stations that the networks had been programming. Most broadcasters opposed the idea at first, but later found it to be a huge profit generator for them. In 1976 he defeated moves by the networks to increase their evening newscasts from 30 minutes to an hour by taking time away from the affiliates.

To supply programming for his stations (and others), McGannon created Group W Productions, that became a major syndicator with *PM Magazine, The Mike Douglas Show, The Merv Griffin Show, The David Frost Show, The Steve Allen Show,* documentaries and children's series.

McGannon favored the fairness doctrine, a position at odds with most broadcasters. At a 1975 hearing before the Senate Communications Subcommittee, he testified: "I can say implementation of the doctrine has not been a significant or troublesome problem. It has never hampered our editorial judgment or caused us to shy away from any issues other than for reasons of good journalistic practice."

McGannon's belief in public service led to his founding the Broadcast Skills Bank, a national organization that recruits and trains minorities for broadcast industry positions.

In 1981 Westinghouse increased its presence in cable television, buying Teleprompter's systems for $646 million in the largest cable TV transaction to that time. At the end of that year, McGannon retired. *Broadcasting* magazine editorialized: "It was fitting that the parent company was in electricity. Its broadcasting boss for a lot of years was a human dynamo."

Among his many honors was the Distinguished Service Award of the National Catholic Office for Radio and Television as well as the National Urban League Award, the National Association of Broadcasters Distinguished Service Award, an Emmy from the National Academy of Television Arts and Sciences and a Peabody Award in recognition of his lifetime of service to the broadcast industry.

Another of his legacies are the broadcasters who learned from him, including Larry Israel, Joel Chaseman, Bill Ryan and his successor as Westinghouse Broadcasting chairman, Daniel Ritchie, who summed up Don McGannon this way: "No individual contributed more to broadcasting during the decades Don was playing an active leadership role. His accomplishments within the industry, and beyond it, in service to his fellow man, mark Don McGannon as among the truly distinguished people of our time."

He died on May 25, 1984 still true to his business philosophy: "It is my contention that the broadcasting industry must work more vigorously to meet our responsibilities to the public and to fulfill the extraordinary capability we possess ... in view of our profitability."

WARD QUAAL

Ubiquitous isn't Ward Quaal's middle name (that would be Louis), but it might have been. He's been there, done that, knows everyone and — as far as anyone knows — has yet to miss a day at work or an important occasion.

Ward Quaal was born in 1919. His first radio experience came while he was in high school in Ishpeming, MI, when he worked as an announcer, writer and salesman for WBEO (now WDMJ) in Marquette, MI,15 miles away. In 1937 he enrolled at the University of Michigan and worked for WJR Detroit, announcing sports, moderating a youth forum and handling commercial and sustaining programs.

Quaal graduated on June 7, 1941, and joined WGN(AM) the following day, working on special events and announcing sports. He served in the U.S. Navy for three years, eventually overseeing a large radio installation in Norfolk, VA, before returning to WGN in December 1945 as special assistant to the general manager. In this capacity, he was instrumental in developing WGN's farm and public affairs departments and also worked on developing plans for WGN's expansion into television (WGN-TV went on the air in April 1948).

From 1949 to 1952, Quaal took a leave of absence from WGN to become executive director of the Clear Channel Broadcasting Service, an industry group based in Washington. Quaal then joined the Crosley Broadcasting Corp. in 1952 as assistant general manager and the following year was named vice president and general manager of Crosley's radio, television and international shortwave stations.

Quaal came back to WGN Inc. in 1956 as vice president and general manager, with the stations in financial trouble. He began the turnaround by jettisoning WGN-TV's lineup of paid programs in favor of WGN-produced shows for children and women and local news. Later, he added sports and movies, creating a formula that independent stations across the country would soon adopt.

He was elected president of WGN Continental Broadcasting (now Tribune Broadcasting Co.) in 1963 and oversaw the company's acquisition of other broadcast properties. Under Quaal's leadership, the Tribune Co.'s radio and television properties were nationally recognized for quality programming and community service.

Over the years he has served on countless committees, commissions and other groups, mostly pro bono. In 1968, President Johnson asked Quaal to study the operations of the U.S. Information Agency in Japan and improve operations. When author Studs Terkel wrote his book, *Working*, he devoted a chapter to Ward Quaal. His industry and personal correspondence is legendary, and at one time required five secretaries to keep up.

In 1973, the National Association of Broadcasters honored Quaal with its Distinguished Service Award. Later that year he took early retirement from Tribune and began his second career, establishing the Ward L. Quaal Co. and becoming one of the country's most influential and powerful broadcast consultants with offices in Chicago and Los Angeles. He also spends a lot of time in Washington, where extensive contacts at the FCC and with other government figures (he is a long-time friend of former president Ronald Reagan) prove valuable to his clients. Among those clients are his old employer, the Tribune Co., and Hubbard Broadcasting. In October 1987, Quaal was named to the FCC's "blue ribbon" Advisory Panel on Advanced Television Systems (HDTV).

In 1998, a third edition of *Radio-Television-Cable Management* was published, a volume Quaal first co-authored in 1968 with Professor Leo A. Martin of Michigan State University under the title *Broadcast Management*. He has been honored by numerous groups over the years, including the Broadcasting & Cable Hall of Fame, the most recent his inclusion among the inaugural honorees in the National Academy of Television Arts & Sciences Management Hall of Fame in April 2003.

In his book, he exhorts those just entering broadcasting not to forget that the reason the United States is a leader in telecommunications "can be traced in direct lines to the wisdom of these men who envisioned the dangers of government versus private enterprise, of the free 'radio press' versus government censorship. ... Our only censor should be that peerless combination of quality enriched with good taste."

John Kluge - who still thinks big and isn't afraid to remake his business portfolio again and again - is always looking for the next great thing. *More often than not, he finds it.*

John Werner Kluge was born in Chemnitz, Germany, in 1914 but came to Detroit as a child. He enrolled in Wayne State University in Detroit, but transferred to Columbia University in New York. While in school he worked at a variety of jobs, most of which involved selling. After graduating, he took a job with a paper company that paid no salary, only expenses, for four years, but guaranteed that he would get a one-third interest in the company if he doubled sales in that time. He did, and was made a vice president.

World War II interrupted his selling career and when he returned in 1946 after serving as a captain in U.S. Army intelligence, he sold his paper company interest and partnered with Joseph Brechner, a high school buddy, to buy a construction permit for a radio station in a Washington suburb: WGAY(AM) Silver Springs, MD. More stations followed; they had interests in WLOF(AM) Orlando, FL., and KXLW(AM) St. Louis by 1954.

In the late 1950s Kluge began to get interested in television. In 1959 he bought a controlling interest in Metropolitan Broadcasting Corp., which was made up of the old DuMont Network's stations, but had some good markets like New York and Washington. He changed the company name to Metromedia, ran it on a very modest budget and programmed the stations with network reruns, old movies and sports, turning a profit because his costs were so low. He introduced a 10 p.m. newscast, luring viewers away from the later 11 o'clock news on network affiliates.

In the 1960s he added both radio and television stations, and some unrelated purchases like the Harlem Globetrotters, the Ice Capades, a direct mail firm and music publishing companies. It was in that period that he offered one of the authors this definition of leverage: "It's growing your business with other people's money."

It wasn't until the mid 1970s that Metromedia, by then the country's largest independent TV group, really began to make money. By 1976, the advertising market had boomed and independent television was reaping the rewards. Kluge made a smart programming move-buying the syndication rights to *M*A*S*H*, *All in the Family* and other popular off-network shows that drove up ratings (and ad rates) for his stations.

He added to his television group in 1982 with the purchase of WCVB-TV Boston for a then-record $200 million. This was the same year he quietly began buying cellular radio licenses, a decision that paid off handsomely in 1986 when he sold his cellular/paging division to Southwestern Bell for $1.65 billion.

Kluge took his company private in 1984 in a $1.45-billion leveraged buyout that resulted in his owning 75 percent of Metromedia while receiving more than $100 million in cash. Eleven months later, he announced the sale of his television stations to Rupert Murdoch for more than $2 billion, laying the foundation for a successful fourth network, Fox. He then sold his radio stations for more than $285 million.

Kluge retained the Metromedia name for his paging and cell phone manufacturing business. By 1985 he had assembled cellular licenses in Chicago, Washington-Baltimore, New York, Boston and Philadelphia and purchased two small long distance telephone carriers in Texas and Florida. In 1986 the outdoor advertising unit sold for $710 million and the Globetrotters and Ice Capades for $30 million.

Movies attracted his attention next, and in 1988 he paid $78 million for a controlling interest in Orion Pictures. In 1996, he launched Metromedia International Group, which began buying communications licenses in Russia and Eastern Europe, deploying FM stations, wireless and fixed line telephone systems, cable TV, broadband networks and paging services.

In 2003 *Forbes* magazine estimated his worth at $10.5 billion and the Library of Congress unveiled its new John W. Kluge Center for Scholarship, made possible by a $60 million donation from Kluge, just one of many philanthropic gifts he's made over the years.

"I've bought and sold about 200 business," he said this year. "When I buy something, I'm always thinking of who I'm going to sell it to."

GORDON MCLENDON

Radio was never the same after Gordon McLendon got through with it. Fast-talking DJs spinning the latest stacks of wax, outrageous promotions and crazy contests got millions to tune in to his stations. But he was more than just the popularizer of top 40. He was a champion innovator of radio formats.

Born in 1921 in Paris, TX, Gordon Barton McLendon grew up in Oklahoma, graduated from a military academy in Missouri and then went to study Far Eastern languages at Yale where he worked at the campus radio station. Just before he was to graduate, World War II intervened. He accepted a commission in the Navy that took him to the Pacific to work as an interpreter, translator and interrogator. He was then assigned to the Armed Forces Radio Service doing a humorous radio show in which he called himself Lowell Gram Kaltenheatter, making fun of the more serious radio commentators of the day. His show earned him the nickname "the Bill Mauldin of the Pacific."

After the war McLendon returned to Texas with a desire to get into radio. With help from his father, he bought KNET(AM) Palestine, TX, in 1946, but sold it the following year when the opportunity came to purchase KLIF(AM) in Dallas. He wanted to broadcast baseball games but couldn't afford to pay for rights so he used Western Union play-by-play summaries. Calling himself "Gordon McLendon, the old Scotchman," he would recreate the games in the KLIF studio with recorded sound effects.

Then he set up the Liberty Broadcasting System to market the games to other stations. He found a large and eager market for the games, especially in the West and Southwest, which had no major league baseball teams. The popularity of the games soared and in 1951 McLendon was named America's Outstanding Sports Broadcaster by the *Sporting News*. By 1952 he had 458 affiliates (he added football game recreations) and the popular *Game of the Day* broadcast, to be followed by a *Game of the Night*. But major league baseball was not pleased. It contested his right to broadcast, claiming he was hurting attendance. McLendon shut down LBS after settling out of court for $200,000.

McLendon next turned to a new programming idea for KLIF, first used by Todd Storz of Mid-Continent Broadcasting: playing a short list of popular records. McLendon took the idea and beefed it up with colorful disc jockeys, jingles promoting the station between songs, contests (including cash giveaways) and wacky stunts to attract listeners. For one memorable promotion for a new KLIF DJ, he placed a number of overturned cars on the shoulder of a Dallas expressway. Painted on them was "I just flipped for Johnny Rabbit." Another of McLendon's devices was an early version of counter-programming. Since the major radio networks broadcast news at the top of the hour, McLendon scheduled his news at other times, like 20 minutes past the hour, so his station always had music at the top of the hour.

KLIF became a huge success, based on his philosophy of "Give the people what they want" — but give it to them with a difference. He also said: "It all begins with creativity and programming. You can have the greatest sales staff in the world, and it doesn't mean a thing if you don't have something great to put on the air."

That "something great" didn't just happen. McLendon insisted that his KLIF disc jockeys be more than just announcers. In a 1959 memo, he explained: "The KLIF disc jockey is a personality disc jockey — an entertaining disc jockey — because he is not mechanical, he does have something to say. A KLIF disc jockey prepares — he reads the morning and afternoon newspapers, some magazines and books, comments briefly upon what he's reading and seen, or has something amusing to say — in short, he is interesting to listen to." His DJs were expected to put in an hour of research for every hour they were on the air. McLendon is also credited with being the first to institute ratings-based pay for his disc jockeys.

"It all begins with creativity and programming...it doesn't mean a thing if you don't have something great to put on the air."

As KLIF flourished in the 1950s (and 1960s and 1970s), McLendon and his father began buying more stations. He used these as places to experiment with other programming ideas; not all of his stations were top 40. His KABL(AM) Oakland, for example, aired "serious music" but, as McLendon put it, "with excitement and delicious anticipation instead of dignity and deficits." The successful sound he developed at KABL became another format generally credited to McLendon — beautiful music.

Still another innovation was the all-news format that he launched at XETRA(AM) Tijuana (as in "X-tra, X-tra") in 1961, beaming into San Diego and Los Angeles. He then took the format to WNUS Chicago. But not all of his ideas worked; among the discards, the all-want-ads format on KADS(AM) Los Angeles.

A big believer in the importance of news at his stations, McLendon outfitted his news departments with mobile units, created production intros for the newscasts and was also one of the first to editorialize regularly.

McLendon's other interests included motion pictures. His family owned a chain of theaters and in 1959 he produced three "B" movies. He handled promotional campaigns for more than 150 films. He also took an interest in politics, running (but losing) an election for the Democratic Senate nomination from Texas in 1964.

By the mid-1970s, McLendon began selling his stations. The ratings powerhouse KLIF was sold to Fairchild Industries for $10.5 million. He continued to work with some of his FM stations for a time, but by 1978 he had sold them all and invested in precious metals, writing a book on the subject in 1981. That same year he was executive producer of the feature film, *Victory*, directed by John Huston and starring Sylvester Stallone and Michael Caine.

Gordon McLendon died on Sept. 14, 1986, after resuscitating a post-television radio industry that many had left for dead.

RAGAN HENRY

Ragan Henry is a broadcasting pioneer. Not like David Sarnoff or Stanley E. Hubbard, for he's not of their generation. Henry is a pioneer *who broke barriers that stood in the way* of African American broadcast owners.

Ragan Augustus Henry was born in Sadieville, KY, in 1934. It was law, not broadcasting, that occupied him as an undergraduate at Harvard (class of 1956), then Harvard Law School (1961). In between he served in the Army Signal Corps.

He moved to Philadelphia to join a law firm in 1961 and it was 10 years later that a friend convinced him to buy 12.5% of Sheridan Broadcasting as an investment. But in 1974, he decided he wanted to take a more active role so he sold his Sheridan stock, used all his savings and formed Broadcast Enterprises Network Inc. (BENI) to buy his first station, WAOK(AM) Atlanta. It was to be the first of many; his career since then has been built on buying and selling stations across the country.

In 1977 he became a partner in the Philadelphia law firm of Wolf, Block, Schorr & Solis-Cohen, where he was a member of the corporate law department, specializing in corporate financing and communications. But as his BENI group began to grow, he found himself spending more time on broadcasting and less on practicing law.

Henry's success at building a radio group (he had six stations by the end of 1978) caused him to look at television. The following year he made history with his $27 million purchase of Gannett's CBS affiliate WHEC-TV Rochester, NY It was the first VHF station in the country to be owned by an African American.

He said at the time that he believed that his WHEC-TV deal would help open the door for other minority entrepreneurs: "The importance of our buying WHEC-TV Rochester was not that we bought WHEC-TV Rochester. The importance was that there was a lender advancing $24.5 million to a minority group."

Henry is not one to focus on his role as a black broadcaster. "Perhaps being a black-controlled company imposes some responsibilities and burdens on us that just being another company would not impose on us," he said in 1979. "On the other hand, we see ourselves as being just another broadcast company that wants to be as good as it can, and the fact that it's black has no special significance."

The television deal didn't work out as well as Henry had hoped. Borrowing the money at a floating interest rate that floated nowhere but up made it "one of the biggest mistakes I have ever made," he recalled in 1990. But he was able to make improvements to the station and then sold it in 1983 to Viacom for $24. 5 million plus KDIA(AM) Oakland, CA, and WDIA(AM) Memphis. After that Henry concentrated on building a radio group. ("I am not about to borrow lots of money to buy a television station. I learned my lesson," he said.)

By 1989 he had 11 radio stations and applications pending for nine more. He formed Ragan Henry Broadcasters (he has operated a number of licensee companies over the years to distinguish between different lenders, among them MediaComm National, US Radio Group, Ragan Henry Communications and Allur Communications Group).

In 1990 Henry launched another venture, Kidwaves Radio Network, a radio format developed with the founders of the Children's Literacy Initiative. And in 2001 he formed Henry/Kelly Programming Service Inc. with urban radio programmer/consultant Don Kelly to syndicate Rhythmic Oldies, a 24-hour radio format.

Henry has served on a White House task force looking at minority business ownership, was president of the National Association of Black Owned Broadcasters, has served on the boards of Syracuse and LaSalle universities and was presented with a Broadcast Pioneer Award in 1999.

Perhaps one reason for his success-other than his business and legal acumen-is his philosophy about work: "I really have never taken the viewpoint that I work. What I do, I like to do."

the entertainers and programmers

They were always on their own, vulnerable on the public stage, dared to make us laugh or cry. But radio and television thrust them into an entirely new media world and forced them to develop their art in ever new and far-reaching ways. Vaudeville was the starting point but broadcasting quickly moved past that, creating a whole new vocabulary: soap operas, series, sound effects, sitcoms, laugh tracks, miniseries and, if they were lucky, reruns.

As the audiences grew over the years, something else was created — a shared culture. Everyone wanted to talk about last night's escapades of *Amos 'n' Andy* or *Fibber McGee & Molly* or *Uncle Miltie* or *Lucy and Desi*. For better or worse, we changed from isolated communities to united states. It was the final impetus in a process that began with the pony express and the transcontinental railroad and the telegraph, but broadcasting moved much quicker and much more definitively than its predecessors, and provided a lot more laughs.

From cheering up the country during the Great Depression to welcoming returning troops from World War II to thrilling a whole generation of Baby Boomers, radio and television have become an integral part of American life. Its educational and children's programming has taught generations of children everything from their ABCs to the latest developments in science and technology. But one thing hasn't changed since time immemorial: The play's still the thing.

Amos 'n' Andy
Gosden (top) and Correll (bottom)

Looking back at *Amos 'n' Andy* today, it seems remarkable that a radio show about two black men, played by two white men, could have become a national phenomenon with 40 million listeners — the medium's most popular show — that would run for 32 years (from 1928 until 1960). It's true nonetheless.

Freeman Gosden was born in Richmond, VA, in 1899 and as a young man tried his hand at selling tobacco, but enjoyed telling Negro dialect stories and playing the banjo.

Charles Correll was born in 1890 in Peoria, IL, and he loved playing the piano and dancing the soft shoe. Around 1919, both men ended up working for the Joe Bren Producing Co., which organized productions for small carnivals and theatrical groups.

The two ended up working and rooming together in Chicago in 1924, and soon were singing on WEBH, a small Chicago station that operated in a tiny studio off the main dining room of the Edgewater Beach Hotel. They started out performing just for meals, six nights a week. Then WGN hired them away for an actual salary and later suggested the two develop a "strip" show or one that featured skits similar to a comic strip. Gosden and Correll came up with a show featuring the Negro dialect with which both were familiar. They called it *Sam 'n' Henry* after the two main characters, two poor blacks who came to Chicago from Birmingham, AL.

The show gradually found an audience and the ratings grew. When their contract expired in December 1927, WMAQ came after them. In addition to more money, the station also allowed them to record the show on transcription disks for sale to stations in other markets across the country. WGN still owned the rights to the title, so the show's name was changed to *Amos 'n' Andy*. It featured Gosden as Amos Jones and Correll as Andrew H. Brown, partners in Chicago's Fresh Air Taxi Company and proud members of the Mystic Knights of the Sea lodge. Each of the actors also portrayed a host of supporting characters, including George "Kingfish" Stevens (Gosden), Henry Van Porter (Correll) and Brother Crawford (Correll).

NBC, impressed by the show's ability to attract listeners, signed the two to a network contract in August 1929 and the 15-minute nightly show became a national hit. By 1931, *Amos 'n' Andy* was attracting 40 million listeners (almost one-third the country's population) and earning Gosden and Correll $250,000 a year. Movie theaters would stop the film and pipe in the show, Gosden and Correll were invited by President Hoover to perform at the White House and George Bernard Shaw remarked: "There are three things I'll never forget about America — the Rocky Mountains, Niagara Falls and *Amos 'n' Andy*."

In the mid-1930s the show's ratings began to drop from the 1931 peak and new plot lines and characters were introduced. In 1943 it was revamped and extended to a half-hour with new writers, a band and more actors to play the different supporting roles. The fix worked and the ratings again rose. In 1948 CBS paid more than $2 million to purchase the show from NBC and it continued until 1955, when it was reformatted as *The Amos 'n' Andy Music Hall* with the two playing records and talking between songs. It ran until 1960.

In 1951, CBS-TV introduced the television version with black actors (the first series with an all-black cast) and set it in Harlem, but produced by Gosden and Correll. It garnered good ratings and an Emmy nomination, ran for two years and then went into syndication, but after complaints of racial stereotyping from civil rights groups, CBS withdrew the episodes from syndication in 1966.

Gosden and Correll returned to TV on ABC in 1961 with a prime time cartoon show called *Calvin and the Colonel* with the two voicing the characters of a smart fox and his slow bear friend from the South who are living in a big Northern city. The show ran until the fall of 1962 when the two retired, both wealthy men.

Charles Correll died on Sept. 26, 1972; Freeman Gosden on Dec. 10, 1982.

Fibber McGee & Molly – the husband and wife team of Jim and Marian Jordan got their start in vaudeville. They met as teenagers in Peoria, IL, and both wanted to be in the theater.

They were married in 1918 and, after sporadic success, decided to try radio in 1924. They got their first job in Chicago on WIBO, then on WENR, in a variety of shows in which they developed dozens of different voices.

In 1931 the Jordans met Don Quinn, a writer who was trying to sell material to radio shows. Quinn began writing for them and the three came up with an idea for a serial based on one of their old characters, a teller of tall tales (or "fibber") named Uncle Luke Gray, making him the proprietor of a store where he always told customers that he was "smack out" of whatever they wanted in order to give him more time to tell his stories. *Smackout* went on the air in Chicago in March and moved to NBC later that year. The show ran until 1935 and all the while the Jordans were still doing as many as six other shows.

In 1934 the Johnson Wax Co. wanted to sponsor a new program and, based on the success of *Smackout*, the Jordans and Quinn got the nod. The Uncle Luke character was turned into Fibber McGee, a Midwestern small town braggart who was married to Molly. The new show premiered on April 16, 1935, on the NBC Blue network (with *Smackout* on the same network; the Jordans would do both until *Smackout* left the air in August).

Fibber McGee & Molly began with the two traveling around in a beat-up old car. After about 19 weeks, Fibber won a house in a raffle and the two moved into 79 Wistful Vista where the show would remain, centering around a variety of home-based themes and gags that culminated in their hall closet. It was so packed with flotsam and jetsam that whenever the door was opened the contents would come crashing out on top of Fibber or a visitor who unwittingly opened the door. After the last small tinkle sounded, Fibber would usually say: "By George, I've gotta straighten out that closet one of these days." And one of Molly's oft-repeated remarks was also to become a national catch-phrase: "Tain't funny, McGee." But it was.

This gag and numerous others were created by creative sound effects engineers, often giving the show a type of aural slapstick quality. Among the show's innovations was the way the commercials (and their announcer) were woven into the script, a technique that later became almost ubiquitous in radio. Fibber would be talking to announcer Harlow Wilcox and inevitably the conversation would mention Johnson Wax.

The escapades of Fibber as he tried to install a washing machine, hang wallpaper, run a store or calculate his income tax captured America. The ratings grew steadily and by 1943 it was the country's No. 1 show. It would remain among the top programs throughout the 1940s.

Fibber McGee & Molly also gave birth to the spin-off, with two of its many supporting characters, Throckmorton P. Gildersleeve and Beulah the maid, getting their own shows (*Beulah* also became an ABC-TV show in 1950).

The show's live half-hour weekly format continued until 1953 when Marian Jordan's health problems made it necessary to change to a 15-minutes transcribed version. This lasted until 1956 when the show took a year's hiatus, returning in 1957 as five four-minute vignettes each Saturday and Sunday on NBC's *Monitor*. The end came in 1959 when Marian became ill with cancer. She died in 1961. After her death, Jim Jordan did voice work on cartoons and occasionally appeared on such radio shows as CBS Radio *Mystery Theater*. *Fibber McGee & Molly* was awarded a star on the Hollywood Walk of Fame in the 1980s and Jim Jordan died in 1988.

EDGAR BERGEN

Edgar Bergen was probably the only radio star *who tried not to move his lips* and who shared the limelight with wooden sidekicks (one of whom shared the title of his show).

Born John Edgar Bergren in Chicago in 1903, he was 11 when the vaudeville staple of ventriloquism piqued his curiosity. He sent away for a 25-cent instruction manual and found he could throw his voice. While in high school he spent $35 to have a dummy carved by a craftsman named Theodore Mack, working from a sketch of a newsboy named Charlie. Out of that combination Charlie McCarthy was born.

Bergen worked at amateur events in Chicago while studying pre-med at Northwestern, but never graduated, opting instead to try his luck in vaudeville. He played clubs across the United States, then toured Europe and South America. On his return to America he shot a series of short films for Vitaphone between 1930 and 1935.

In 1936 he was hired to roast playwright Noel Coward at a party and Rudy Vallee was impressed. The popular singer made him a guest on his *Rudy Vallee Show* on NBC and Bergen did so well that Vallee had him return for 13 weeks. By the next year Bergen had his own show on NBC, *The Chase and Sanborn Hour* on Sunday evenings. (In 1939, with a change of sponsor, came the change to *The Edgar Bergen/Charlie McCarthy* Show.) The show was packed with good actors, including Don Ameche, Dorothy Lamour, singer Nelson Eddy and other big name stars, some of whom often appeared for an entire season (W.C. Fields in 1937-38) or made frequent appearances (Bud Abbott and Lou Costello and Frances Langford).

But the real star was Charlie, whose caustic comments often revealed what many people would like to say. Bergen played the straight man/stern father figure while Charlie was allowed to flirt shamelessly with all the reigning beauty queens of stage, screen and elsewhere. And Charlie's long running "feud" with W.C. Fields was famous, with Fields threatening to "cut you down into a pair of shoe trees" after Charlie made a crack about the comedian's drinking or the size of his nose.

The show's popularity rose steadily and remained constant. It was the top-rated show in 1937-40 and in 1942-43 and never fell below seventh between its debut in 1937 and 1952. The popularity had Bergen earning $10,000 a week at the show's peak, supplemented by more than $100,000 from sales of McCarthy toys and merchandise. In 1940 the show's format was changed to 30 minutes and the supporting actors were let go. In their place Bergen introduced Mortimer Snerd, a dummy in both senses of the word. Other characters/dummies were added later.

CBS lured Bergen away in 1949 and the show remained on the air until 1955. He tried television in 1956, hosting the game show *Do You Trust Your Wife?* on CBS for a year and making numerous guest appearances on specials and variety shows. He had decided to retire in 1978 after a Las Vegas appearance with Andy Williams on Oct. 1, but died in his sleep following that show. Charlie (there was more than one) found homes in the Smithsonian Institution's National Museum of American History and in the Museum of Broadcast Communications' Radio Hall of Fame in Chicago. Bergen's real child, daughter Candice, became a broadcasting star in her own right with the sitcom hit *Murphy Brown* on CBS from 1988-1998.

In the first half of the 20th century Gertrude Berg was a woman ahead of her time, creating, writing, acting and producing in the mostly male business of radio and television.

Born Gertrude Edelstein in Harlem in 1899, she married at 19 and when she wasn't keeping house wrote skits that she performed at her father's hotel in the Catskills. In 1929, NBC accepted one of her scripts. *The Rise of the Goldbergs* followed the lives of a Jewish family in the tenements of New York. Berg played the chatty and philosophical mother, Molly, who was married to Jake. They had two children, Rosalie and Sammy, and Uncle David lived with them as well. The show featured believable situations and plots. It aired on Wednesday, then Saturdays, and by 1932 was such a ratings success that NBC scheduled it five days a week. Berg wrote all the scripts, often traveling to the Lower East Side to research her stories. She also had control over every aspect of the broadcast. (For two years,1940-42, she also wrote a daily CBS soap, *Kate Hopkins, Angel of Mercy*.)

Life magazine described the show's appeal this way: "For millions of Americans, listening to *The Goldbergs*, a warm-hearted radio serial about a Jewish family, has been a happy ritual akin to slipping on a pair of comfortable old shoes that never seem to wear out."

The show was a cross between soap opera and sitcom, with each episode ending with a lesson for the children. *The Goldbergs* ran on NBC until 1934 when Berg went to Hollywood to write screenplays, but in 1936 CBS wanted *The Goldbergs* and gave Berg a five-year, $1 million contract to write and star. (The show also generated income from Molly Goldberg cookbooks and other tie-ins.)

Gertrude Berg at her famous window.

The radio show came to an end in 1950, but a television version, also written by, produced by and starring Berg, debuted on CBS in 1949 and ran until 1951. The next season it moved to NBC where it stayed until 1954, when it appeared briefly on DuMont. A syndicated version called *Molly*, but with the family now living in the suburbs, ran until 1955.

Berg won a Tony Award for acting in 1959. After that, she appeared on various comedy-variety shows, anthologies and in 1961, while also working in movies and theater, she starred in the CBS sitcom *The Gertrude Berg Show*, which lasted one season.

Gertrude Berg died on Sept. 14, 1966, prompting critic Brooks Atkinson of the *New York Times* to write: "Gertrude Berg was a writer and actress who brought out the humanity, love and respect that people should have toward each other. Her contributions to radio, television, films and the stage will always be remembered."

Fred Allen was a comedian who wasn't content just to tell jokes; *he wanted them to say something as well.*

The humor on his radio (and later television) shows was topical, satiric, acerbic and always witty. But he had no illusions about the nature of his craft. In one of his two books, he wrote: "When a radio comedian's program is finally finished it slinks down Memory Lane into the limbo of yesteryear's happy hours. All that the comedian has to show for his years of work and aggravation is the echo of forgotten laughter."

Allen was born John Florence Sullivan in Cambridge, MA, in 1894. His father was a bookbinder at the Boston Public Library and a storyteller. After discovering a book on comedy in his father's shop, and reading volumes on juggling, the 18-year-old Allen began appearing in vaudeville shows throughout New England. His show consisted of juggling and comedy and he was billed under a variety of stage names, including Freddy James, the World's Worst Juggler. His bookings slowly increased, leading to appearances in Chicago and then to a year-long tour of Australia.

Allen returned to the U.S. in 1916, working his way east from San Francisco to New York where he decided to concentrate on his comedy. It was then that, due to a mistake by his agent, he was billed as Fred Allen. He played the Palace in 1919 and that exposure landed him roles in a variety of Broadway shows, including *The Passing Show of 1922*, where he met and married chorus girl Portland Hoffa in 1927.

In 1932 Allen (and Hoffa) moved to radio, starring in the *Linit Bath Club Review* on CBS. The half-hour program featured Allen playing a variety of roles, but stood out from other comedy shows in that he told stories through the sketches, rather than offering one unrelated joke after another à la vaudeville.

After the *Linit* show's run ended, Allen moved to NBC in 1933, taking much of his staff with him, including Hoffa who played straight-woman to Allen. The NBC show went through numerous sponsors (and names, since most shows included the sponsor in their titles) since many were unnerved by Allen's habit of criticizing the advertising business and radio executives, as well as by his social and political satire. But the listeners loved it.

In 1934 Allen renamed the show *Town Hall Tonight*. The hour-long program featured a talent scout segment that allowed the listeners to vote on their favorites by mail. Among those who performed were Frank Sinatra and comedian Garry Moore. By 1936, the amateur segment was gone (NBC now had *Major Bowes' Original Amateur Hour*) and Allen introduced what would turn out to be a comedy — and radio — institution: his long-running "feud" with Jack Benny, whose show was No.1 at the time. Allen joked about Benny's ability on the violin, Benny answered on his next broadcast and Allen and Benny continued to trade insults every week, culminating in the broadcast of a fight between the two from the Hotel Pierre in New York on March 14, 1937. The fight, of course, never took place, but the insults continued to fly for years, with the two appearing on each other's show every year.

Town Hall Tonight became *The Fred Allen Show* in 1939, then *The Texaco Star Theater* in 1940. Probably the most popular sketch was "Allen's Alley," introduced in 1942, during which Allen would take a walk and knock on the doors of his collection of neighbors from various ethnic backgrounds. Some became regulars, such as Mrs. Nussbaum, Titus Moody and Ajax Cassidy. Kenny Delmar portrayed Senator Beauregard Claghorn, the blustering southerner, who became so popular that Warner Bros. co-opted the idea for a cartoon character, Foghorn J. Leghorn.

"Allen's Alley" helped boost the show to the top of the ratings, overtaking even Jack Benny briefly in 1948. But it didn't last; the numbers began to slide in the 1948-49 season. Years of conflict with the network also came to a head that season, with NBC heavily censoring his scripts, deleting references to "the hucksters of radio" and killing satires of ad agencies. Allen went public with this very real feud and the network reacted by cutting him off the air in the middle of a joke. His colleagues came to his defense on the air. Bob Hope, Red Skelton and

Executives were unnerved by Allen's criticizing the advertising business and the network, but listeners loved it.

Dennis Day made jokes about the whole thing and NBC eventually gave in.

The ratings continued to fall, due in part to competition from ABC's *Stop the Music*, a big-money quiz show with home participation. Allen tried to win back listeners, even offering $5,000 to anyone who was called by *Stop the Music* while listening to Allen. The last Fred Allen broadcast took place on June 26, 1949, with Jack Benny as his guest. Even leaving the medium he'd worked in for so long was comic material for Allen: "After quitting radio I was able to live on the money I saved on aspirins."

Allen moved into television, although he didn't have a high opinion of the new medium, calling it "a device that permits people who haven't anything to do to watch people who can't do anything." He appeared on NBC's *The Colgate Comedy Hour* in 1950, starred on NBC's *Chesterfield Sound Off Time* in 1952, was the emcee of NBC's *Judge For Yourself* (1953-54) and was a panelist on CBS's *What's My Line* (1954-56).

Fred Allen died on March 17, 1956. The author Herman Wouk, who was one of Allen's writers from 1936 to 1941, eulogized Allen in a letter to the *New York Times*, writing: "Fred Allen was an eminent comic actor. But without a doubt his great contribution to life in America came in the marvelous eighteen-year run of weekly satiric invention which was the *Fred Allen Show* on radio. His was the glory of being an original personality, creating new forms of intelligent entertainment. He was without a peer and without a successful imitator."

JACK BENNY

Who would have thought that a comedy legend could be based on being a miser, playing a violin atrociously and refusing to turn 40?

Jack Benny did just that. Born Benjamin Kublesky in Chicago on Feb. 14, 1894, he was fascinated by his parents' piano as a child and was given a violin and music lessons for his sixth birthday. While still in school he got a job in the orchestra of a local vaudeville theater in his home town of Waukegan, IL, and dropped out of school following the ninth grade. Benny and pianist Cora Salisbury worked up an act when he was 18 and took it on the road. The two were dressed elegantly and while she would play beautifully, he would play comically. They toured for two years when Salisbury left the act and Benny got a new partner. He also changed his stage name to Ben K. Benny, then to Bennie.

He joined the Navy in 1917 and would entertain playing the violin and telling jokes. The jokes were received better than his playing. When he was discharged three years later, he billed himself as a solo act. He made steady progress up the entertainment ladder, eventually playing the Palace Theater in New York in 1927.

Benny's success on Broadway led to some film roles in 1928-29, then to an appearance on Ed Sullivan's radio show in 1932. After he was introduced by Sullivan, Benny stepped to the mike and said: "Ladies and gentlemen, this is Jack Benny talking. There will be a slight pause while you say, 'Who cares?' " Apparently, many did, for less than two months later Benny had his own show on CBS. After moving to NBC the next year and losing a few sponsors, Jell-O picked him up in 1934 and his 7 p.m. Sunday half-hour took the country by storm. It was the top-rated show in 1935 and throughout the decade was either first or second.

Benny had help from an extremely talented cast, including Mary Livingstone (his wife, nee Sadie Marks, whom he married in 1927, played with him in vaudeville and eventually changed her name to that of her character); Benny's valet Rochester, played by Eddie Anderson; Phil Harris, the bandleader who never said no to a drink; Dennis Day, the tenor whose illogical statements never failed to confuse Benny, and Don Wilson, the announcer whom Jack would constantly kid about his weight.

Benny also would bring in supporting players to liven up the proceedings. Among these were Andy Devine, Sheldon Leonard and, perhaps the most versatile, Mel Blanc whose vocal creations ranged from Carmichael the polar bear (who guarded the underground vault where Benny kept his money) to Benny's French violin teacher to the coughing, wheezing sounds of Benny's 1924 Maxwell automobile.

Other highlights of the show included the long-running on-air "feud" with Fred Allen. And, of course, there was the continuing gag about Benny being a miser, best portrayed, perhaps, in the classic routine where Benny is held up by a robber who demands: "Your money or your life!" Benny says nothing for the longest time and when the robber repeats his demand an exasperated Benny replies: "I'm thinking it over."

By the 1940's Benny's show had evolved from a vaudeville-based collection of jokes, skits and musical numbers into a situation comedy. In 1949, Benny moved from NBC to CBS in one of the famous talent raids pulled off by the latter's William S. Paley and remained there until the show's end in 1955 (rebroadcasts continued until 1958).

In 1950, CBS wanted him to try the new medium of television, and Benny was agreeable (he was paid more than $2 million for the TV rights) but cautious. Saying that his writers needed time to craft the shows, he appeared in only four that first year. The next year he appeared once every two weeks (he was still doing the radio show). His TV show, like the radio version, was based on his supposedly everyday life at home and at the studio. He brought Eddie Anderson and Don Wilson with him from the radio show, and Mel Blanc, Mary Livingstone and Dennis Day frequently joined them.

Benny wasn't as big a hit on TV, although between 1951 and 1958 the show finished in the top 20, with the exception of 1957-58. In 1961 he was back in 10th place. He finished in the top 20 the next two years when he was dropped by CBS at the end of the 1963-64 season. Benny went back to NBC for one more year, then "retired," only to appear on talk and variety shows for the next nine years. Benny won Emmys in 1958-59 and his show won two in 1959, one in 1960 and another in 1961. He died on Dec. 26, 1974.

Der Bingle was, like his friend Bob Hope, a man of many media — a recording and movie star, host of a top radio program and, eventually, *a television staple at Christmas.*

Harry Lillis Crosby was born in Tacoma, WA, in 1903. His Bing nickname came from a character in *The Bingville Bugle*, one of his favorite comic strips as a child. The family moved to Spokane when he was three and he went to high school and then began to study law at Gonzaga University, but decided he wanted to become a singer. He and a friend, Al Rinker, went to Los Angeles where they got jobs with Rinker singing and playing piano and Crosby playing drums and singing. Paul Whiteman signed them in 1927 and they toured with his band as the Rhythm Boys until 1930. In 1929, Crosby was dating Dixie Lee (she became his first wife) and recorded a record for her that his brother promptly sent to CBS and NBC. CBS gave him a contract. The first broadcast of *Fifteen Minutes with Bing Crosby* aired on Sept. 2, 1931.

The following year he starred in Paramount's *The Big Broadcast* and went on to a career of 104 films. He was among the top 10 box office stars for 15 years and was No. 1 in 1944-49. He won the Best Actor Academy Award in 1944 for *The Bells of St. Mary's* and was nominated for two more Oscars. Among his films were *Holiday Inn* (in which he sang *White Christmas*) and the seven *Road* pictures he made with Bob Hope.

In 1935 Crosby became host of *The Kraft Music Hall* on NBC, a job he held for 10 years, becoming one of America's biggest stars. His music career was also flourishing and he would record more than 2,000 titles over 51 years, earning 22 Gold Records and 38 No. 1 records, including *White Christmas*, which was the most successful single for more than 44 years, selling more than 30 million copies.

Following Germany's defeat in World War II, the Army discovered the German invention of tape recording. Crosby thought this would be a great way to build up a bank of recorded shows, allowing him more time for golf, his favorite pastime. NBC and Kraft wouldn't hear of it and Crosby walked out for seven months. Kraft took him to court and he returned for the end of the 1945-46 season, but he was then free to go elsewhere.

Third-place ABC (formerly the NBC Blue network) welcomed him, giving him everything he wanted. With Philco radios signed as the sponsor, Crosby booked Bob Hope as the guest for that first broadcast, on Oct. 16, 1946, and the show was a hit. But after that, the numbers dropped off. However, sales of Philco radios were increasing so the recorded format stayed.

In the 1950s, as both radio and music changed, his show finally came to an end in 1956. But in 1948 he had also made his first appearance on television, and in 1957 he hosted the successful *Edsel Show* special with Frank Sinatra and Rosemary Clooney that led to an ABC-TV contract to host two specials a year. In 1964 he starred in an ABC sitcom that lasted just one season. He also hosted some 30 episodes of ABC's *Hollywood Palace* variety show during the period from 1964 to 1970 and his annual Christmas specials from then until 1977. His Bing Crosby Productions produced television shows for the networks and syndication, including *Hogan's Heroes, Ben Casey, World Series of Golf, Rebound* and *Slattery's People*, as well as made-for-TV movies.

Bing Crosby died in 1977 after finishing 18 holes of golf in Spain.

Bing Crosby at the top of his casual form.

IRNA PHILLIPS

It's hard to believe that one person could have almost *single-handedly created an entire genre of radio and television*, worked at it for more than 40 years, and that more than 70 years later that genre is still thriving. But that's exactly what happened with Irna Phillips, the "queen of the soaps."

Born in 1901 in Chicago, Phillips had planned on being a teacher. That career lasted only six years when, at 29 in 1930, she decided she wanted to become an actress and got a job at WGN Chicago. After a few weeks, the station asked her to write and perform in a daily 10-minute program about a family. And so *Painted Dreams* was born with Phillips writing and playing two characters and Ireene Wicker playing the other four roles, plus that of an Irish setter. The show is generally credited as being the first daytime melodrama (later to be known as soap operas, from the predominance of soap company sponsors). The show ran for two years until she left WGN after losing a lawsuit against the station for the rights to *Painted Dreams*. She then signed on with a WGN competitor, WMAQ.

At WMAQ Phillips created *Today's Children*, introducing cliffhanging endings to entice listeners to return the next day, and using organ music to underscore moments of dramatic tension. *Today's Children* had a seven-year run on NBC. And then her creations exploded on the airwaves: *The Guiding Light* (NBC, 1937); *The Road of Life* (NBC and CBS, 1937); *The Woman in White* (NBC, 1938); *The Right to Happiness* (NBC, 1939), and *Young Doctor Malone* (CBS, 1939).

By 1937 Phillips had stopped acting; she was far too busy writing. She didn't just create these shows, she wrote all of them herself, dictating scripts to secretaries and keeping track of their various plot lines on monthly charts. In 1943 she had five programs on the air, requiring her to produce 2 million words of script a year. She was also earning more than $250,000 a year creating these characters. "The story has to come from the characters," she would say, "to the point where your viewers will get to know a character so well they can predict his or her behavior in a given dramatic situation."

While some of her radio shows lasted only a few seasons, several became long-running hits. *The Guiding Light* ran from 1937 to 1952, *Young Doctor Malone* from 1939 to 1960 and *The Brighter Day* from 1948 to 1956.

Around 1943, the writing demands became too much and Phillips began hiring assistants who would contribute dialogue to her plots. Phillips and her shows made the leap to television in 1952 when *The Guiding Light* premiered on CBS (and is still going strong today). Two years later *The Brighter Day* and *The Road of Life* were added to the CBS-TV lineup. In 1956 *As the World Turns* appeared (also on CBS and also still on the air). One of the first half-hour soaps, *As the World Turns* was also television's most popular daytime drama for more than 10 years, regularly capturing a 50 share of the audience.

1964 saw the introduction of *Another World* on NBC; it ran until 1999. Phillips debuted two shows in 1965 — *Our Private World* (a CBS prime time spinoff of *As the World Turns*) and *Days of Our Lives* on NBC. While *Our Private World* lasted only four months, *Days of Our Lives* had a little more staying power; it's still on NBC's daytime lineup. Her last creation, *Love Is a Many-Splendored Thing*, ran on CBS from 1967 until 1973.

Phillips continued writing her shows until 1972. She never married but adopted two children. And although many of her shows were produced in New York, especially later in her career, she would not move from Chicago, where she died on Dec. 22, 1973.

He was the straight man, she created chaos. *It was a perfect match for almost 30 years.*

Burns was born Nathan Birnbaum in 1896 in New York's Jewish ghetto. He loved to perform as a child and decided early on that he wanted to be a vaudeville star. He left school as a teenager and worked up a number of different song and dance acts. Grace Allen was born in San Francisco in 1905 and as a child appeared in her father's song and dance act. She quit school at 14 to tour with her sisters in a vaudeville company.

The two met in 1923 when both were looking for new partners. When they first performed together that year, he was the comedian and she had the straight part. But the audience laughed at her lines, not his. Burns knew the audience was right and reversed their roles. They moved up the vaudeville ladder and became headliners shortly after their marriage in 1926. In 1929 they were playing in London and made their first radio appearance on the BBC. As Burns recalled it: "I recognized then that if we were ever given a chance at it back home, radio was a good medium for us."

Back home, they played the Palace several times, including a nine-week run in 1931. After one of those performances, Eddie Cantor invited Allen to be a guest on his successful show. She went on (using material Burns had written). Her daffy personality, naiveté and high voice were a hit. Invitations for both of them came from other shows and in 1932 they were featured on CBS's *Robert Burns Panatela Program*, sharing the show with Guy Lombardo and the Royal Canadians.

In 1934 Burns and Allen got the show to themselves and renamed it *The Adventures of Gracie*. They played their old vaudeville roles of Gracie the scatterbrain and George trying to make sense of it all. The show shot into the top 10 with the help of a clever gimmick. Gracie began looking for her missing brother with her search taking her to other radio shows on NBC and other networks as well (possible since the stunt was backed by the powerful J. Walter Thompson ad agency). She showed up on the Rudy Vallee, Eddie Cantor and Jack Benny shows. Mention was even made in dramatic shows, while newspapers and magazines covered the "search" that continued for months.

By 1941, slipping ratings convinced Burns that perhaps something newer than vaudeville-style material was needed. The answer was a new format. That year, *The Burns and Allen Show* appeared as a sitcom set in Beverly Hills with the two playing husband and wife for the first time. In addition, a talented supporting cast was added that included Mel Blanc, Gale Gordon, Hans Conried and Elvia Allman. Audiences responded and the ratings rose.

In 1950, Burns decided that television was where they needed to be; the radio show ended in May of that year and the television version began on CBS in October. The show used the same premise as the radio version, but Burns introduced an innovation when he would talk directly to the audience — "breaking the fourth wall" — and then rejoin the story. "That was an original idea of mine," Burns later wrote, "I know it was because I originally stole it from Thornton Wilder's play, *Our Town*."

The episodes all ended with Burns telling Allen to "Say goodnight, Gracie." Gracie said goodnight for the last time in 1958 when she retired and the show ended.

Burns returned in the 1958-59 season with *The George Burns Show* on NBC. He played a theatrical producer and many of the cast from *The Burns and Allen Show* were on board, but the magic wasn't there. His next attempt at TV was the ABC sitcom *Wendy and Me*, which ran from 1964 to1965 and featured Burns as the owner of an apartment building he bought to give him a place to practice his vaudeville routines. His last series came in 1985 when he hosted *George Burns Comedy Week* on CBS when he was 89. It ran for three months.

The Burns career took a new turn in 1975 when he got a role originally planned for Jack Benny in the film version of Neil Simon's *The Sunshine Boys*. His Academy Award-winning performance led to other film roles and appearances on more than 10 TV specials between 1976 and 1991.

Gracie Allen died on Aug. 27, 1964. Centenarian George Burns died on March 9, 1996.

Before Walter Cronkite became known as "the most trusted man in America," Arthur Godfrey might have laid claim to the title. He was, perhaps, the best salesman in America because his listeners and viewers thought he wouldn't steer them wrong.

Godfrey was born in New York in 1903. He left school at 15, held down a variety of odd jobs, took classes from a correspondence school and in 1921 became a radio operator in the Navy. While in the service, he learned to play the banjo and ukulele.

Godfrey was stationed in Baltimore in 1929 when he decided to enter an amateur contest on WFBR. He was hired and billed as "Red Godfrey, the Warbling Banjoist," with a singing/talking act. From there he moved a few miles south to Washington in 1930 and a job at the city's NBC affiliate. While recovering from a car accident the following year he listened to the radio in the hospital and discovered that most announcers sounded too impersonal, not at all as though they were speaking directly to him. After recovering, he moved to the CBS station in Washington in 1934 with an all-night show playing records and speaking with what he later called his "one guy" approach — as if he were talking to only one guy. The audience liked it; listeners — and sales of the sponsor's products — increased.

CBS moved him to the network, then quickly dropped him when he wasn't an immediate hit. In 1941, CBS's New York station began airing his Washington show and it did well. The next year, he was hired to be the announcer on Fred Allen's show but Allen wasn't impressed and cut him loose after a few weeks. Godfrey remained at CBS and in April 1945 he was assigned to the network's coverage of President Franklin Roosevelt's funeral. His emotional coverage convinced the network to give him another shot at a national show.

On April 30, 1945, *Arthur Godfrey Time* debuted on CBS. The morning show featured live musical acts, including his house act that became known as "the Little Godfreys." He was an enormous hit. The following year he got a second show in the evening, *Arthur Godfrey's Talent Scouts*, in which musical acts were judged by the audience and the winners got to appear on Godfrey's morning program. The best of these were asked to join the Little Godfreys. (Among those who became regulars were Julius LaRosa, the McGuire Sisters, Pat Boone, Marion Marlowe and Anita Bryant.)

Godfrey's success at selling the sponsors' products stemmed from his heartfelt recommendations. He insisted on advertising only products he actually used or had tried himself. He wouldn't stick to the commercial script, preferring to tell his listeners why he liked a particular product and why they would like it too. Godfrey liked to poke fun at his sponsors, but never in a derogatory manner.

He moved into television in December 1948 when *Talent Scouts* took to the air on CBS with the same format as the radio version. A month later, his second TV show for CBS, *Arthur Godfrey and His Friends*, premiered. This show was similar to the *Godfrey Time* radio show. The regulars included an orchestra, musical talent and the same announcer/sidekick. Godfrey would do all four shows from 1949 to 1956. His sales acumen was such that he was credited with generating 12% of CBS's annual revenue at the peak of his popularity and the network estimated his weekly audience at 40 million.

It's ironic that while Godfrey's public persona was relaxed and easy-going, backstage he was a demanding boss with a volatile temperament. The temper began to work against him as his staff grew resentful. In 1953, the discord became public when Godfrey fired popular singer Julius LaRosa on the air and after the show canned Archie Bleyer, LaRosa's partner in a recording company. LaRosa and Godfrey fought publicly and other entertainers took sides. Godfrey also began feuding with powerful entertainment columnists like Dorothy Kilgallen. The fallout continued and his popularity took a precipitous drop.

The *Talent Scouts* radio show ended in 1956; the TV version in 1958. His television star faded in the late 1950's, with his *Arthur Godfrey Show* leaving the air in 1959. That was the same year he underwent an operation for lung cancer. He returned to television briefly in 1960 as a host on Allen Funt's *Candid Camera*. That left only *Arthur Godfrey Time* on CBS Radio. Godfrey decided to bow out in 1972, retiring to his 800-acre estate in Virginia. He made some commercials after that and attempted a television comeback, but nothing materialized.

Arthur Godfrey died in March 1983.

Milton Berle invented "must-see TV." Indeed, he invented *so much that is TV* that he came to be known as Mr. Television.

Born Mendel Berlinger in New York in 1908, he entered show business at age 5, winning a Charlie Chaplin impersonation contest and a spot in a Chaplin short, then a supporting role in Chaplin's 1914 feature, *Tillie's Punctured Romance*. Under his mother's guidance, he entered vaudeville, eventually playing the Palace Theater in 1921.

His vaudeville star continued to rise during the 1930s and he was featured in a number of films as well. He also moved into radio during the decade, appearing on a number of shows well into the 1940s, including *Community Sing* (CBS), *Stop Me If You've Heard This One* (NBC), *Three-Ring Time* (Mutual), *Kiss and Make Up* (CBS) and *The Milton Berle Show* (CBS). He was never a ratings success. His act relied heavily on slapstick and was difficult to put across on radio. His last radio effort was *Texaco Star Theater*, which debuted on ABC in 1948.

At the same time, Texaco had decided to sponsor a television show with the same name. Berle was chosen to be one of four rotating hosts along with Henny Youngman, Morey Amsterdam and Peter Donald. Unsure of the new medium, Berle continued to do his radio show, but he needn't have worried. The NBC-TV show premiered on June 8, 1948, with Berle hosting, and Tuesdays were never the same, either for Berle or television's viewers. By September, the other hosts were out. *Texaco Star Theater* was basically a vaudeville variety show, with the hour filled by a half-dozen acts — singers, jugglers, guest stars — and the broad, loud, brash comedy skits of Berle.

He continued to do the radio version, but gave that up at the end of the 1948-49 season. By then, Berle and the television show were a hit, generating shares in the 80s, some of the highest numbers ever seen. It remained the No.1 show throughout the 1950-51 season and NBC signed Berle to a 30-year exclusive contract at $200,000 a year, whether he worked or not. (He renegotiated it in 1966 to remove the exclusivity portion and took a cut to $120,000 a year.) Berle had such a hold on Tuesday night at 8 o'clock that theaters and nightclubs changed their schedules because they knew potential customers would be at home watching. (One theater owner was reported to have hung a sign on the door: "Closed Tuesday. I want to see Berle, too!") His popularity sent the sales of television sets skyrocketing and his show was one of the first to be promoted through such merchandise as Uncle Miltie comic books.

Texaco left as the sponsor and when the 1953 season began it was *The Buick-Berle Show*. In 1955 the program became *The Milton Berle Show*, still on Tuesday night, but the variety show format was losing some of its appeal to Westerns and detectives. The next year would be its last, with Elvis Presley appearing on the final episode.

In 1958, Berle was back on NBC with a half-hour variety series, *Milton Berle Starring in the Kraft Music Hall*. It lasted one season. The fall of 1960 saw him hosting the unsuccessful *Jackpot Bowling Starring Milton Berle* on NBC. Next was the 1966 *Milton Berle Show* on ABC, an attempt to court younger viewers with a hipper type of variety show. It lasted half a season. After that he made guest appearances on a number of TV shows, was in several made-for-TV movies and TV specials, in addition to appearing in numerous films, including *It's a Mad, Mad, Mad, Mad World* in 1960, *Broadway Danny Rose* in 1984 and *Pee-Wee's Big Adventure* in 1985. Berle won an Emmy in 1949 and a Lifetime Achievement Emmy in 1979. He was among the first inductees in the Academy of Television Arts & Sciences Hall of Fame in 1983.

Milton Berle died on March 27, 2002. Sid Caesar remembered him as "the first to prove you could put on a show week after week and make it work."

SID CAESAR AND IMOGENE COCA

Sid Caesar, born in Yonkers, NY, in 1922, wanted to be a musician.

After graduating from high school, he studied saxophone at Juilliard and played sax and clarinet in small bands, then with the orchestras of Charlie Spivak, Shep Fields and Claude Thornhill. A musician in the Coast Guard during World War II, he performed in a service show produced by Max Liebman, who liked Caesar's joking with the band members and moved him from music to comedy.

After the service, Caesar performed in Liebman-produced reviews, including *Make Mine Manhattan* on Broadway in 1948. Caesar also appeared on Milton Berle's show. In 1949, Liebman picked him to star in the *Admiral Broadway Review* which aired on both NBC and DuMont. The *Review* was a lavish variety show featuring comedy skits and musical production numbers that teamed Caesar with the diminutive comedienne, Imogene Coca. The hour-long show lasted only 17 weeks.

Caesar and Coca were a hit and returned to NBC in 1950 in *Your Show of Shows*. The 90-minute Saturday night program also featured Carl Reiner and Howard Morris in supporting roles. *Show* was produced by Liebman and boasted a staff of writers who were some of television's greatest talents: Mel Brooks, Larry Gelbart, Neil Simon, Woody Allen, Bill Persky and Sam Denoff. The program had a format similar to *Admiral Broadway Review* with production numbers at the beginning and end with comedy routines, a satirical sketch and a monologue by Caesar in between. It was the team of Caesar and Coca that kept the show a hit throughout its four-year run. Caesar won Emmys for the best variety show in 1951 and '52, best actor in 1951 and best comedian in 1956.

Imogene Coca was born in Philadelphia in 1908 to show business parents — her mother was a magician's assistant and chorus girl while her father was a violinist and orchestra conductor. She began dancing at 11 and at 15 performed in Jimmy Durante's New York nightclub, then worked in supper clubs and vaudeville.

Her comedic talent was revealed when she was 26 and in a revue called *New Faces of 1934*. The theater's furnace broke and the director sent her and Henry Fonda on stage to entertain the audience while repairs were made. Coca put on a large overcoat and began miming. The audience loved it and her antics were put into the show. The critics loved her too, and so she stayed with comedy.

When Max Liebman was putting together *Admiral Broadway Review* in 1949, he thought of Coca, whom he had directed at a camp in the Catskills, and the Caesar-Coca team was born. They were an immediate hit. Caesar had a theory for their success: "In that pioneering year of 1949, we got to be a big hit because...our sketches all had a beginning, a middle and an end. We weren't just playing for a single punch line. No one else was doing that." The two very different styles meshed well together. Caesar was the loud, fast-talking master of dialects while Coca was quiet, almost shy. But she had a face that could produce virtually limitless expressions as she mimicked housewives, divas and socialites.

The combination worked, Coca said: "The chemistry was perfect, that's all. We never went out together; we never see each other socially. But for years we worked together from 10 in the morning to 6 or 7 at night every day of the week. What made it work is that we found the same things funny."

When *Your Show of Shows* ended in 1954, the team split up. Caesar then starred in *Caesar's Hour* on NBC (1954-57) with most of the regulars from *Your Show of Shows* (Nanette Fabray took Coca's part). The hour-long show won five Emmys in 1957.

Caesar was reunited with Coca in *Sid Caesar Invites You* on ABC (January-May 1958). Caesar starred in *As Caesar Sees It*, a syndicated show that ran for just one season in 1962. After that he appeared in a number of made-for-TV movies and theatrical films, including *It's a Mad, Mad, Mad, Mad World* in 1963. He and Liebman compiled a feature film in 1973, *Ten From Your Show of Shows*, from kinescopes the two had saved.

After *Sid Caesar Invites You* was canceled in 1958, Coca continued acting on TV, on Broadway and in the movies. Coca was a frequent guest on television shows and hosted the *Imogene Coca Show*, a half-hour variety program on NBC in 1954-55. In 1963 she starred in the NBC sitcom *Grindl*, for one season. Among her many television guest appearances were roles on *One Life to Live*, *Playhouse 90*, *Bewitched* and *Moonlighting*. Her last stage appearance, in 1978, was in the musical *On the Twentieth Century*, for which she was nominated for a Tony award. She died June 2, 2001.

Ed Sullivan made variety the spice of America's lives, bringing a collection of singers, dancers, comedians, jugglers and other entertainers into the country's homes for 40 years.

Edward Vincent Sullivan was born in New York in 1902. He grew up in Port Chester, NY, where, after high school, he became a reporter and sports editor of the *Port Chester Daily Item*. In 1920 he returned to New York to take a sportswriter job at the *Evening Mail*. His sports writing then took him to other New York papers, the *World, Morning Telegraph* and then the *Graphic*.

Sullivan moved to the Broadway beat at the *Daily News* in 1929 and wrote his "Little Old New York" column for decades. The column led to jobs as master of ceremonies at vaudeville variety shows and, in 1932, to CBS where he hosted *The Ed Sullivan Show* until 1944 (it reappeared on NBC Blue for six months in 1946). The program was a variety show, much as his later TV program would be, and it was where Americans first heard Jack Benny, Irving Berlin, Jimmy Durante, George M. Cohan, Florenz Zeigfeld, Frances Langford and many others.

He left radio in 1946 and two years later moved to the new medium of television with *Toast of the Town* on Sunday evenings on CBS. He was not an obvious choice to host a show in a visual medium with his rigid, almost awkward posture, evident unease in front of the camera and unusual diction ("We have a really big shew for you tonight"). What he possessed, however, was an unequaled show business background, a sharp eye for new talent and an appreciation for a wide range of entertainment, ranging from opera singers to pop music acts to jugglers and animal acts. (The pianist and wit Oscar Levant once wrote that "Ed Sullivan will last as long as other people have talent.")

All those qualities were evident in the first *Toast of the Town* that featured the television debut of Dean Martin and Jerry Lewis as well as Richard Rodgers and Oscar Hammerstein. Sullivan had a house orchestra and the June Taylor Dancers and throughout the 1950s and 1960s an appearance on his show was coveted by new performers since exposure almost certainly meant overnight career opportunities. Other show business legends who made their television debuts on Sullivan's show included Humphrey Bogart, Jackie Gleason, Maria Callas and Rudolf Nureyev.

America loved it and Sullivan knew he had a good thing. He recalled in 1954: "I was on the ground floor of radio and dropped out of it, like a big dope. Now, I'm in on the ground floor of television, and I'm not giving up my lease until the landlord evicts me." There was little chance of eviction with the show consistently appearing among the top 10. In 1956 it soared even higher as Sullivan spent $50,000 for three appearances by Elvis Presley. While not Presley's first TV appearance (he had been on the Dorsey Brothers' show and those of Milton Berle and Steve Allen), the public attention was enormous.

Sullivan topped the Presley performance in 1963 when he presented the Beatles in their American television debut. They would return to the show twice more and one of their appearances drew a 60 share. Advertisers paid as much as $62,000 for a 60-second commercial during the show's peak, while Sullivan was reported to be making $20,000 a week.

By the late 1960s, the country's taste in entertainment had changed but Sullivan's show did not. Ratings began to drop and CBS canceled the show in 1971. Ed Sullivan died on Oct. 13, 1974.

Sullivan with June Taylor Dancers.

Jackie Gleason was one of television's original "larger than life" characters whose innovations and inspirations helped shape the medium that still pays homage to his creations.

Herbert John Gleason was born in Brooklyn in 1916. Abandoned by his father, he dropped out of school and made money hustling pool and boxing. At 15 he won a talent contest that started him in show business as a vaudeville master of ceremonies, nightclub comic and disc jockey.

In 1940 he was signed by Warner Bros. and had small parts in five films. He returned to New York, appearing in nightclubs, on radio (he starred with Les Tremayne in a comedy-variety show on NBC in 1944) and on Broadway before being offered the part of Chester Riley in 1949 in NBC's new television version of its radio hit, *The Life of Riley*. William Bendix, the star of the radio version, couldn't appear in the TV version. Gleason didn't work out and the show was canceled after 26 weeks (NBC revived it in 1953 with Bendix and it ran until 1958).

Gleason moved to DuMont in 1950 as a regular on the *Cavalcade of Stars* variety show where he portrayed many characters that would become regulars in his repertoire: Joe the Bartender, Reggie Van Gleason III, the Poor Soul and Ralph Kramden. It was at *Cavalcade* that he met Art Carney, who would figure so prominently in Gleason's career. In 1951, Carney joined Gleason in a *Cavalcade* sketch about Ralph Kramden, a bus driver from Brooklyn, and Pert Kelton played Alice, his long-suffering wife. In the first sketch, Carney played a cop; he would later be written into the role of Kramden's buddy and neighbor, Ed Norton.

Impressed with Gleason's work, CBS hired him away from DuMont in 1952 with an offer of $8,000 a week (DuMont was paying him $1,600). With a bigger budget, *The Jackie Gleason Show* debuted in September with Carney, Audrey Meadows and Joyce Randolph as regular cast members, plus the June Taylor Dancers and Ray Bloch's Orchestra. Meadows replaced Kelton as Alice and Randolph was added as Trixie, Ed Norton's wife and Alice's best friend, in the sketches of what is now known as *The Honeymooners*. These battles of will between Ralph and Alice and Ralph and Ed's various get-rich-quick schemes were a highlight of the show's second half hour.

In 1953 and '54, the *Honeymooners* sketches became longer and in 1955 *The Honeymooners* was produced as a stand-alone half-hour sitcom, replacing *The Jackie Gleason Show*. This season's episodes — "the classic 39" — form the core of the *Honeymooners* canon because the next season, 1956-57, Gleason returned to the hour-long variety format (and the *Jackie Gleason Show* title) because the ratings for *The Honeymooners* were far below that of his variety show in 1953-55. *The Honeymooners* remained as a sketch until Carney left the show in 1957. There was no show in 1957 and when Gleason returned in 1958 it was with a half-hour program with a totally new cast that lasted only three months.

But the Great One was back in 1962 with *Jackie Gleason and His American Scene Magazine*, featuring comedy sketches and musical numbers. In 1966 CBS agreed to his demand to produce the show from Miami Beach so Gleason could play golf all year and the program returned to the *Jackie Gleason Show* title. Carney returned and the *Honeymooners* sketches were revived, with Sheila MacRae and Jane Kean now playing Alice and Trixie. For the next four years, more than half of the shows were really hour-long *Honeymooners* sketches, with the foursome often leaving Brooklyn and traveling around the world, sometimes with guest stars.

The Jackie Gleason Show ended its run in September 1970 but he appeared in several CBS *Honeymooners* specials in the late 1970s. In 1985 Gleason appeared on NBC's *Honeymooners Reunion* that promoted the "discovery" of the so-called lost episodes, actually kinescopes of sketches from 1952-57. These were aired on Showtime, then sold in video stores.

Gleason also performed in films over the years, receiving an Academy Award nomination for his work in 1961's *The Hustler* and he was a hit in the late 1970s and early '80s playing the sheriff in the *Smokey and the Bandit* movie series. He also composed, arranged, conducted and recorded numerous record albums, several of which have been reissued on CD.

Jackie Gleason died on June 24, 1987.

Arguably, Joan Ganz Cooney and Sesame Street may have taught more children than *all the world's teachers put together.*

Born Joan Ganz in Phoenix in 1929, she majored in education at the University of Arizona, graduating cum laude, and in 1952 went to work as a reporter at the *Arizona Republic*. In 1954 she moved to New York and landed a job in RCA's information department, which quickly led to one in the publicity department at NBC. Next, in 1955, she moved to U.S. Steel where she was in charge of publicity for the company's *U.S. Steel Hour*, a live dramatic anthology series that began on ABC in 1953, then moved to CBS in 1955.

In the early 1960s, she was introduced to educational television when a colleague at U.S. Steel got a job at WGBH-TV Boston. She was intrigued and thought that with her educational background, she would be a good fit. However, there wasn't such a station in New York. After WNDT-TV (now WNET) was sold to the Educational Broadcasting Corp. in 1961, she got a job, but not the one she expected. With extremely limited resources, the station didn't need anyone to do publicity, but it did need a producer for its political talk shows. Ganz, who had worked on Democratic party issues since 1955, came on board in 1962.

From talk shows she moved to producing documentaries, including *Poverty, Anti-Poverty and the Poor*, for which she won a New York area Emmy. In 1966, she and her then-husband Tim Cooney hosted a dinner party at which Lloyd Morrisett, Carnegie Corporation vice president, talked to her about the potential for educational television and ended up asking her to conduct a study of television and how children learned. So in 1967 she took a two-year leave of absence to research and write *The Potential Uses of Television in Preschool Education*.

Her report's proposal for the creation of a public broadcasting entity that would produce a show designed to help children learn resulted in just that. In 1968 the Children's Television Workshop was created and Cooney was made its executive director. The program, *Sesame Street*, which Cooney wanted to be "fast, funny and quintessentially American," was designed with "certain non-negotiables. There would be 'commercials' to teach letters and numbers," she said. "There would be four or more hosts who were men and women, black and white. The show was never going to be owned by a single talent. It would be an educational program where education and entertainment would not be separate. You wouldn't say, 'Let's put in 10 minutes of entertainment and ten minutes of education.' Every piece of education would be entertaining and every piece of entertainment would be educational."

Sesame Street went on the air in November 1969 and Kermit, Big Bird, Oscar and all the Muppets quickly became part of children's lives and television history. In its first season, *Sesame Street* was viewed by about 7 million children. The show continues to educate and entertain children today both in the U.S. and abroad through 20 international co-productions.

In 1970, Cooney was named president and turned her sights to a new project, *The Electric Company*. This show was aimed at older children (7-10) and emphasized the development of reading skills, including remedial instruction. It premiered in 1971 and ran on PBS until 1976.

In 1978, a conversation with scientist Carl Sagan led Cooney to propose *3-2-1 Contact*. The series featured a company of young hosts who investigated the different disciplines of science through mini-documentaries, music videos, animation and visits with prominent men and women scientists. It ran on PBS from 1980 to 1992 and is now seen on Noggin, the kids cable channel co-produced by Sesame Workshop (CTW changed its name in 2000) and Nickelodeon.

Cooney became CTW's chairman and chief executive officer in 1988 and two years later became chairman of the executive committee.

There were a host of other programs, including *Square One TV, Ghostwriter, CRO, Big Bag, Dragon Tales, Tiny Planets* and *Sagwa, the Big Chinese Cat*, all following the Workshop's mandate "to create innovative, engaging content that maximizes the educational power of media to help all children reach their highest potential."

Cooney has received numerous honorary degrees and awards, including a Daytime Emmy for Lifetime Achievement in 1989 and, in 1995, the Presidential Medal of Freedom, the country's highest civilian honor, presented to her by President Clinton.

Her expertise has been called upon by a number of organizations. She is a trustee of the National Child Labor Committee, the Museum of Television and Radio, The New York and Presbyterian Hospital and is a lifetime trustee of WNET Channel 13/Educational Broadcasting Corp. In addition to also serving on the corporate boards of Johnson & Johnson and Metropolitan Life Insurance, she is a member of the Council on Foreign Relations. Cooney previously served as a member of the President's Commission for a National Agenda for the Eighties, the President's Commission on Marijuana and Drug Abuse, the Advisory Committee for Trade Negotiations and the Carnegie Foundation's National Panel on the High School.

When President Clinton presented Cooney the Medal of Freedom, he remarked: "We all know that Grover and Kermit reinforce rather than undermine the values we work so hard to teach our children, showing kids every day what it means to share, to respect differences and to recognize that it's not easy being green. Joan Ganz Cooney has proven in living color that the powerful medium of television can be a tool to build reason, not reaction; for growth, not stifling; to help build young lives up rather than tear them down."

Bill Cosby is a standup guy who has made a career of being nice. *And funny.*

William Henry Cosby Jr. was born in Philadelphia in 1937. He dropped out of high school in 1956 to enlist in the Navy, where he served for four years. After attending Temple University (Cosby later received a doctorate in education in 1977) he began a career as a standup comic, primarily in nightclubs. His comedy albums were big sellers (and Grammy winners) and in 1963 Johnny Carson featured Cosby as a guest on the *Tonight Show*.

Cosby got his first TV show in 1965 when he was cast alongside Robert Culp in the NBC espionage drama, *I Spy*. Producer Sheldon Leonard had to overcome network reluctance to his choice of Cosby, making Cosby one of the first African Americans to have a starring role in a dramatic series. Race was never an issue in the show, which put the black and white spies on equal footing. While technically a drama, *I Spy* (and its lead characters) did not take themselves too seriously, providing Cosby with ample opportunity to display his subtle humor. His performances won Cosby three consecutive Best Actor Emmys before the show ended in 1968.

Cosby was back on TV the next year with the first of his NBC sitcoms, *The Bill Cosby Show*, in which he played a high school gym teacher in a lower middle-class Los Angeles neighborhood. He portrayed a gentle, funny, smart man proud of his African American roots and culture with strong family, characteristics that would be prominent in his later series as well. The Bill Cosby Show ran until 1971.

In 1972 Cosby aimed for a new audience — children — and moved into another genre — cartoons — with his *Fat Albert and the Cosby Kids* on CBS. The title character and many others — which first appeared on Cosby's comedy albums — were based on childhood friends. The CBS show ran until 1984. It then went into syndication and in 1989 moved to NBC for a seven-month run.

Cosby's biggest hit was still to come. In September 1984, NBC aired the first episode of *The Cosby Show*. Brandon Tartikoff, the network's entertainment chief, had heard a Cosby bit about raising children on *The Tonight Show* and convinced producers Marcy Carsey and Tom Werner that Cosby should star in a family-oriented sitcom. The show, taped in New York at Cosby's insistence, revolved around Cosby as Cliff Huxtable, an obstetrician; Phylicia Rashad as his wife, Claire, an attorney, and their four children.

Another gentle program with strong family values and realistic plots, *The Cosby Show* found an immediate audience and became television's No.1 show (a spot it would occupy for eight years), boosting NBC's fortunes and moving the network into first place in prime time. Tartikoff, who called *The Cosby Show* "the single greatest thing that happened at NBC on my watch," said the value of the show to NBC was more than just the money the network made selling spots in a No. 1 program: "Any show that followed it benefited tremendously, as did the entire Thursday night lineup. *Cosby* also gave NBC newfound cachet in the creative community. It encouraged the best and brightest producers to work with us, thus enhancing the network's chances of even more success."

The Cosby Show's syndication rights were sold for an estimated $500 million in 1988. It ended its network run in 1992. A *Cosby Show* spinoff, *A Different World*, ran on NBC from 1987-93. Executive produced by Cosby, it followed Huxtable daughter Denise (Lisa Bonet) leaving home for college.

In 1992, Cosby moved to another genre, the game show, when he agreed to host a new version of the old Groucho Marx program, *You Bet Your Life*, but it lasted only one season. He then tried a detective drama with *The Cosby Mysteries* on NBC in 1994, but it, too, was only on for a season. So it was back to a sitcom with 1996's *Cosby* on CBS. He played a 60-year-old recently downsized out of a 30-year job. Phylicia Rashad was back as his wife. Cosby's character dealt with his family and neighbors in Queens and what to do with all his free time. It ran until 1999.

In 1998, he began hosting *Kids Say the Darndest Things* on CBS. The show was based on a segment of

Bill Cosby with co-star Phylicia Rashad and their television family.

Art Linkletter's House Party, the daytime variety show that ran from 1952-59 on CBS. The show featured Cosby talking to young children about everything from dead goldfish to love letters. In addition, Linkletter made guest appearances introducing clips from the old *House Party. Kids* continued until May 2002.

In addition to his TV series, Cosby has appeared in numerous made-for-TV movies, specials, and feature films, as well as becoming a commercial spokesman for a variety of products, including Jell-O Pudding, Del Monte Foods and Coca-Cola. He's also written a number of books. One of those, his 1986 best-seller, *Fatherhood,* is the basis for an upcoming original animated series by the same name on the Nick at Nite cable channel. It is set to debut in December 2003.

Bill Cosby was awarded the Presidential Medal of Freedom by President Bush in 2002 and is the recipient of four Emmy and eight Grammy Awards.

America's–and the world's–love affair with Lucy began in 1951 and shows no signs of cooling. *Ever.*

Lucille Desiree Ball was born in 1911 in Jamestown, NY She dropped out of high school at 15 to go to New York to study acting, getting a chorus girl role in 1927. Hollywood was next, where she was hired as a contract player at MGM in 1933, one of the studio's many "Goldwyn Girls," and played a slave girl in that year's *Roman Scandals*. Numerous supporting roles followed, and by the end of the 1930s she was being called "the Queen of the B movies" for her raft of pictures at Columbia and RKO.

Ball married Cuban bandleader Desi Arnaz in 1940 and her film career continued unabated throughout the decade (now back at MGM), but she never was a star. In 1948 she was offered a starring role (with Richard Denning) in a new CBS radio program, *My Favorite Husband*. The sitcom about a wife constantly getting into funny predicaments ran for three years.

Arnaz had been urging Ball to move to television and she went to CBS with a suggestion. The network liked her idea of a zany wife-husband sitcom similar to *My Favorite Husband*, but not her demand to have Arnaz play the husband. The two put together a club act and toured the country with great success in the summer of 1950, and the next year paid to produce a pilot of the new show. CBS was finally convinced and *I Love Lucy* debuted in October 1951. In the show Lucy was married to bandleader Ricky Ricardo; they lived in the same apartment building as Fred and Ethel Mertz (William Frawley and Vivian Vance), and the two women were constantly involved in one hare-brained scheme after another, much to the confusion and/or amusement of their husbands. The show was a hit right from the start, but it was making history as well.

Part of Ball's deal with CBS was that the show be produced in Los Angeles, rather than New York. But that would mean that East Coast audiences (including New York, where the sponsors were) would be seeing *I Love Lucy* via poor-quality kinescopes since shows were performed live and there were no transcontinental transmission facilities and no videotape. Arnaz came up with a solution: shoot the show using 35mm movie cameras and send the film to New York. It would cost more, the network complained, so Ball and Arnaz agreed to take less money to make up the difference, in return for full ownership of the program by the couple's newly-formed Desilu Studios. CBS agreed.

History was made a second time when, in 1952, Lucy announced that she was pregnant with the couple's second child. The sponsor, Philip Morris, wanted her to be hidden behind props or not used at all, but Arnaz wouldn't agree. So, after getting script approval from three clergymen, they began filming episodes following Lucy Ricardo's "expectancy" (CBS wouldn't allow them to use "pregnancy"). The audience followed her development throughout the 1952-53 season and when Lucy Ricardo gave birth to Little Ricky on Jan. 19, 1953 (the same day of the actual birth, thanks to a Caesarean), the show got a 71.1 rating with 44 million people watching, more than twice as many as viewed President Eisenhower's inauguration the next day.

The show continued at the top of the ratings, producing one comedy classic after another: Lucy and Ethel in the chocolate factory, Lucy stomping grapes, Lucy getting drunker and drunker while pitching Vita Meta Vegamin and the time the Mertzes and Ricardos become chicken farmers.

By the 1956-57 season, the grind of producing the show had taken its toll on Ball and Arnaz and they decided to end the series. The 180th and final episode aired on May 6. *I Love Lucy* went out as the season's No.1-rated show (over its entire run it averaged a 67 share).

Another benefit of the program's being shot on film was that it could be reshown over and over. *Lucy* virtually invented the rerun as well as the off-network syndication business. By the mid 1950s, Desilu was earning $1 million a year from reruns and Ball and Arnaz sold the *Lucy* episodes to CBS for more than $4 million after that final season. Desilu became one of the first TV production giants, turning out *Our Miss*

Desi Arnaz and Lucille Ball in a private moment.

Brooks, Make Room for Daddy, The Dick Van Dyke Show, The Untouchables, Mission Impossible, Mannix and *Star Trek*.

In 1957, Ball and Arnaz came back with *The Lucille Ball and Desi Arnaz Show*, hour-long specials on CBS that ran until the couple divorced in 1960. Two years later Ball bought out Arnaz's interest in Desilu and became the first woman to be the head of a major studio. (She sold Desilu to Gulf + Western in 1967 for $17 million.) Also in 1962, Ball returned to CBS with *The Lucy Show* featuring Vivian Vance as her sidekick and Gale Gordon (the original choice to play Fred Mertz) as her boss. In 1968 the show was revamped and renamed *Here's Lucy* and continued until 1974 with many prominent guest stars.

Putting comedy aside, she turned in a strong dramatic performance in 1985's *Stone Pillows*, a made-for-TV movie. Ball tried another comedy show, *Life With Lucy*, in 1986 on ABC, but it lasted only 13 weeks.

Among her many honors, Ball received four Emmys (in addition to *I Love Lucy*'s two for best sitcom), a Kennedy Center Honor and the Governor's Award from the Academy of Television Arts & Sciences.

Desi Arnaz died on Dec. 2, 1986. Lucille Ball died on April 26, 1989. Reruns of *I Love Lucy* are still being shown.

Bob Hope was not just a star in every entertainment medium: vaudeville, radio, the movies, television and live performances. *He was a solar system.*

Born in England as Leslie Townes Hope on May 29, 1903, his father was a stonemason while his Welsh mother was a concert singer in Wales. The family came to Cleveland in 1907 and Hope later began calling himself Bob.

While still in high school Hope was entering amateur shows and after graduation took dancing lessons, doing so well that his teachers let him take over some classes. He was doing a number of odd jobs, was briefly a newspaper reporter and even tried boxing. In the 1920s he teamed up with a friend and developed an act that eventually took them to New York. But not for long; their agent suggested they rework the act and while appearing in Pennsylvania, Hope decided to go it alone.

In 1932 he made his Broadway debut and the next year attracted attention from the public and critics for his role in the musical *Roberta*. He appeared in a number of other Broadway musicals and his performance in *Red, Hot and Blue* in 1936 led to his first major film part in Paramount's *The Big Broadcast* of 1938 in which he sang what would become his signature song, *Thanks for the Memory*.

Hope's first radio appearance came in 1932 in New York when he told some jokes between musical acts on *The Capitol Family Hour* and also made guest appearances on a few other shows. He continued refining his act and in 1935 joined *The Intimate Revue* on NBC Blue as a regular and later that year moved to *The Atlantic Family*. In 1937, he was delivering monologues on *The Rippling Rhythm Revue* when he was offered the *Big Broadcast* part and went to Hollywood. While in California, *Rippling Rhythm* ended and he got a part on Dick Powell's NBC variety show, *Your Hollywood Parade*.

Hope did well and, aided by the publicity from his *Big Broadcast* role, attracted the attention of executives at Pepsodent, which was looking for a new radio show to sponsor. In September 1938 Hope debuted in *The Pepsodent Show Starring Bob Hope* on NBC. The Tuesday evening program took off like a rocket and soon became the country's top-rated program. Credit was given not only to Hope's talents but to the talented staff of writers and performers he put together after realizing that his other radio efforts hadn't succeeded because "I hadn't paid enough attention to my material." This time he was determined "to find the best comedy writers, not just the vaudeville old-timers. ... I wanted fresh young talent, newcomers who were willing to submit wild and wacky comedy."

Hope had up to 13 writers turning out joke after joke that he would winnow down into a preliminary script. This would be tested before an audience on Sunday and recorded. Hope and the staff would listen to the recording, determine which jokes got the best laughs and revise the script accordingly for the Tuesday broadcast. Even in the cut-down final script, there were plenty of jokes; it's estimated that he would tell about 23 jokes in seven minutes

The show's supporting cast and bandleaders at various times included Jerry Colonna, Judy Garland, Frances Langford, Stan Kenton, Les Brown, Doris Day, Blanche Stewart and Elvia Allman.

When the Second World War began, Hope took his show out of the studio to an Army Air Corps field in California and found the reaction from the servicemen so great that he decided to take the show on the road. The troupe traveled for the next seven years, to bases, camps and hospitals all across the country as well as to Europe and the South Pacific. He began his annual Christmas shows in 1948, a tradition that continued into the 1990s.

By the end of the 1940s, ratings were starting to drop and Hope made some staff and format changes to the show. In 1952 it was turned into a 15-minute daytime program that went off the air in July 1954. But then he moved to television in 1952, hosting *Chesterfield Sound Off* and *The Colgate Comedy Hour* that year and then *Bob Hope Presents the Chrysler Theatre* in 1963-67. But it was not with series that he made his mark on television (he decided he didn't want to do a weekly show). Rather it was the 296 specials he host-

Bob Hope surrounded as usual by beautiful women...

ed on NBC-TV between 1950 and 1996 that allowed him to become a star in that medium. (In 1994, the NBC special, *Bob Hope: The First 90 Years*, produced by his daughter Linda, won an Emmy Award.)

In 1963, the National Association of Broadcasters presented Hope its Distinguished Service Award. In his acceptance speech, he turned his wit on broadcasting: "I know that this is the highest award in broadcasting and I realize the importance of it, but I feel if you were really serious that you would have given it to me in prime time." And, "I have been very lucky in this business. I am not a doctor. I am not a cowboy. I am not a detective. And yet I have survived for 25 years on radio and TV. I have a beautiful home, have sent my kids through college. I have everything I want, all because I happened to see Bob Sarnoff coming out of that motel."

Hope was honored by presidents, a queen and Congress (he holds the Guinness record as most honored entertainer in the world), receiving the Congressional Gold Medal from President Kennedy, the Medal of Freedom from President Johnson and a Medal of the Arts from President Clinton. In 1988, he received an honorary knighthood from Queen Elizabeth II. In 1997, Congress passed a resolution making him an Honorary Veteran, the fist person to be so honored. A special honor came in May 1997 when his wife Dolores christened the USNS Bob Hope, the first of a new class of Navy ships. And a month later, the Air Force dedicated a C-17 transport, the Spirit of Bob Hope.

Bob Hope celebrated his 100th birthday on May 29, 2003 and died on July 27. In an appreciation just after his death, the Washington Post's Tom Shales wrote: "The world truly was Hope's stage, as well as his putting green, and he felt contagiously comfortable on it, whether entertaining the military or golfing with presidents or clowning it up at charity affairs. He was as at home on a dais as on TV and movie screens, and his years hosting the Academy Awards ('or as it's known at my house, Passover') were among the brightest in Oscar history."

...and by adoring fans.

the journalists

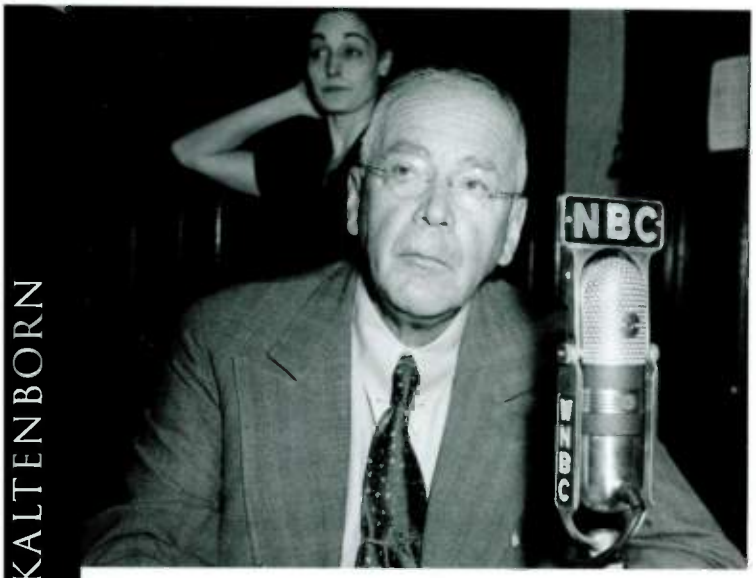
These were other giants at work in uncharted territory. With only the printed press as a template, radio journalists had to find their own way. They did it literally under fire during the world's wars, creating the modern radio news vocabulary. Television offered a similar challenge, but added the enormous problem of sight to sound. Its predecessors were radio and film newsreels, but it quickly moved on to be far more than the sum of those parts.

Spot news is where broadcasting performs at its best and most of our journalism giants had a solid grounding in such work, but they also excelled at the more in-depth reporting of documentary series, interviews and public affairs shows.

The influence of radio and television news is enormous. The ability to instantly inform — spreading the news from the locality to the country and around the world — resulted in a new standard of news. Broadcast news was built on the tradition of the town crier, but added a reach and instancy that have made it an instrument for social change, with television bringing the Vietnam War into our living rooms each night as well as graphically chronicling the struggles of the Civil Rights movement. It also allowed us to celebrate triumphs, from man's first steps on the moon to ending apartheid in South Africa to bringing down the Berlin Wall, as well as to bring us together in times of crisis.

As the media expand, and the world shrinks within electronic reach, the demand on broadcast journalism is enlarging exponentially. The pressure on its professionalism is in direct proportion.

H.V. KALTENBORN



Hans von Kaltenborn was a true radio pioneer, acknowledged to be the medium's first news commentator. *But he could claim a number of other firsts as well.*

Born in 1878 in Milwaukee, he began his journalism career at 15 at the local newspaper. In 1910 he joined the *Brooklyn Daily Eagle*, eventually becoming an editor. He was asked to give a "wireless talk" on WJZ Newark, NJ, in 1921 and two years later had a regular spot on WEAF New York.

At first he was unsure whether he was suited for radio or whether the medium had a future. He recalled his early WJZ broadcasts in a 1950 interview: "It was the listeners who converted me. The mail began to come in and that told the story. A tremendous variety of people — a true cross-section of the population — were listening. But after a few months the response changed in character. At first, it was only the fact that they heard you that the listeners reported. It was only later that listeners began to comment on what I said, and not on the fact that they heard what I said."

But for all his strengths as a reporter, Kaltenborn considered himself a commentator. "I was the first person to interpret news on the air," he said in 1950. "No one else had tried it before 1923. News interpretation can be more important than the news itself." He was usually identified as "the dean of the radio news commentators."

By 1930 he realized radio was what he wanted to do, so he quit the *Eagle* for a job at CBS as a commentator, traveling often to Europe where his interviews (Kaltenborn was fluent in German, Italian and French) included Hitler, Mussolini, Gandhi and Chiang Kai-shek. He made broadcasting history in the summer of 1936 while covering the Spanish Civil War. Watching the action from a haystack between the two armies, he waited for nine hours for word that his connections across the Atlantic to New York were ready. Then, with the sound of guns in the background, he described the battle, the first live war reporting.

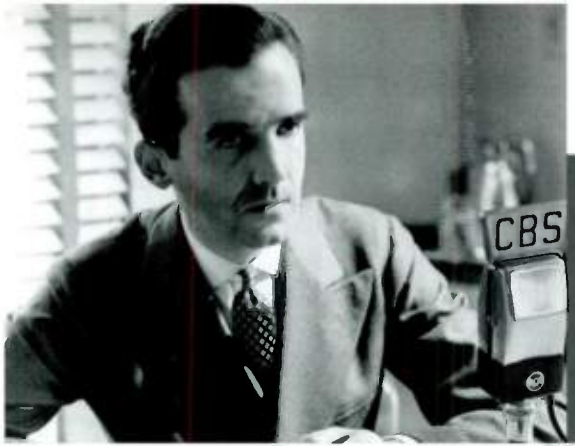
Two years later, his coverage of the 18-day Munich crisis brought his unique style to the American public in more than 100 broadcasts, from two minutes in length to two hours. The effort resulted in 50,000 congratulatory letters to CBS. Kaltenborn's fluency in German also gave him an advantage over other reporters. He could listen, translate and then comment on Hitler's speeches as they were being broadcast via shortwave. He was also legendary for his ability to speak extemporaneously from hastily scribbled notes for whatever length of time was needed in the broadcast.

Kaltenborn had a brisk, precise, clipped manner of speaking and always delivered his commentaries standing, feeling that he might become too relaxed if he sat while broadcasting. Some of Kaltenborn's opinions got him into trouble with his sponsors. In March 1939 General Mills dropped his broadcast because, the company said: "No radio news commentator who is worth listening to can possibly avoid indications of his personal point of view, and we are rapidly approaching a time when our national problems will be reflected in violent political emotions. It is not, as we see it, a proper function for a company manufacturing and merchandising products for general consumption to involve itself publicly in such emotions."

Shortly after, Paul White, the head of CBS News, outlawed the use of the word "commentator," substituting "news analyst," but it did nothing to stop Kaltenborn from frankly stating his opinions, much to the dismay of White and CBS president William Paley.

In 1940, CBS's problem with him was solved when he moved to NBC. During World War II he was extremely popular, receiving the second highest Hooper rating average among commentators (Walter Winchell was first). Some of his war work included broadcasts from the headquarters of Generals Omar Bradley in France and Douglas MacArthur in Australia.

H.V. Kaltenborn retired from NBC in 1955. He died 10 years later.



Edward R. Murrow's reporting set the standard by which CBS, radio and then television journalism were, *and are still*, measured.

Egbert Roscoe Murrow was born in North Carolina in 1908 to Quaker parents who moved to Washington State five years later. While attending Washington State College he was president of the National Student Federation, arranging debates between schools in the U.S. and Europe. After graduating in 1930 he was hired by the Institute of International Education to place scholars who wanted to leave Europe at American colleges. It was this background and his familiarity with Europe and contacts there that led to his being hired by CBS in 1935 as the network's director of talks and education. He was sent overseas to line up speakers and arrange shortwave relays of programs for the network.

With war looming in Europe in 1937, CBS wanted a new European director and chose Murrow, who went to London and promptly hired newspaperman William L. Shirer. The two were arranging talent for CBS's *American School of the Air* in March 1938-Murrow in Warsaw and Shirer in Vienna-when Shirer telephoned with news of Germany's invasion of Austria. Shirer went to London to broadcast while Murrow chartered a plane and flew to Vienna and on March 13 made his first broadcast. To cover the momentous event, CBS president William S. Paley decided to attempt the technologically-difficult feat of beginning the broadcast with Robert Trout in New York and then switching live via shortwave to reports from Paris, Berlin, Rome, London and Vienna in what the network described as a "news round-up." It was a success and the *CBS World News Roundup* still appears daily on CBS Radio.

Instructed by Paley to hire more reporters when he returned to London, Murrow put together the team that, along with Shirer, would become known as "Murrow's Boys": Eric Sevareid, Larry LeSueur, Howard K. Smith, Winston Burdette, Charles Collingwood, Bill Downs, Thomas Grandin, Richard C. Hottelet, Cecil Brown and Mary Marvin Breckinridge.

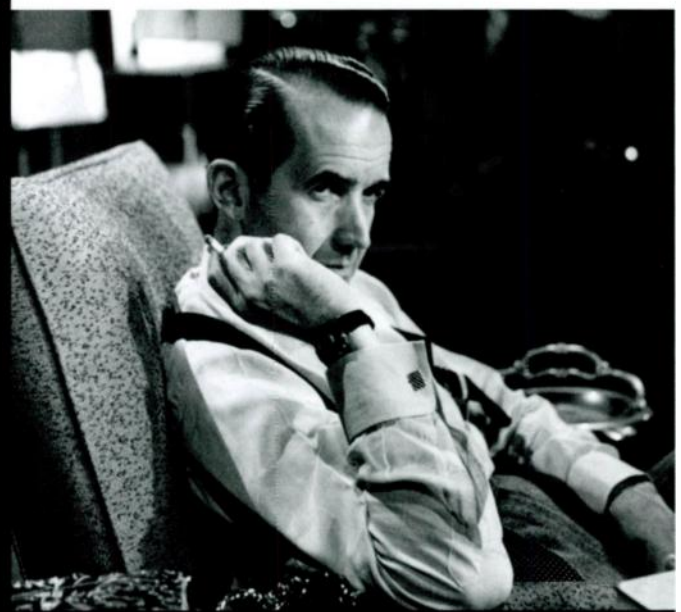
(The woman among "Murrow's Boys," Mary Breckinridge [she usually called herself Marvin to avoid confusion with her cousin, also Mary Marvin], came from an upper-class family [her grandfather was B.F. Goodrich of tire fame]. But she was not one to spend her time at social functions. After graduating from Vassar in 1928 she studied motion pictures, still photography and got her pilot's license. In 1939 she was selling articles and photos to magazines and decided to go to Europe. There she met Murrow, who asked her to go on the air and describe her experiences shooting a *Life* picture story on the preparations for war in an English village. She did well so Murrow had her on again and then hired her to go to Amsterdam for CBS. She left Amsterdam two days before the Germans arrived, and went to Paris. She left CBS in 1940 when she married an American diplomat.)

Murrow's standard opening of "This...is London," and his calm, steady reports during the Blitz, many from the rooftops, gave Americans a vivid picture of everyday life under siege. But Murrow didn't just stay in London during the war; he flew two dozen missions and broadcast from a minesweeper.

After the war Murrow became a CBS executive, but it didn't take, and by 1947 he was back broadcasting. The next year saw the beginning of what would be an historic team when he and Fred Friendly recorded their first *I Can Hear It Now* album about the war. That led to a radio series, *Hear It Now*, and then to the TV series, *See It Now*, which debuted on Nov. 18, 1951. The television show made history in its first broadcast. A split screen of the Golden Gate Bridge and the Brooklyn Bridge signaled the first live commercial coast-to-coast broadcast. It was designed by Murrow and Friendly to be more than simply a news show. In its almost seven-year run, it introduced a number of other innovations that have since become standard in public affairs and news broadcasting, such as location filming rather than using newsreel footage, and the introduction of field producers.

See It Now won four Emmys for best news or public service program and is most remembered for the March 9, 1954, show on anti-Communist crusader Sen. Joseph McCarthy. The story, as Murrow introduced it, was "told mainly in the senator's own words and pictures," with a carefully crafted closing by Murrow who said: "This is no time for men who

oppose Senator McCarthy's methods to keep silent. We can deny our heritage and our history, but we cannot escape responsibility for the result. There is no way for a citizen of a republic to abdicate his responsibilities." That program was followed the next week with another half-hour of the senator and on April 6 McCarthy accept-



Edward R. Murrow and cigarette in his Person-to-Person period.

ed Murrow's offer of equal time. His appearance included an attack on Murrow, full of innuendo accusing the journalist of communist connections. McCarthy's influence began to wane following the broadcasts and later that year he was censured by the Senate.

From 1955 to 1958, *See It Now* was an occasional series of mostly 60-minute specials. In addition to *See It Now*, Murrow also hosted the interview show *Person-To-Person* from 1953 to 1959 and continued his nightly radio newscasts until 1959.

His relationship with CBS, for years unshakable, began to erode over what Murrow saw as a shrinking commitment by network brass to the news division and a growing dissatisfaction with its other programming. In October 1958, at the annual Radio-Television News Directors convention, he presented a speech that took the industry (and his network) to task for disseminating "decadence, escapism and insulation from the realities of the world in which we live" and offering "only fleeting and spasmodic reference to the fact that this nation is in mortal danger." He lashed out at the timidity of programming and executives, especially those who cowered before the government. "Each time they yield to a voice from Washington," he said, "or any political pressure, each time they eliminate something that might offend some section of the community, they are creating their own body of precedent and tradition."

Except for journalists, the rest of the broadcasting industry, including Bill Paley, who had then become chairman, took Murrow's remarks as a personal attack. Relations between Murrow and the network were never the same.

In what was a surprise to CBS, Murrow requested a year's leave beginning in July 1959 to travel the world and study. At 50, he was finding himself growing increasingly fatigued. A checkup revealed a bronchospasm (probably not helped by his years of cigarette smoking). When he returned in 1960, he worked occasionally on *CBS Reports*, including the last of Murrow's famous broadcasts, the controversial *Harvest of Shame* documenting the exploitation of migrant workers. And he also had *Background*, a weekly half-hour on *CBS Reports*. But it wasn't the same. During his absence CBS (and NBC and ABC) had been scrambling to recover from the fallout of the quiz show scandals. Fearful of government intervention in the form of new regulations, CBS had also given sponsors increasing control over programming content. The network also had established a Program Plans Board that had control over all informational programming, an attempt to limit controversy.

With John F. Kennedy's election in 1960, a new opportunity presented itself to Murrow. Kennedy offered him the directorship of the United States Information Agency in an effort to polish the country's image overseas, so tarnished by McCarthy. So on Feb. 1, 1961, Murrow began a government career that lasted until 1964, through the Cuban Missile Crisis, the erection of the Berlin Wall and the beginnings of Vietnam. But by the fall of 1963 he was becoming disenchanted with the job and had scheduled a meeting with ABC News president Elmer Lower to discuss joining that team. The day before they were to meet, Murrow suffered a hemorrhage and lost his voice. Ten days later his cancerous left lung was removed. He was home recovering from radiation treatments when the news came of President Kennedy's assassination. He went back to work, fighting for increased money to fund what he saw as the critical job of assuring the rest of the world that there would be an orderly transition of governmental power in the U.S.

Murrow gave President Lyndon Johnson his resignation-for health reasons-in December 1963, but Johnson persuaded him to stay on. But in January his health deteriorated further and Murrow left. He hung on for a little more than a year, until April 27, 1965. Murrow had just turned 57. Perhaps the best summation of Murrow was that given by Bill Paley in 1941: "A man fitted to his time and to his task, a student, a philosopher, at heart a poet of mankind and, therefore, a great reporter."

Lowell Thomas was a man on a quest. He searched for knowledge all his life, eventually acquiring four college degrees and visiting much of the world (he said he wanted "to know more about this globe than anyone else ever has"). He was a pilot, lecturer and the author of 52 books. *Oh yes, he also did a radio news broadcast for 45 years.*

The Ohio native was born in 1892. His family moved to Cripple Creek, CO, eight years later. When he was growing up, his father stressed the importance of speaking correctly and Thomas said he later "found out soon that doors became wide open to me because I spoke clearly and distinctly." Thomas worked a variety of odd jobs, including selling newspapers in gambling halls and gold mining, to finance his two bachelor's degrees (from the University of Northern Indiana and the University of Denver) and his two master's degrees (from the University of Denver and Princeton). In 1912-14 he was a reporter for the *Chicago Journal*, studied law and also taught oratory at Chicago's Kent College of Law. Then he spent two years teaching English at Princeton (while getting his master's).

Thomas' love of travel was first realized during the First World War when he was commissioned to travel across Europe compiling a historical record of the Allied forces. He continued his travels when that assignment was finished, going to the Holy Land, where he met T.E. Lawrence, the leader of the Arab revolt against the Turks. Then it was on to Australia, the Himalayas and India.

When he returned to the U.S. in 1922 he soon became famous for his book, *With Lawrence in Arabia*, and for a series of lectures with slides and films describing the events of the desert campaign that he presented around the country for six years. A lifelong affinity for aviation brought him to radio in 1925 when KDKA Pittsburgh carried his hour-long account of the first aerial circumnavigation of the globe by four U.S. Army planes.

In 1930, CBS's William S. Paley, who had heard Thomas speak in London, hired him in hopes of attracting *Literary Digest* as a sponsor away from NBC, where the magazine's show had featured newscaster Floyd Gibbons, who was leaving. The magazine liked Thomas, but had a contract with NBC. A deal was worked out under which CBS would carry the program on the West Coast and NBC in the rest of the country. So on Sept. 29, 1930, Thomas broadcast his first news commentary at 6:45 p.m. ET. He ended the 15-minute broadcast with "So long until tomorrow," a sign-off he would use through his last show in 1976.

The dual-network arrangement lasted only a few months. In 1931 he was all NBC's. He added another medium to his résumé in 1935 when he became the voice of Fox Movietone News, narrating newsreels seen by millions of people each week for the next 17 years.

Paley got his man back in 1947 when Thomas joined the network, still at 6:45. During the Second World War he broadcast from behind the front lines, flew over Berlin to describe the final battle between Germany and Russia and from the Buchenwald death camp in 1945. After the war he traveled around the world compiling a record of the war in the Pacific and broadcasting from Cairo, New Delhi, Manila and Okinawa. "I'm always doing two or three things at one time," he once said. One of those "things" was narrating and supervising production of wide-screen Cinerama films shot around the world starting in 1952.

Then there was television. At age 65 (in 1957), he went to the North Pole, New Guinea, the Sahara, Nepal and Australia for CBS's *High Adventure* specials. Nine years later the network repackaged them for summer programming as *High Adventure With Lowell Thomas*. He also had a short-lived syndicated show, *The World of Lowell Thomas*, in 1966. And after retiring from CBS in 1976, PBS produced *Lowell Thomas Remembers*, in which he focused on his travels and world events.

In 1954 Thomas entered the broadcast station ownership side of the business when Frank Smith convinced him to invest in purchasing WROW-AM-TV Albany, NY Their Hudson Valley Broadcasting Co. would soon grow under the leadership of Thomas Murphy. Following the acquisition of stations in other parts of the country, it was renamed Capital Cities Broadcasting and became one of the country's largest and most respected media groups. In 1986 it purchased ABC for $3.5 billion, and in 1995 CapCities' ABC merged with the Walt Disney Co. in a record-setting $19 billion deal.

Lowell Thomas was 89 when he died in 1981.

PAULINE FREDERICK

In the 1930s, when Pauline Frederick began her journalism career, first at newspapers and magazines, then in radio, women weren't encouraged to do much more than secretarial work or "women's stories."

She helped change that and became a role model for the many women who have since covered every type of story and beat.

Frederick was born in Pennsylvania in 1908 and as a teenager covered society news for the *Harrisburg Telegraph*. She left the paper to get her bachelor's degree in political science from American University in Washington and continued there, receiving her masters in international law. Combining her academic interests with her newspaper experience and her Washington location, Frederick began writing about the wives of diplomats. This provided her entry into broadcasting when, in 1939, following Germany's invasion of Czechoslovakia, NBC had her interview the Czechoslovakian minister's wife.

During the Second World War she continued to work for NBC, traveling through Asia and Africa, then quit the network. After the war, she covered the Nuremberg war crimes trials for newspaper clients and ABC Radio.

Back home, ABC made Frederick a stringer for its TV news division and after she was called in on short notice to cover a foreign ministers' conference, she was given the United Nations beat. In 1948 the network hired her full time, assigning her international affairs, and that same year she reported from both the Republican and Democratic national conventions.

NBC hired her in 1953 to report on the U.N., a beat she would cover for the television network for the next 21 years, becoming known as the "Voice of the United Nations." In addition, she was pressed into service for more political conventions and coverage during the Korean War, the Cuban Missile Crisis, Mideast conflicts, the Cold War and Vietnam. After retiring from NBC in 1974, she returned to radio, becoming National Public Radio's foreign affairs commentator for another 16 years.

Among her many "firsts" were: first woman to moderate a presidential debate, first woman given a Paul White Award, first woman to receive a Peabody Award, first woman to win a DuPont Award and the first woman elected president of the U.N. Correspondents Association.

Pauline Frederick's distinguished career as a serious journalist opened many doors to women in broadcasting. She died in 1990.

To many radio listeners Paul Harvey has been on the air for as long as they can remember. Actually, he's been on the air *almost as long as there's been air to be on.*

And, since he signed a 10-year, $10-million contract with ABC Radio Networks in November 2000, the 85-year-old radio legend could be broadcasting for quite a while longer.

Paul Harvey Aurandt was born in Tulsa, OK, on Sept. 4, 1918. In 1933, while in high school, his speech teacher, impressed with his voice, got him on the air at KVOO, working for free. "I worked such long hours," Harvey recalled, that after about a year "the station finally put me on the payroll to limit those hours." He was an announcer, then program director, continuing to work while attending Tulsa University.

After school, in 1933, Harvey began the stereotypical nomadic life of a radio man: he was station manager at KFBI Abilene, KS; a newscaster at KOMA Oklahoma City; reporter and director of special events at KXOK St. Louis and newscaster at KGU Honolulu in 1940. He was on his way back to KXOK when Japan attacked Pearl Harbor. Harvey enlisted in the Army Air Corps and moved to Kalamazoo, MI, to be program director at WKZO while also serving the Office of War Information as news director for Michigan and Indiana. While at KXOK he met a school teacher, Lynne Cooper, who had a question-and-answer program on the station. He proposed to her on their first date and Harvey and Angel (his pet name for her) were married a year later while in Hawaii in 1940.

All his moving came to an end in 1944 when he took a newscaster job at ABC's WENR Chicago. The station's studios were in the Merchandise Mart, owned at the time by Joe Kennedy, JFK's father. Harvey recalled that, after his news broadcast, "Angel and I would go downstairs to the coffee shop and have a late snack with Joe Kennedy. And it was [Kennedy] who called [ABC president] Mark Woods and said: 'You've got a young man on the air locally out here who ought to be on the network.' That opened the door to my becoming a summer replacement on the network."

Harvey did both local and network work until 1951 when he began *News and Comment* on the ABC Radio Network. It quickly became one of the network's most popular shows and remains a top ratings-and revenue-generator for the network. In 1976, Harvey spun off a segment of his show, *The Rest of the Story*, into its own series. This show represents Harvey's fascination with the forgotten or little-known facts behind famous people or events and is written by Harvey's son, Paul Aurandt. Harvey's work is very much a family affair. Angel has been his producer and business partner almost from the day they were married.

Today, both *Paul Harvey News and Comment* and *The Rest of the Story* are broadcast every Monday through Saturday (*News and Comment* airs twice a day on weekdays and once on Saturday, while *The Rest of the Story* airs once a day) on more than 1,200 radio stations and 400 Armed Forces Network stations around the world. In addition, Harvey's newspaper column appears in 300 papers and the two daily *News and Comment* feeds are streamed over the Internet (he's also on the Web at paulharvey.com).

Harvey almost never takes a vacation and has no plans to stop uttering his signature closing: "Paul Harvey ... good day." And why should he, with that ABC contract in hand. "When the car is running," he has said, "you don't look inside the carburetor, you just keep going."

Paul and Angel Harvey, his life companion.

ERIC SEVAREID

CBS News anchor Dan Rather described his colleague Eric Sevareid, as "the Great Northern Star, constant and clear, the big, bright, quiet one."

One of "Murrow's Boys," he was known for intrepid reporting during the Second World War and, later, for his thoughtful, carefully crafted commentaries on national and local events.

Sevareid was born in Velva, ND, in 1912, received his bachelor's in political science from the University of Minnesota (while writing for the *Minneapolis Star and Journal*) and then studied at the London School of Economics. He moved to Paris to be a reporter (and later city editor) of the Paris edition of the *New York Herald Tribune* and also was night editor at the United Press bureau.

This was at the same time that Ed Murrow was putting together a team of correspondents for CBS in anticipation of war. Murrow, impressed by Sevareid's writing in the *Tribune*, called Sevareid from London in August 1939 and offered him a job at $250 a month. For a year he covered the crisis in France and broke the news of the surrender of Paris to the Germans in 1940. The last American to broadcast from France, he and his family fled to London where he joined Murrow covering the German bombing of Britain.

Late in 1941 CBS sent him to Washington and made him bureau chief the following year. But he wanted to be where the action was and in 1943 the network granted his wish with an assignment to cover the Far East. On his way to China, his plane developed engine trouble and he was forced to parachute into the jungles of Burma. He spent a month in the jungle, evading headhunters and Japanese soldiers, before making his way to India. He was reporting on conditions in China when he ran afoul of Army censors, causing him to write: "I discovered a reporter must not only travel, study and risk his life to find the truth; he must also be a politician and a wire-puller before he is allowed to tell the truth."

Sevareid's war reporting then took him to Algiers (on his way there, a mutiny broke out on the ship), Italy, Yugoslavia and Rome. He broadcast the landings of the first U.S. troops in southern France and pushed on with them to Germany.

Following the war, Sevareid returned to Washington, covered the founding of the United Nations in 1946 and wrote *Not So Wild a Dream* (one of his six books) on his war experiences-a volume still in print and which *Time* described as "an intelligent, eloquent accounting of a generation that had to survive the Depression and World War II in order to reach maturity."

Sevareid moved over to television, first as chief Washington correspondent (1946-59), a European correspondent (1959-61), moderator of various news broadcasts (1961-64), commentator on the *CBS Evening News with Walter Cronkite* (1963-77) and national correspondent (1964-77). In addition, he covered every presidential election from 1948 to 1976.

Sevaried may be best remembered by television viewers today for those *Evening News* commentaries. Among his many awards were three Emmys, three Peabodys and two Overseas Press Club Awards. He also turns up in many books of quotations for a sentiment that many in network news would no doubt second: "Dealing with network executives is like being nibbled to death by ducks."

In 1977, in his final commentary, he recalled the World War II days, referring to Murrow as "the man who invented me" and reflected on the craft of journalism and his viewers and listeners, saying: "Millions have listened, intently and indifferently, in agreement and in powerful disagreement. Tens of thousands have written their thoughts to me. I will feel, always, that I stand in their midst. This was Eric Sevareid in Washington. Thank you and goodbye."

After his retirement from CBS, he continued as a consultant and narrated specials on CBS and PBS as well as the syndicated *Conversations With Eric Sevareid.* He died on July 10, 1992. *The Washington Times* wrote of Sevareid: "He has probably touched the minds of more Americans and touched them more often than any journalist in the history of the profession, and his words have probably been taken more seriously than those of all but a few politicians, poets and preachers in this century."

Dorothy Fuldheim didn't begin her broadcasting career until she was 54, but she still managed to log 37 years behind the mike and in front of the camera.

Fuldheim always liked to talk and ask questions. Born in 1893 in Passaic, NJ, she planned on teaching following her graduation in 1912 from Milwaukee Normal College, but opted for the stage instead, performing in Milwaukee and Chicago until 1918. That year, the pioneering social reformer Jane Addams saw one of her performances and invited her to join Addams' lecture program promoting world peace and social reform. Fuldheim became one of its most popular lecturers, speaking all over the United States and Europe, and by the 1930s she was referred to in the press as a "militant Cleveland lecturer" for advocating birth control and other progressive causes.

The Scripps Howard newspaper chain suspected there was a journalist in the crusading lecturer. It was right. The next thing she knew she was traveling around the world scoring interviews with newsmakers including Adolf Hitler and Benito Mussolini. In 1947 Fuldheim was offered a weekly commentary slot on the ABC Radio Network and, a little later, at Cleveland's first television station, WEWS, which was preparing to sign on that December. Banking on her celebrity and reputation, the station hired her as a news analyst and interviewer, making her the first woman in the U.S. to have her own news show. On it, Fuldheim presented straight news, interviews and commentary.

Over the years, the tally of her interview subjects grew exponentially (she estimated she'd done 15,000 by 1974, and her career spanned another 10 years after that). The list includes the Duke of Windsor, the Kennedys (John, Robert and Ted), Albert Speer, Harry Truman, Joe McCarthy, Zsa Zsa Gabor, Tennessee Williams, Muhammad Ali, Willy Brandt, Jimmy Hoffa, Helen Keller, Winston Churchill, Albert Einstein and many, many others.

Fuldheim became a WEWS institution and when asked why she turned down all of the many offers that came her way (at a much greater salary), she said: "I have a curious sense of loyalty. They took a gamble with me."

And it was a gamble. When she went on the air with WEWS, women were not thought serious enough to deliver news on television. In fact, shortly after her show made its debut, a potential sponsor was reluctant to be associated with her show. Station management convinced the company to sign and it ended up being her sponsor for 18 years.

Dorothy Fuldheim's career came to an end in 1984 when she suffered a stroke while on the air. She died five years later, at 96.

CHET HUNTLEY AND DAVID BRINKLEY

With the teaming of Chet Huntley and David Brinkley by NBC News for The *Huntley-Brinkley Report* in 1956, network television news broadcasting stepped out of the shadow of its predecessor, the film newsreel, and established its own identity. The show also dominated the ratings for almost all its 14-year run.

Chet Huntley was born in 1911 in Montana. His first broadcasting job came while he was attending the University of Washington and was hired by KPCB Seattle as a kind of radio jack-of-all-trades (announcing, writing, selling time). He moved on to KHQ Spokane and KGW Portland, OR, and to Los Angeles in 1937 for a job at KFI, then at CBS. In 1951 he joined ABC where he remained until NBC News signed him on and moved him to New York in 1955.

David Brinkley entered journalism while still in high school in Wilmington, NC, where he was born in 1920, writing for the *Wilmington Morning Star*. A year after entering the University of North Carolina he was drafted, then given a medical discharge a year later. He went back to work for the *Morning Star* until 1940 when he joined United Press in Atlanta writing for the radio wire and taking classes at a number of universities.

Brinkley came to NBC News in Washington in 1943 as a newswriter and White House correspondent. He added television to his job description in 1950 as the Washington correspondent for the *Camel News Caravan*, the network's 15-minute evening newscast hosted by John Cameron Swayze.

For its coverage of the 1956 political conventions, NBC decided to team Huntley with Brinkley. Their coverage was such a success that the network took the unusual step of using them as a team on a news broadcast. On Oct. 29, 1956, the *Huntley-Brinkley Report* made its first appearance, with Huntley in New York and Brinkley in Washington. During the broadcast, the cameras cut from one anchor to the other, and the show always ended with "Good night, Chet" ... "Good night, David" ... "And good night for NBC News," which soon became a national catch phrase.

The two had very different styles that complemented each other. According to Brinkley, Huntley "was very serious, and I was somewhat less so, so I guess the two approaches to the news paid off."

The combination of Huntley's authoritative voice and Brinkley's dry wit, sparse, staccato speech and superb writing put the *Huntley-Brinkley Report* firmly in first place. In 1963 the broadcast was lengthened to 30 minutes. By 1965, 20 million viewers were estimated to be watching the pair every evening and a consumer research firm reported that the two were more recognized in the U.S. than John Wayne, Jimmy Stewart or the Beatles.

The leadership position among the networks began to shift in the 1960s and in 1967 Walter Cronkite and CBS displaced Huntley-Brinkley as the nation's most-watched newscast. Huntley decided to retire in 1970 to return to Montana and at the end of their July 31 broadcast Brinkley closed with "Good-bye, Chet." Huntley died four years later of lung cancer. During his career, he was awarded a DuPont Award, a Polk Award, two Overseas Press Club Awards and eight Emmys that he shared with Brinkley.

The show was renamed the *NBC Nightly News* with Brinkley, John Chancellor and Frank McGee alternating in a two-man rotation. It didn't work and was abandoned in 1971 in favor of a solo anchor, Chancellor. Brinkley contributed commentary, special reports and other occasional newsmagazine projects. In 1980 NBC launched *NBC Magazine with David Brinkley* but — scheduled opposite CBS's blockbuster hit *Dallas* — it was doomed.

Brinkley left the network in September 1981. He was back on the air by November, but at ABC News as the anchor of *This Week with David Brinkley*, which rapidly shot to the top of ratings for the Sunday morning news/talk/interview shows on ABC, CBS and NBC. Brinkley stayed at *This Week* for 16 years until his retirement in 1997. He won numerous awards over the years, including 10 Emmys (eight with Huntley), three Peabodys and, in 1992, the Presidential Medal of Freedom from President George H.W. Bush.

David Brinkley died on June 11, 2003.

Given the low regard in which many people hold members of the media these days, that Walter Cronkite was (and still is) referred to as "the most trusted man in America" speaks volumes about the career of the former CBS News anchor.

News was Cronkite's passion for almost all of his life (he titled his 1996 autobiography *A Reporter's Life*). Born in St. Joseph, MO, in 1916, the family moved to Houston 10 years later. Cronkite became sports editor of his high school paper, whose advisor encouraged him to try for a summer job at one of Houston's three papers. He landed at the *Post* (whose papers he was still delivering each morning). After enrolling at the University of Texas at Austin in 1933 he became so busy working on the school's paper and radio station — as well as at the International News Service, then in the Scripps Howard capitol bureau — that he left college two years later to work full time at the *Post*.

In 1936 he moved to Kansas City, MO, to take a job at KCMO, where his news and sports duties included recreating football games from telegraphed reports. He was fired after being told to go on the air with a news bulletin of a fire at City Hall. The information came from the program director's wife and Cronkite called the fire department to confirm it. The program manager went on the air with it as Cronkite was being told that it was just some scaffolding burning. As Cronkite recalled it, "the sin I committed was daring to question management's authority."

He found work at the Kansas City bureau of United Press in 1937, then was sent to Austin but was soon lured back to radio to announce University of Oklahoma football on WKY Oklahoma City, which agreed to his demand of triple his UP salary-$75 a week. After football season was over, Cronkite moved to his only non-news job when he joined the public relations staff of Braniff Airways in 1938. This diversion lasted only a few months and, with war looming in Europe, Cronkite wanted to be back in news and returned to UP. He was sent to cover the battle of the North Atlantic and the Allied invasion of North Africa before going ashore at Normandy with the troops on D-Day. He parachuted into Holland with the 101st Airborne Division, flew bombing missions over Germany and was with the U.S. Third Army at the Battle of the Bulge.

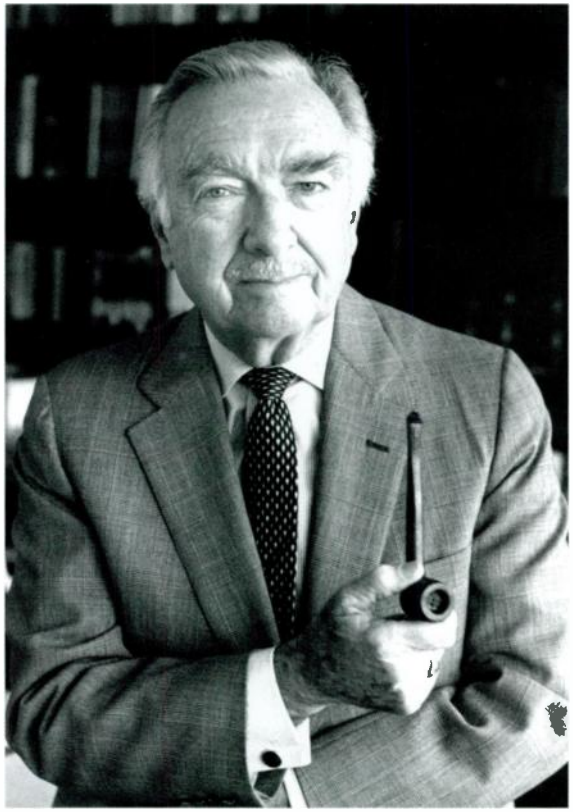
After covering Germany's surrender and the Nuremberg trials, Cronkite filed stories from Amsterdam and Brussels and headed the wire service's newly opened Moscow bureau. In 1948 he left UP and moved to Washington to open a news bureau for a group of Midwestern radio stations.

When the Korean war began, Cronkite again decided he wanted to be in the thick of things and sent a telegram to CBS's Ed Murrow asking for a job. (Murrow had tried to hire him during World War II; Cronkite had said yes, then backed out a few days later after UP gave him a raise.) This time it was Murrow who said yes and Cronkite, while waiting to be sent overseas, was put to work by the network doing the 6 o'clock newscast at CBS's Washington station, WTOP-TV. Eventually, the 11 p.m. newscast was added as were radio network reporting duties and he did so well that the assignment to Korea never came about.

Cronkite moved to the television side of the network in 1952 when he was tapped to anchor political convention coverage. In 1953, he began hosting the historical recreation series *You Are There*, which he did until 1957. He was, for five months in 1954, the host of the *CBS Morning Show* — along with Charlemagne the puppet — and then was replaced by Jack Paar. Next was the documentary series *Twentieth Century*, which he began narrating in 1957 (and continued doing for 10 years). Then, in 1961, he was on *Sunday News Special* and *Eyewitness to History*, a weekly recap of the week's big news.

In 1962, the *CBS Evening News*, anchored by Douglas Edwards, was firmly in second place behind NBC's *Huntley-Brinkley Report* and the network wanted to make a change. The 45-year-old Cronkite was chosen and took over the anchor seat in April.

As part of the strategy to improve the broadcast, Cronkite and the show's producer, Don Hewitt, convinced management to change the logistics. In 1963 a new newsroom-studio was constructed with Cronkite at the center of a horseshoe-shaped desk, surrounded by editors and writers and close to the wire service



machines and Hewitt's office. Then, on Sept. 2, network television news moved into the modern era as Cronkite opened the first half-hour newscast featuring an interview with President Kennedy. NBC responded a week later by expanding *Huntley-Brinkley* to 30 minutes.

(The rivalry between the CBS and NBC news divisions during that stage of television development was deep-seated. In those days, political convention and election coverage went until all hours and it was always a contest to see which would stay on longest. The story goes that Robert Kintner, when he was president of NBC, put the mark at "CBS plus 30 minutes.")

The assassination of President Kennedy later that year stunned Americans and the world, Cronkite included. He recalls what has become a historic flashback of that event: "I was doing fine...until it was necessary to pronounce the words: 'From Dallas, Texas, the flash-apparently official-President Kennedy died at 1 p.m. Central Standard Time an hour ago...' The words stuck in my throat. A sob wanted to replace them. A gulp or two quashed the sob, which metamorphosed into tears forming in the corners of my eyes. I fought back the emotion and regained my professionalism, but it was touch and go there for a few seconds before I could continue."

After the assassination, there were more major stories, including the Civil Rights movement and the Vietnam War, which came to divide the country. In 1968, following the Tet offensive, Cronkite convinced Dick Salant, president of CBS News, to send him to Vietnam to "try to present an assessment of the situation as one who had not previously taken a public position on the war." His special report ended with what CBS labeled an editorial in which Cronkite said: "It is increasingly clear to this reporter that the only rational way out, then, will be to negotiate, not as victors, but as an honorable people who lived up to their pledge to defend democracy, and did the best they could."

President Johnson was quoted by his press secretary, Bill Moyers as watching the broadcast and saying: "If I've lost Cronkite, I've lost middle America."

About this same time Cronkite was developing a passion for space flight and the U.S. space program. Perhaps the only time on the air that he was left speechless-albeit only briefly-was in 1969 when Neil Armstrong stepped out of Apollo 11 and onto the surface of the moon.

Cronkite decided to retire in 1980 and the following year uttered his trademark closing line, "And that's the way it is," for a final time. Dan Rather succeeded him. Cronkite continued on the CBS board, provided election analysis and hosting occasional specials for CBS, PBS and others. Recently, at 86, he has returned to the print medium, writing a weekly newspaper opinion column for King Features Syndicate. That's still the way it is.

Walter Cronkite getting his start as a sports announcer.

Sol Taishoff wasn't a journalist *on the air*. He was a journalist *of the air*. His like has never been seen since.

There are those who say Taishoff invented the broadcasting industry. Certainly, before his *Broadcasting* magazine arrived on the scene the industry — he preferred to call it a profession — comprised thousands of stations milling around looking for a center. They found it every other Monday morning beginning in 1931, and every week after 1941, when Taishoff and his partner, Martin Codel, brought their *Broadcasting* magazine onto the scene. He said he was just a reporter, and for more than 50 years he was that, but he was also the conscience of American broadcasting.

Taishoff was born in Minsk, Russia, in 1904. Six weeks later his family moved to Germany and then, when he was 2, to Washington. He was attracted to journalism while still in high school when, at 16, he got a copy boy job at the Washington bureau of the Associated Press. He worked from 8 p.m. to 4 a.m. and, after this first taste of the news business, he never wanted to do anything else.

By 1926 he was a reporter at AP and then was hired as a rewrite man at the *United States Daily* (later to become *U.S. News and World Report*) but quickly began covering a variety of beats including the State, War and Navy Departments and the White House. He also began writing a column on the radio business for Consolidated Press, a newspaper syndicate also owned by David Lawrence, the *Daily's* founder. In a few years, Taishoff and Codel were convinced that radio needed its own trade publication, and in 1931 the two attempted to raise capital to launch a magazine to be called *The Fifth Estate*. They received a commitment from Harry Shaw, who had interests in a radio station and a newspaper in Iowa, for $52,000 in return for a 52% interest in the new publication. He gave them the first payment of $5,200 and on Oct. 15, 1931, the first issue of the now-titled *Broadcasting* magazine rolled off the presses.

The first editorial set the stage: "And now, Radio! Who is there to gainsay its rightful status as the Fifth Estate? ... Radio as the mouthpiece of all the other Estates occupies a peculiar position of its own in American life. It furnishes all of man's other high Estates voices that reach far beyond their cloistered chambers, their social circles, their sectional constituencies and their circulation areas. But beyond all that, it brings new cheer, new intelligence, new light to the many and diversified forms of education and entertainment that the human ear can convey to the mind."

That $5,200 was the last money the two got from Shaw; his bank closed early in 1932. Codel and Taishoff visited their key advertisers, explained the situation and offered them a 15% discount if they would agree to a year's contract. "We raised another $6,000," Taishoff recalled, "and that is all the money that originally went into the magazine."

In the early years Taishoff was the magazine's main reporter; his byline appeared in every issue. As the magazine — and its earnings — grew, staff was added. When Taishoff stopped writing regularly, he dropped bylines (he didn't want his reporters to be hired away) and they didn't return to the magazine until after his death.

As the radio business grew to include television, so did Broadcasting. Taishoff changed its name to *Broadcasting Telecasting* for several years, until it again became common to refer to both media as broadcasting.

In 1960 Taishoff bought a monthly magazine, Television, in what seemed like a logical brand extension. But while the slick New York-based magazine was a critical success, it was a business failure. It lacked the one thing of which *Broadcasting* had an abundance — urgency — and was merged into the parent magazine in 1968. (Taishoff had purchased Codel's interest in 1944, keeping it a Taishoff family business until the magazine was sold, after his death, to Times Mirror for the highest price ever paid for a business magazine: $75 million. It was acquired by Reed-Elsevier, the current owner, in 1991.)

Taishoff always viewed himself as a reporter and his list of sources, industry and government officials alike, was enormous. And because he knew everyone and had covered so much of the industry's history, he became a sounding board, advisor or confidant to

many. It was Taishoff who advised President Johnson to invest in an Austin radio station (they'd known each other since 1931 when Johnson was an aide to a congressman). Johnson eventually had interests in nine radio and TV stations, as well as cable systems. Taishoff also advised Johnson to look outside his party to appoint a Republican, Rosel Hyde, to be chairman of the FCC.

Taishoff would lunch with FCC commissioners, broadcasters and others virtually every day, always on the alert for a scoop to lead the next issue's "Closed Circuit" column. As his influence and contacts at the FCC grew, some began referring to him as the "eighth commissioner."

There were two things that Taishoff — and *Broadcasting* — championed above all else: what he called the "American Plan of Broadcasting" and the pursuit of full First Amendment rights for broadcasters. The American Plan, or commercial broadcasting, stood in opposition to the British or European system in which governments controlled the airwaves. To him it was simple: state-run media were to be avoided at all costs. This also was the basis for his opposition to public broadcasting: "I think that public broadcasting should not be sustained by the government for a minority of the audience, using taxpayers' money to fill the needs of a very definite upper-middle-class minority of our people. Why? Let them contribute to the programs they want."

"Radio as free as the press" was Taishoff's rallying cry and he and the magazine never altered course. His editorial page was a consistent voice against the fairness doctrine and other regulations he saw as reducing radio and TV journalism to second-class citizens compared to the print media. At the magazine's 50th anniversary celebration in 1981, Jack Harris, president of KPRC-TV Houston, expressed his admiration: "When others have wavered, Sol Taishoff and *Broadcasting* have been steadfast. When others have been tempted to trim their sails, or temper their arguments, or be discreet in asserting the rights of the electronic media to first-class citizenship, they have been unyielding, and demanding and loud. The result has been a fearless and unambiguous editorial voice that has been the industry's standard for half a century."

Sol Taishoff could be counted on to go along with a gag. These eight industry leaders entertained with a Shakespearean spoof at a Television Pioneers "bacchanal" in Chicago. L-R (standing) Lee Jahncke of NBC, Carl Haverlin of BMI, Ray Hamilton of Blackburn & Hamilton station brokers, Dub Rogers of KDUB-TV Lubbock TX, John Fetzer of the Fetzer station group, Taishoff, and (seated) Clair McCollough of WGAL-TV Lancaster PA and Glenn Marshall of WJXT (TV) Jacksonville FL.

Taishoff received many honors, including the National Association of Broadcasters Distinguished Service Award, a Peabody Award, the University of Missouri School of Journalism Honor Medal, the Paul White Award from the Radio-Television News Directors Association and an honorary doctorate from the University of Ohio. He was also elected national president of Sigma Delta Chi, the Society of Professional Journalists (the first member of the trade press so honored).

Taishoff went into the hospital in July 1982 for treatment of a cancer he thought he had beaten 14 years earlier. Three days later, he called the *Broadcasting* newsroom to see what the editors had chosen as lead stories. Then, on Aug. 15, Sol Taishoff died. Frank Stanton, the former CBS president, remembered him this way: "His was an inquiring mind, always on the alert for a story, always challenging and always fair. A journalist in the full sense of the word."

AFTERWORD

It's disconcerting to come to the end of a book and find you're still at the beginning.

That's the situation in which the authors find themselves after examining, in less detail than their subjects deserve, yet in considerable depth nonetheless, the lives of "The First Fifty Giants of Broadcasting." There remain so many more byroads we want to take, so many people we want to know better. L. B. Wilson of WCKY Cincinnati. Dorothy Bullitt of the KING stations. Edward Noble of the first ABC. Gene Autry. Harold Hough, "The Old Hired Hand" of WBAP Fort Worth. Walter J. Brown of Spartanburg. Deac Aylesworth and Pat Weaver, generations apart at NBC. Ed Klauber of CBS. Elvia Allman, whose name comes up in the credits of the Bob Hope and Burns and Allen shows and at least a dozen other broadcast series of the time.

That's also where the medium of broadcasting and The Library of American Broadcasting find themselves at this juncture: a long way down the road yet also at new points of departure. Each has its work cut out for itself.

The haunting plaint of Fred Allen gave us our start for this book, the first of many that will issue from The Library of American Broadcasting over the years. Appraisals of and charges to the broadcasting industry by two among its first fifty giants give us this valedictory.

First, from Jack Harris of KPRC Houston, who wrote the book as a local broadcaster and always thought the medium could be better. "From the creative and programming part," he said, "we have not measured up to the technological improvements that have been made. I think we've got a long way to go for that." Those words still hang heavy, a decade after his death, as the medium wrestles with new technologies whose reach threatens to exceed grasp.

And then there is this injunction, from J. Leonard Reinsch, the brilliance behind Cox Broadcasting. Speaking of the medium he so loved and admired, he said: "You reach more people, faster and with greater impact, than all other media combined. "But the responsibilities that come with that power "are fearsome," he said, "ranking next to those of our elected officials and our courts." That's setting the bar high indeed.

Broadcasting is fortunate to have such forebears. So, too, is The Library of American Broadcasting privileged to be the keeper of the history and the flame.

–Don West

the library of american broadcasting

With the progressive retirement of the older generation of broadcasters well underway and the entry into the field of a new generation, our collective memory weakens. When this happens we can easily lose sight of the industry's pioneers and entrepreneurs and their companies, and the significant contributions they made to our way of life.

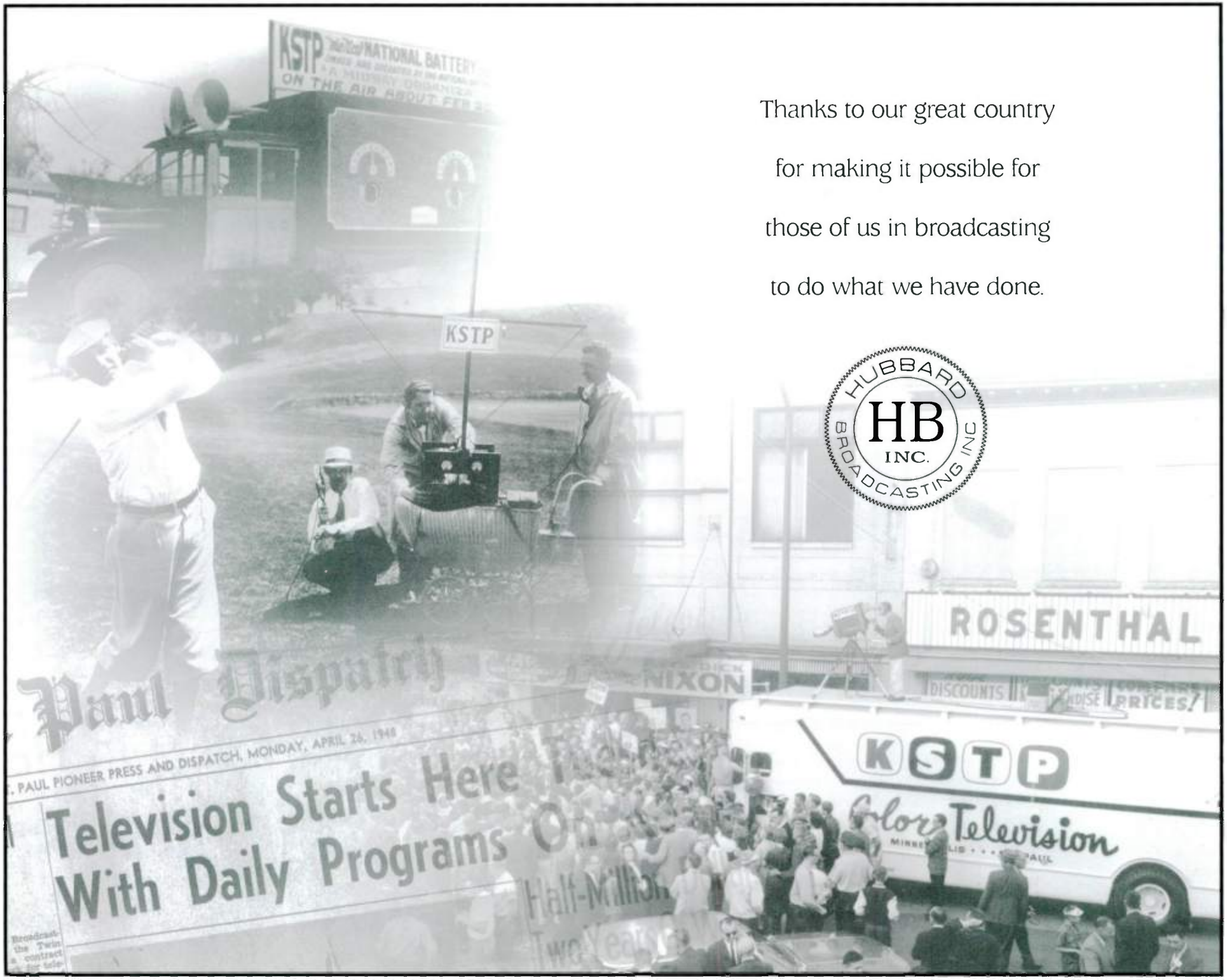
The LAB strives to gather in one place, the historical record of broadcasting. This, we trust, will serve not just as a record of the past, but as a living reminder, an asset to the future.

ABOUT THE LIBRARY

The Library of American Broadcasting (LAB) was begun over 30 years ago as the Broadcast Pioneers Library in the basement of the National Association of Broadcasters headquarters in Washington. It now occupies 25,000 square feet at the University of Maryland in College Park.

The LAB embarks on its fourth decade already enriched by more than 1,000 oral histories of broadcast pioneers — the most comprehensive collection of its kind — along with more than 250,000 photographs donated from the *Broadcasting & Cable* magazine archives, and more than 10,000 books, 1,000 kinescopes and videotapes as well as 4,300 radio and television scripts. Already a resource for the ages, the LABF-University of Maryland partnership is dedicated to preserving "the traditions, the visions and the very purpose of an industry and a medium whose product, by its nature, disappears into thin air."

The Library of American Broadcasting Foundation (LABF) owns the collection and is committed to the care, growth and oversight of the library itself. Its mission is to provide the connection between the library and the broadcasting industry, to be its principal liaison with the real worlds of TV and radio, to direct the curators in their pursuit of collections, to conduct a program of oral histories and — most importantly — to provide a financial base for library operations.



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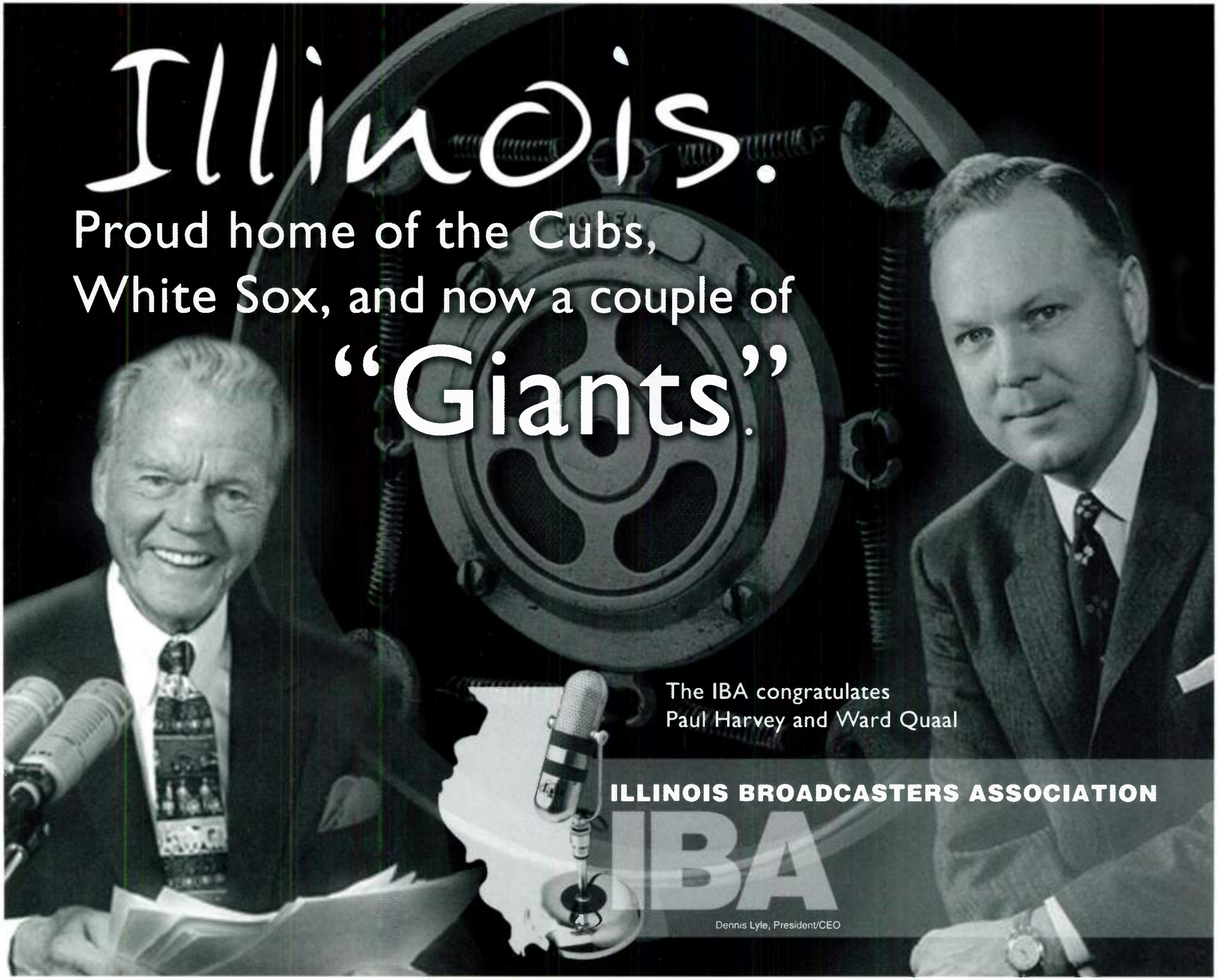
(3rd largest health agency in the world)

Visionary, leader - - a man of many firsts.

▸ First network to challenge the established ones (and everyone said "it can't be done") ▸ LHG pioneered media synergy - - first network to invest in publishing, Broadway, music, features, home video, cable. ▸ First network to involve a major film studio in television production. ▸ First dedicated television production studio which for many years remained the only and the largest. ▸ First network to have multiple radio networks. ▸ First network to air movies made for TV (MOW); miniseries; novels-for-television. ▸ First network to air, in primetime, serials; soap operas; animation. ▸ First network to franchise westerns; doctor; detective; caper; action genre series. ▸ First network to program documentaries produced outside of the news department. ▸ First network to broadcast the Olympics internationally. ▸ First network to have a female prime time news anchor and first to pay a newswoman one million dollars ▸ First network to close-caption programs for the hearing-impaired. ▸ First network to air a national telethon (for United Cerebral Palsy which LHG co-founded). ▸ First network to cover sports events all over the world. ▸ First network to open a news bureau in the Middle East. ▸ First network to actively seek affiliation with cable and develop its own cable networks. ▸ First cross-country partnership which gave birth to and saved Disneyland. ▸ LHG green-lighted successful television shows that became some of the most profitable feature films: *Batman, The Addams Family, The Fugitive, The Flintstones, Maverick, Charlie's Angels...* ▸ LHG revolutionized the concept of TV advertising when ABC seized control of its schedule, refusing to let advertising agencies dictate the scheduling of programming. ▸ LHG guided ABC to be the world's largest advertising medium. ▸ LHG groomed many of the industry's top producers and executives. ▸ LHG orchestrated the first, then unprecedented, corporate giant media sale (merger) in U.S. history.


Illinois.
Proud home of the Cubs,
White Sox, and now a couple of
"Giants".
The IBA congratulates
Paul Harvey and Ward Quaal
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Dennis Lyle, President/CEO

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