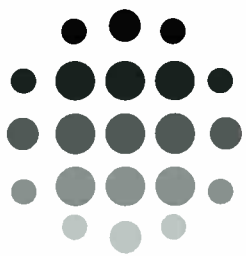
the GIANTS *of* BROADCASTING



VOLUME II

A Publication of the Library of American Broadcasting Foundation

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PROGRAM

Grand Hyatt New York
September 15, 2004

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
Charles Osgood

Special Tribute to President Ronald Reagan
Eddie Fritts, President, NAB

Tributes by
Charles Osgood

Special Guests
Ralph Baruch
Don Hewitt
Ed McLaughlin
Pierre Sutton
Marlo Thomas
Mike Wallace

Via video
Merv Griffin

Producer
David O. Glazer

Assistant to the President for the Event
Sheryl Arluck

Arbitron Salutes the Giants of Broadcasting

Roone Arledge
Ralph Baruch
James Cox
Fred Friendly
The Gamblings
Merv Griffin
Don Hewitt
Shari Lewis
Ed McLaughlin
Don McNeill
Jack Paar
Tony Randall
Todd Storz
Pierre Sutton
Danny Thomas
Marlo Thomas
Mike Wallace

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the GIANTS *of* BROADCASTING

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EDITED BY DON WEST

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Ralph Baruch
James Cox
Fred Friendly
The Gamblings
Merv Griffin
Don Hewitt
Shari Lewis
Ed McLaughlin
Don McNeill
Jack Paar
Tony Randall
Todd Storz
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FOREWORD

In 2003, the Library of American Broadcasting began a program of recognizing and honoring the Giants of the profession whose history it holds fast, insuring that their names and accomplishments would not be left to legend but would be kept before the world for all to see and marvel. Fifty-six individuals (pairs were counted as one) were chosen for that initial venture, to be memorialized in *The First Fifty Giants of Broadcasting*. Another 17 join them in *The Giants of Broadcasting*, Volume II. The first edition embraced those men and women who started it all: from Guglielmo Marconi through David Sarnoff and William S. Paley, H. V. Kaltenborn and Edward R. Murrow, Pauline Frederick and Lucille Ball. Pioneers without parallel.

In this, the second edition, the Library expands its focus to take in pioneers of a more recent vintage, who make more modern marks. Theirs, too, is a roll of honor, and their story, too, contributes to the remarkable journey of the American airwaves.

This is a series without end. The Library of American Broadcasting will continue "Keeping the Past for the Future," while its curators and scholars assure that the history of broadcasting does not, like the medium itself, disappear into thin air.

DEDICATION

This book is dedicated to the heroes of broadcasting, those women and men who–for more than a century–have made the medium's dreams come true. And to those who follow in their path, equally dedicated and determined to lift radio and television to new heights.

It is a special distinction to number among them a man who began as so many before him, facing the world alone with a microphone, and came to occupy a place of honor on the world's stage. Ronald Reagan may have been the Great Communicator to everyone else. To us he was one of ours.

PROCLAMATION

Be It Known That

RONALD WILSON REAGAN

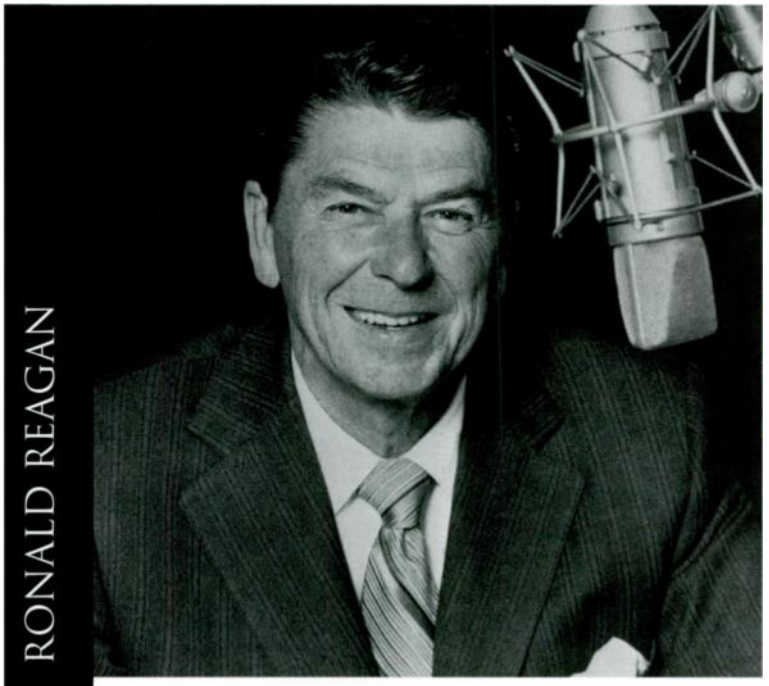
40th President of the United States

A Broadcaster First and Always

Has Brought Great Favor Upon That Profession
and Upon His Public Life
As a Champion of the First Amendment
and the American Way

Library of American Broadcasting
September 15, 2004

RONALD REAGAN



Ronald Reagan was the *only President of the United States to have been a professional broadcaster.* That fact, coupled with some experience in the movies, may explain how he came to be known as "The Great Communicator."

Ronald Wilson Reagan was born in 1911 in Tampico, Illinois. A high school and college football player, he was bitten by the acting bug while getting his degree in economics and sociology at Eureka College in Illinois. After graduating in 1932, he used his sports background to land a job at WOC(AM) Davenport, Iowa, announcing University of Iowa football games. A year later, "Dutch" Reagan (he thought Ronald wasn't a good sportscaster's name so he used his childhood nickname) had moved up to co-owned WHO(AM) Des Moines, Iowa, where his announcing duties, in addition to football, also included studio recreations of Chicago Cubs baseball games from Western Union telegraph accounts. With WHO's 50,000-watt clear channel signal covering much of the Midwest, Reagan soon became a familiar personality.

His interest in acting led him to screen tests in Hollywood in 1937 while he was in California covering Cubs spring training at Catalina Island. Warner Bros. offered him its standard $200-a-week, seven-year contract and a movie career was launched. He ended up making more than 50 feature films over 20 years.

In the 1950s, his film career had slowed and Reagan made the move to television, as actor, host and production supervisor of the CBS dramatic anthology series, *General Electric Theater*, from 1954 to 1962. That was followed by hosting the syndicated *Death Valley Days* in 1965-66.

Reagan left television in 1966 to pursue a career in politics. He had been active in the Screen Actors Guild since returning from World War II service in the Army Air Corps. As SAG president he became embroiled in disputes over Communism in the film industry and he changed his political views from liberal to conservative. *Broadcasting* magazine wrote that his SAG activity was more than Red hunting, however, noting that "it was under his leadership that SAG won acceptance by the studios of the principle of residual payments and the establishment of a pension and welfare fund. It was also under his leadership that SAG refused to embrace the idea of one big union for television."

His impassioned speech supporting Barry Goldwater's presidential bid at the 1964 GOP convention showed him to be a skilled speaker and the Republican party turned to him two years later as its candidate for governor of California. He won and was reelected in 1970. After finishing his two terms, he returned to radio, but with a political agenda. His daily syndicated radio program, *Viewpoints*, allowed him to keep his political points of view before the public, setting the stage for his return to politics with a run for the Presidency in 1976 when he unsuccessfully challenged President Gerald Ford for the Republican nomination. But he lost the candidacy by just 60 delegates, and established himself as a viable candidate for a future run.

In 1980 Reagan easily won the GOP nomination and then, with George H.W. Bush as his running mate, defeated incumbent Democrat Jimmy Carter. At 69, Reagan was the oldest man elected president. He turned back to radio while in the White House, broadcasting a weekly radio address to the nation.

Reagan won reelection in 1984 and it was during his second term that a bill to insert the Federal Communications Commission's recently-repealed fairness doctrine into federal law passed the House and then the Senate. Reagan, whose deregulatory philosophy put him against such government intervention into business, vetoed the bill.

After leaving the White House, Reagan remained active in Republican Party affairs until 1994, when he revealed in a handwritten letter to the public that he had been diagnosed with Alzheimer's disease.

Ronald Reagan died on June 5, 2004.

the giants of broadcasting

This is a history without end. It began for us with the Engineers, appropriately enough, who looked and saw what might be. It continued with the Entrepreneurs, bold enough to believe in miracles, and to risk their all to tame them. And then the Entertainers, who dared to make us laugh and cry, and who will populate the rest of time with their talent. Finally, the Journalists, who made us pay attention to the real world

The Library of American Broadcasting undertook to tell this history with a light heart, and with only a faint idea of where it would lead. That is true as well of this Volume II, in which we tell the stories of a number who came before – the wizardly Roone Arledge, for example, and Todd Storz of Top 40 fame – and of those whose talent still energizes the medium – Marlo Thomas, for one, who came by her spurs honestly as the heir to Danny Thomas, and Ed McLaughlin, who blazed the trail for the last generation of radio and continues to break ground in tomorrow's.

There may be a greater satisfaction than reveling in the wonders of broadcasting, *but we haven't found it yet.*

ROONE ARLEDGE

It would be hard to overstate Roone Arledge's influence on television. In fact, the Encyclopedia of Television's entry on this TV pioneer begins by saying that he *"had a more profound impact on the development of television news and sports programming and presentation than any other individual."*

Roone was born in Forest Hills, New York, on July 8, 1931. As a child he began a love affair with sports that would remain with him for life. After playing baseball and wrestling in high school, Arledge decided on a career as a sports writer and enrolled in Columbia University. After receiving his bachelor's degree in 1952, he landed a production assistant job at the Dumont Television Network.

Military service took him away from Dumont for two years, during which he produced radio programs for the Army. When he was discharged in 1954, Dumont had folded but he soon found a job at NBC's New York station. Among his duties there was producing the annual lighting of the Christmas tree at Rockefeller Center. He also produced a children's show hosted by another of this year's Giants inductees, Shari Lewis (for which he won the first of his 37 Emmy awards).

Throughout a broadcasting career that spanned the decades from the 1950s to his death at 71 in 2002, "innovation" was probably the word most associated with Arledge. Programming ideas fascinated him and he pitched them to his bosses. A kinescope of a pilot for a men's show found its way to Edgar Scherick, the executive in charge of sports programming at the nascent ABC Television Network. While he wasn't interested in the show, he was interested in Arledge and in 1960 offered him an assistant producer spot. It was a perfect fit for both Arledge and the young network.

His first challenge was ABC's broadcasts of NCAA football games. The network put the 29-year-old Arledge in charge after he wrote a memo outlining his vision for covering the games in which he spelled out his philosophy of making the viewer feel as though he were at the game. "We are going to take the viewer to the game!" he wrote. "We will utilize every production technique...to heighten the viewer's feeling of actually sitting in the stands and participating personally in the excitement and color. We must gain and hold the attention of women and others who are not fanatic followers" and should do "anything necessary to get the complete story of the game."

His next opportunity came the following year when Scherick decided to introduce a low-budget sports show that would cover all types of athletic events. He put Arledge in charge and after obtaining the rights to AAU track and field events and lining up sponsors by combining spots on the popular college football telecasts with the new program, ABC's *Wide World of Sports* was a go. With Arledge at the helm and Jim McKay in front of the camera, it went on to become the longest-running sports show on TV.

It was on *Wide World of Sports* that Arledge's flair for the dramatic was unleashed. Always wanting to bring the viewer closer to the action, he introduced innovation after innovation, including slow motion, instant replay, freeze frames, split screens and satellite transmission to bring live broadcasts from all around the globe. And then there were his exciting ideas about camera placement – he had hand-held cameras and end zone cameras and underwater cameras and cameras on cranes high overhead – all designed to take the viewer "up close and personal."

Wide World gave Arledge a testing ground for his many ideas about covering sports, including the Olympics, which ABC began covering in 1964. ABC liked what he was doing and promoted him to vice president of its sports division in 1965 and then to president of ABC Sports in 1968. The next year he tackled a television sports barrier – prime time – with the introduction of Monday Night Football. The consensus was it wouldn't work; Sunday afternoon was when Americans watched football. And his choice of former lawyer Howard Cosell to do commentary was a controversial one. But as history shows, both moves were brilliant. *MNF*'s debut game (the New York Jets at the Cleveland Browns) set a stadium

Always wanting to bring the viewer closer to the action, he introduced innovation after innovation, including slow motion, instant replay, freeze frames, split screens and satellite transmission to bring live broadcasts from all around the globe. And then there were his exciting ideas about camera placement – he had hand-held cameras and end zone cameras and underwater cameras and cameras on cranes high overhead – all designed to take the viewer "up close and personal."

record of 85,703 fans and quickly ended the NFL owners' fear that people wouldn't come to an "extra" game. Arledge later remarked that the combination of Cosell's "take-no-prisoners" style and the technical innovations of the show "changed the habits of the nation."

Of the ten Olympics telecasts he produced for ABC, perhaps the most newsworthy was the Munich games in 1972 when Arab commandos took Israeli athletes hostage and killed 11 of them. Arledge, McKay and ABC quickly switched gears and became the only news feed to the rest of the world, covering the terror attack live. The coverage resulted in an Emmy for Arledge.

Arledge's growing interest in news was rewarded in 1977 when, in addition to his post as head of sports, the network made him president of its news division, then the perennial third-place finisher in a three-way race. It was a move that surprised many, but Arledge quickly put his unique programming and production talents to work, creating *World News Tonight, Nightline, 20/20, Primetime, This Week with David Brinkley* and its successor show after Brinkley left.

He also used his eye for talent to identify people with star potential, including Peter Jennings, Diane Sawyer, Sam Donaldson, Ted Koppel and Barbara Walters. And he wasn't hesitant about recruiting talent from other networks, Brinkley among them. In 1968 he articulated a philosophy about broadcasting that presaged his news responsibilities: "It's necessary that we make use of all of the technology at our disposal, not only to entertain, but to inform and draw people closer together."

Of all his attributes, perhaps his curiosity and focus were two that served him best in his news tenure. In 1979, he used the 11:30 p.m. time slot – opposite Johnny Carson on NBC – to introduce a news program covering the Iranian hostage crisis. His hunch was correct; Americans watched and after the crisis was over, *Nightline* – and Ted Koppel – became staples of the ABC News lineup. In 1982 the *New York Times* quoted a "veteran CBS newsman" describing the "Roone Arledge factor" that was changing the face of TV news. "Arledge changed the rules forever, for promotion and for the style of presenting the news."

In 1990, he relinquished the leadership role in ABC Sports to concentrate solely on news. Then, in 1997, he became ABC News chairman, with David Westin becoming president.

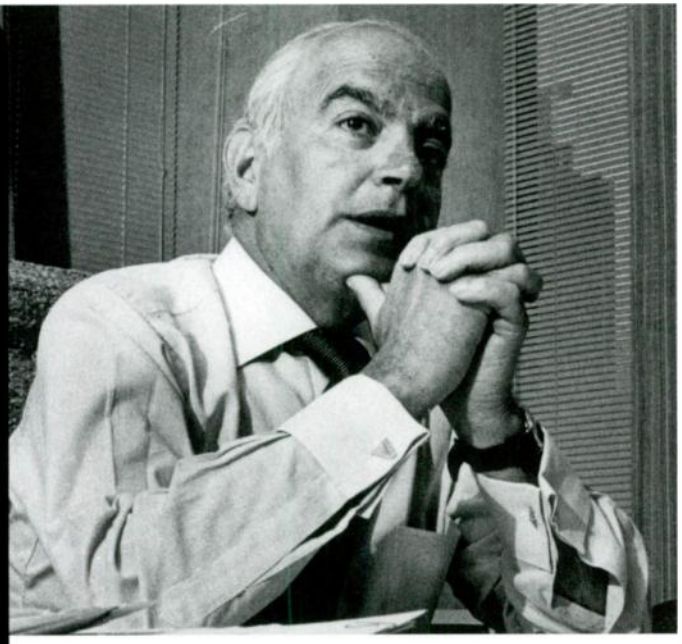
Arledge died of complications from cancer in New York on December 5, 2002. Said Peter Jennings of his former boss, "Those of us who worked for Roone believe we worked with a fascinating, eccentric, challenging, adventurous man through a good part of the golden age in television news."

And David Westin said: "He brought to ABC News all of his creativity and innovation from sports and added to it his keen curiosity and overall passion for national and world events."

Roone Arledge was honored with all the major awards, multiple times. He won the Dupont Golden Baton, four Peabodies, an IRTS Gold Medal and 37 Emmys. He was inducted into the Television Academy Hall of Fame, the Broadcasting & Cable Hall of Fame and was given the first Lifetime Achievement Award by the National Academy of Television Arts & Sciences. *Life* magazine named him one of the 100 most important Americans of the 20th century and *Sports Illustrated* ranked him as the third most important figure in transforming sports in the past 40 years. He was also the first television executive and one of the very few Americans to receive the Medal of the Olympic Order from the International Olympic Committee and in 1989 he was inducted into the Olympic Hall of Fame.

Arledge may have best summed up his career in a quote from the Columbia University magazine: "I took two divisions whose reputations were lower than low – ABC Sports wasn't even paying its bills, and ABC News was so far behind NBC and CBS they weren't even taken seriously – and I built them into the best in the world."

RALPH BARUCH



Ralph Baruch *bridged the gap between the old media world* of three broadcast networks and the new world of media conglomerates comprising radio, TV, cable and more.

Ralph Max Baruch was born in Frankfurt, Germany, in 1923. To avoid the Nazis, his family moved to Paris in 1933 where he attended private schools and the Sorbonne for a year before they had to flee the Nazis again. In June 1940 when the German Army overran France, his family left making their way to Spain, then Portugal and, finally, passed the Statue of Liberty and landed in New York on December 4, 1940.

In 1941 the 18-year-old was hired by a recording studio that specialized in radio commercials and programs. He left in 1944 to try sales, first at SESAC, the music licensing firm (1944-48), and then at the Dumont Television Network (1948-52). Both jobs proved, he said later, to be an "excellent training ground" for the job he took in 1954, as account executive at CBS Television Film Sales.

Baruch grew along with the company and, aided by his abilities in French and German, became director of international sales in 1959, a vice president in 1961 and vice president and general manager in 1967 of what by then had been renamed CBS Enterprises.

In 1971, the Federal Communications Commission passed rules barring the television networks from owning domestic program syndication companies and cable systems. So CBS spun off CBS Enterprises into a new publicly owned company, Viacom Enterprises. Shortly after the company was organized Baruch assumed the president/CEO post.

Under his watch, Viacom became a syndication powerhouse, entered into TV production, radio and TV station ownership and an aggressive force in cable TV. Baruch was also serving on the board of the National Cable Television Association. He then guided Viacom as it increased its cable system ownership; launched cable networks, including Showtime (to compete with Home Box Office) and The Cable Health Network (now Lifetime); began buying television and radio stations (its first was a Hartford, CT, UHF in 1976); and acquired from Warner Communications (now Time Warner) MTV, Nickelodeon, The Movie Channel, VH1 and bought back the half of Showtime that had been sold to Warner. He was also the co-founder of C-SPAN.

Baruch voluntarily became chairman and a member of the office of the CEO in 1983 when he was 60 and served in that capacity until 1987 when he retired. When he left the presidency, Viacom was doing about $1 billion a year in sales and had close to 4,000 employees; the company's stock had risen from a low of 2 5/8 in 1976 to the equivalent of 222 when Sumner Redstone bought the company in 1987.

Baruch has been active in scores of industry and civic organizations over the years. He is past-president of both the International Radio & Television Society and its Foundation. In 1985, the IRTS honored him with its Gold Medal for his outstanding contributions to the industry. Baruch was inducted into the Broadcasting & Cable Hall of Fame in 1992. He is also a founder and a fellow of the International Council of the National Academy of Television Arts & Sciences, and was the recipient of an Emmy award in 1999 for "outstanding contribution to the art and science of international television." On the public broadcasting side he is a board member of Channel 13/WNET New York. His cultural credentials include vice chairman of Carnegie Hall, with service on the executive committee. Among his non-industry honors is the American Jewish Committee's 75th Anniversary Award, and he is a trustee of Lenox Hill Hospital.

Ralph Baruch has always seen the world—and the medium of television—through a wide-angle lens. He has always been "abroad" in the larger sense, and thought internationally when most in the industry were content to stay closer to home. One of his dreams—yet unrealized—has been to bring the world's leading television executives together in one forum—what might have been called "The Baruch Plan" for advancing global cooperation and advancement. It remains a consummation devoutly to be wished.

James Cox, who would found one of media's enduring dynasties, was part of commercial broadcasting's U.S. debut long before he owned a radio station. History's first broadcast – Nov. 2, 1920, on KDKA Pittsburgh – featured election returns of his run for the Presidency against Republican Warren Harding. Cox-and vice presidential running mate Franklin D. Roosevelt-lost by a landslide.

James Middleton Cox was born on a farm near Jacksonburg, Ohio, on March 31, 1870. After two years of high school, he passed the teacher's exam at age 16 and began teaching school. He left teaching for journalism, becoming a reporter for the *Middletown* (Ohio) *Signal*. In 1892, he joined the Cincinnati Enquirer and two years later became secretary to Ohio congressman Paul Sorg, a post he held until 1897.

Cox returned to journalism in 1898 when, at age 28, he purchased the Dayton Evening (now Daily) *News* for $26,000. He was not content with just the one paper and acquired the *Springfield* (Ohio) *Daily News* in 1903. His interest in politics remained strong and in 1908 Cox was elected to the U.S. House of Representatives, where he served until 1913. That year he was elected governor of Ohio, serving until 1915 and again from 1917 to 1921, and was a prominent supporter of President Woodrow Wilson.

Following his defeat by Harding, Cox returned to his newspaper enterprises, adding the *Miami* (FL) *News* in 1923. In 1934, he enlarged his media interests with the establishment of WHIO(AM) Dayton and five years later added WSB(AM) Atlanta when he purchased its owner, the *Atlanta Journal*. Cox found time for some government pursuits, however. In 1933, he was vice chairman of the U.S. delegation to the World Economic Conference in London and president of its monetary commission.

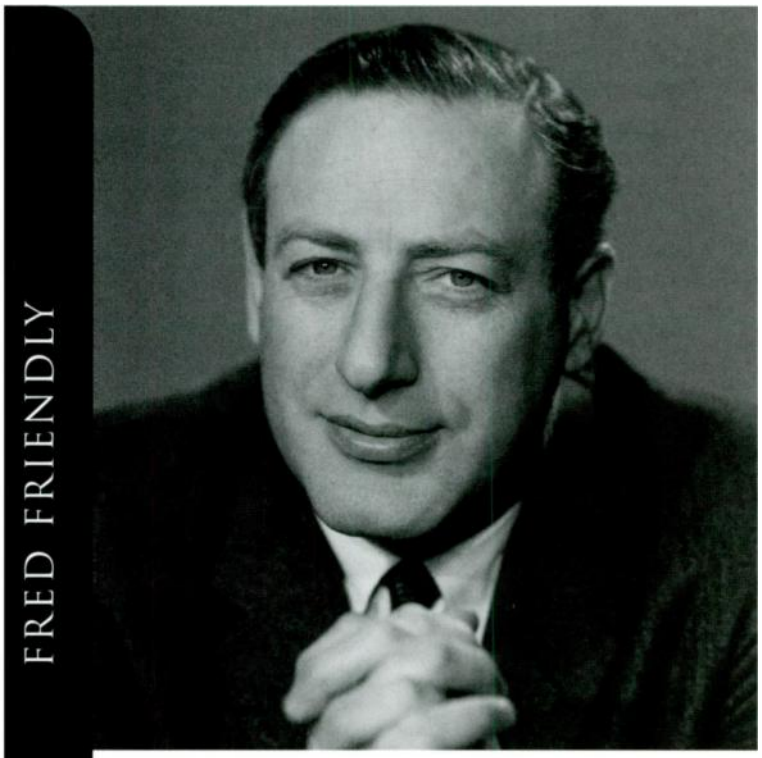
Cox ended his political career in 1946 when he declined appointment to the United States Senate by Ohio Governor Frank Lausche, preferring to concentrate on his growing newspaper and broadcasting company. Cox put his first television station – and the first in the South – on the air in 1948 with the premiere of WSB-TV Atlanta (Cox also signed on WSB-FM there the same year).

By 1957 when he died at age 87, the Cox enterprises owned five radio and three TV stations as well as seven newspapers. After his death, his son, James M. Cox Jr., became chairman of the company and – beginning in 1960 – guided it into the cable TV business. The principal steward of the Cox broadcast and cable properties was J. Leonard Reinsch.

Cox's two daughters inherited the company after their father's death and still control 98% of its stock. Anne Cox Chambers (Jimmy Carter's ambassador to Belgium) and Barbara Cox Anthony, serve on the Cox Enterprises board of directors and remain active in the management of the company. Barbara Cox Anthony's son, James C. Kennedy, joined the company in 1972 and has been its chairman and CEO since 1988. Since Kennedy was named to his post in 1988, Cox Enterprises has increased in size fivefold, growing annual revenues from $1.8 billion in 1988 to more than $10.7 billion in 2003. Today, Cox is a top-10 nationally ranked player, based on revenues, in every major category where it competes. The "company has 77,000 employees located throughout the U.S. and abroad, and operates 300 separate businesses. Two subsidiaries – Cox Communications, a leading broadband communications company, and Cox Radio – have become publicly traded since Kennedy has been CEO; at year-end 2003 these companies had a market capitalization of $21.4 billion and $2.5 billion, respectively.

While the Cox empire eventually relocated from Dayton to Atlanta, media pioneer James Cox is still remembered in Ohio, where the editorial meeting room of the *Dayton Daily News* is still referred to as the "Governor's Library" and the airport is named the James M. Cox Dayton International Airport.

FRED FRIENDLY



Fred Friendly is best known in broadcasting for how he left it. But his career both before and after that seminal event in 1966 comprised much more than that. He's best remembered for helping shape the development of both television journalism and public broadcasting.

Fred W. Friendly was born Ferdinand Friendly Wachenheimer in New York in 1915. An interest in radio that began in childhood led him to apply for a job at WEAN(AM) Providence, Rhode Island, after graduating from business college there in 1937. His proposal that he write and narrate a series of five-minute biographies was accepted — but only if he would shorten his name to Fred Friendly. (Later, he changed it legally.) By the time Friendly left in 1941, he had produced nearly a thousand biographies.

World War II intervened and Friendly served in the Army's information and education section from 1941 to 1945. By 1948 he was at NBC, producing a quiz show, *Who Said That?*, when he met Edward R. Murrow. The two decided to team up to produce a series of documentary record albums for Columbia Records on the years 1932-45 called *I Can Hear It Now.*

In 1951, CBS hired him to bring the concept to radio as *Hear It Now* and then in 1952 to TV as *See It Now*, both also with Murrow. *See It Now*'s debut telecast on Nov. 18, 1951 (it didn't become a weekly show until April 1952) featured the first coast-to-coast hookup, with cameras fixed on the Atlantic and Pacific oceans.

Murrow and Friendly created the standard for the in-depth television documentary with *See It Now*. While the subjects varied from the very serious to lighter personality profiles, the show often took probing looks at controversial issues. The program is best remembered for Murrow's essay on Sen. Joe McCarthy and his anti-Communist activities that helped turn public opinion against the senator.

When the network created *CBS Reports* in 1959, Friendly was tapped as executive producer of the hour-long documentary program, again working with Murrow. The award-winning *Harvest of Shame* was just one of their productions.

In 1964 Friendly became president of CBS News and began a series of struggles with corporate management. It came to a head in 1966 when Friendly argued with John Schneider, president of the newly created CBS Broadcast Group, and who oversaw all of the company's broadcast operations, including news. Friendly demanded that Schneider approve live coverage of the first Senate hearings on the U.S. involvement in Vietnam. Both CBS and NBC carried the first testimony supporting the administration's policies. Next up was former ambassador George Kennan, a critic of the government's policy. Schneider had not committed to full coverage.

Historian Eric Barnouw recounts what happened next: "As Kennan began testifying at a morning session, CBS cameras were on hand. CBS News President Fred Friendly was in his office at CBS, facing two screens – one the CBS program; the other, the NBC program. At 10 a.m. Kennan appeared on the NBC-TV screen; on the other appeared a rerun (the fifth) of *I Love Lucy*, followed by a rerun (the eighth) of a *The Real McCoys* episode." Schneider had decided not to carry the testimony and Friendly resigned from CBS in protest.

Friendly's martyrdom was not universally accepted within CBS, however, according to Gary Paul Gates' account: "This was a lofty moment in the life of Fred Friendly. In one press account after another, he was lauded for having sacrificed his career to the cause of the Vietnam hearings and the public's right to view them. Many of Friendly's CBS News colleagues, however, did not look upon his gesture as a gallant stand so much as a characteristic *grand*stand. No one doubted the sincerity of his anger or his commitment to the principle involved, but most of his associates knew (as

Fred Friendly with Edward R. Murrow.

CBS's Andy Rooney remembered Friendly as someone who "can be irritatingly persistent about any cause he espouses" and on the slightest provocation, or none at all, he will whip out the Constitution and read it to anyone he happens to be talking to.

most of those outside CBS did not) that Friendly's resignation had less to do with the decision against live coverage of the hearings than with the corporate maneuvering that had preceded the decision. Beyond that, some CBS people attributed Friendly's action to his restless desire for a special kind of recognition. In their judgment, he simply could not resist letting the world know that he, at least, had fought on the side of the angels."

For his part, Friendly later wrote: "I must confess that in my almost two years as the head of CBS News I tempered my news judgment and tailored my conscience more than once. Perhaps it was this, as much as the dispute over the Vietnam hearings, that prompted me to get out while I still could."

After leaving CBS, Friendly joined the Ford Foundation and became an enthusiastic advocate of public broadcasting. He also became the Edward R. Murrow Professor of Broadcast Journalism at Columbia University where, in 1974, he created the Media and Society Seminars, roundtable debates between journalists and judges, lawyers, business executives and government officials that he directed. In 1984, they became the Fred Friendly Seminars, a staple on PBS that continues to this day. Their purpose, Friendly said, was "to open minds and to make the agony of decision-making so intense that you can escape only by thinking." He finally retired from the series in 1992.

Friendly published numerous articles and five books about media and the law. He continued to be a vociferous critic of what he saw as television's main problem until the end. "Because television can make so much money doing its worst, it often cannot afford to do its best," he once said. And he was quoted in 1986 in *Broadcasting* magazine: "I mourn because I left all of my heart and much of my youth at a network. I mourn what's happening there, but every time I read a story, or see the demise of the documentary and special events, you don't have much hope anymore. That situation seems to degrade day by day."

In 1987, he told attendees at the Radio Television News Directors Association convention that he was "embarrassed by the financial appetites of the anchor stars and their agents" and asked Tom Brokaw, Peter Jennings, Mike Wallace, Dan Rather and Barbara Walters "to volunteer a pay cut to provide the salaries of able colleagues." Television news was, he said, in danger of being "twisted into an electronic carnival, in which show biz wizardry and values obscure the line between entertainment and news."

Former CBS News president Bill Leonard described Friendly this way: "He was alternately illogical and perceptive, shrewd and naïve. He had, and still has, a remarkably keen 'feel' for what is going on in the world, of where attention should be paid."

Fred Friendly died on March 3, 1998, after suffering a series of strokes. CBS's Andy Rooney remembered Friendly as someone who "can be irritatingly persistent about any cause he espouses...and on the slightest provocation, or none at all, he will whip out the Constitution and read it to anyone he happens to be talking to."

If anyone can be said to have radio in their blood, it's the three John Gamblings. One or another broadcaster by that name has been on the air in New York since 1925, most of that time on the same station – WOR(AM) – and at the same time, the morning.

John B.

This unusual radio dynasty was started by John Bradley Gambling – by accident. John B. was born in 1897 in Norwich, England, and became interested in the new technology of wireless following the 1912 sinking of the Titanic. He attended the British College of Wireless Telegraphy in London. After graduating, he joined the Royal Navy at age 17 and spent World War I as a wireless operator and chief petty officer. After the war, he was a radio operator with a number of shipping firms until he met a woman passenger whom he married and settled with in New York in 1925.

John B. found work as an engineer at a new radio station, WOR(AM), then in Newark, NJ, but about to open studios in Manhattan. He was assigned the early morning shift, turning on the station and running things for Bernarr Macfadden's popular calisthenics program. Shortly after he began, Macfadden was absent and John B. was asked to handle the announcing chores in addition to the engineering. His smooth baritone voice brought an avalanche of letters to the station, and when Macfadden left a few months later, John B. was asked to take over permanently. His mixture of music, talk and calisthenics ran from 7:15 to 8 a.m. and was called *Gambling's Musical Clock*. After about nine years, the station dropped the physical culture aspects and John B. was free to concentrate on the music (he had a live band) and talk.

By the 1930s, WOR had increased its power from the meager 250 watts it had when John B. joined to 50,000 watts, allowing it to be heard up and down the East coast and west to the Central time zone. It's estimated that John B.'s morning show had an audience of about a million listeners.

WOR decided to try John B. in the afternoons, but not at the expense of the morning show; he was too popular there, now known as "the human alarm clock." So in 1942, *Rambling With Gambling* was started. But in 1948, it was moved to the 6-7 a.m. slot, just before *Gambling's Musical Clock*, and the whole block eventually became known as *Rambling With Gambling*.

Some 27,000 fans showed up at Madison Square Garden in 1955 for *Rambling With Gambling*'s 30th anniversary broadcast. But as the 1950s came to a close, John B. decided it was time to find a successor.

John A.

His son, John Alfred, had been born in 1930 and appeared on some of John B.'s Christmas programs as a child. While attending Dartmouth, John A. worked at the college radio station and several commercial stations in the state. After graduating in 1951, his father hired him as an assistant and he worked on several other shows at the station. In 1956, he got his own show, *Music From Studio X*, a four-hour nighttime show that he described as "a forerunner of the easy listening format." Finally, in 1959, John B. retired and handed the *Rambling With Gambling* mike over to John A.

The show changed under its new host, with easy listening music and more information for the city's morning drive-time commuters. That, combined with John A.'s personal, intimate announcing style, proved very popular. The *New York Times* once described his appeal: "Mr. Gambling's trademark is the folksy, casual, conversational tone of the show, whether he is reading a news release or selling furs. He has a reassuring guy-next-door voice that gives the just-awakened listener all such necessary information as weather, traffic and the day's headlines, including a joke or two." By 1975, the show was drawing more than two million listeners each week.

Some 27,000 fans showed up at Madison Square Garden in 1955 for *Rambling With Gambling*'s 30th anniversary broadcast. But as the 1950s came to a close, John B. decided it was time to find a successor... Finally, in 1959, John B. retired and handed the *Rambling With Gambling* mike over to John A... in 1990 John A. passed the baton to John R.

John A. expanded his radio involvement, moving into station ownership in 1981 when his JAG Communications began buying stations. By 1986 he owned five.

In the 1980s, as news/talk formats virtually took over the AM dial, *Rambling With Gambling* dropped the music portion of its programming. John A. celebrated his 25th anniversary in 1984 and the show featured congratulatory phone calls from Donald Trump and Perry Como, among many others. The following year, the third generation of Gamblings, John R., began sharing hosting duties with his father and in 1990 John A. passed the baton to John R.

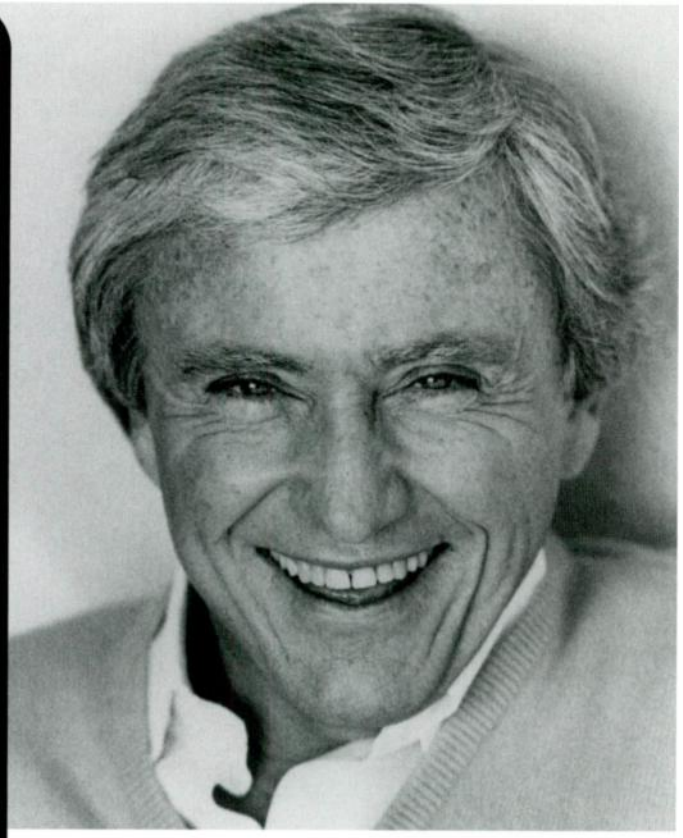
John R.

John Raymond Gambling was born in 1950. After a summer job at WOR, he worked at the Boston College radio station in the 1970s. Following his graduation, he worked at WHVS-FM Poughkeepsie, NY, and other stations, in management and announcing positions. In January 1978, John R. joined WOR as a staff announcer, later became host of the highly successful *Good Afternoon New York* program and then joined his father as co-host of *Rambling With Gambling*.

When John A. retired in 1991, John R. took sole possession of *Rambling With Gambling*. In September 2000, WOR management told John R. that his contract wouldn't be renewed at year's end; the show's demographics were skewing too old. Rather than wait, John R. left the station after his Sept. 11 broadcast, and *Rambling With Gambling*'s run on WOR ended after 75 years. But days later, another New York station, WABC(AM), returned him to the air with *The John Gambling Show*, first on Saturday, then back on weekday mornings so New Yorkers were able to continue their listening love affair with a John Gambling.

John B. Gambling died in 1974; John A. Gambling died in 2004. John R. and his wife Wendy have three sons: twins, Andrew John and Bradley John, and their younger brother, William John, so it's possible the Gambling radio dynasty could be carried forward.

MERV GRIFFIN



Merv Griffin has been a success in more careers than most people have had jobs: singer, talk show host, radio station owner, game show creator, hotel owner, event producer, horse breeder and vintner are just a partial list.

Griffin was born in 1925 in San Mateo, California, and began working as an organist at age 14. He was educated at San Mateo Junior College and the University of San Francisco, where he graduated in 1944. He spent 1945-48 as a singer at KFRC(AM) San Francisco, leaving to join Freddy Martin's orchestra as a vocalist. He became increasingly popular with nightclub audiences and his fame soared with his 1950 record of "I've Got a Lovely Bunch of Coconuts" which sold three million copies and hit the top spot on *Your Hit Parade*. He continued to record hits until Doris Day, impressed by his nightclub performance, arranged a screen test for him at Warner Bros. which put him under contract and featured Griffin in a number of movies.

In the 1950s, he performed on several television shows, including *The Arthur Murray Show*, and appeared as a summer replacement host for singing stars Jane Froman and Jo Stafford. Griffin was named host of an NBC game show, *Play Your Hunch*, in 1958 and its success led to another Griffin-hosted program, *Word for Word* (which he also produced for NBC) in 1963. It was at this time that Griffin conceived what was to become one of the most successful game shows in television history, *Jeopardy!*, which first aired in 1964 on NBC (with Art Fleming as host). It ran through 1975 and returned to NBC's daytime lineup, again with Fleming, for another season in 1978-79. In the fall of 1984, Griffin brought the show back as a syndicated property with a new host, Alex Trebek, and it, along with another Griffin creation, *Wheel of Fortune*, became syndication's one-two punch, ranking among the top shows almost every year since.

But Griffin's big TV break came in 1962 when he became a substitute host for Jack Paar on *The Tonight Show*, and his appearances drew some of the show's highest ratings. As a result, NBC gave him his own hour-long talk show that year, *The Merv Griffin Show*, which stayed on the network lineup for a year before returning as a syndicated program from Westinghouse in 1965 (and seen in more than 170 markets at all times of the day). By 1969, CBS was looking for a way to counter program NBC's success with Johnny Carson on *The Tonight Show* at 11:30 p.m. CBS's formula of running movies in that time slot was showing signs of age, so the network cut a deal with Griffin whose Westinghouse contract was up for renewal. CBS moved Griffin to Hollywood after a year, hoping the talent pool there would boost the show's ratings.

Griffin's show in the 1960s and early 1970s "thrived on controversy," according to the *Encyclopedia of Television*, with guests such as Norman Mailer, Dick Gregory, Richard Pryor and George Carlin. He began to run into resistance from CBS executives over guests with anti-Vietnam points of view and the age of his sidekick, actor Arthur Treacher. Griffin's contract ran through August 1972, but at the beginning of that year he saw the writing on the wall and negotiated a syndication deal with Metromedia for a daytime talk show if he was fired by CBS. Always the shrewd businessman, his CBS contract had a clause giving him $1 million if he was canceled.

CBS did cancel him and he immediately began his Metromedia show, which ran for 13 years. And Griffin was still making game shows–*One in a Million, Joe Garagiola's Memory Game, Let's Play Post Office, Reach for the Stars* and, of course, *Wheel of Fortune*, which premiered in 1975 and continues to be the longest running game show to hold the number-one spot in TV syndication history.

In 1986, Griffin was losing interest in hosting a talk show and he sold his production company, Merv Griffin Enterprises, to Coca-Cola's Columbia Pictures Television unit for $250 million as well as a continuing share of the profits of the shows. At that time, the

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Merv Griffin sings a duet with Carol Channing.

transaction represented the largest acquisition of an entertainment company owned by a single individual. Subsequently, Sony Pictures Entertainment purchased Columbia and Griffin retains the title of executive producer of both *Wheel* and *Jeopardy!* (for which he still creates puzzles and questions.) The last *Merv Griffin Show* ran on Sept. 5, 1986.

Griffin then turned his attention to the hospitality business. He purchased The Beverly Hilton Hotel in Beverly Hills, CA, in 1987 and he has turned the hotel into the venue of choice for many of Hollywood's high profile events including the Golden Globe Awards, the Soap Opera Digest Awards, the American Film Institute's Lifetime Achievement Awards, and a variety of George Schlatter and Dick Clark specials. His hotel holdings also include the Hilton Scottsdale Resort and Villas in Arizona, Merv Griffin's Resort Hotel and Givenchy Spa in Palm Springs and St. Clerans Manor, an 18th century estate once owned by director John Huston near Galway, Ireland.

The other half of his Griffin Group is Merv Griffin Productions. This company organizes special events, including movie premieres, awards shows, concerts and benefit galas. It's had a hand in producing, among others, the Grammys, the Golden Globe post parties, GQ magazine's "Leading Men of Hollywood" party and the City of Beverly Hills Millennium Event.

Griffin continues to develop and produce game shows, other forms of television programming and feature films through Merv Griffin Entertainment. He is also creating new products for multimedia and interactive television based on a variety of subjects, including game and talk show formats. And he has released a home video series based on his *Merv Griffin Show* interviews with famous personalities.

Griffin has won 15 Emmy Awards, including an Outstanding Game/Audience Participation Show Emmy in 1993-94 as executive producer of *Jeopardy!*, and has a star on Hollywood's Walk of Fame. In recent years, he's returned to his singing roots, recording a CD in 2001 entitled "It's Like a Dream" (he composed the title song).

For someone who "retired" in 1986, Merv Griffin keeps finding new–and very profitable–ways to stay busy.

DON HEWITT

"Been there, done that" could be Don Hewitt's mantra. The 81-year-old journalist's career at CBS News has taken him around the globe and allowed him to cover people and events that not only were in the news, but just interested this man of insatiable curiosity.

Donald Shepard Hewitt was born in 1922 in New York. He attended New York University for a year in 1941 and then began his journalism career in 1942 as head copy boy for the *New York Herald Tribune*. During World War II, he joined the Merchant Marine and then served as the Merchant Marine correspondent for *The Stars and Stripes* in both Europe and the Pacific theaters. After the war, he was night editor of the Associated Press' Memphis bureau in 1945-46, went on to be editor of the Pelham (NY) Sun in 1946-47 and then, in 1947, became the night telephoto editor for Acme News Pictures, the photo division of United Press.

In 1948, a friend of Hewitt's from the *Trib* who then worked at CBS told him the network was looking for someone with picture experience for its television news operation. The job paid $20 a week less than his position at Acme, and that was a problem for Hewitt, who now had a wife, baby and another on the way. As he recalled in his autobiography, *Tell Me a Story*: "Oh well, nothing ventured, nothing gained. Sometimes, to this day, more than half a century later, I get cold chills thinking how close I came to opting not to take the $20-a-week pay cut and letting television go on its merry way without me."

So he joined CBS News as an associate director of *Douglas Edwards with the News*, the network's 15-minute evening newscast, serving as producer-director of the broadcast for 14 years. Hewitt was also working on special events and other news programs, including directing the premiere episode of *See It Now* on Nov. 18, 1951 (he was the one sitting next to Ed Murrow pushing the buttons to bring up the now – famous shots of both the Atlantic and Pacific oceans – TV's first coast-to-coast hookup).

Hewitt also produced and directed the coverage of the coronation of Queen Elizabeth in 1953 and the installation of Pope John XXIII in 1958. (In addition, Hewitt had a leading role in the network's coverage of every Democratic and Republican National Convention from 1948 to 1980.) Hewitt also produced and directed the first face-to-face television debate between presidential nominees Kennedy and Nixon during the 1960 campaign and directed the pool coverage of two *Conversations with the President* programs with John F. Kennedy and Lyndon Johnson that were aired on ABC and NBC as well as CBS.

His next move was to executive producer of the *CBS Evening News with Walter Cronkite* in 1963, which was expanded to a half hour on his watch. This assignment didn't last too long, for in 1964 Fred Friendly became president of the news division and took Hewitt off the broadcast. Ed Bliss wrote of the firing: "It was a blow to Hewitt. He had invented the half-hour program, laid out the control room, designed the set. It had been a matter of much pride."

And, as Gary Paul Gates recounts: "Hewitt was so demoralized that he came close to leaving CBS. Instead, he pulled himself together and spent the next few years producing documentaries, a period he later referred to as 'my time in limbo.' Then, in 1967, he began to promote an idea he had for applying a magazine format to television news: a biweekly broadcast that would consist of several stories on a wide range of topics, from politics to the arts, from racial strife to scuba diving. He wanted to call it *60 Minutes*."

60 Minutes debuted on Sept. 24, 1968, with two anchors, Mike Wallace and Harry Reasoner, each concentrating on separate stories. The program was designed to offer in-depth coverage on different topics. With its hour time slot, *60 Minutes* could provide both reporting and commentary and could examine social and political issues in a way that was previously the sole province of newspapers and magazines.

"Sometimes, to this day, more than half a century later, I get cold chills thinking how close I came to opting not to take the $20-a-week pay cut and letting television go on its merry way without me."

When it first aired, *60 Minutes* was a stepchild of CBS News. It appeared every other Tuesday until 1971, when it moved to Sunday evenings, but was often preempted by the network's NFL telecasts. It didn't become a weekly series until the fall of 1975 (Sunday, 7-8 p.m.), thanks to a new government regulation that reserved that hour either for news or children's programs. The correspondent staff was expanded to a trio with the addition of Dan Rather (Morley Safer had joined in 1970 when Harry Reasoner left for ABC). The ratings began to take off and by the end of the 1977-78 season it was among the top five shows of the year; the next season it finished sixth. In 1979-80, *60 Minutes* was the number-one show (a feat it duplicated in 1991-92, 1992-93 and 1993-94), and since then has been among the top 20 Nielsen-ranked shows every year.

And if being executive producer of television's top magazine show weren't enough of a challenge, Hewitt found time to work on various CBS News specials, producing and directing *Eyewitness to History* and others, including executive producing the award-winning *CBS Reports: Hunger in America* in 1969.

The show's success (its continually high ratings made it one of the network's most profitable programs) spawned a host of competitors at the other networks, as well as a few at CBS, including *60 Minutes II* in 1999.

After 36 years on *60 Minutes* (and 56 at CBS News), Hewitt stepped aside as the show's executive producer in June 2004 but he continues at CBS, having signed a multi-year agreement to be executive producer, CBS News, developing new projects and fine-tuning existing programs. His lengthy career was celebrated by CBS with the hour-long broadcast in May 2004 of *Tell Me a Story: The Man Who Made 60 Minutes*, in which Hewitt talked about his career with the *60 Minutes* correspondents.

His many awards include eight Emmys, two George Foster Peabody Awards, the George Polk Memorial Award, the Alfred I. duPont-Columbia University Award, the University of Missouri Distinguished Service Journalism Award and the 1980 Broadcaster of the Year Award from the International Radio and Television Society. Hewitt was inducted into the Television Academy Hall of Fame in 1990 and the Broadcasting & Cable Hall of Fame in 1993. Hewitt was also honored by the Radio-Television News Directors Association with its 1987 Paul White Award and by the National Press Foundation with the 1985 Sol Taishoff Award for Excellence in Broadcast Journalism. In 2003 he was presented with the American Federation of Television and Radio Actors Lifetime Achievement Award as well as a lifetime achievement award from the National Association of Broadcasters.

Hewitt has also written two books, *Minute by Minute* in 1985 and *Tell Me a Story: Fifty Years and 60 Minutes in Television* in 2001.

An unusual indicator of the Hewitt influence in the world of television news is that just before his final *60 Minutes* broadcast this year, *ABC News World News Tonight* saluted him as its Person of the Week. In his piece, Peter Jennings quoted Hewitt's plans for the future: "I've got a million other ideas and I'm not going to go home and sit in the sunlight and vegetate. I am not going to die on the tennis court. I'm not going to die in a rowboat. I am going to die in a television studio...I hope."

SHARI LEWIS

Star Trek probably isn't the first thing that comes to mind when the late Shari Lewis' name is mentioned, but the pioneering TV ventriloquist/puppeteer actually wrote an episode of the sci-fi classic with her husband. *It was just another indication of her versatility.*

Shari Lewis was born in New York in 1933 and learned the piano from her mother and ventriloquism and magic from her college professor father. She began her career by winning three appearances on radio's *Arthur Godfrey's Talents Scouts* in 1952, which got her a starring role on WPIX-TV New York's *Kartoon Club* in 1954 in which she talked to her various puppets, performed magic tricks, interacted with the studio audience and interviewed guest personalities. Her popularity resulted in the show's name being changed to *Shari And Her Friends* in 1956.

She came to the attention of national TV audiences in 1957 when she and her sock puppet Lamb Chop appeared on the hugely popular CBS children's program, *Captain Kangaroo*. After *Shari And Her Friends* was canceled, Lewis starred in the syndicated *Shariland* in 1957, a Saturday morning puppet program, and later that year began hosting a weekday morning kids show, *Hi Mom!*, on WRCA-TV (now WNBC-TV) New York which ran until 1959.

Her puppets — Lamb Chop, Hush Puppy and Charlie Horse — became her most popular characters and in 1960, when NBC needed a replacement for its *Howdy Doody Show*, it got Lewis and her entire puppet retinue to star in the half-hour *Shari Lewis Show* that ran on Saturday morning until 1963.

In 1975, Lewis returned to TV with the syndicated *Shari Show* and then again in 1992 with *Lamb Chop's Play-Along* on PBS. She also appeared in TV specials on the Disney Channel. Her approach to children's television was always one of quality programming. Said Lewis: "Self-esteem comes from doing something and accomplishing something. It doesn't come from watching TV. I try to do activities; I try to turn TV into an activity." Lewis tried to provide lessons to her young audiences, on topics like sharing and kindness, and interspersed her conversations with her puppet friends with songs.

Her dedication to quality was recognized by parents and her peers. Among her many honors were 12 Emmy Awards, a Peabody and the John F. Kennedy Center Award for Excellence and Creativity.

Lewis had a prolific career away from the tube, performing on stage in Las Vegas and on Broadway, conducting symphony orchestras, writing more than 60 children's books and a newspaper column and creating home videos and audio cassettes.

In 1998, Lewis had just begun work on another PBS project, a children's music appreciation show called *The Charlie Horse Music Pizza* that her Shari Lewis Enterprises was producing along with her daughter, Mallory Tarcher, when taping had to be suspended so Lewis could undergo treatment for uterine cancer. Shari Lewis developed pneumonia while undergoing chemotherapy and died on Aug. 2, 1998.

Tarcher eulogized her mother, saying, "As long as there are parents and children and VCRs, Shari Lewis will always be remembered." Bob Keeshan, TV's Captain Kangaroo, called her "a classy lady, a real professional and very concerned about her audience." And Don Ohlmeyer, a former NBC executive, said, "Those of us who are parents will always look up to Shari because she always looked out for the best interests of our children."

Ed McLaughlin made a career in radio by being first with an idea. Whether it was a programming concept or a delivery method, *he was always one step ahead of the pack.*

Born in San Francisco in 1926, Edward Francis McLaughlin was anxious to get into show business. He started at 17 as the treasurer of the Orpheum theater. That was cut short by his service in the Office of War Information (and later in the Army Air Force) at the end of World War II.

After he was discharged in 1953, he began radio and television production courses at San Francisco State University. When he graduated in 1957, jobs were scarce, so, as he recalled in Broadcasting magazine years later, he began putting together programs for KTIM(AM) San Rafael, CA, and then splitting the sponsor money with the station. "I was very pragmatic. I sold a golf show I concocted, called *On the Tee with Ed McLaughlin*, to a local driving range, and the show I put together on cooking hints was picked up by a local restaurant."

In 1964, he joined ABC Radio, where he would spend the next 22 years as general sales manager of KGO(AM) San Francisco. He was later promoted to VP/GM of KGO one of the first in the market to adopt a news/talk format.

In 1972, ABC made McLaughlin president of ABC Radio Networks. There McLaughlin implemented the now-common multi-network concept, increasing ABC's offerings from four to six in 1982. He focused on bringing back long-form programming, creating a special programming department. To implement that goal, he created a technical revolution, transforming ABC's distribution method from the telephone lines that had been used since the beginnings of network radio in the 1920s to digital satellite.

In his 14 years as president, he negotiated the first live radio coverage rights for the Olympic games, greatly increased the number of ABC affiliates and purchased Watermark, the radio syndication company responsible for Casey Kasem's American Top 40 and American Country Countdown with Bob Kingsley. He also signed Dr. Dean Edell to the network and saw an opportunity to boost the already strong Paul Harvey franchise by adding The Rest of the Story.

ABC Radio's special featured Elvis, Barbra Streisand and Neil Diamond, among others. McLaughlin also turned his attention to sports. He brought back live sports broadcasts to the network with—in addition to the Olympics—boxing championships and horse racing's Triple Crown.

McLaughlin left ABC and, in 1987, started EFM Media Management to syndicate the Dr. Dean Edell Show, a medical talk show. Later that year, McLaughlin was introduced to Rush Limbaugh, the opinionated host of a popular conservative political talk show on KFBK(AM) in Sacramento, CA. In 1988, McLaughlin signed Limbaugh to a contract and negotiated a deal with WABC(AM) New York that very shortly turned into a national two-hour syndicated program, The Rush Limbaugh Show. Limbaugh started out with about 60 stations, but grew quickly, until by 1990 the daytime talk show was on more than 300 stations—in the process boosting the appeal of the talk radio medium. (Today it boasts almost 600). The Dr. Dean Edell Show, meanwhile, was also prospering; it's now heard on more than 400 stations.

In 1997, McLaughlin sold the rights to the Limbaugh and Edell shows to Jacor Communications and Premiere Radio Networks, both of which were later acquired by Clear Channel Communications.

In 1998, McLaughlin became chairman of the board of the Broadcasters' Foundation, an organization devoted to helping broadcasters in need. He is also on the board of trustees of the Museum of Radio and Television, was chairman of the Radio Network Association and was a long-standing board member of the International Radio & Television Foundation.

Among McLaughlin's many honors are the Radio Advertising Bureau's Excellence in Radio Award, induction into the Radio Hall of Fame and the National Association of Broadcasters National Radio Award for his many innovations and for reviving AM radio through the success of the Limbaugh show.

"Ed has always been a visionary," said Gary Fries, president of the Radio Advertising Bureau. "He is an inspiration to those who are willing to break tradition and forge new trails that lead our industry to achieving new heights of success."

DON McNEILL

Long before the concept of morning drive, long before the *Today Show*, Don McNeill was getting people across the country their morning coffee and sending them off to work with smiles on their faces-and he did it for 35 years.

Donald Thomas McNeill was born in 1907 in Galena, Illinois. He grew up in Sheboygan, WI, and attended Marquette University journalism school intending to become an editorial cartoonist. To earn money while in school, he held down jobs at Milwaukee's WISN(AM) and WTMJ(AM). After graduating in 1930, he worked at stations in Louisville, KY, San Francisco and New York before moving to Chicago in 1933 at age 25 to audition for the NBC Blue Network.

NBC gave him the $50-a-week job of host of *The Pepper Pot*, an hour-long weekday show with no advertisers that aired at 8 a.m. Chicago time. Shortly after taking over, he renamed it *The Breakfast Club* and devised a format of four 15-minute segments or "calls to breakfast." After about three months, the fan mail was becoming substantial and McNeill decided to stop using scripts after exhausting various joke books in a search for material. The show was completely impromptu, fusing witty, rapid-fire dialogue with contributions sent in by listeners – songs, prayers, poetry and anecdotes – while McNeill interviewed guest stars and conducted spontaneous marches around the breakfast table.

His ability to ad lib was prodigious, as was his good-natured manner; the show's popularity grew steadily and in, 1938, a studio audience was added. McNeill would interview audience members, enjoying the unexpected exchanges and *The Breakfast Club* became known as "radio's most unrehearsed show."

The show featured a regular cast that included singers and an orchestra. Its opening theme reflected McNeill's – and the show's – upbeat disposition: "Good morning, Breakfast Clubbers, Good morning to ya! We wake up bright and early, just to howdy-do ya." Some of the regulars over the years included Fran Allison (of later *Kukla, Fran and Ollie* fame on NBC-TV), Jim and Marian Jordan (NBC's Fibber McGee and Molly), Patti Page, Johnny Desmond and Homer and Jethro. (An interesting cast note: From 1936 to 1939, one of *The Breakfast Club*'s singers was Annette King, whose real name was Charlotte Reid. Reid later was elected to the U.S. House of Representatives [1963-71] and then served on the Federal Communications Commission from 1971 to 1976.)

Listener mail was an important part of the show and the number of listeners was growing steadily. While McNeill's jokes were unabashedly – and unapologetically – corny, they, and the rest of the material (music, comedy, inspirational verse) resonated with middle America. A favorite segment was the "march around the breakfast table," during which the audience was urged to do just that – and many did.

Gerald Nachman wrote of *The Breakfast Club*'s host: "Don McNeill exemplified what Arthur Godfrey had also honed to perfection – the art of speaking to one person, as when he bid listeners adieu each day with his cheery, 'So long now and be good to yourself!' "

By 1941, the show was getting more than 100,000 letters a year. *The Encyclopedia of Old-Time Radio* recounted one example of the show's popularity: "In 1944, when the sponsor offered *Breakfast Club* membership cards, 850,000 people wrote in. No more than 15,000 were expected, and McNeill had to go on the air and beg out of the promotion. It still cost the sponsor $50,000 to retreat."

The show went on the road during World War II, and attracted a crowd of 17,000 at Madison Square Garden in 1946. Apparently, McNeill's sunny disposition affected the staff as well. A New Yorker piece on *The Breakfast Club* reported no tension or animosity among the cast: "Once they get on *The Breakfast Club*, they settle down to the most secure job in radio."

"In 1944, when the sponsor offered *Breakfast Club* membership cards, 850,000 people wrote in. No more than 15,000 were expected, and McNeill had to go on the air and beg out of the promotion. It still cost the sponsor $50,000 to retreat."

Don McNeil with Fran Allison of Kukla, Fran and Ollie fame.

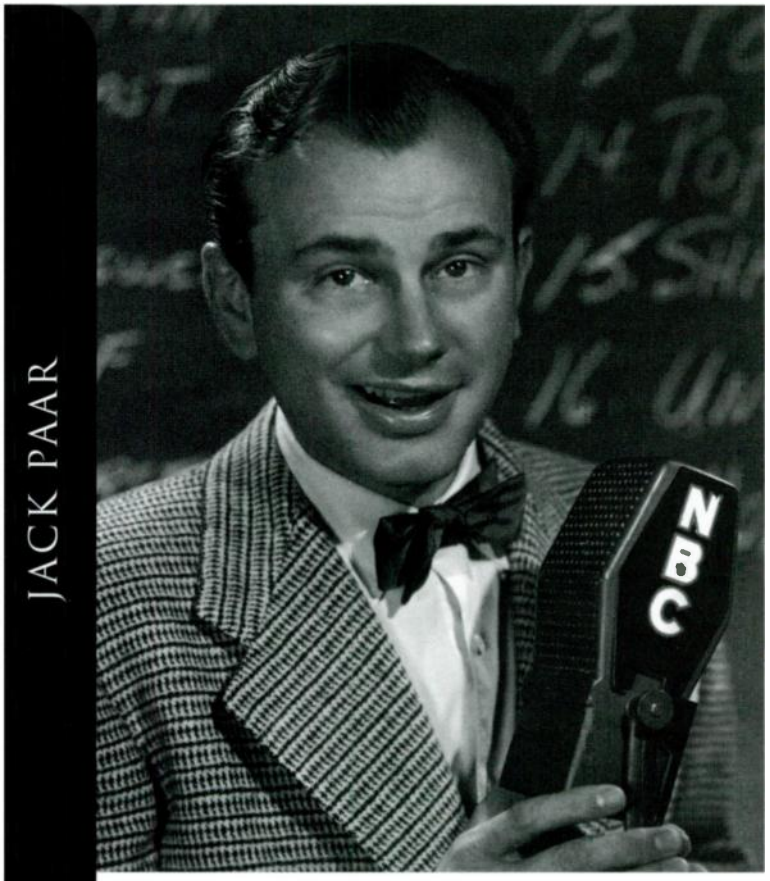
With the show's nationwide popularity came the ability to attract guest stars from entertainment's top ranks. Among the show biz luminaries who answered McNeill's wake-up call were Bob Hope, Danny Kaye, Gary Cooper, Jimmy Stewart, Jane Russell, Ginger Rogers, Joe Lewis, Groucho Marx, Lucille Ball and many more.

The Breakfast Club, which originated from the Chicago Merchandise Mart and then from different Chicago hotels over the years, was heard on more than 350 stations at the peak of its popularity. In 1950, McNeill, whose annual salary had now hit $100,000, signed a 20-year contract with ABC (NBC Blue was sold to Edward J. Noble in 1943 and became the American Broadcasting Co.). ABC tried to transfer the radio program's success to television, with *Don McNeill's TV Club* in 1950-51 and again as a simulcast version in 1954-55. Both versions failed to capture the imagination of the TV audience.

By 1968, the folksy nature of *The Breakfast Club* no longer fit ABC Radio's newly-implemented four-network system. Even though it was still being heard on 224 stations and was generating a huge amount of listener letters, Don McNeill and *The Breakfast Club* ended 35 years on the air on Dec. 27 as the longest-running show in network radio history at that time. McNeill retired from radio and taught communications courses at Marquette and Notre Dame. He died on May 7, 1996.

Fred Allen, who was about as different a personality from McNeill as could be imagined, knew why McNeill and *The Breakfast Club* resonated with the American public. McNeill, Allen was quoted as saying, was "a big friendly fellow whose good nature pours through the microphone, and listeners react in the same way anyone reacts meeting him in person."

JACK PAAR



While he wasn't the first late-night TV host, Jack Paar put an indelible stamp on that role, creating a formula *followed to this day.*

Jack Harold Paar was born in 1918 in Canton, Ohio. He began his broadcasting career while a teenager. Approached by a man-on-the-street interviewer from a Jackson, MI, radio station, he was asked a question about the state's penal system. Paar talked for ten minutes before the interviewer could get the mike back. That impromptu audition resulted in a $3-a-week nighttime job at the station. A few months later, he quit high school at age 16 for a full-time announcing position. He spent the next few years in typical radio fashion – traveling from one job, and town, to another – until the outbreak of World War II.

Paar volunteered and the Army private was assigned to a special services unit performing for troops in the Pacific, where his skills as a comedian quickly became apparent. He became popular (at least with enlisted personnel) for taking humorous shots at officers, the Army and war in general. Paar referred to it as "taking the stuffing out of the stuffed shirts"; it was a technique that would continue to serve him well.

An article about him in *Esquire* magazine resulted in a movie contract with RKO when he was discharged, so Paar moved to Hollywood. He had a few small film roles and filled in for vacationing radio personalities (including Don McNeill of *The Breakfast Club*) until he was offered the chance in 1947 to be the summer replacement for Jack Benny on the comedian's hit radio show on NBC. The early 1950s saw him appearing in still more RKO films (in 1951 he got to play opposite a new actress named Marilyn Monroe in *Love Nest*).

He was also appearing on CBS-TV's *The Ed Sullivan Show* and landed hosting jobs on two game shows in 1952 and '53. CBS gave Paar a daytime variety show in late 1953 but it didn't last, to be followed by a stint hosting that network's *Morning Show* and then an afternoon variety program. On July 29, 1957, following a number of successful guest appearances on NBC's *Tonight*, Paar became the show's permanent host when Steve Allen moved to a Sunday evening variety show.

It was in late night that Paar thrived. He transformed *Tonight* from a typical variety format to something completely different. With a rare combination of intelligence, irreverence and wit, he invented a new genre of programming that would become a mainstay of modern broadcasting.

The Encyclopedia of Television pointed out a major difference between Paar's Tonight (which was later renamed *The Jack Paar Tonight Show*) and its predecessors: Paar and his writers "emphasized the importance of the opening monologue as a vehicle to transmit Paar's singular, often emotional, view of the world. Unlike other hosts of *The Tonight Show*, Paar had no talent for sketches, so his writers created a persona through his words, always leaving space for the host to verbally improvise."

Paar's engaging personality, obvious interest in what his guests had to say and quick wit helped NBC win back a number of affiliates that had dropped the show in the six months between Allen's departure and Paar's arrival.

Paar helped launch the careers of a host of performers, including Bob Newhart, the Smothers Brothers, Carol Burnett, Dick Gregory, Woody Allen, Godfrey Cambridge, Liza Minnelli and Bill Cosby. But his guests weren't just entertainers. Others who sat down for conversations included Robert Kennedy, Richard Nixon, Billy Graham and Albert Schweitzer.

Bill Cosby said that what made Paar special was that he was "a very, very wonderful man, and intellectually funny – able to take a moment, realize it and say

Jack Paar shares a laugh with Bette Davis.

It was in late night that Paar thrived. He transformed *Tonight* from a typical variety format to something completely different. With a rare combination of intelligence, irreverence and wit, he invented a new genre of programming that would become a mainstay of modern broadcasting.

something that was absolutely brilliant. He wouldn't want to 'play anybody cheap.' He wanted to get the best out of each and every performer."

But there were some people who may not have shared that opinion. He carried on a series of feuds with many show business figures, including Steve Allen, Walter Winchell and Ed Sullivan. Never knowing when sparks would fly kept the viewers tuning in.
By 1960, the show was a solid hit, with about 160 stations carrying it, a far cry from the 46 Paar had inherited. He taped the program in the early evening and was now doing only four shows a week, Friday night was a rerun (or "The Best of Paar," as NBC called it). But Paar often talked about leaving the program and in February 1960, events conspired to make that happen. Paar told a joke involving a play on the term W.C., or water closet. NBC censors didn't like the bathroom reference, cut the joke and didn't tell Paar. The next night he walked on stage for his monologue, berated the network, quit and left, leaving announcer Hugh Downs to host the show.

When NBC was finally able to get him to return five weeks later, his first words were: "As I was saying before I was interrupted..." After the applause died down, he continued: "When I walked off, I said there must be a better way of making a living. Well, I've looked and there isn't. Be it ever so humble, there is no place like Radio City. Leaving the show was a childish and perhaps emotional thing. I have been guilty of such action in the past and will perhaps be again. I'm totally unable to hide what I feel. It is not an asset in show business. But I shall do the best I can to amuse and entertain you and let other people speak freely, as I have in the past. Any who are maligned will find this show a place to come and tell their story. There will be a rock in every snowball and I plan to continue exactly what I started out to do. I hope you will find it interesting."

With that controversy behind him, he moved on to new ones, including a report he filmed in Cuba expressing support for Fidel Castro's revolution and a program from the just-constructed Berlin Wall that resulted in an investigation by the Defense Department. It was shortly after this last event that Paar quit for good. His last *Tonight Show* appeared on March 29, 1962, and he was succeeded in October by one of his guest hosts, Johnny Carson.

NBC managed to get Paar to host a prime time variety hour in the fall and *The Jack Paar Show* had a three-season run, after which he retired to run WMTW-FM-TV in Poland Springs, ME. He bought the stations for $3.5 million and sold them in 1967 for about $5 million. He told *Look* magazine in 1967 that he gave up *The Tonight Show* because "it got to be a bore beyond belief. Doing the show was like painting the George Washington Bridge – as soon as you finished one end, you started right in again on the other."

Paar hosted specials and documentaries in the 1960s and early 1970s. In 1975, ABC had him do one week a month as part of its *ABC Wide World of Entertainment* format. Paar left after five months. He returned to NBC with the 1986 special, *Jack Paar Comes Home*, and produced several more specials for NBC in the 1980s featuring clips from his shows. Paar's television career was celebrated by the PBS *American Masters* series when it aired *Jack Paar: As I Was Saying...* in 2003.

Paar was hospitalized after suffering a stroke in 2003 and died at age 85 on January 27, 2004. "Jack Paar," the *Washington Post* wrote, "was genuine, and the footprints he left on the loony moonscape of television are enormous; they will be there forever."

TONY RANDALL

Tony Randall was a triple threat as an actor – a star of television, film and stage – who will be best remembered as the fussy half of ABC's *The Odd Couple.*

Leonard Rosenberg was born in Tulsa, Oklahoma, in 1920. He graduated from Tulsa Central High School in 1936, then enrolled in Northwestern University, where he majored in speech and drama. From there, he moved to New York to study at Columbia University and the Neighborhood Playhouse with Sanford Meisner.

Randall worked the hotel nightclub circuit in the Catskills in 1940 and, as Anthony Randall, landed his first stage role in 1941 on Broadway in *Circle of Chalk*. That was followed by roles in *Candida and The Corn Is Green*. He did a short stint as a radio announcer in Worcester, MA, before World War II intervened, and he spent the next four years in the Army Signal Corps, from which he was discharged as a lieutenant in 1945.

Randall then acted and directed summer stock in Washington before returning to New York for a job on ABC Radio's *Henry Morgan Show*. He also worked on various radio soap operas and appeared on *Opera Quiz, Mr. District Attorney, I Love a Mystery, The Shadow, True Detective* and *Superman*.

In 1950, the new medium of television beckoned and he joined the cast of NBC's *One Man's Family*. In 1952, he landed his breakout role of Henry Weskit, the English teacher on NBC's *Mr. Peepers*, which ran for three years. He received an Emmy nomination and the part led to film roles throughout the 1950s and '60s, including *Will Success Spoil Rock Hunter?, Pillow Talk, The Mating Game, Let's Make Love, Lover Come Back, The Alphabet Murders, 7 Faces of Dr. Lao* and *No Down Payment*. He was working on the stage as well, with roles in *Inherit the Wind* and *Oh, Captain* among others.

Then, in 1970, he won the role for which he's most famous, that of Felix Unger, the fastidious counterpoint to Jack Klugman's unkempt Oscar Madison in ABC-TV's *The Odd Couple*. The show, based on the Neil Simon play that had starred Art Carney and Walter Matthau (the 1968 movie featured Jack Lemmon and Matthau), ran for five years and Randall won an Emmy for his work in 1975, after the show's cancellation had been announced. After receiving his Emmy, he quipped: "I'm so happy I won. Now if I only had a job."

He wasn't out of work for long, starring in *The Tony Randall Show* on CBS (1976-77) and then *Love, Sidney* on NBC (1981-83). He also appeared in numerous made-for-TV movies in the 1970s, '80s and '90s as well as several specials. And *The Odd Couple* continues to attract new fans through syndication.

Throughout the years, Randall was a frequent guest on television talk shows. He was seen on David Letterman's show more than 100 times and, according to his publicist, had the record for appearances with Johnny Carson.

Randall turned his attention back to the theater in 1991 when he founded, and was artistic director of, the nonprofit National Actors Theatre. He raised $2 million and contributed $1 million of his own to start the Broadway operation that focused on reviving classic plays. Randall and Klugman reunited during the 1990s in stage performances of *The Odd Couple* and other plays, including *The Sunshine Boys* in 1998.

Randall entered the hospital in December 2003 for heart bypass surgery and developed pneumonia. He never left the hospital and died on May 17, 2004; lights at all Broadway theaters were dimmed in his memory the following day. David Letterman remembered the actor this way: "Whenever we needed a big laugh, we would bring in Tony. He always made us better for having worked with him."

Felix Unger (Randall) and Oscar Madison (Jack Klugman).

Todd Storz wasn't in radio for all that long, but his innovations remain in common practice *50 years later.*

Robert Todd Storz was born in Omaha, Nebraska, in 1924. Radio was an early fascination; he got a shortwave set when he was eight and built radio sets throughout his youth. Storz began his broadcasting career in 1945 with an announcer/salesman/engineer position at KWBW(AM) Hutchinson, Kan. In 1946-47 he was an announcer/disc jockey at KBON(AM) Omaha and in 1947-48 moved across town to a sales job at KFAB(AM).

By now Storz wanted to run his own station, so in 1949 he and his father, Robert H. Storz, an executive of the Storz Brewing Co. in Omaha, formed Mid-Continent Broadcasting and bought KOWH(AM) Omaha, a small 500-watt daytime-only station, from the Omaha World-Herald. Todd was president and his father chairman. Storz was up against considerable competition for ad dollars, with two new TV stations going on the air in Omaha that year, added to the fact that his station was not affiliated with any radio network. But Storz had some specific ideas about programming and quickly changed KOWH's format from blocks of unrelated shows to music and news.

His idea worked and, by 1953, his station was tops in the market. He started extensive promotion in industry trade magazines and began looking for other stations to add to his portfolio. WTIX(AM) New Orleans was next (1953), followed by WHB(AM) Kansas City, MO (1954). He installed similar programming on these as well.

By 1955, Mid-Continent's success was attracting nationwide attention. Broadcasting magazine wrote of Storz that year that "a look at Todd Storz's five-year fling in radio station operation would seem to indicate he has a daredevil's preference for getting himself an independent in a metropolitan market and sitting it out under the guns of competing television and network radio affiliates. The company's books show that he was far from foolish. Mid-Continent billings, which came to about $100,000 during the first year of the corporation, today have passed $2 million annually—a growth of 2,000%."

It was around this time that Storz began fine-tuning his music programming. The legend on his creating the "top 40" format is a bit fuzzy on specific details. The Encyclopedia of Radio explains its misty origins: "This legend is today part of radio's folklore. As the story goes, around 1955 Storz conceived the idea of repeatedly broadcasting only a few popular records after observing customers and waitresses at Omaha restaurants and bars play some records on the jukebox over and over while ignoring others. Most versions of this legend place Storz in the company of his associate, Bill Stewart.

In any event, what is known for sure is that in 1956 Storz and Stewart developed a tight playlist at KOWH to counter growing music competition from other stations. Limiting the songs seemed to many to be a risky idea, since most stations wanted to offer more music. But it did work, lots of people began listening, and the stage was set for the next element in the Top 40 formula – promotions.

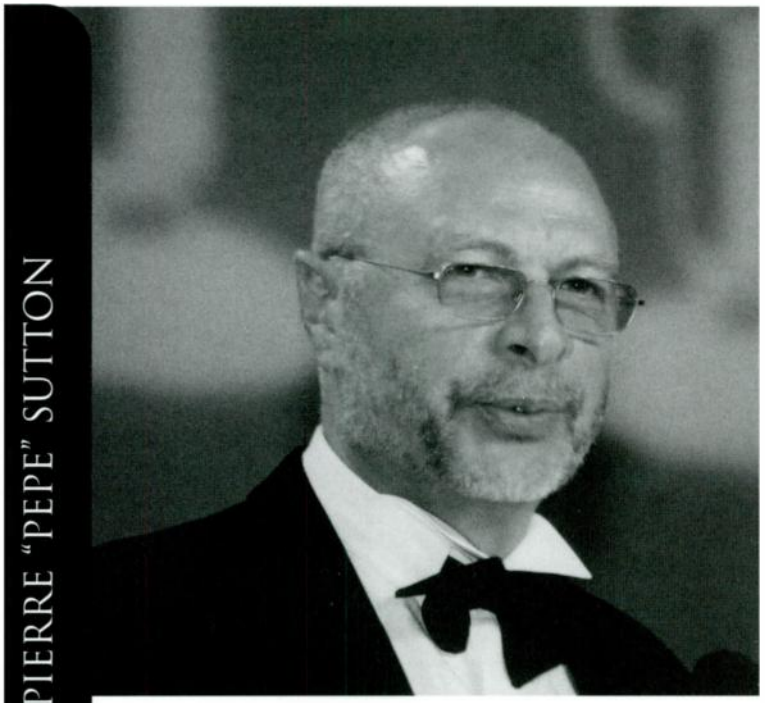
Among the many schemes to attract and hold listeners was the countdown show, where the top 40 hits were played from 40 to 1, with increasing fanfare as the top record was reached. Then there were audience-participation stunts, give-aways and frequent mentions of the station's call letters and dial position as reinforcement.

"Our philosophy," Storz said in 1955, "is that audience comes first. Audiences and sales are not always compatible. Sometimes it is necessary to sacrifice sales, at least for the moment, in order to take the long term approach to programming, product and audience."

The Storz stations continued their successful ways and then, in 1964, Storz died of a stroke at age 39. The stations continued under his father's ownership, but over the years formats were changed and then the migration of music and listeners to the FM band took their toll. By 1986, all the Mid-Continent stations had been sold.

The Encyclopedia of Radio commented: "The viability of commercial radio broadcasting during the early years of television sprang in large part from the efforts of young licensees such as Todd Storz who objectively conformed their management strategies to the changing structures of the radio industry."

PIERRE "PEPE" SUTTON



Reinforcing Pierre Sutton's commitment to the African American community is the always-present example of his own family. His grandfather, born a slave, fathered 15 children, *all of whom went to college.*

Pierre Monte Sutton, or "Pepe" as he's known, was born in New York City in 1947. For two years he attended the University of Ohio at Toledo before joining the U.S. Marines and serving a tour in Vietnam from 1967 to 1970.

After he was discharged, he returned to New York and attended New York University. In 1971, he bought the ailing *New York Courier*, a Harlem tabloid, and was its executive editor until 1972 when he sold the paper to the larger *Amsterdam News*. At the same time, Sutton's father, Percy, had decided to enter the radio business. Percy, a lawyer who was very active in civil rights cases and the NAACP, was also Manhattan Borough president from 1966 to 1977, at that time the state's highest ranking black elected official.

In 1971, Percy, his brother Oliver, Pepe and some investors formed Inner City Broadcasting and in 1972 purchased WLIB(AM) New York, a daytime-only station, with the goal of empowering the black community. (WLIB was the first black-owned station in New York.) Pepe headed the station's public affairs department. WLIB had a jazz/R&B format when they bought it, but they later changed it to news/talk and moved the music programming to their next purchase, WBLS(FM), two years later

Sutton became Inner City vice president in 1975 and moved into the president's slot two years later when his father cut back his day-to-day involvement. He learned an important lesson from his father's political experiences, Sutton told *Ebony* magazine: "I could observe others not equip themselves with honesty and they lost dignity and other things along the way."

In 1991, Sutton became chairman and CEO and spun off some of the company's non-station assets into a separate company. These included Urban Cableworks, a cable TV company, and the firm that produces the syndicated TV program *Showtime at the Apollo*. Inner City bought the historic Apollo Theater in Harlem in 1980 and launched the TV program. In 1992, it turned management of the theater over to a nonprofit group and ownership of the property itself to New York State.

Sutton has guided the company's acquisitions over the years, building Inner City into the 23rd largest radio station group in the U.S., according to *Broadcasting & Cable* magazine's 2003 ranking, with revenues of $64.8 million. It is also the largest privately-held U.S. radio company that primarily targets African Americans.

Inner City owns 18 mostly urban-formatted radio stations in six markets—New York (2 stations); Berkeley-San Francisco (3 stations); Philadelphia (1); Columbia, SC (6 stations); Fort Lauderdale, FL. (1 station), and Jackson, MS (5 stations).

Sutton is a graduate of Harvard's Owner/President Management Program. He is chairman of the National Association of Black Owned Broadcasters and has served with many community organizations. He is also a member of the boards of the Radio Advertising Bureau, Foundation for Minority Interests in Media, Citizens Committee for New York, and is a partner in The New York City Partnership as well as serving on the advisory board of Embry Riddle Aeronautical University.

Sutton imparted his philosophy, learned from his family, to *Broadcasting & Cable*: "You have to be better than many of the people that surround you or you will be deemed less than they are, when you're a member of a minority population. And you don't ever give up. You have failed when you give up."

Danny Thomas was one of television's early stars who saw that being in control behind the camera could be every bit as rewarding – *and profitable* – as performing in front of it.

Muzyad Yakhoob was born in 1912 in Deerfield, Michigan, the son of Lebanese immigrants who later changed his name to Amos Jacobs. He grew up in Toledo, OH, and dropped out of high school in his freshman year to attempt a career in show business. He worked up a stand-up act and then, in 1932, began appearing as a singer and comedian on Detroit's WMBC(AM).

He continued his comedy act in nightclubs throughout the 1930s, growing in popularity. In 1940, he adopted the stage name Danny Thomas (borrowed from his brothers Danny and Thomas) when he landed a three-year contract at Chicago's 5100 club. He was spotted by the head of the William Morris Agency, Abe Lastfogel, who became his agent and mentor. Lastfogel booked Thomas into New York, got him on a USO tour and then a spot on Fanny Brice's radio show. This led to his own CBS radio program, *The Danny Thomas Show*, which ran from 1944 to 1949, as well as movie roles.

His film career was short; he made five between 1947 and 1953. By then he was becoming tired of the grind of nightclub work and wanted to get into television. He first appeared on the small screen in 1950 on NBC's *Four Star Review* sharing hosting duties with Jimmy Durante, Jack Carson and Ed Wynn. That variety show lasted for two years and then, in 1953, Thomas got his big chance.

Lastfogel had made a deal with third-place ABC-TV to give Thomas his own show, but the network, not impressed with *Four Star Review*, insisted it be a sitcom. It was produced by Thomas and Leonard Productions and Thomas based the series on his own life as an entertainer. Rick Mitz explained what made it different: "*Make Room for Daddy* was one of the first sitcoms about a father who wasn't stupid. Danny Williams – - played by Danny Thomas – was a nightclub entertainer, but he was just like everyone else. Danny Thomas was such a warm and endearing performer that he managed to inject his small-screen alter ego with the same dimensions. Without Thomas' sarcasm, vulnerability, self-mockery, insecurity and hot-fuse temper, the show would have collapsed. Instead, it inflated and the balloon took off – not to come down for 11 years."

Make Room for Daddy was renamed *The Danny Thomas Show* at the start of the 1956 season and it ran on ABC through the 1957 season. It returned that fall on CBS where it continued until 1964 when Thomas decided to end it while it was still on top (it finished in ninth place that year). The show had more exposure than just its prime time slot, however. NBC showed reruns during the day from 1960 through 1965 and on Saturday morning at various times between 1961 and 1964. The series won many awards, including five Emmys.

After leaving *The Danny Thomas Show*, Thomas began another career as a TV producer. He told

Danny Thomas with his TV family (l-r) Marjorie Lord, Angela Cartwright and Rusty Hamer.

Broadcasting that it happened by accident: "Walter Brennan had an idea for a series, but no one wanted to finance it. My manager suggested it would be a good thing for me if I did. Well, after *The Real McCoys* turned into a hit series, others began to assume, naturally, that I knew all the answers."

He partnered with Sheldon Leonard, who had won three of the five *Daddy* Emmys for directing, in T&L Productions and produced what came to be known as the "Comic Supermart" – sitcoms that included *The Dick Van Dyke Show* (he was responsible for casting

Mary Tyler Moore as Laura Petrie), *The Andy Griffith Show, The Joey Bishop Show, Gomer Pyle* and *The Bill Dana Show*. Then, in 1966, he joined forces with Aaron Spelling and produced *The Mod Squad* and *The Guns of Will Sonnett*, among others.

Thomas returned to acting in 1970 with *Make Room for Granddaddy* on ABC, followed by *The Practice* on NBC in 1976-77. (Its supervising producer was his son, Tony Thomas, who, with partners Susan Harris and Paul Junger Witt, later produced hits including *Soap* and *Golden Girls, I'm a Big Girl Now* on ABC in 1980-81 and the syndicated *One Big Family* in 1986.)

Thomas was well known for his religious devotion. A Roman Catholic, he had prayed to St. Jude when his wife was about to give birth to their first child, Margaret (Marlo), asking for guidance as to whether he should remain in show business. He asked for a sign and promised that he would build a shrine to St. Jude if the saint would show him his way. In less than a year, he was earning $500 a week at the 5100 Club and had met Lastfogel. He told his close friend, the Roman Catholic Archbishop of Chicago, Samuel Cardinal Stritch, about his pledge and the two came up with the idea of a hospital for needy children. According to Danny's wishes, no child would be turned away because of a family's inability to pay. St. Jude Children's Research Hospital in Memphis opened in 1962 and Thomas spent much time over the years raising money for its work seeking cures for children's cancer and other diseases. "That's my epitaph," he told *The New York Times*, "It's right on the cornerstone: Danny Thomas, founder." In 1983, he was presented the Congressional Medal of Honor for his work with St. Jude's.

Danny Thomas died following a heart attack on February 6, 1991, at the age of 79.

Marlo Thomas

Danny Thomas' oldest child was born Margaret Julia Thomas in Deerfield, Michigan. She graduated from the University of Southern California with a teaching degree but decided to try acting.

In the early 1960s, Marlo had some parts in TV shows including *The Many Loves of Dobie Gillis, Zane Grey Theater* and *Thriller*. Her first major break came when she landed the role of Joey Bishop's sister on the NBC sitcom *The Joey Bishop Show* in 1961. She left when the show was given a new format after the first season and she had guest shots on *Bonanza, McHale's Navy, The Donna Reed Show, 77 Sunset Strip* and *Ben Casey*. She also starred in several Broadway plays, including *The Glass Menagerie, A View from the Bridge*, and *Barefoot in the Park* (in London).

The big hit came in 1966 with *That Girl* on ABC. Dissatisfied with the parts available for women her age, she showed a network executive a copy of *The Feminine Mystique* and argued that the country was ready for a show about a young woman trying to make a career on her own. Produced by Marlo's company, Daisy Productions, and written by two *Dick Van Dyke Show* writers, Bill Persky and Sam Denoff, it featured Thomas as an aspiring unmarried actress in New York. She won a Golden Globe in the show's first year for the role of Ann Marie. Tim Brooks and Earle Marsh wrote that the show "was the prototype for a wave of 'independent woman' series, including *The Doris Day Show, Mary Tyler Moore* and *Rhoda*." Thomas told *Biography* magazine in 2002: "Before *That Girl*, every woman on television was the mother of somebody, the wife of somebody, the daughter of somebody or the secretary of somebody. There wasn't anybody who was just a "somebody".

After *That Girl* left the airwaves in 1971, Thomas was seen in various TV movies and specials. In 1974, she won an Emmy as star and producer of the children's special *Free to Be...You and Me*, as well as a Peabody Award. Next was an Emmy in 1981 as best performer in a children's program for *The Body Human: Facts for Girls*, then an Emmy in 1986 as best dramatic actress in a TV Movie for *Nobody's Child*. Among her other honors are Golden Globes for *Consenting Adult* (1985) and *Nobody's Child* (1986).

Marlo Thomas (That Girl!) and Ted Bessell (Donald).

Carrying on her father's life's work Thomas devotes much time to St. Jude Children's Research Hospital, serving as it's National Outreach Director. And she cites her father as a role model: "My father loved his work. We would visit him wherever he was working; his eyes were always shining, and he seemed to be having the time of his life. I was lucky to live with someone who loved his work."

Post-*That Girl*, Thomas was also busy away from television. In 1974 she made her Broadway debut in the play *Thieves* and repeated that role in the 1977 film version.

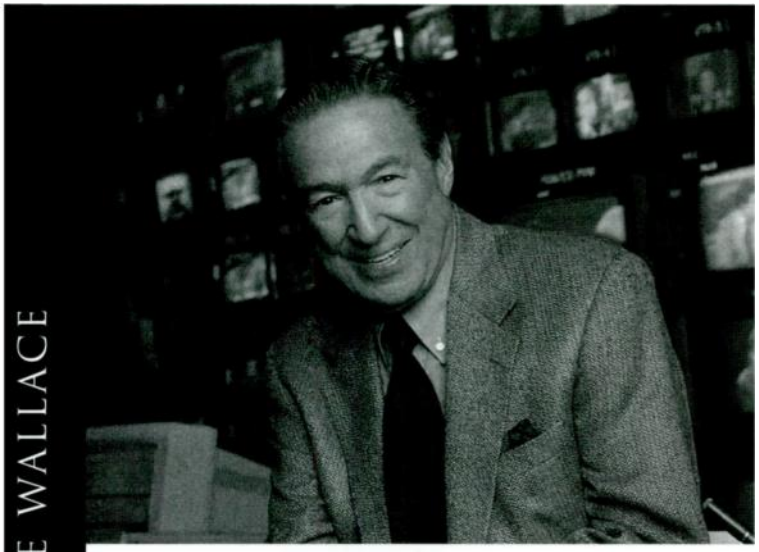
Thomas made a decision in 1978 to temporarily stop appearing in public. She later explained: "I needed to go back to the beginning, so I took off and studied with Lee Strasberg and Sandra Seacat." The income from *That Girl* reruns and her Daisy Productions made her decision financially possible.

In 1980 Thomas married talk show host Phil Donahue. When she returned to work in 1982, Thomas was determined to find television roles with more substance. And she did, appearing in more than 15 made-for-TV movies and specials, beginning with *The Lost Honor of Kathryn Beck* in 1984 and continuing through this year's *Deceit*, which she also produced.

In addition to these productions there has been a steady parade of guest appearances over the years, including recurring roles on *Ally McBeal*, *Law & Order: Special Victims Unit* and *Friends* (for which Thomas received an Emmy nomination).

Thomas has also added author to her list of accomplishments, publishing *Free To Be You and Me* in 1974 and *The Right Words at the Right Time* in 2002, both *New York Times* number one bestsellers.

Carrying on her father's life's work Thomas devotes much time to St. Jude Children's Research Hospital, serving as it's National Outreach Director. And she cites her father as a role model: "My father loved his work. We would visit him wherever he was working; his eyes were always shining, and he seemed to be having the time of his life. I was lucky to live with someone who loved his work."



MIKE WALLACE

Describe an interview as a "Mike Wallace-type interview" and everyone knows what you mean – *tough, unrelenting, no holds barred.* That's the trademark of the CBS correspondent who's now in his 37th year on *60 Minutes*, his 41st with the network (consecutive, he's got 45 total) and his 65th in broadcasting.

Myron Leon Wallace was born in Brookline, Massachusetts, in 1918. When he went to the University of Michigan, he discovered the college radio station and never looked for anything else. After graduating in 1939, he got an announcing job at WOOD(AM) Grand Rapids, MI, and that led to jobs in Detroit and Chicago, where he combined news writing and announcing (as did co-worker Douglas Edwards) with announcing for programs including *The Lone Ranger* and *The Green Hornet*, doing commercials, quiz shows and talk shows.

He served as a communications officer in the Navy during World War II and, when he got out, he returned to Chicago as a reporter at WMAQ(AM), where he was now known as Mike.

Wallace made the move to television, joining CBS-TV in 1951 as a news, feature and entertainment reporter in New York. Among his duties was hosting a daytime talk show called *Mike and Buff* with then-wife Buff Cobb. In 1954, he also did some acting, appearing on Broadway in the comedy *Reclining Figure*, and was a panelist on CBS's *What's In a Word* game show. "Back then," he told *Broadcasting* magazine, "you could do – and I did – acting, announcing, narrating and news. Somehow, it seemed there was nothing wrong with it."

He left CBS in 1955 and became the host of an NBC quiz show, *The Big Surprise*, and was also anchoring the evening news at Dumont's WABD-TV New York. In 1956 he launched what was to be his breakout program, *Night Beat*, a late-night live interview show, also on WABD. As *Broadcasting* described it: "Armed with pages of research and merciless close-up camera shots, it was there that Wallace developed his adversarial style."

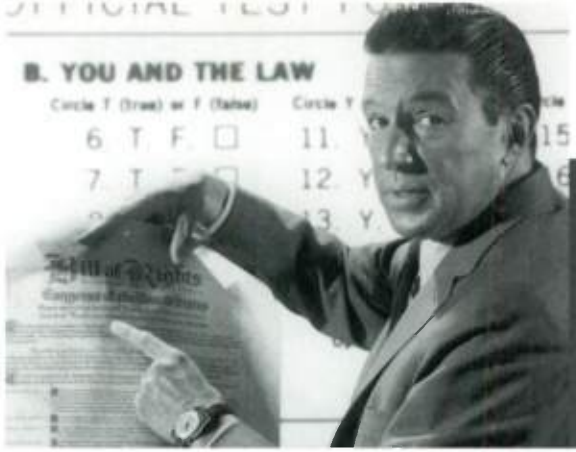
Night Beat's successful format went national in 1957 when ABC launched *The Mike Wallace Interview* (the show ran for four years on the network and in syndication). From 1959 to 1961 he anchored the Peabody Award-winning syndicated documentary series *Biography*, produced by David Wolper. And in 1961-62, he hosted a talk show, *PM East-PM West*. At the same time, he was also doing cigarette commercials.

In the summer of 1962, Wallace's 19-year-old son Peter died while on a camping trip in Greece. Wallace was grief-stricken and he began pondering his life and career. Gary Paul Gates wrote: "In the period of mourning following Peter's death, Wallace had several long and searching talks with himself. His huge income notwithstanding, did he really want to continue hustling viewers into buying Parliaments and laughing it up on talk and game shows? The answer, he decided, was no. He had started out working in news, and now, if it wasn't too late, he was determined to get back on that track, no matter how great the financial sacrifice."

He wrote letters to the three network news chiefs and CBS hired him back in 1963, at about 65 percent less than he'd been making with his entertainment programming. His first job was a five-minute radio show and then *The CBS Morning News with Mike Wallace* on the TV side along with reporting assignments (including several trips to Vietnam) for various newscasts.

In March 1968, Wallace was offered the job of press secretary to President Nixon. "I thought about it for a week," he said later. "I'd never worked in Washington, I'd never lived in Washington and I thought it might be interesting. But then I realized I wasn't cut out to be a press secretary and I turned the job down."

Instead, he began a new assignment in the fall, working with Harry Reasoner on a new program developed by Don Hewitt called *60 Minutes*. "When Wallace was hired," *Broadcasting* reported, "Hewitt asked him to recreate some of the spirit of those interview shows. Harry Reasoner had already been hired, but it was decided the show needed what Wallace calls 'a guy in a black hat' to counter Reasoner's kindly demeanor. The formula worked." The first show aired on Sept. 24, 1968, and Wallace has been co-editor ever since.



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Wallace has covered a lot of stories since then. His tenacious interviewing technique and enterprising reporting are well known. His list of interviews reads like a who's who of newsmakers: George Bush, Ronald and Nancy Reagan, Jimmy and Rosalynn Carter, Gerald Ford, Richard Nixon, Lyndon B. Johnson, John F. Kennedy, Deng Xiaoping, Manuel Noriega, the Ayatollah Khomeini, Menachem Begin, Anwar el-Sadat, Yasir Arafat, the Shah of Iran, King Hussein, Hafez Assad, Muammar Qaddafi, Kurt Waldheim, H. R. Haldeman, Vladimir Horowitz, Itzhak Perlman, Johnny Carson, Mikhail Baryshnikov and Leonard Bernstein, among many others.

In January 1982, *60 Minutes* broadcast a story that alleged a conspiracy on the part of military leaders to mislead politicians and the public about the number of enemy troops in Vietnam in 1967. Wallace was the correspondent who interviewed General William Westmoreland and the general filed a $120 million libel lawsuit against CBS and Wallace.

The case went to court in 1984 and lasted five months. Wallace was hospitalized for ten days during the trial for what at the time was called "exhaustion," but which he later admitted was depression, largely over the trial. In 1985, CBS apologized, Westmoreland dropped the suit and Wallace never had to testify. He told *Parade* in 1988 that the trial was the most difficult time of his life since the death of his son. "It was not just a court trial. It was a trial of myself. The most fundamental thing for a reporter is his integrity, his credibility. There was my honesty, my accuracy being argued day after day."

He said he was changed by the trial: "You learn how it feels to be the object of the press's scrutiny. I learned how it must feel for someone I am covering to believe he is being treated unfairly. That gave me sobering second thoughts."

(1984 also marked the end of his 20-year-old radio show, *Mike Wallace at Large*, on CBS Radio. It consisted of three-and-a-half-minute interviews with major public figures.)

In September 1990, CBS News presented a one-hour special, *Mike Wallace Then and Now*, which recalled Wallace's 40 years of reporting and interviewing. In June 1992, he anchored the CBS News/*Washington Post-Newsweek* co-production *Watergate: The Secret Story*, which marked the 20th anniversary of the break-in. In December 1993, he anchored *CBS Reports: 1968*, which chronicled that watershed year in U.S. history.

Wallace has published two books. *Mike Wallace Asks*, a compilation of interviews from *Night Beat* and *The Mike Wallace Interview*, was published in 1958. His memoir, *Close Encounter*, co-authored with Gary Paul Gates, was published in 1984.

And TV news runs in the family; his second son, Chris, is the host of *Fox News Sunday with Chris Wallace*, the network's Sunday morning public affairs program. He also contributes to the network's political and election news coverage.

Wallace's professional honors include 20 Emmy Awards (including a Lifetime Achievement Emmy), three Alfred I. duPont-Columbia University Awards, three George Foster Peabody Awards, a Robert E. Sherwood Award, a Distinguished Achievement Award from the University of Southern California School of Journalism and a Robert F. Kennedy Journalism Award.

In June 1991, he was inducted into the Television Academy Hall of Fame and, in September 1991, he was honored by the Radio-Television News Directors Association with the Paul White Award. In 1993, he was named Broadcaster of the Year by the International Radio and Television Society. Wallace was inducted into the Broadcasting & Cable Hall of Fame in 1998.

In 1992, when asked if he had any plans to retire, Wallace told *Broadcasting*: "I've been able to travel the world with superb colleagues to cover any story imaginable – investigations, profiles, elections, presidents, kings – and I've talked to everyone from Deng Xiaoping to Vladimir Horowitz to the Ayatollah Khomeini. Come on, can there be a better job?" In the Wallace world, it's only gotten better.

THE GIANTS OF BROADCASTING

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Ralph Baruch
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Gertrude Berg
Edgar Bergen
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Jack Harris
Paul Harvey
Ragan Henry
Don Hewitt
Bob Hope
Stanley E. & Stanley S. Hubbard
Chet Huntley & David Brinkley
Jim & Marian Jordan (Fibber McGee & Molly)
H. V. Kaltenborn
John Kluge
Shari Lewis
Guglielmo Marconi
Donald H. McGannon
Ed McLaughlin
Gordon McLendon
Don McNeill
Tom Murphy
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Jack Paar
William S. Paley
Irna Phillips
Ward Quaal
Tony Randall
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Eric Sevareid
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Ed Sullivan
Pierre Sutton
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Lowell Thomas
Marlo Thomas
Mike Wallace
Vladimir Zworykin

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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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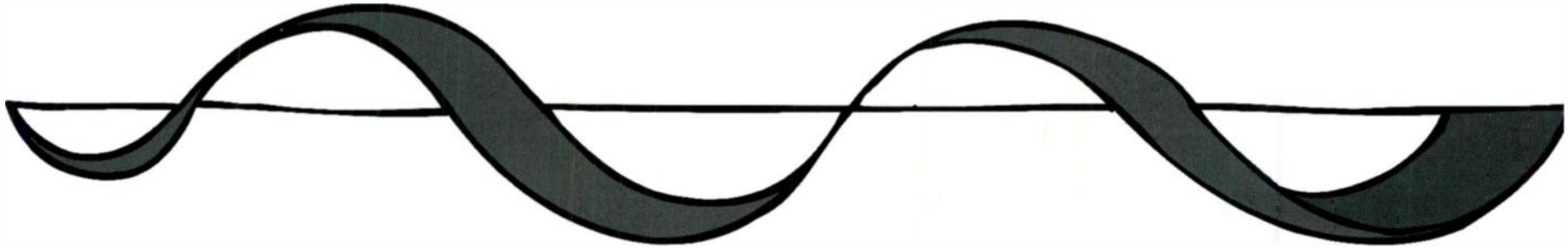

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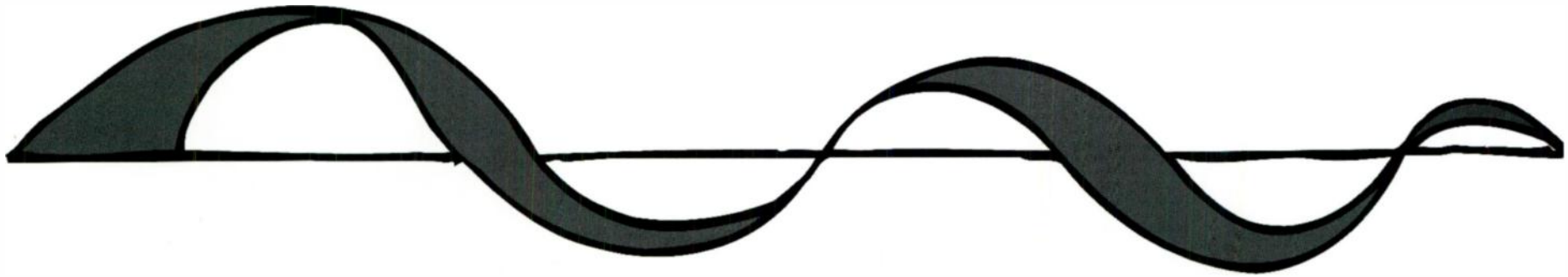

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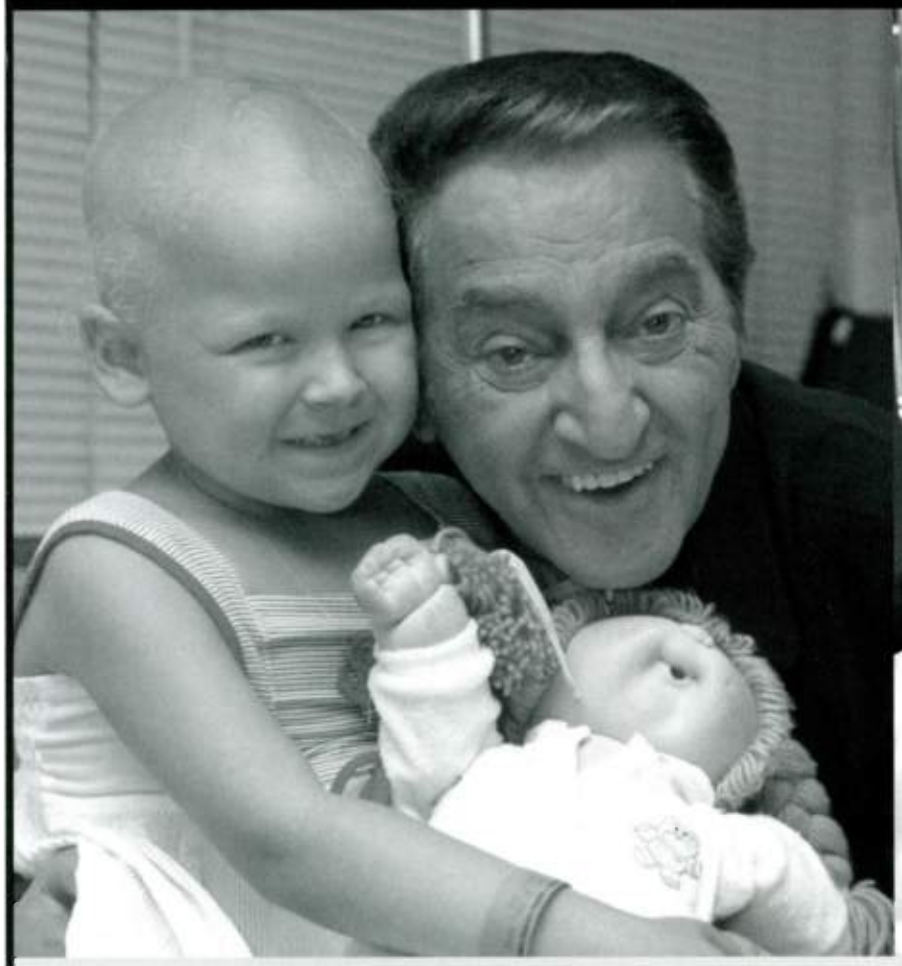

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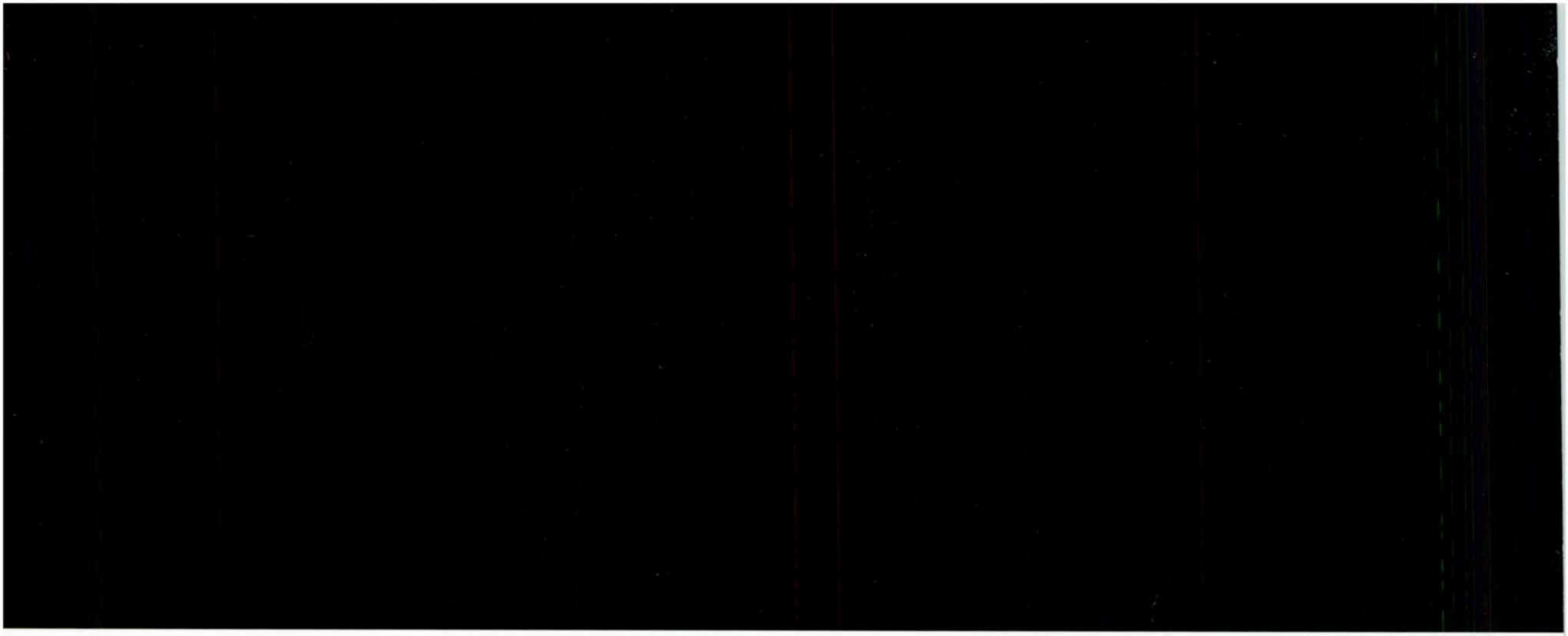

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