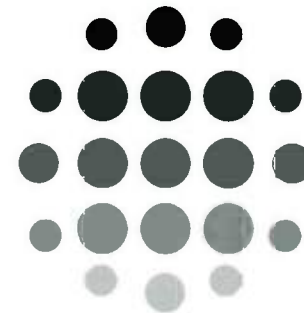


VOLUME III

the
GIANTS
of BROADCASTING



A Publication of the Library of American Broadcasting Foundation

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PROGRAM

Grand Hyatt New York

September 15, 2005

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 the *Today* Show

Pier Mapes

Accepting for the *Today* Show

Willard Scott

Accepting for The Library

Dr. Charles Lowry

Tributes by

Charles Osgood

Special Guests

Bob Bennett

Marcy Carsey

Ron Davenport, Sr.

Dan Rather

Lucie Salhany

Mac Tichenor, Sr.

Mac Tichenor, Jr.

Warren Tichenor

Tom Werner

Via video

Les Smith

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Arbitron Salutes the Giants of Broadcasting

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Library of American
BROADCASTING
FOUNDATION

Keeping the Past for the Future

OUT OF THIN AIR

THE STORY OF

the
GIANTS
of BROADCASTING

VOLUME III

RESEARCH AND TEXT BY MARK K. MILLER

EDITED BY DON WEST

Congratulations, Bob

On Being Recognized as a

GIANT

In Broadcasting

Metromedia Company
810 Seventh Avenue
New York, New York 10019

IMM

FOREWORD

The third time may not be the only charm in our sequence, but it affords still another opportunity to remind ourselves of the glory that came before in broadcasting. With each annual volume we creep closer to the present day, while there yet remains so much of the past undiscovered.

The Library of American Broadcasting began this search for greatness in the medium when it identified The First Fifty Giants of Broadcasting two years ago. Last year we followed with 19 more. And this year yet another 15, boxing the contemporary compass from so giant a journalist as Dan Rather to such giants of entertainment as Marcy Carsey and Tom Werner, and so breaker of barriers as Lucie Salhany, and so best of broadcasters as Bob Bennett. And then, there was Johnny—Johnny Carson, who ruled late night for three

decades and will be evergreen in the memories of those privileged to share his golden years. And who will ever forget the premiere sportscasters, Mel Allen and Red Barber, teamed again in this compendium, or the haunting commentaries of Gabriel Heatter. The reader and scholar has a treat ahead in reviewing their contributions to the medium, and those of the six others welcomed with them into the circle of giants: Ron Davenport, Bob & Ray, Fred Rogers, Les Smith and Mac Tichenor Jr., his dad and grandfather.

As we have promised, this is a story 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

Giants come in all sizes. There are the individuals, the twosomes and the teams. And then there are the institutions, as epitomized by *The Today Show*.

Today both defined a format and created the genre for early morning television. Its news-information-entertainment fare has been the basis for all other television morning programs. Further, it can be credited with the first “live, on location” segments, and the first “live audience participation” vehicle in the medium.

It has proven itself a worthy chronicler of history, in recent years providing stellar coverage of the John F. Kennedy, Jr. tragedy, the death of Princess Diana and, perhaps above all, the events of 9/11.

After more than 50 years as the dominant early-morning factor on television, *Today* has informed and entertained more millions than any other broadcast television show.

It has gained a place in our media lives that few others can claim and has been singled out in 2005 for special recognition by the Library of American Broadcasting.



Al Roker, Katie Couric, Matt Lauer, Ann Curry

PROCLAMATION

Be It Known That

TODAY

Broadcast Live on the NBC Television Network

For More than 50 Years

Has Brought Great Favor Upon the Profession of Broadcasting
And Service to the Television Public by Pioneering
the Nation's Premiere Morning News Entertainment Show

Library of American Broadcasting

September 15, 2005



Willard Scott Gene Shalit
Jane Pauley Bryant Gumbel John Palmer

*The history of The Today Show is as long as the list of stars who have populated its firmament—none brighter than the man who created it, Sylvester L. (Pat) Weaver, the advertising and programming genius responsible as well for the venerable *Tonight Show* at the other end of the broadcast day.*

From Dave Garroway and J. Fred Muggs, who held sway in the early days, to Katie Couric and Matt Lauer,

who hold the helm so remarkably today, the show's fortunes have ebbed and flowed with a lineup of personalities and news people who form a phalanx of television fame.

It all began on January 14, 1952, as one leg of Weaver's programming tripod: *Today*, *Home* and *Tonight*. (*Home*, starring Arlene Francis, did not stay the course, but two out of Weaver's three decidedly wasn't bad.) As network television's first early-morning program, *Today* was on its way to becoming the longest-running daytime series and one of the most profitable ventures television had ever seen. Garroway, who had become famous for a variety series on WMAQ-TV Chicago (*Garroway At Large*), brought with him a relaxed, conversational manner that Weaver thought right for the early-morning audience. Jack Lescoulie (sports and light features) and Jim Fleming (news) rounded out the initial team, aided and abetted by Muggs, the chimpanzee, in 1953. Garroway lasted nine years, Muggs lasted four years. Newsman Frank Blair, who succeeded Fleming, lasted 22, the show's record.

The tone became more serious under John Chancellor, who succeeded Garroway in October 1962 but lasted only 14 months, to be succeeded by Hugh Downs. It was during his tenure that Barbara Walters would begin appearing regularly, an association that would continue in another forum on another network. Joe Garagiola brought his own brand of sports-centered affability to the show in 1967. Downs was succeeded by newsman Frank McGee in 1971, whose reign was cut short by cancer. He was followed in turn by Jim Hartz and then Tom Brokaw (August 1976). Jane Pauley was to fill the void left by Walters, wooed away by ABC. Willard Scott came on as the weatherman in 1980. Bryant Gumbel and Chris Wallace took over as hosts in January 1982. John Palmer took over from Wallace

later that year, and it was Gumbel-Pauley-Scott for most of the 1980s. Then Deborah Norville took over much of the Pauley role, and the latter moved elsewhere on NBC.

Then came April 1991, when Katie Couric succeeded Norville as co-host. Later that year Matt Lauer joined the team, and today's arsenal of headliners began to form. The others: Al Roker on weather, Ann Curry handling the news headlines and Gene Shalit providing occasional reviews and comment. They add to a long line of talent—a cast of thousands, in front of and behind the camera—that has logged more air time than any other broadcast series in history. In early morning, if it's today, it's *Today*.



Dave Garroway & J. Fred Muggs enjoying some of Today's 5th anniversary cake




The Tichenor Family Salutes

The Library of American Broadcasting Foundation

**We sincerely thank you for your hard work,
dedication to the industry and
commitment to excellence.**

GIANT SALUTE

Congratulations to Dan Rather and all of the Library of American Broadcasting honorees.  CBS

the giants of broadcasting

When you set out to measure giants you may be surprised to find their dimensions are like those of everyone else. They may even look the same, largely. But the room changes when they enter it, and the medium is transformed in their wake.

As we discovered long since, to be a broadcast historian is to be in the business of giant watching. Much of what we do is in the realm of recognizing talent and accomplishment and calibrating and documenting change. Then there are those occasions, such as this one, when it falls to the Library of American Broadcasting to celebrate what so many others have done to bring radio and television to this moment. Seen from the vantage of a rear-view mirror, it's easy to forget all the effort and energy that went into making all these careers look easy. This volume is a modest beginning at filling out the record. The Library itself will have possession of the full text.

Fame has attached to each of the giants celebrated herein, but it is not for their fame that we honor them. It is instead for their keenness in knowing the right next step—and their courage in taking it.



How many times have you heard someone describe a home run as “going, going, gone!”? That phrase, now indelibly part of the English language (at least in the United States), was the creation of Mel Allen, the “Voice of the Yankees” and one of baseball’s best—and most influential—announcers.

Melvin Allen Israel was born on Feb. 14, 1913, in Birmingham, AL. His lifelong love affair with baseball

(as well as football) began as a child growing up in small towns in Alabama. Planning to become a lawyer, Israel attended the University of Alabama, where he tried out for the football team, but had to settle for the position of equipment manager. He then was tapped to be the public address announcer for the team’s home games. When local station WBRC(AM) decided it wanted to broadcast the Crimson Tide football games, the team’s coach recommended him and, in 1933, he broadcast his first game. (He went on to obtain both his undergraduate and law degrees from the university.)

Bitten by the radio bug, Allen auditioned for a job at CBS in New York in 1937 and was offered an announcing job. Using his middle name (the network thought his last name sounded “too Jewish”), Mel Allen began announcing for shows including *Truth or Consequences* as well as variety programs and big band remotes.

His baseball career began in 1940 when both the New York Yankees and New York Giants began broadcasting their home games after the Brooklyn Dodgers announced they had hired Red Barber to announce theirs. Allen was one of the announcers chosen to call the games for both teams (the Yankees and Giants never played at home on the same day).

But then his baseball announcing career was put on hold. The two teams were unable to sign any sponsors in 1941, so the broadcasts were suspended. Allen went into the Army in 1943 and was discharged in 1946. While in the service, he was heard on Armed Forces Radio Service programs and he also legally changed his name.

By the time he returned to civilian life, the financial picture for broadcast baseball had improved and, according to Warren Corbett in the Baseball Biography Project, “both the Giants and Yankees wanted him, but

the Yankees had an edge. [Larry] MacPhail had taken over the Yankees by then, with co-owners Dan Topping and Del Webb. He announced another innovation: Yankee broadcasters would travel with the team. Until then, road games were re-created in a studio from a telegraphed play-by-play summary. Allen went with the Yankees. (Red Barber said MacPhail had offered him the Yankees job, but he chose to stay in Brooklyn, where he was a civic institution.)”

It was a great career move. As Corbett recounts: “Beginning in 1947, the Yanks played in 15 of the next 18 World Series. Broadcasters from the two league champions customarily handled network coverage of the Series, so Allen claimed the Fall Classic as his own stage.”

As his prominence grew, Major League Baseball tapped him for its All Star Game broadcasts (he eventually did 24). In addition, he kept his hand in football, calling 14 Rose Bowls, two Orange Bowls and two Sugar Bowls as well as one season (1960) doing play-by-play of the NFL New York Giants for WCBS(AM) New York. He also was the narrative voice for Fox Movietone newsreels for many years.

Corbett describes Allen’s style as “exuberant; his rich voice conveyed excitement. A home run was ‘going, going, gone!’ He punctuated any remarkable play with ‘How about that!’”

Allen was the “Voice of the Yankees” until 1964, when, at age 51, he was fired for reasons that the ball club has not explained to this day. Allen was present for nearly every major Yankee event, from Joe DiMaggio’s 56-game hitting streak in 1941 to Roger Maris’ record-breaking 61 home runs in 1961. It was Allen who introduced Lou Gehrig to a packed Yankee Stadium on July 4, 1939, preceding Gehrig’s historic “Today, I am the luckiest man in the world” farewell and, in 1948,



"Going, going, gone!"

—Mel Allen, "Voice of the Yankees"

Allen introduced an ailing Babe Ruth to make his sad good-byes. And it was Allen who dubbed DiMaggio "Joltin' Joe," Tommy Henrich "Old Reliable" and Phil Rizzuto "The Scooter."

In 1968, he became the Cleveland Indians announcer, but stayed just one season and then left broadcasting to concentrate on other business interests. Allen returned to broadcasting in 1976 when he was welcomed back to Yankee Stadium as part of the crew of the SportsChannel cable network, and he remained with the Yankees cable crew into the late 1980s.

He was exposed to a new national audience in 1977 when he became the voice of a new highlights show, *This Week in Baseball*, syndicated on TV stations across the country. Allen hosted it until his death.

The National Baseball Hall of Fame honored Allen's contributions to the game in 1978 when it presented him and Red Barber with the first Ford C. Frick Awards honoring broadcasters for "major contributions to baseball." The Hall of Fame described Allen as "a dedicated baseball fan whose voice was known to millions. Highly articulate and extremely knowledgeable, he was often more popular than many of the outstanding players he covered. Allen's broadcasts transcended the drama and excitement of the game in a cultivated, resonant tone that was uniquely his own."

Allen reached yet another generation of fans in 1994 when he recorded the play-by-play for two computer baseball games.

Mel Allen, who broadcast games over the course of seven decades, died at his home in Greenwich, CT, on June 16, 1996. On July 25, 1998, a plaque commemorating his career was unveiled at Yankee Stadium.



At first glance it seems like a strange combination: a soft-spoken, folksy southerner becoming a fixture in Brooklyn. But that's what Red Barber was from 1939 to 1953. He then became a fixture in the Bronx through 1966 and had a national voice from 1980 until 1992.

Walter Lanier "Red" Barber was born on Feb. 17, 1908, in Columbus, MS, to a locomotive engineer father and an English teacher mother. The family moved to Florida when he was ten. Young Walter was a high school halfback and kicker who graduated at the top of his class. It was while he was attending the University of Florida that he was introduced to broadcasting when he was asked to read a research paper on the school's radio station. He later recalled: "When I began reading, I wanted to be an English professor. By the time I finished,

I wanted to drop out of school." He pursued this new interest and began calling the school's football games on WRUF(AM) Gainesville where he quickly became the station's top announcer in 1930, making \$50 a week.

In 1934, he landed the job of announcer for the Cincinnati Reds over WLW(AM) and WSAI(AM), Cincinnati stations owned by Powel Crosley, who also owned the team. The job paid half what he'd been making in Gainesville but he felt it was an opportunity he couldn't pass up. It also meant he'd be working for Reds general manager Larry MacPhail who would have a major impact on Barber's career a little later.

Barber, from his earliest days on radio, strove to be a reporter and deliver the facts of the game straightforwardly. The home games were the only ones done live by Barber and his fellow baseball announcers in the pre-World War II days. Away games were "re-created" by the announcer in the station's studio from telegraph reports sent from the away team's ballpark. Most announcers used sound effects to make it seem like those games were live, too. But Red didn't. As Warren Corbett of The Baseball Biography Project wrote: "He used no sound effects and placed his microphone close to the telegraph key, so listeners heard the beeps of Morse code." Barber explained in 1985: "I wanted the audience to know at all times that I was doing a re-creation."

In 1939, MacPhail left Cincinnati for the Brooklyn Dodgers and hired Barber to do his new team's broadcasts from Ebbets Field and, a little later, from out-of-town parks as well. His arrival coincided with the rise of the Dodgers in the National League. In 1941, "the Bums" won their first pennant since 1920 and they would stay at or near the top of the league until they moved to Los Angeles in 1957. The Dodgers—and Barber—were the toast of Brooklyn. In their book, *The Dodgers*, Bruce Chadwick and David M. Spindel described the impact those broadcasts had

in the 1930s and '40s: "Barber's voice became the voice of summer on the streets of Brooklyn. It was like music, and you heard it everywhere you went—candy stores, gas stations, laundromats."

Corbett writes that "New York offered Barber unmatched opportunities. According to the Pro Football Hall of Fame, he called the first National Football League championship game to be broadcast nationwide in 1940, when the Chicago Bears buried the Washington Redskins 73-0..."

In addition, Barber appeared on various radio programs with bandleaders Sammy Kaye and Woody Herman and singers Lena Horne and Mario Lanza. "For nine years after the war," Corbett recounts, "he was director of sports for CBS, where he first heard a young Fordham University student then known as Vince Scully." (Scully would eventually join Barber on the Dodgers broadcast team in 1950. Barber taught his student well and Scully eventually succeeded his mentor and is still the voice of the Dodgers today.)

In 1988, Scully recalled Barber in a Washington Post article: "What Red instilled in me was the drive to be accurate and his great work habits. Get to the ballpark early. Check, check, re-check. Talk to players, managers constantly." (That attention to detail led Barber to use an egg timer to remind him to give the score every three minutes, a device still used by many announcers in various sports today.) Scully also remembered Barber's "wonderfully Southern-based expressions." Those included "the catbird seat" (a comfortable lead or a three-ball, no-strike count on a batter), "the rhubarb patch" (where players argued with the umpires) and, when a hitter was on a hot streak, "tearin' up the pea patch."

Barber made broadcasting history in 1939 when he announced the first major league game on television—the Aug. 26 Dodgers-Cincinnati Reds contest on



"Barber's voice became the voice of summer on the streets of Brooklyn. It was like music, and you heard it everywhere you went—candy stores, gas stations, laundromats."

The Dodgers, Bruce Chadwick and David M. Spindel

NBC's W2XBS. Barber remembered how it came about: "Alfred 'Doc' Morton, who was then in charge of NBC programming, came to me one day and said: 'Red, do you think there's any chance of televising a game in Brooklyn?' I told him I'd check on the matter. I went to Larry MacPhail and asked: 'Would you like another first to your credit? How would you like the honor of being the first owner to have his team televised?' Larry beamed, rubbed his hands and said: 'I'd love it!' " Even though the Dodgers lost 5-2, Barber remembered being excited. "I was aware that this was something special. Of course, I had no idea what a fantastic future loomed ahead for both TV and baseball."

In 1950, the Dodgers were bought by Walter O'Malley from Branch Rickey and Barber's relationship with the new owner was an uncertain one. Finally, in 1953, after Barber was unsuccessful in getting the sponsor, Gillette, to raise his \$200-a-game salary for announcing the World Series, he appealed to O'Malley for help and got none: "That's your problem," the owner told him. His contract with the Dodgers had expired and Gillette wouldn't renew it. Just like that, he was gone from Brooklyn. But not from New York.

The next year he joined Mel Allen on the Yankees broadcast team, hired to do pre-game and post-game shows on TV home games and a few innings calling the action. He remained at Yankee Stadium for the next 13 years, announcing nine pennants and four World Series.

But Barber's time in the Bronx also came to an abrupt end toward the end of the 1966 season. The Yankees, which had been purchased by CBS just days earlier, were playing the White Sox and attracted a paid crowd of only 413. Barber asked his director for a shot of the stands and the director refused. He asked again and was turned down, told that a CBS executive would not allow it. Ever the reporter, Barber later recalled what he told his viewers: "I don't know what the paid attendance is today, but whatever it is, it is the smallest crowd in the history of Yankee Stadium. And this smallest crowd is the story, not the ball game."

He was fired by CBS's Michael Burke a few days later, and at age 58 was out of baseball. Barber moved to Florida and channeled his energies and wide range of interests into writing a syndicated newspaper column, four books, reviews and commentaries. He was reunited with Mel Allen in 1978 when the two legends were hired by Ted Turner to announce the Little League World Series. And that year also saw both Barber and Allen become the first recipients of the National Baseball Hall of Fame's Ford C. Frick Award for "major contributions to baseball" as broadcasters.

Barber returned to radio with a national platform in 1980 when he was asked by National Public Radio's *Morning Edition* to participate in a Black History Month program on Jackie Robinson. NPR asked him to join the show on a regular basis and on Jan. 1, 1981,

he began a four-minute segment with host Bob Edwards that aired every Friday at 7:35 a.m.

Barber insisted that the segment be done live and while ostensibly it was supposed to be on sports, it was whatever Barber wanted to talk about, from baseball to his beloved camellias in his flower garden to opera. Edwards wrote a book after Barber's death, *Fridays with Red*, and recounted that the Old Redhead's work habits hadn't changed. Edwards could hear the click of Barber's stopwatch at the beginning and end of the four-minute segment. "Red's spot on *Morning Edition*," Edwards wrote, "was the most popular feature of any program on public radio. For many listeners, Red was a reminder of a father, grandfather or a favorite uncle they had—or wished they had. Each conversation revealed a new dimension to the man. There was the baseball Red, the broadcasting Red, the gardening Red and the spiritual Red."

In May 1992, Barber had cataract surgery that left him nearly blind, but he continued with his NPR pieces, relying on a producer to help with research. Then, in October, he told his producers he couldn't do his piece because of a sore throat. He went to the hospital with an intestinal blockage and on Oct. 22, 1992, died from pneumonia and other complications from the surgery.



Bob Bennett is proof that the words “quality” and “profit” are not mutually exclusive when it comes to programming a television station.

Robert Martin Bennett was born on April 17, 1927, in Pittsburgh. When he graduated from Staunton (VA) Military Academy in 1945, he joined the Army. After

serving two years, mostly at Fort Lewis, WA, and Fort Sill, OK, he was discharged as a sergeant and enrolled at the University of Southern California. He transferred to UCLA, studying business with the goal of getting into law school.

But in 1952, a friend who worked at independent KTTV(TV) Los Angeles convinced him to apply for an assistant sales service manager position. And after a short while in the job, Bennett realized that selling was his calling. He moved up to account executive (1953-58), local sales manager (1958-59), sales vice president (1959-65) and then vice president and general sales manager.

By that time, KTTV had been purchased by Metromedia Inc., which in 1966 decided to move Bennett to its independent station, WTTG, in Washington, DC, as vice president and general manager. It was in DC that he developed a formula for success based on local programming that he would use throughout his career. “When I went to Washington,” he recalled in 1974, “the only live programming [on WTTG] was wrestling, which had been on for 21 years. There was no news. My first day, I canceled the wrestling and started plans for a one-hour nightly news and a three-hour daily news-information-entertainment show called *Panorama*.”

His belief in the power of local production remained steadfast: “Whatever you do live and whatever you do in news—that is what determines your image in the marketplace.”

He did such a good job that in 1969 Metromedia sent him to lead its New York outlet, WNEW-TV, as vice president and general manager. Under his tenure it was the country’s largest and most successful independent station.

In 1971, the Federal Communications Commission, for the first time in its history, took a TV station license from one company and awarded it to a new group of operators. The station was WHDH-TV Boston, formerly owned by the *Boston Herald-Traveler*, and the new licensee, Boston Broadcasters Inc., chose Bennett to design and run it as vice president and general manager of operations. With new call letters, WCVB-TV, and a network affiliation, ABC, he set out to build a model of what local television broadcasting could be. It aired more than 60 hours of locally produced programming each week at a time when most stations were content simply to run local news and occasional documentaries.

WCVB-TV came to be considered perhaps the best-programmed station in the country. Hollywood producers began to look to the station as a partner at a time when they usually dealt only with ABC, CBS and NBC. Among WCVB-TV’s award-winning fare were: an ABC movie, *Summer Solstice*, that starred Henry Fonda and Myrna Loy; a situation comedy developed with legendary Hollywood television producer Norman Lear; another sitcom from which NBC developed its long-running hit *Cheers*; and more than 200 national and international award-winning documentaries, dramas, and magazine/talk shows. All this work led to *The New York Times* characterizing WCVB-TV in 1981 as “probably America’s best television station.”

The payoff for all his work at WCVB-TV came in 1982, when just 11 years after the station began, it was sold to Metromedia Inc. for \$220 million, then the highest price ever paid for a television station. It became the flagship station for the Metromedia broadcasting group and Bennett rejoined Metromedia as president of the station group, the nation’s largest. He was also a partner and member of the office of the president of Metromedia Inc. with John Kluge. The Metromedia



“Whatever you do live and whatever you do in news—that is what determines your image in the marketplace.”

—Bob Bennett

Bob and Casey Bennett at Bennett Productions

entertainment empire included TV stations in New York, Los Angeles, Chicago, Boston, Houston, Dallas and Washington, as well as 13 AM-FM combinations in ten major markets; the Harlem Globetrotters; Ice Capades; and Metromedia Producers, which distributed virtually all of producer Aaron Spelling’s television series, along with Metromedia’s own network movies-of-the-week and award-winning miniseries.

Bennett championed and captained the launch of nationally successful shows that included *Fame*, *Three’s Company*, *Small Wonder* and *Star Search*. Initially identified as the Metromedia Network, the lineup of stations carrying this and other programming from Metromedia in 1983-85 was for a while called the “Fourth Network.”

Bennett was the point man for Metromedia’s multiple public and private equity placements and, in 1985, Bennett, Kluge and two other partners took the company private in what was then recognized as the world’s largest leveraged buyout. The same year, Bennett arranged and directed the sale of WCVB-TV to the Hearst Corp. for \$450 million, again setting a record for a U.S. TV station sale price.

At the same time as the WCVB-TV sale, Kluge struck a \$2 billion deal to sell Metromedia’s six remaining TV stations to a new entity created by 20th Century Fox owners Rupert Murdoch and Marvin Davis and

under the control of Barry Diller, president of 20th Century Fox Film Corp. Those six stations were the foundation of what in a few years would become the true “Fourth Network,” Fox.

With Murdoch and Diller in charge, there was no room for Bennett. He said at the time that as for his staying on, “We never talked about it.”

In 1991, Bennett acquired Trans Atlantic Entertainment, a program and film package distributor. He then joined with his son, Casey, in Bennett Productions Inc., a Los Angeles-based full-service high-definition production and post-production studio that produces programming for networks, domestic and international syndication, cable, sports, feature films, commercial productions, music videos and corporate communications. Bennett is the company’s chairman, Casey is its president.

Bennett is also active as the president of the Muscular Dystrophy Association, which telecasts the Jerry Lewis MDA Telethon every Labor Day weekend to millions of U.S. homes and which administers \$160 million annually to that charity’s young MD-afflicted beneficiaries. He also serves on the boards of publicly traded NTN Communications, a leader in video gaming; the American Film Institute; the Visiting Committee of the UCLA School of Medicine, and two colleges that have awarded him honorary doctorate degrees.

Bennett has been the recipient of many awards recognizing his personal contributions to the field, including induction into the Broadcasting & Cable Hall of Fame in 1994. In 1985, he was presented with the President’s Award of the National Association of Television Program Executives. He was cited as “a distinguished, inspired, dedicated leader...willing to take a chance, a man who encourages his colleagues to experiment, to try new ideas, even to risk failure.” They knew their man.



Son Casey Bennett, daughter Kelly Bennett, wife Marjie Bennett, Bob Bennett, and grandson Brandon Bennett



To have one hit sitcom is an achievement; to have two is unusual; *to have a series of them spanning more than 20 years, including some that will be remembered as classics of the genre is, well ... Carsey-Werner.*

Marcia Lee Peterson was born on Nov. 21, 1944, in South Weymouth, MA, where a few years later her family was the first on the block to get a television set and young Marcy loved it. In 1966, she graduated from the University of New Hampshire cum laude with a degree in English literature and landed a job as a page at NBC in New York. Within a few months, she moved

up to a production assistant post on *The Tonight Show*. In 1968, she moved to the advertising world as a program supervisor at William Esty Advertising and also got involved in front of the camera, appearing in various spots. "I always played young housewives or energetic young ladies on a date," she remembers. "I was the wife in the McDonald's commercial with two smiling children eating French fries. I look like a Midwestern housewife, I guess."

Moving to Hollywood in 1971 with her late husband, John Carsey, who became a writer for *Laugh In*, Carsey joined Tomorrow Entertainment as a story analyst for Roger Gimbel.

Then, in 1974, Carsey was tapped by ABC Entertainment's Michael Eisner to be a program executive for the network's comedies. Smart choice—among the shows she developed were *Happy Days*, *Soap* and *Mork and Mindy*. In 1976, she was promoted to vice president, prime time comedy development; then to vice president, prime time comedy programs; then to vice president, comedy and variety programs. Two years later she was upped to senior vice president, comedy and variety programs.

While moving up the ABC corporate ladder, Carsey met and began working with Tom Werner on shows that included the three mentioned above, plus *Barney Miller*, *Taxi* and *Dynasty*.

Thomas Werner was born on April 12, 1950, in New York where he grew up on the Upper East Side. After graduating cum laude with a degree in government from Harvard in 1971, he spent the summer in Israel filming a documentary. Over the next several years, Werner produced more documentaries, including *Shirley Chisholm: Pursuing the Dream* for the Public Broadcasting Service. He left filmmaking in 1973 for a job at ABC in the planning and

development department. In 1975, he became manager of prime time program development, East Coast, and began working with Carsey.

In 1980, Carsey left the network to start her own company, Carsey Productions, and ABC gave Werner Carsey's job as senior vice president of prime time series. A year later he joined Carsey as an equal partner in the renamed Carsey-Werner Co. "I think I knew in my heart that I'd end up, if Marcy would have me, ... with her," Werner remembered in 1988. "I had a very short-term deal [with ABC] and an option to get out very soon and I exercised that option."

The duo's first show was *Oh, Madeline!* starring Madeline Kahn, that debuted on ABC in 1983. But Carsey and Werner struck gold in 1984 with their second production, *The Cosby Show*. The sitcom about an African American family headed by Bill Cosby as an obstetrician was a huge hit for eight seasons and helped propel NBC into the No. 1 spot in prime time. In 1986, the show received the highest household season rating of any program in more than 39 years.

In 1987, they had another success with *Roseanne* on ABC. Very different from *Cosby*, but groundbreaking just the same. (And popular. When *The Cosby Show* was knocked out of the No. 1 spot in the ratings after its sixth season (1989-90), it was displaced by *Roseanne*.) *A Different World*, *The Cosby* spin-off, was also launched on NBC in 1987. It, too, did well, leading its time period for the first five seasons of its seven-season run. With the success of *A Different World*, CW was able to claim the unprecedented feat of having the 1987 season's top three shows.

The company wasn't resting on its laurels. The next hit was 1993's *Grace Under Fire* on ABC, which ran almost five seasons. And in 1994 CW reacquired the domestic distribution rights to *The Cosby Show*,



"Our goal was never to do hit shows, it was to do good shows. All of our shows have something to say about humanity through identifiable characters who are relevant and honest."

—Tom Werner

"We're smarter as a team than we are as individuals. We are very different personally, but we don't separate the work. We do everything together and we question each other. One has to convince the other that what we want to do makes sense."

—Marcie Carsey

A Different World and *Roseanne*, while debuting *Cybill* on CBS (it would run for four seasons).

1995 saw the launch of *3rd Rock from the Sun* on NBC (six seasons) as well as the creation of CW Distribution and CW International. In 1996, CW became the only independent production house to have seven shows on the air simultaneously when it launched *Cosby* on a four-year run on CBS.

CW expanded its reach in 1998 when it acquired the domestic distribution rights to NBC's *Profiler* drama, the first time it syndicated a show not its own. And it continued its own string of hits, debuting *That '70s Show* on Fox. In 2001, *Grounded for Life* debuted on Fox (it would move to The WB in February 2003) and *3rd Rock* entered syndication. *That '70s Show* went into syndication in 2002 and the same year Carsey and Werner established its first partnership, CW Films with Paramount. That was followed by another Carsey-Werner partnership in cable's Oxygen Network with Geraldine Laybourne and Oprah Winfrey.

With its current shows and its syndication library of past hits, CW is one of the leading worldwide suppliers and distributors of programming, with shows seen in more than 175 countries in 50 different languages. They have also just completed principal photography on their first motion picture, *You Are Going to Prison*, starring Dax Shephard, Will Arnett and Chi McBride.

To what do they attribute their success? "Our goal was never to do hit shows," said Werner, "it was to do good shows. All of our shows have something to say about humanity through identifiable characters who are relevant and honest."

The other thing is teamwork. "We're smarter as a team than we are as individuals," Carsey says. "We are very different personally, but we don't separate the work. We do everything together and we question each other. One has to convince the other that what we want to do makes sense."

It certainly seems to make sense. Consider a few CW facts:

- At least two shows in prime time each season for 14 consecutive years.
- A top 10 hit during 13 of the last 16 seasons.
- Thirty-six percent of CW series have reached the 100+ episodes mark, the best series-to-syndication success rate of any production company.
- CW programs have received 24 Emmy Awards (119 nominations), 11 Golden Globes, 23 People's Choice Awards, 4 Humanitas Prizes, 2 George Foster Peabody Awards and 10 NAACP Image Awards.

Carsey has been honored with The Lucy Award (Women in Film), the Pettee Medal from The University of New Hampshire, the Pinnacle Woman Business

Owner of The Year Award from the National Association of Women Business Owners and an honorary doctorate degree from the American Institute of Film.

An avid baseball fan and former owner of the San Diego Padres, Werner is getting much satisfaction from his other job—chairman and one of the owners of the 2004 World Champion Boston Red Sox.

In 1996, Carsey and Werner were inducted into both the Academy of Television Arts & Sciences and Broadcasting & Cable Halls of Fame. They have been honored at the Museum of Television and Radio and have also received the Brandon Tartikoff Legacy Award from the National Association of Television Program Executives, the David Susskind Producers Guild Award, the Television Showmanship Award from the Publicists Guild, the Los Angeles Excellence in Sports and Entertainment Award and the American Academy of Achievement's Golden Plate Award, an award that places them in the Museum of the American Dream as two of the 20th century's most extraordinary achievers. Sounds about right.



Millions of Americans went to bed with Johnny Carson. As the undisputed king of late night TV, he ruled the post-11:30 p.m. airwaves for 30 years.

John William Carson was born on Oct. 23, 1925, in Corning, IA. He grew up in Norfolk, NE, performing magic tricks as “The Great Carsoni” when he was 14. After high school, he served in the Navy from 1943 to 1946, and then attended the University of Nebraska, graduating in 1949 with a Bachelor of Arts degree. While still in school, he began working as an announcer at KFAB(AM) Omaha and continued after graduating. His next move was across town in Omaha to WOW, which had both an AM and a television station where he hosted *The Squirrel’s Nest*, a daily afternoon TV show which included jokes, skits and interviews.

In 1950, he moved to Los Angeles for a staff announcer job at KNXT(TV). He then was given his own show, *Carson’s Cellar*, on which he performed monologues and sketches and attracted such impressive guest stars as Fred Allen, Groucho Marx and Red Skelton. Skelton was so impressed that, in 1953, he offered Carson a job as a writer on his CBS show. In 1954, Skelton hurt himself during a rehearsal and Carson filled in for him, impressing the CBS executives, who then offered him his own prime time program, *The Johnny Carson Show*, which lasted 39 weeks.

He then decided to try his hand at game shows, hosting ABC’s *Who Do You Trust?* from 1957 to 1962. The show was a ratings hit and put Carson’s career on an upward path. (It was also where he met Ed McMahon, his future late-night cohort.) According to *The Encyclopedia of TV*, *Who Do You Trust?* allowed Carson “to display his engaging personality and quick wit through five years of continual give and take with a wide variety of guests. During this time, he worked also at extending his reputation and base of experience by appearing on a number of television musical variety shows and game shows, on Broadway and as a guest actor in live television plays. Most importantly, Carson’s successes brought him offers to substitute for

Jack Paar as guest host on [NBC’s] *The Tonight Show* and ultimately to replace Paar when the temperamental emcee retired.”

His next job—and his last—began on Oct. 1, 1962, when the curtain went up on *The Tonight Show* with Carson hosting and Groucho Marx as his first guest. Carson also co-wrote, with Paul Anka, “Johnny’s Theme,” the program’s new title music.

There was skepticism in the industry over whether the low-key Carson could fill the shoes of the high-energy Paar, but, as the *Encyclopedia of TV* describes it, “Within four months of assuming *The Tonight Show* reins, Carson surpassed Paar’s old record nighttime ratings by nearly a half million viewers, adding approximately 20 stations to the NBC network—this despite heavy CBS competition from former *Tonight Show* host Steve Allen. Incredibly, over a 15-year period, with continual competitive threats from CBS and ABC, *The Tonight Show* doubled its audience.”

After nine years, Carson and the now-officially-titled *The Tonight Show Starring Johnny Carson* moved from New York to NBC’s Burbank studios to take advantage of the higher marquee value of Hollywood guests. Undoubtedly another factor the network took into consideration was the fact that the show averaged about ten percent higher ratings when it occasionally originated from the West Coast. It was at this time that Carson negotiated a four-day week, leaving Monday night duties to a guest host. (Joan Rivers was “permanent” guest host from 1983 to 1986; Jay Leno took over that role in 1987.)

The show was cut back from 90 to 60 minutes in 1980 and Carson also cut another day off his work week; Tuesday’s were now *The Best of Carson*. But none of this affected the show’s popularity; it continued as the solid time slot winner.



Ed McMahon and Carnac the Magnificent

In the 1980s, Carson was reportedly the highest-paid performer in television history with a \$5 million *Tonight Show* salary alone, according to the Associated Press. His Carson Productions created and sold pilots to NBC, including TV's *Bloopers and Practical Jokes*.

Carson hosted a number of TV specials, including the Academy Awards and Emmy Awards broadcasts and he and his show received many awards, including seven Emmys (and 42 nominations) and a Peabody. In 1992, President George H.W. Bush presented Carson with the Medal of Freedom and the next year he was given the Kennedy Center Honors Lifetime Achievement Award. The number of comics and actors given their start by appearing on his show reads like an honor roll and includes Jay Leno, David Letterman, Joan Rivers, Bill Cosby, Jerry Seinfeld, George Carlin, Garry Shandling and David Brenner.

Carson wanted to go out on top—and he did. His last show on May 22, 1992 attracted an estimated 50 million viewers. When he left *The Tonight Show*, Carson left television. Always a very private person who shunned the “personality” spotlight (except for his well-publicized four marriages, about which he often joked), he lived his retirement well away from the public eye.

On January 23, 2005, Carson died in a Los Angeles hospital of respiratory arrest arising from 20 years of

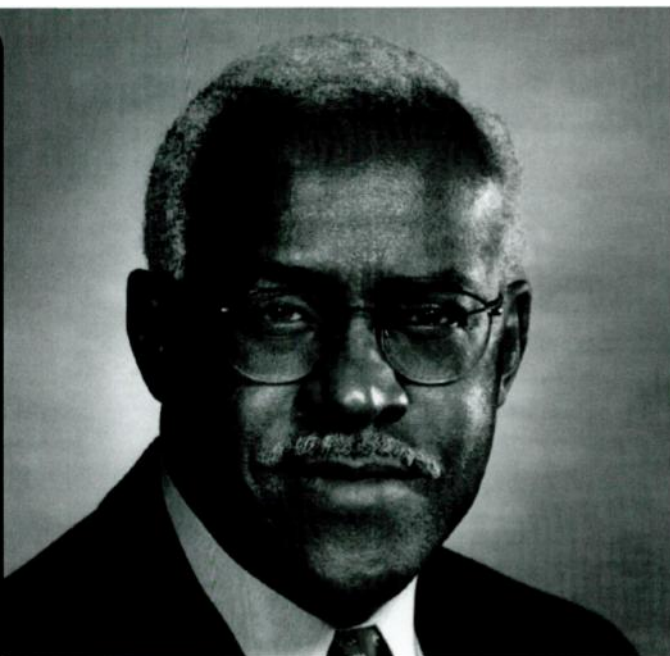
“Within four months of assuming *The Tonight Show* reins, Carson surpassed Paar’s old record nighttime ratings by nearly a half million viewers, adding approximately 20 stations to the NBC network—this despite heavy CBS competition from former *Tonight Show* host Steve Allen.”

– *Encyclopedia of TV*

emphysema. Just days before his death, he had made headlines when it was revealed that he had been writing jokes and sending them to David Letterman, whose CBS late-night show was the primary competitor to *The Tonight Show* with Jay Leno. CBS Senior Vice President Peter Lassally, who had produced both Carson and Letterman’s shows, was reported saying that Carson got a “big kick” out of watching Letterman use one of his jokes in the monologue.

Johnny Carson’s contribution to television was summed up well by the *Encyclopedia of TV*: “Without losing his timing, his unpredictability or his perfectionist work ethic, for 30 years he kept his finger on the pulse of mainstream America’s moods, attitudes and concerns. Combining his verbal dexterity with a well-stocked supply of facial expressions and gestures, he became the acknowledged master at lampooning the pretentious, salvaging the boring or sharpening a nervous guest’s performance for maximum effect.”





Ron Davenport called upon his extensive legal and business skills to give voice to the African American community. As he describes it, the goal of Sheridan Broadcasting radio stations and American Urban Radio Networks is *“to provide an alternative forum, recognizing the diversity of opinion that exists within the black community as it does within any community.”*

Ronald Ross Davenport was born on May 21, 1936, in Philadelphia. After graduating from Penn State in 1958 with a bachelor's degree in economics, he decided to go into law. With law degrees from Temple University (LL.B. in 1962) and Yale (LL.M. in 1963), he began an academic career as an associate professor at Pittsburgh's Duquesne University School of Law in 1963. In 1970 he became the school's dean.

In 1972, Davenport and his wife, Judith, put together a group of investors to buy four radio stations which programmed for African American audiences. His Sheridan Broadcasting Corp. purchased WAMO-AM-FM Pittsburgh, WUFO(AM) Buffalo, and WILD(AM) Boston for \$2 million, making it the country's first black-owned radio group and the largest black-owned broadcast firm. At the time, Davenport said that he hoped to make the stations “more reflective of the community—more service-oriented.”

In 1974, WAMO(AM) and WAMO-FM began separate programming. Gospel programming aired on the AM, Monday through Friday, and Saturdays and Sundays was simulcast with WAMO-FM. WAMO-FM was formatted as an R&B station from Monday through Friday.

In 1976, Sheridan acquired 49 percent of the stock of the Mutual Black Network and assumed operational control under a management agreement. In 1979, it acquired the remaining 51 percent and changed its name to the Sheridan Broadcast Network. “The Mutual Black Network had been run for about five years by Mutual without much degree of success and they were looking for a buyer,” recalled Davenport. “That's how we got involved. There existed a need for a black news service, a service that would not be all black, but would offer a forum on issues affecting blacks.”

SBN provided news, sports and feature programming to urban-oriented radio stations across the country and was the first completely black-owned news network in the nation.

By 1979, it had 91 affiliates and revenues of about \$3 million a year—placing it just slightly ahead of its rival, National Black Network, which had 80 affiliates and earnings of about \$2.5 million. SBN moved its operation from Florida to Pittsburgh in 1985.

Davenport became a partner in a Pittsburgh law firm—Buchanan Ingersoll Professional Corp.—in 1982 and remained there until 1984, when he left to devote all his time to broadcasting.

In 1991, in what was the biggest deal in the history of black radio, Davenport merged SBN with National Black Network to form what is now American Urban Radio Networks. The owned radio stations were operating under the Sheridan Broadcasting Corp. (SBC) banner. In 1996, SBC partnered with Atlanta-based On-Mic Productions (OMP). OMP is an audio production services company that specializes in broadcast, entertainment, recording industry image packages, promos, commercials and short and long-form programming.

In 1997, SBC created and financed the 24-hour, satellite distributed Sheridan Gospel Network and a gospel radio format called The Light. SGN targets African American adults 25-54 and has approximately 45 affiliates today. It is also streamed on the World Wide Web at www.sgthelight.com.

Today, AURN is the only African American-owned network radio company in the United States. It provides more than 300 weekly programs to an estimated 25 million listeners over approximately 475 affiliates across the country, and it produces more than



Ron & Judy Davenport

15,000 shows annually. And AURN's SPM Urban Network specializes in the creation, implementation and execution of national promotions and fully integrated marketing programs.

SBC now owns six radio stations: WAMO-AM-FM and WPGR(AM)-WJFF-FM Pittsburgh; WUFO(AM) Buffalo; and WATV(AM) Birmingham.

Davenport has been active in Pittsburgh's black community, business organizations and government for years. A former president of the Urban League of Pittsburgh, he's served on the boards of a wide range of organizations ranging from the Historical Society of Western Pennsylvania to the Museum of Television and Radio to the United Way. He even hosted a 65-part TV series called *You and the Law* produced by KDKA-TV Pittsburgh. On the national front, he was vice president of the U.S. Chamber of Commerce and participated in a number of White House conferences during both the Carter and Reagan administrations. In addition, Davenport was a member of the White House Fellows Commission and the U.S. Congress Technology Assessment Advisory Council.

He holds honorary doctorates from Point Park College, Allegheny College and Tuskegee University.

Davenport, who today is chairman of SBC and co-chairman of AURN, has passed along his interest and

In 1972, Davenport and his wife, Judith, put together a group of investors to buy four radio stations programming for African American audiences...making it the country's first black-owned radio group and the largest black-owned broadcast firm.

passion for broadcasting, business and the law to his children. Ron Davenport, Jr. is a director and general counsel of Sheridan Broadcasting Corp., president of the Sheridan radio division and manager of affiliate relations for AURN. Daughter Susan Davenport Austin is SBC's vice president of strategic planning and treasurer as well as president of Sheridan Gospel Network. Another Davenport daughter, Judith, works in television.

"We feel very fortunate," Ron Jr. said earlier this year. "Our parents worked very hard to create Sheridan Broadcasting Corp., and they gave us a solid foundation and tremendous educational opportunities." (Ron Jr. went to Yale and Harvard Law, while Susan went to Harvard and got her MBA from Stanford.)

The children got more than a good education from their parents, according to Ron Jr.: "We were raised with the mantra, 'You can do whatever you set your mind to,' so the limits of our imagination are the limits of our creativity."



For a pair of radio comics who came to the medium toward the end of network radio's "Golden Age," and whose act included satirizing the medium's status quo, *Bob Elliott and Ray Goulding had amazing staying power, keeping the laughs coming for almost 50 years.*

Robert Brackett Elliott was born in Boston on March 26, 1923. Raymond Walter Goulding was born in nearby Lowell, on March 20, 1922. They met in 1946 at work: WHDH(AM) Boston where Bob was the morning disc jockey having just returned from military service, and Ray was the newscaster. After delivering

the news each hour, Bob and Ray would banter back and forth for a while, all impromptu.

And when WHDH got the rights to Braves-Red Sox baseball, Bob and Ray were given a 25 minute show before each game. *On Matinee with Bob and Ray* they extended their lively back-and-forth to include a satire of radio serials, starting with *Linda Lovely*. Then more were added, with a growing cast of characters all played by Bob and Ray. Ray handled the low, gruff parts and the falsetto females, while Bob specialized in adenoidal males, the straight parts, old men and foreign accents. In addition, they offered their listeners loopy commentary on events of the day, strange fictional contests and promotions.

The team came to the attention of an NBC executive and in 1951 they were on the network. There they continued developing their roster of characters: sportscaster Wally Ballou, the cooking show hostess Mary McGoon, boozy announcer Kent Lyle Birdley, agriculture reporter Dean Archer Armstead, book reviewer Webley Webster, "investigative" reporter Artie Schermerhorn and sportscaster Biff Burns.

And of course, the radio show spoofs continued, including soap operas *Mary Backstayge*, *Noble Wife* and *One Fella's Family*; children's shows *Mr. Science* and *Matt Neffer*, *Boy Spot-Welding King of the World*; mystery *Mr. Trace*, *Keener Than Most Persons*; adventure serials *Jack Headstrong*, *The All-American American* and *Elmer W. Lintzinger*, *Spy*; and game show *The 64 Cent Question*.

"We never did jokes, or very seldom," Elliott told the New York Times. "It was all characterization. And we never ran with other comics. My son, Chris [comic actor Chris Elliott], said he was 12 years old before he knew what I did for a living." Andy Rooney characterized their work, saying: "Bob and Ray's humor isn't like

a joke that depends on remembering the last line. Their sketches are just as funny in the middle as they are at the end." Another Bob and Ray fan, Kurt Vonnegut, wrote of their humor: "Their jokes turn out to be universal, although deeply rooted in old-time radio, because so much of life presents itself as the same dilemma: how to seem lusty and purposeful when less than nothing is going on."

Bob and Ray also gained fame as the voices of Burt and Harry Piel, two animated characters from a successful TV ad campaign for Piel's beer. Based on the success of that ad campaign, they launched a successful advertising voice-over company, Greybar Enterprises.

The two were nothing if not flexible. They appeared in all time slots in shows of varying lengths, from live five-minute skits on NBC's *Monitor* to four-hour stretches on local New York radio, including WHN(AM), WINS(AM) and WOR(AM).

The duo moved their show to Mutual in 1955 and two years later to CBS, where they opened with: "And now, from approximately coast to coast, Bob Elliott and Ray Goulding present the CBS Radio Network." (Their traditional sign-off was: "This is Ray Goulding reminding you to write if you get work..." "...and Bob Elliott reminding you to hang by your thumbs.")

While radio was their medium, they had some success and influence in other arenas as well. A comic strip version of their show appeared in the late 1950s in *Mad* magazine. In 1970, they had a Broadway show, *Bob and Ray: The Two and Only* that ran for five months and then went on the road. The two were frequent television guests, particularly on David Letterman's show and *The Tonight Show*, whose Johnny Carson was a big fan. They also starred in *Bob & Ray*, *Jane*, *Laraine & Gilda* in 1979 (with *Saturday Night Live's* Jane Curtin, Laraine Newman and Gilda



“Bob and Ray’s humor isn’t like a joke that depends on remembering the last line. Their sketches are just as funny in the middle as they are at the end.”

—Andy Rooney

Radner). Elliott had solo guest roles on a number of TV programs, including *Happy Days* and *Newhart*.

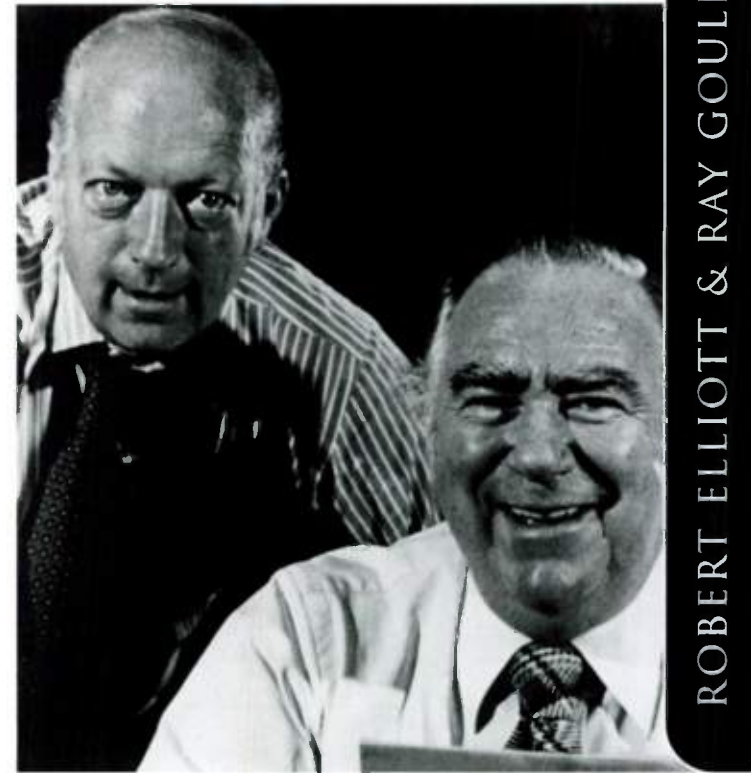
In 1982, Bob and Ray were back on a network when National Public Radio began airing *The Bob and Ray Public Radio Show*, which ran weekly until 1987. They played a new stage in 1984 when they appeared for two sold out Carnegie Hall appearances that were recorded and released as an LP that received a Grammy nomination.

The two were the subject of retrospectives in 1982 and 1992 at the Museum of Television and Radio in New York and *The Bob and Ray Show* was inducted into the Radio Hall of Fame in 1995. Among their many honors over the years were three Peabody Awards.

The secret of their longevity, besides being incredibly funny? Critic Gerald Nachman said it was because they were never angry, cruel, snide, bitter or self-satisfied. “They didn’t bludgeon their targets to death; they kidded human folly and bombast without feeling a need to destroy their objects. They attacked everything with a feather, tickling subjects into submission as if encouraging their hapless cast of characters and listeners to return for more fun another day.”

The team performed together until 1988 when Ray Goulding became ill; he died of kidney failure on March 24, 1990.

Bob Elliott was heard on radio again in 1990 when he appeared with Garrison Keillor on public radio’s *A Prairie Home Companion*. That same year, he portrayed Fred Peterson, the father of Chris Peterson, played by his real son, Chris Elliott, in the Fox sitcom *Get A Life*. In 1994, Elliott appeared in the film *Cabin Boy*, where he again played his real-life son’s father. Now 82, Bob Elliott and his wife live in Manhattan and have a summer home in Maine.





One of radio's first influential newscasters/commentators, Gabriel Heatter was a contradiction. While known for his serious tone (he was nicknamed "the voice of doom"), his daily search for a silver lining during the dark days of World War II led to his trademark opening line: "Ah, there's good news tonight!"

Gabriel Heatter was born on New York's Lower East Side in 1890 to Austrian immigrants who moved to Brooklyn when he was three. His talent for oratory, according to *The New York Times*, "...became apparent virtually as soon as he learned to speak. At the age of 10 he won third prize, a bronze medal, by declaiming an excerpt from Richard III in a settlement-house contest.

He attracted the attention of a local politician who offered him a part-time job writing social items for a neighborhood weekly and later helped him to become labor reporter on the *Brooklyn Times*, where his salary grew within a year or so from \$12 to \$22 a week—all before he was 15 years old."

Heatter entered New York University, but couldn't resist newspapering and returned to *The Times*.

Working for the unsuccessful mayoral campaign of William Randolph Hearst landed him a job on Hearst's New York Evening Journal. He left the *Journal* to start the *East New York Reporter*, a paper that lasted seven months. After an aborted attempt to freelance from Europe in 1915, Heatter returned to New York and wrote for an outdoor magazine, a steel industry house organ and was a political correspondent in Albany for the *New York Herald*.

An article he wrote in 1931 for *The Nation* magazine challenging the Socialist Party of the United States prompted WMCA(AM) New York to offer him the chance to debate socialist Norman Thomas on the air. When Thomas failed to show up, Heatter had the time to himself and expanded on his article. The listeners and the station were impressed and he was given a nightly commentary spot. Rival WOR(AM), a Mutual Broadcasting System affiliate, soon lured him away with more money (\$150 for two broadcasts a week).

Heatter's jump from local newsman/commentator to the national stage was made in 1935 when Mutual asked him to cover—and comment on—what was being called "the trial of the century," that of Bruno Hauptmann, accused of kidnapping the Charles Lindbergh baby in 1932. He did three 15-minute reports a day and became nationally famous.

His reputation grew even more after his coverage of Hauptmann's execution in 1936. He went on the air after being told by officials that the execution was five minutes away. There was a delay and he ended up speaking extemporaneously for 42 minutes. Finally, when the signal came that the execution was complete, Heatter said: "Bruno Hauptmann is dead. Good night." His coverage and closing statement brought him wide acclaim, but he said later that he ended it that way "not for effect, but simply because I was tired and wanted to go to sleep."

The Hauptmann coverage put Heatter among the top ranks of radio. He was on Mutual seven days a week and was earning \$3,500 a week. He also hosted *We, the People*, a weekly program on CBS from 1935-41, that featured him interviewing people from all walks of life, including a deep sea diver, a lady wrestler and an Arctic explorer. In 1939, an interview on *We, the People* is credited with giving Alcoholics Anonymous its first national exposure.

Not everyone appreciated his solemn and emotional style. The author Irwin Edman penned this verse: "Disaster has no warmer greeter, than gleeful, gloating Gabriel Heatter." But during World War II, he attempted to find at least one piece of good news among the depressing reports from overseas. His daughter explained how that came about in her 1988 book: "My father always searched the news for any little item that might give hope to a worried wife or mother, and to everyone listening to his broadcast.



"Ah, there's good news tonight!"

— Gabriel Heatter

One night when the news was especially grim—the Allied forces were losing several large battles—he found a few words on the ticker implying that the Allies might have sunk a small German ship (maybe not much more than a shrimp boat). Exaggerating a bit, he opened his broadcast with 'Ah, there's good news tonight.' The country needed that. Everyone listening slept better that night. Those words became his slogan."

The New York Times wrote of Heatter: "At times, he extended his hopes into predictions that, happily, seemed to work out—he confidently let his audience know that Britain would survive the Luftwaffe assault and that Stalingrad would hold." His strong support of England also had a professional benefit—he was often the beneficiary of news tips from the British Embassy.

While his commentaries came across as neither liberal nor conservative, he often rallied behind causes he felt were just. He was also known for his love of human interest stories: "News of heroism—either of men or dogs—and of people holding to their faith, these are Heatter stories!" he told *The Times*.

John Dunning, in *The Encyclopedia of Old-Time Radio*, describes how Heatter worked: "His day began at 8 a.m., listening to overseas commentators by shortwave. The rest of the day he spent formulating his reaction to incoming news, writing, culling and

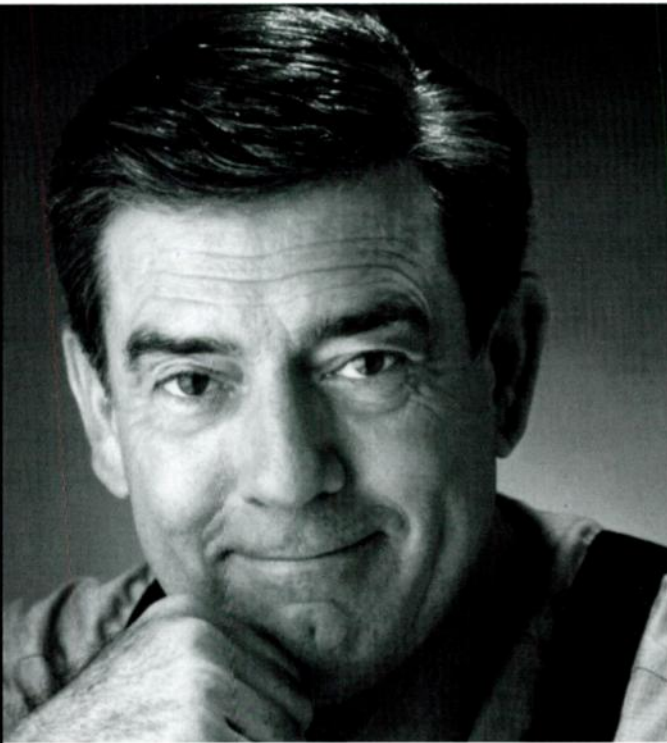
pruning his script. By the time he went on the air he had logged 11 hours to get his quarter-hour of news." In 1946, his weekday evening broadcasts (done from a studio Mutual built at his home in Freeport, Long Island) reached an audience estimated at seven million. And his *A Brighter Tomorrow* show on Sunday evening, which reenacted events in the lives of ordinary people, was carried on almost 400 Mutual affiliates.

Heatter's search for the uplifting continued throughout his radio career. He left Mutual in 1961 and moved to Miami where he had a show on WPST-TV (now WPLG) until 1965. He also wrote a column six days a week for the *Miami Beach Sun* until 1968.

Gabriel Heatter died of pneumonia on March 30, 1972.



Heatter and colleagues reporting from the convention floor



Dan Rather's tenure as anchor of the CBS Evening News was a bridge between two different worlds of network TV journalism. When he took over the mantle from Walter Cronkite, he was one of three people delivering the news to a national television audience for 30 minutes each evening.

By the time he stepped down 24 years later, that audience was a fraction of its size, with people getting their news 24 hours a day from multiple cable channels as well as the Internet. No one yet knows which kind of journalism will come to be thought of as the good old days.

Dan Irvin Rather, Jr. was born on Oct. 31, 1931, in Wharton, TX. In 1953, he received a bachelor's degree in journalism from Sam Houston State Teachers College, where he spent the following year as a journalism instructor.

Rather began his career in journalism in 1950 as an Associated Press reporter in Huntsville, TX. Later, he was a reporter for United Press International (1950-52), KSAM(AM) Huntsville (1950-53), KTRH(AM) Houston and the *Houston Chronicle* (1954-55). At the same time he was taking night law classes at the University of Houston (1955-57) and the South Texas School of Law (1957-59) – not to become a lawyer, but because he thought it would be useful for his job as a court reporter at KTRH. He was promoted to news director at KTRH in 1956.

The relatively new medium of television called in 1959 and Rather became a reporter for KTRK-TV Houston. A year later he was hired as news director at KHOU-TV, Houston's CBS affiliate.

In 1961, as Hurricane Carla threatened the Texas coastline, Rather reported live from the Galveston seawall, unusual for TV reporters in those days. His coverage impressed the executives at CBS, and they offered him a job. He joined CBS News in 1962 as chief of its Southwest bureau in Dallas. In 1963, he was appointed chief of the Southern bureau in New Orleans, responsible for coverage of news events in the South, Southwest, Mexico and Central America. He reported on racial conflicts in the South and the crusade of Dr. Martin Luther King, Jr.

Rather's coverage of the assassination of President John F. Kennedy and his reporting during the national mourning period that followed further impressed CBS News management and, in 1964, he was made the network's White House correspondent.

After serving as bureau chief in London and Saigon between January 1965 and September 1966, he became primary anchor for the CBS Sunday Night News, while resuming his post as White House correspondent.

His reporting during the Nixon presidency often put him at odds with the administration and he became a symbol of an adversarial press. One of the more famous confrontations came about at a 1974 news conference at the National Association of Broadcasters convention in Houston. When Rather stood to ask a question of Nixon he was applauded, prompting the President to ask: "Are you running for something?" To which Rather replied: "No sir, Mr. President. Are you?" He continued his hard-nosed reporting throughout the Watergate investigation and the impeachment proceedings.

After Nixon's resignation, Rather became chief correspondent for *CBS News Special Reports* in 1974-75. He left that post to join the CBS newsmagazine *60 Minutes*, just as the program was moved from Sunday afternoons to prime time. His success there over the next six years put him in contention to succeed Walter Cronkite as main anchor and managing editor of the *CBS Evening News* when the venerable Cronkite decided to retire.

On March 9, 1981, Rather took over the anchor chair, but made it clear that he wouldn't be tied to it. Feeling that he needed to report from the field, he made frequent trips to newsmaking locations around the globe. During the Soviet Invasion of Afghanistan, for example, he was filmed wearing



“What Texas gave me is a feeling of independence. The people I grew up with were never impressed by anyone or anything. These were people who had to deal with the realities of life; they were not born to privilege or place...”

—Dan Rather

a traditional Mujahadeen headdress and garments while reporting from near the front lines, earning him the nickname “Gunga Dan.”

Seemingly tireless, he expanded his responsibilities outside *The Evening News*. In 1981, he began *Dan Rather Reporting*, a regular weekday broadcast of news and analysis on the CBS Radio Network. Rather also anchored and reported for the new CBS newsmagazine *48 Hours* from its premiere in January 1988 through September 2002.

Rather was always very proud of his Texas background and would often pepper his copy with folksy, colorful analogies, phrases and descriptions, especially during the long hours of election coverage. A few include: “This race is shakier than cafeteria Jell-o.” “He swept through the South like a tornado through a trailer park.” “His chances are slim right now and if he doesn’t carry Florida, slim will have left town.”

He explained his connection to his home state, saying: “What Texas gave me is a feeling of independence. The people I grew up with were never impressed by anyone or anything. These were people who had to deal with the realities of life; they were not born to privilege or place. If you make it, if you survive it, you feel you’re not better than anyone else—but not less than anyone else. I have a sense of that.”

Another of his expressions puzzled many viewers. In 1986, he used the single word, “Courage,” to end the broadcast every night for a week. After that, he switched his sign-off to “And that’s part of our world.” Rather continued his globetrotting throughout the 1990s. In 1990, he was the first American journalist to interview Saddam Hussein after Iraq’s invasion of Kuwait.

He began 1994 with a trip to Eastern Europe for reports on the rise of neo-fascism in the former Soviet Bloc, on the civil war in the Georgian Republic and on President Clinton’s first Russian summit. Next was South Africa, covering that country’s first attempt at true democracy and interviewing candidates of all the major parties in the elections. He went to the Middle East just before the Palestinians moved into Gaza and the West Bank, and conducted interviews with Palestinian leader Yasir Arafat and Egyptian President Hosni Mubarak. In Haiti, he was the only network anchor on the scene before and during the crisis.

Rather made two trips to the front lines in Bosnia in 1995, reporting on American peacekeeping troops. October 1995 found him literally once more in the eye of a storm, reporting on Hurricane Opal as it approached the Florida shore while two producers “anchored the anchor,” clinging to his arms and legs during the ferociously high winds. In November of that year, he reported on the assassination of Israeli Prime Minister Yitzhak Rabin from

Jerusalem and was the only American anchor at Rabin’s funeral. Also in 1995, he covered the 50th anniversary of V-E Day from London.

In addition to reporting on major events, ranging from the Pope’s visit to Cuba in January 1998 through the Monica Lewinsky scandal to the impeachment of President Clinton by the House of Representatives in February 1999, Rather was on the scene in New Orleans when Hurricane Georges struck the Gulf Coast in September 1998.

In January 1999, he added more to his plate, becoming the lead correspondent of *60 Minutes II*, the Wednesday offering that CBS hoped would duplicate the ratings success of the original on Sunday.

In 2000, Rather traveled to Moscow to cover the Russian elections and then to Israel as the peace process there took a turn for the worse. Later in the year, he anchored *Election Night 2000*, a marathon that kept him on the air continuously from 6 p.m. on Tuesday, Nov. 7, to 10 a.m. on Wednesday, Nov. 8. At the end of the year, Rather was the first anchor to be granted President Clinton’s exit interview as he prepared to leave the White House. (Rather has interviewed every President since Dwight D. Eisenhower.)

Pressed into duty on Sept. 11, 2001, Rather anchored coverage of the attacks and in the days that followed



Dan Rather with Fidel Castro

seemed to be working around the clock. In the weeks after 9/11, he also filed reports from Ground Zero and on the attacks' aftermath in New York and the nation for *48 Hours*.

In 2002 and 2003, the war on terrorism took him to Iraq, Kuwait, Afghanistan, Saudi Arabia and Israel. In February 2003, Rather secured an exclusive one-on-one interview with Saddam Hussein in Baghdad, the first the Iraqi leader had conducted with an American journalist since 1991. Rather also reported from Kabul on the United States' effort to oust the Taliban and from Jerusalem and the West Bank during the largest Israeli military action in two decades.

On Sept. 8, 2004, as part of *60 Minutes Wednesday's* presidential campaign coverage, Rather went public

with a series of documents concerning President George W. Bush's Air National Guard service record, which purported to indicate that Bush had been declared unfit for flight status for failure to obey an order to submit to a physical examination. The authenticity of the documents was quickly called into question by experts and critics as well as the officer's son and widow. Most document analysts quoted by the media stated that the memos were forgeries.

For nearly two weeks, Rather and his team strongly stood by the memos. Then, on Sept. 20, Rather and CBS announced that they could not vouch for the authenticity of the documents. In Rather's statement, he said: "After extensive additional interviews, I no longer have the confidence in these documents that would allow us to continue vouching for them journalistically. I find we have been misled on the key question of how our source for the documents came into possession of these papers. That, combined with some of the questions that have been raised in public and in the press, leads me to a point where—if I knew then what I know now—I would not have gone ahead with the story as it was aired, and I certainly would not have used the documents in question.

"But we did use the documents. We made a mistake in judgment, and for that I am sorry. It was an error that was made, however, in good faith and in the spirit of trying to carry on a CBS News tradition of investigative reporting without fear or favoritism."

On Nov. 23, 2004, Rather announced that he would retire in March 2005. He said the move was a "separate decision" from the fallout over the *60 Minutes Wednesday* report. "It was time," he said. "It just felt right."

Over his career he has received virtually every honor in broadcast journalism, including numerous Emmy

Awards, a Peabody Award and citations from critical, scholarly, professional and charitable organizations. Somehow, Rather also found time over the years to write six books and also abridge Mark Sullivan's landmark popular history, *Our Times: America at the Dawn of the Twentieth Century*.

His home state has taken pride in his accomplishments over the years. In October 1994, Rather was honored by his alma mater, Sam Houston State University in Huntsville, TX, which named its journalism and communications building after him. And in August 1997, Rather's birthplace was dedicated as part of the Wharton County Historical Museum.

Dan Rather anchored his last *CBS Evening News* broadcast on March 9, 2005, setting the record for the longest tenure in American television history—24 years. But he didn't leave CBS News; he's now, once again, a correspondent on *60 Minutes*.

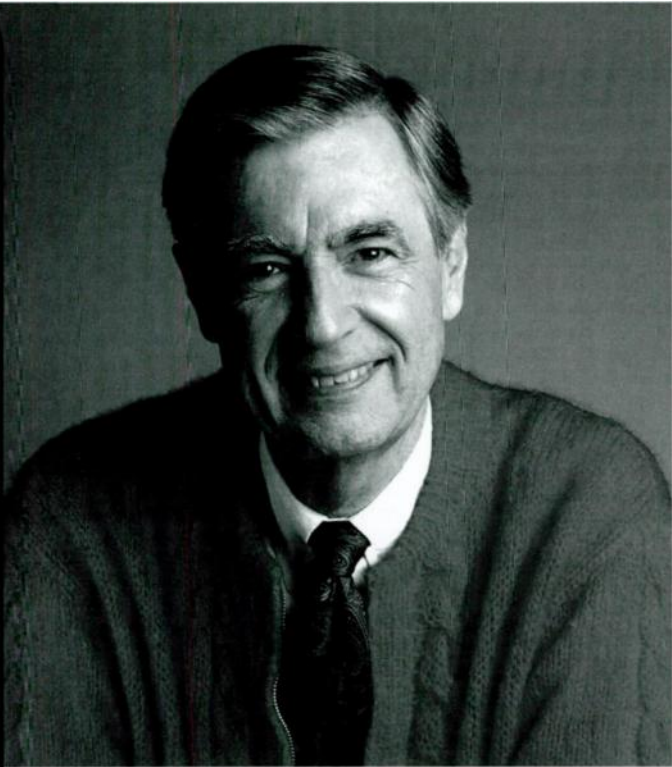


DAN RATHER

A JOURNALIST, A FRIEND, A GIANT.



N.S. Bienstock, Inc.



No TV weatherman ever delivered more beautiful days than Mr. Rogers.

Fred McFeely Rogers was born in Latrobe, PA, on March 20, 1928. His first interest was music; he received a bachelor's degree in music composition from Rollins College in Winter Park, FL, in 1951. But watching television while on a break from school, he thought the programming was awful. (He later wrote: "I got into television because I hated it so. And I thought there was some way of using this fabulous instrument

to be of nurture to those who would watch and listen.") After graduating, he went to New York and was hired at NBC as an assistant producer and, later, floor director for shows that included *The Voice of Firestone*, *The Lucky Strike Hit Parade*, *The Kate Smith Hour* and *NBC Opera Theatre*.

Rogers was intrigued by the nascent public broadcasting movement and in 1953 moved to Pittsburgh to help put WQED(TV) on the air as its program manager. After having no luck finding anyone to produce a children's show, he took on the assignment, creating *The Children's Corner* with host Josie Carey. Rogers was puppeteer, composer and organist. In 1955, *The Children's Corner* won the Sylvania Award for the best locally produced children's program in the country. It was on *The Children's Corner* that several regulars of today's *Mister Rogers' Neighborhood* made their first appearances—among them, Daniel Striped Tiger, X the Owl, King Friday XIII, Henrietta Pussycat and Lady Elaine Fairchilde.

According to the *Encyclopedia of Television*, "with only a meager budget [*The Children's Corner*] was not a slick production, but Rogers did not view this as a detriment. He wanted children to think that they could make their own puppets, no matter how simple, and create their own fantasies. The important element was to create the friendly, warm atmosphere in the interactions of Josie and the puppets (many of whom are still a part of *Mister Rogers' Neighborhood*), which has become the hallmark of the program."

During off-duty hours, Rogers attended both the Pittsburgh Theological Seminary and the University of Pittsburgh's Graduate School of Child Development. He graduated from the seminary and was ordained as a Presbyterian minister in 1963 with a charge to continue his work with children and families through the mass media. Later that year, Rogers was invited to

create a program for the Canadian Broadcasting Corp., which the head of children's programming there dubbed *Mister Rogers*. It was on this series that Rogers made his on-camera debut as the show's host.

When he returned to Pittsburgh in 1966, Rogers acquired the rights to the CBC show and incorporated segments of it into a new series that was distributed by the Eastern Educational Network. This series was called *Mister Rogers' Neighborhood*. In 1968, it was made available for national distribution through National Educational Television, which later became Public Broadcasting Service. That same year Rogers was appointed chairman of the Forum on Mass Media and Child Development of the White House Conference on Youth.

In 1971, Rogers founded and was chairman of Family Communications Inc., the nonprofit company that produced *Mister Rogers' Neighborhood* and has since diversified into non-broadcast materials that reflect the same philosophy and purpose: to encourage the healthy emotional growth of children and their families.

Rogers wrote that he had a "healthy disdain" for television. In one of his numerous books, *Mister Rogers Talks with Parents*, he said: "Until change comes from within the industry, television will continue to have a negative effect on children, family life and human relationships." But he went on to emphasize that "what parents give their children will always be more important than what television gives them. Children who are loved and who feel they are lovable are the ones who are most likely to grow into loving, rather than violent, adults."

Mister Rogers' Neighborhood was unique in the warmth and intimacy it offered children. And Rogers was the reason for that. "I'm not a character on *Mister Rogers' Neighborhood*," he explained. "I don't think of my time away from the studio as my 'real' life. What I



"I got into television because I hated it so. And I thought there was some way of using this fabulous instrument to be of nurture to those who would watch and listen."

—Fred Rogers

do in the studio is part of my real life, and the person on camera is the real me. I think children appreciate having a real person talk with them about feelings that are real to them. Why have two generations of children watched our programs? I'd say that's why."

Besides two George Foster Peabody Awards and four Emmys (including one for Lifetime Achievement), Rogers received virtually every major award in television and many others from education, communications and early childhood development organizations. In 1998, he received a star on the Hollywood Walk of Fame. In 1999, he was inducted into the Television Hall of Fame and in 2003 he became a member of the Broadcasting & Cable Hall of Fame. And one of his trademark zippered cardigan sweaters hangs on display in the Smithsonian Institution.

The last original episode of *Mister Rogers' Neighborhood* aired in 2001. In 2002, President George W. Bush presented him with the Presidential Medal of Freedom, the nation's highest civilian honor, recognizing his contribution to the well-being of children and a career in public television that demonstrates the importance of kindness, compassion and learning.

Rogers was the composer and lyricist of more than 200 songs as well as the author of numerous books for both children and adults. He received more than 40 honorary degrees from colleges and universities,

including Yale University, Dartmouth College, Carnegie Mellon University, Boston University, University of Pittsburgh, and his alma mater, Rollins College.

Fred Rogers died of stomach cancer on Feb. 27, 2003. Almost 900 episodes of *Mister Rogers' Neighborhood* make up an evergreen library that is offered each year to PBS stations. *Mister Rogers' Neighborhood* is the longest running program on public television.



Mister Rogers with his neighbors



A college drop-out, Lucie Salhany knew a good thing when she stumbled into it. "It" was a job as a secretary at a TV station in 1965. "Two weeks after I got there," she recalled, "I knew I loved it, and I knew I wanted to stay."

That enthusiasm, coupled with intelligence, hard work, savvy and people skills, propelled her to the highest ranks of the business and a place in history as the first woman to lead an American television network.

Lucille Susan Salhany was born May 25, 1946, in Cleveland. She attended Ohio's Kent State University for one year (1964-65) before returning to Cleveland to take a secretarial job. Two years later, she landed a position as secretary to the program manager at WKBF-TV Cleveland where she also helped out with ascertainment, public affairs and other tasks.

She left the station in 1970 to become an assistant producer on a music show and publicity director for a local children's theater but returned to WKBF-TV in 1971 as the station's promotion manager, reporting to program coordinator Mel Harris. The next year she was made program manager and held that position until 1975 when she was tapped by station owners Field Communications to run the programming operations at co-owned WLVI-TV Boston.

In 1979, group owner Taft Broadcasting hired her as director of programming for all its stations, made her vice president of programming the next year and expanded her portfolio again in 1981 when it changed her title to VP of television and cable programming.

As a sign of her stature in the programming business, in 1980 she was tapped to be the first woman president of the National Association of Television Program Executives and as a reflection of the addition of "cable" to her job title at Taft, she emphasized the changing nature of the TV programming business at the 1981 NATPE convention, saying: "Programming is programming. If we're in the programming business, we can program for cable and for our stations. NATPE doesn't say National Association of Broadcast Television Program Executives." At the same time, she showed her prescience for where the industry was heading in the not-too-distant future: "This is the decade of the programmer. The future is the programmer because everyone needs software."

In 1985, her former mentor Harris, who had become president of Paramount Television Group, tapped her to be president of Paramount Domestic Television. Salhany made the company the most successful studio-affiliated domestic television division in the business. During her tenure, she oversaw the creation and distribution of *Entertainment Tonight*, *The Arsenio Hall Show*, *The Maury Povich Show*, *Hard Copy* and *Star Trek: The Next Generation* as well as the off-network syndication of *Cheers*.

Barry Diller recruited her in 1991 to be chairman of Twentieth Television. Also a member of the Fox Inc. board of directors, she guided the network's expansion to nearly \$1 billion in revenues and audience penetration of more than 90 percent of TV households. She negotiated Fox's ground-breaking National Football League deal that gave the fledgling network credibility in the eyes of many skeptics, launched its sci-fi blockbuster *The X-Files* and expanded the network's programming slate from four to seven nights, making it a "real" network competitor to ABC, CBS and NBC. And it was on her watch that Fox launched its FX cable network.

Salhany's success at Twentieth was rewarded in 1993, when Rupert Murdoch named her chairman of Fox Broadcasting, making her the first woman to head a U.S. television network. But her tenure at Fox was short-lived as Murdoch sought to take a more hands-on role. In 1994, after Murdoch wanted to insert another layer of management between himself and Salhany, she resigned.

Two months after leaving Fox, Salhany was head of another new network. She returned to Paramount in September 1994 to be president and chief operating officer of UPN, the United Paramount Network, which had the added challenge of launching at the same time as another network wannabe, the WB.



Lucie with Frank Kelly on the set of ET

In May of 1997, after more than 30 years in television, Salhany decided not to renew her contract. In January, Viacom had purchased 50 percent of UPN from BHC Communications and there was increasing tension between her and Kerry McCluggage, chairman of Viacom's Paramount TV. She returned to her home in Boston and formed a consulting firm, JHMedia (named for her two sons, Jake and Hal) and signed a long-term deal with BHC. (The company also signed as clients, Macy's, NASA and Chris Craft Industries.)

In 2000, Salhany made a career change, becoming president and chief executive officer of LifeFX Networks Inc., a start-up whose software created virtual Internet people that Web businesses could use as customer service representatives, and that consumers could use in e-mail, instant messaging and chat rooms. In 2001, she told *The Standard* that after spending all of her career in broadcasting, she welcomed working at a startup. "I don't like working for companies that are just static and that have to increase earnings by 5 percent every year," she said. "I like to grow things and learn."

But she couldn't stay away for too long. She left LifeFX in March 2002 to begin working on her current company, Echo Bridge Entertainment, an independent film distribution company that acquires motion pictures for distribution in theatrical, home video, television and satellite markets throughout the world. The

"Programming is programming. If we're in the programming business, we can program for cable and for our stations... This is the decade of the programmer. The future is the programmer because everyone needs software."

—Lucie Salhany

Needham, MA-based Echo Bridge was launched in 2003 by its four managing partners: Salhany, who runs the company's worldwide sales and marketing operations; Michael Alexander, former president and general manager of WWOR-TV New York and longtime MCA/Universal executive, who acts as managing director, handling corporate and business affairs; Doug Hamilton, previously senior vice president and chief financial officer of USA Networks, who is the CFO; and Michael Rosenblatt, the former owner and founder of Atlantic Entertainment Group, who is in charge of acquisitions.

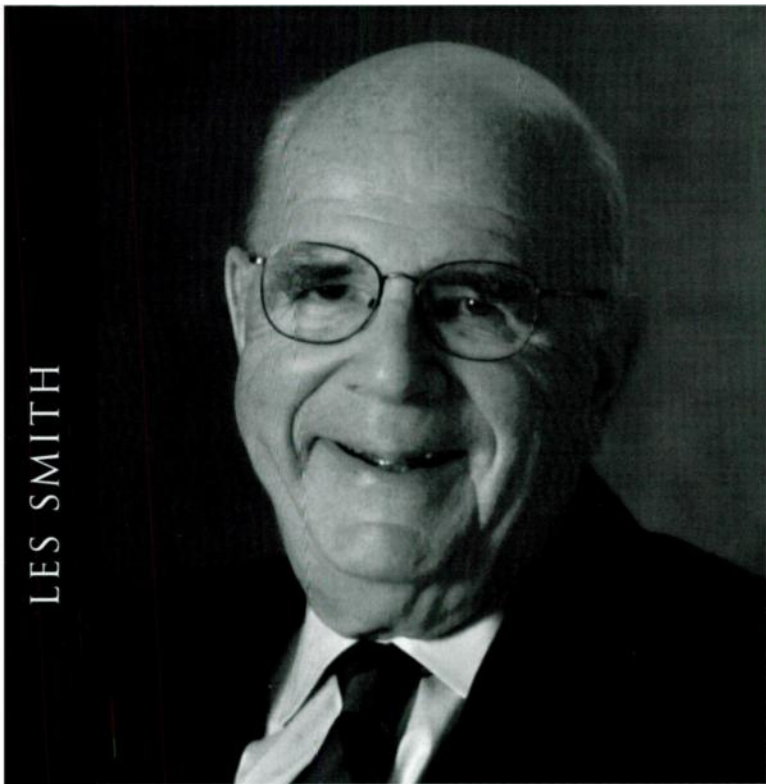
Echo Bridge has purchased several film libraries that comprise more than 250 films and two television series. The film libraries include titles in all genres from CineTel Films, PM Entertainment and Green Communications, with a substantial number of action genre films.

Salhany has received numerous accolades over the years, including the 1997 HELP Humanitarian Award, the Cable Financial Management Organization's Avatar Award and the Silver Circle Award from the National Academy of Television Arts and Sciences. She was named Executive of the Year by the Caucus for Producers, Writers & Directors, and, in 1995, was the first female recipient of the Sherrill C. Corwin Human Relations Award from the American Jewish Committee. Also in 1995, the American Women in Radio and

Television honored her with its Silver Satellite Award. She was inducted into the Broadcasting & Cable Hall of Fame in 1993.

Salhany currently serves on the board of directors of the Hewlett-Packard Co., is a member of the Professional Advisory Board of ALSAC/St. Jude Children's Research Hospital, serves as a director of American Media Inc. and is a trustee of Emerson College, where she received an honorary Doctor of Humane Letters in 1992.

In 1997 when she resigned from UPN, Broadcasting & Cable, in an editorial entitled "A Fan's Note," reminded its readers that Salhany had been the subject of the almost 62-year-old magazine's first editorial cover when it changed its name from Broadcasting to Broadcasting & Cable with the March 1, 1993 issue. "We chose her," the editorial explained, "because she had the combination of skills, smarts and timing that separate front-runners from the rest of the pack. That assessment still holds."



Les Smith was never one to turn away when he heard opportunity knocking. Over the years, he's moved along a career path that has led him to success in one field after another.

Lester M. Smith was born Oct. 20, 1919, in New York. While attending New York University, he worked part-

time for the *New York Daily News* Information Bureau and WOR(AM). After receiving his Bachelor of Science degree in business administration in 1940, he landed a job as a page and guide at the National Broadcasting Company. World War II called and Smith joined the Army, spending most of his time in the service in North Africa and European theaters. A major when he left in 1946, he was awarded a Bronze Star.

He went to San Francisco to visit family and ended up staying, joining KYA(AM) in 1946 as a salesman and quickly moved up the ladder, becoming sales manager. In 1948 he left broadcasting to become operating manager of the Russ Building in San Francisco, which then was the largest building west of Chicago. At the same time he developed an interest in real estate and became a licensed real estate broker.

Smith took his newly-acquired brokering skills and returned to the broadcasting business in 1951 when he joined Blackburn-Hamilton, the first national media brokerage firm. The company already had offices in Chicago and Washington and Smith became responsible for handling radio and television station transactions in 11 Western states.

After a few years, Smith decided he wanted to be on the ownership side of the deals so, in 1954, he left Blackburn-Hamilton to purchase KJR(AM) Seattle with Lincoln Dellar. The two then acquired KXL (AM) Portland in 1955 and KNEW(AM) Spokane in 1957. Also, from 1955 to 1957, he owned KHMO(AM) Hannibal, MO.

In 1958, Smith and Dellar sold their stations to Dena Pictures Inc. (a corporation owned by Danny Kaye) and Essex Productions (owned by Frank Sinatra) and Smith continued to manage the stations. In 1964, Smith joined with Kaye to purchase Sinatra's interest and Kaye-Smith Enterprises became the licensee, with

Smith as its chief executive. Throughout the 1960s, Smith and Kaye added to their radio portfolio, buying AM and FM stations in Kansas City, Cincinnati, Portland, Seattle and Spokane until they had five AMs and five FM's.

Smith became a director of the Radio Advertising Bureau in 1959 and was later chairman of the board. He helped organize a group to research a better method of measuring radio listening. It proved that the diary technique was more reliable than the coincidental method. And Kaye-Smith expanded in other areas. A Muzak franchise in Cincinnati was acquired in 1967 (it was sold to Westinghouse Corp. in 1981). Concerts West was established in 1968 to promote live appearances of performers including Elvis Presley, Led Zeppelin, Cream, The Doors, Jimi Hendrix, and of course, Danny Kaye. It was sold to its employees in 1977. Smith, together with Danny Kaye and four other Seattle businessmen, received an American League expansion franchise for Seattle in 1976. Smith was managing partner of the Mariners in the team's early years. It was sold in 1981. Smith also was a partner in the Seattle Sounders soccer team, part of the North American Soccer League from 1973 to 1979.

In 1970, Kaye-Smith Productions was established in Seattle to record and produce radio and TV commercials. The business was later expanded into the recording of music and film production for industrial and commercial productions. Kaye-Smith Productions expanded its musical interests in 1983 when it purchased Broadcast Programming International, at the time the country's leading supplier of radio format recordings, with a client roster of more than 500 stations.

In 1985, Smith bought out Danny Kaye and by 1986 he had sold most of the radio stations. The last stations were sold in 1999.



Bernice & Les Smith

Smith held a number of broadcasting industry positions over the years. He was: a member of the board of the National Association of Broadcasters; president of the Oregon Association of Broadcasters in 1965; and a member of the advisory board of the Edward R. Murrow School of Communications at Washington State University where he and his wife, Bernice, established a chair in mass communications. Smith also served on the board of the Association for Broadcast Standards and was a member of the All-Industry Radio Music License Committee. In addition, he was a consultant to the Department of Defense on the use of radio equipment and programming for the Armed Forces Radio and Television Service.

He was honored by the Washington Association of Broadcasters when he was named "Broadcaster of the Year" in 1989 and by the Puget Sound Radio Broadcasters Association when he was presented with the group's Lifetime Achievement Award in 1991.

Smith purchased Lothrop Business Forms, a Seattle-based business forms manufacturer in 1987. The name was changed to Kaye-Smith Enterprises and today it is a leader in the document outsourcing business with more than 400 employees at locations in Seattle, Portland, San Jose, St. Louis and Fort Lauderdale.

Smith, still active in the business with an office in Bellevue, WA, spends part of the year in Maui.

Throughout the 1960s, Smith and Kaye added to their radio portfolio...Smith became a director of the Radio Advertising Bureau ... and was later chairman of the board. He helped organize a group to research a better method of measuring radio listening.



Behind the mic at a station party—the only position in radio he did not hold as a professional



Mac Sr., Mac Jr., Warren

The Tichenor family dynasty was built on a vision—seeing first what others didn't (or wouldn't for years)—that *Hispanic listeners wanted radio in their native language and advertisers would be willing to support those stations to reach that audience.*

The Tichenor story began with McHenry Tichenor, who was born in 1898 in Morganfield, KY, the third of five brothers. Shortly after his birth, his parents moved to Hopkinsville where the family eked out a living by working a dirt-poor tobacco farm. The years were

lean but McHenry worked hard to save his money in order to attend the University of Kentucky, where he majored in journalism. But World War I interrupted his academic studies.

Following the war, McHenry went to work as a salesperson for *The Daily Oklahoman* newspaper in Oklahoma City, and by the time he was 27 was the national sales manager. He was known as a man who went into overdrive, and was soon making so much money for the paper that his boss felt threatened for his own job and fired McHenry. He took this injustice hard and, in 1932, moved his young wife and their six-month old son to the Rio Grande Valley in the southern tip of Texas on the Mexican border, where he purchased the *Valley Morning Star* newspaper in Harlingen for \$10,000 that he had managed to save at the very bottom of the Great Depression. Within five years, the newspaper was a huge success. In 1937, Tichenor sold the *Valley Morning Star*, became a millionaire and retired.

But Mr. T (as he was later affectionately called by his employees) wasn't cut out to sit on the sidelines and quickly realized the need to be back in business. He bought another paper in Reno, NV, but wanted to return to the Rio Grande Valley. In 1949, he learned of an AM radio station license available in Harlingen, TX, the same border town where he had owned the *Valley Morning Star*. He applied, won and, in 1950, put KGBS (his wife's maiden initials) on the air. Two years later, responding to the dynamics of the marketplace, Mr. T changed KGBS (later renamed KGBT) to a half-English, half-Spanish format, taking what looked like an enormous risk.

His son and only child, McHenry Taylor Tichenor (Mac), joined the company in 1957, just as the company was getting its new CBS television station off the ground. When Mac saw that the radio station's nighttime Spanish

programming was producing more income than the English daytime fare, he convinced his dad to go all-Spanish in 1962. The next ratings period for KGBT was a smashing success. It became one of the most-listened-to stations in American history, with the third-largest market share in the country. This set up a series of media purchases in both English and Spanish radio that led to the formation of Tichenor Media System.

Mr. T. and Mac hired talented people they could trust, motivated them to work hard, rewarded them generously, and created a culture of loyalty to—and from—the company that became the envy of the broadcasting industry. These values became the legacy for succeeding generations.

Before his death in 1997, Mr. T. received numerous accolades in recognition for his accomplishments and contributions to the industry. Among these are his 1989 induction into the Texas Business Hall of Fame, and being named Pioneer of the Year by the Texas Association of Broadcasters in 1993.

Mac grew up in the radio broadcasting business under the tutelage of his father. After graduating from high school, he decided to study business at Washington and Lee and the University of Texas, and after earning his undergraduate degree in 1954 and serving in the Navy during the Korean conflict, he received his law degree from the University of Texas Law School where he was voted by the faculty as "Student Most Likely to Succeed."

Shortly after college, Mac married and had five children—McHenry Taylor Jr. (Mac Jr.), Warren, Jean, Bill and David—all of whom also grew up in the business and spent productive years in its employ.

Mac became President of TMS in 1967 at the age of 35, with a formidable task in front of him. For one thing, his father was a brilliant businessman and, like any great man's son, he strove to live up to his father's success.



standing: Mac Jr., Warren, Mac Sr. seated: Mr. T

But his greatest challenge was that Hispanic marketing was non-existent in the 1960s. It was left to Mac to educate advertisers and businessmen to the value of the Hispanic consumer and the importance of radio in delivering this valuable customer. Mac became famous for saying, "Don't take no for an answer," and he never did.

By leveraging the company's culture, he oversaw expansion into new markets and lines of business. Mac became vice chairman of TMS in 1982 and in 1997 was named chairman of the board.

He became president of Tichenor Media in 1982. Mac Jr. says he was a bit overwhelmed with this level of responsibility at such an early age, but he was exhorted by his father and grandfather to "cast the longest shadow he could in business." As his father had done with the decision to go all-Spanish with the company's first radio station, Mac Jr. became convinced that the company could cast the longest shadow by focusing solely on Spanish media.

He put his case before his father and grandfather, they agreed and, beginning in 1984, the company made that its mission, with the basic strategy to own leading stations in the top 10 Hispanic markets in the country. Tichenor Media divested its non-Spanish television and radio properties, sold TMS Productions, its production company, and worked feverishly to acquire more Spanish radio stations.

"...while the family had a lot to do with establishing and maintaining the culture, the credit for the success the company enjoyed goes to the many people who worked at the company and actually made it happen."

—Mac Tichenor, Jr.

Younger brother Warren became vice president of TMS in 1986. Working together, Warren and Mac Jr. made the expansion dream a reality.

In 1997, Tichenor Media merged its 17 radio stations with those of Heftel Broadcasting to become the nation's largest Hispanic radio group with 38 radio stations in every major Hispanic market in the United States. At the time, Mac Jr. estimated the total enterprise value of the transaction to be \$650-\$700 million, with combined annual billings of \$104.2 million. Mac Jr. remained as chairman of the board, president, and CEO of the new public company, and two years later, the company's name was changed to Hispanic Broadcasting Corp.

In 2002, HBC merged, this time with Univision Communications in a deal worth \$3.1 billion, and became known as Univision Radio. Today, Univision Radio owns and operates 66 radio stations in 17 of the top 25 U.S. Hispanic markets plus four stations in Puerto Rico. Mac Jr. remained as president until December 2004, when he left his day-to-day role to spend more time with his family. He is still active and involved with the company, continuing to serve on the Univision board of directors.

Mac (Senior) remains very close to his family; he lives in South Carolina where he participates in a number of entrepreneurial activities.

In 2001, Mac Jr. was named Broadcaster of the Year by the Texas Association of Broadcasters and, in 2003, was inducted into the Texas Radio Hall of Fame. Mac Jr. emphasizes the lessons he learned from his father: "He thought big (still does). He convinced us all that we could be as big as we wanted to be and good enough to play on the big stage. He always pushed the company to be progressive, to think out of the box and to achieve the highest levels of professionalism."

The other thing Mac Jr. stresses about the success of the Tichenor enterprise over the years is, "...[that] while the family had a lot to do with establishing and maintaining the culture, the credit for the success the company enjoyed goes to the many people who worked at the company and actually made it happen."

All the Tichenors remember when Mr. T. would look out of his office window at the row of large trees he had planted. He told the children how the trees used to be little saplings, but he would water them—just the right amount—and fertilize them—not too much—until they grew into the majestic trees in front of them. "You grow a healthy company the same way," he'd say. "You don't dump a bunch of fertilizer on it all at once and burn it out. You let it grow naturally and it will grow strong."

Obviously, he practiced what he preached.



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Edwin H. Armstrong

Lucille Ball

Red Barber

Ralph Baruch

Bob Bennett

Jack Benny

Gertrude Berg

Edgar Bergen

Milton Berle

George Burns & Gracie Allen

Sid Caesar & Imogene Coca

Marcy Carsey & Tom Werner

Johnny Carson

Frank Conrad

Joan Ganz Cooney

Bill Cosby

James Cox

Walter Cronkite

Bing Crosby

Powel Crosley, Jr.

Ronald Davenport, Sr.

Lee DeForest

Allen B. DuMont

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Philo Farnsworth

Pauline Frederick

Fred Friendly

Dorothy Fuldheim

The Gamblings

Jackie Gleason

Arthur Godfrey

Leonard H. Goldenson

Freeman Gosden & Charles Correll (Amos 'n Andy)

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Paul Harvey

Gabriel Heatter

Ragan Henry

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Lucie Salhany

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Les Smith

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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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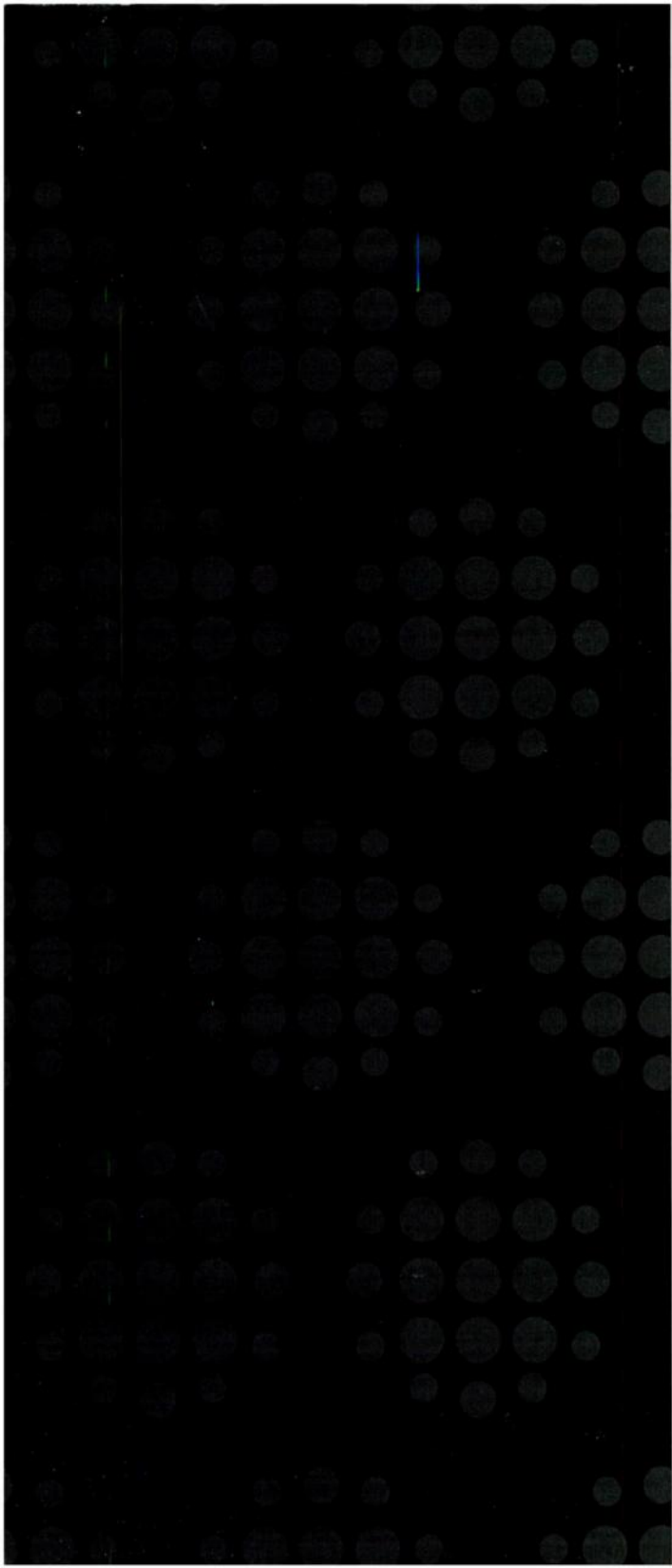
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