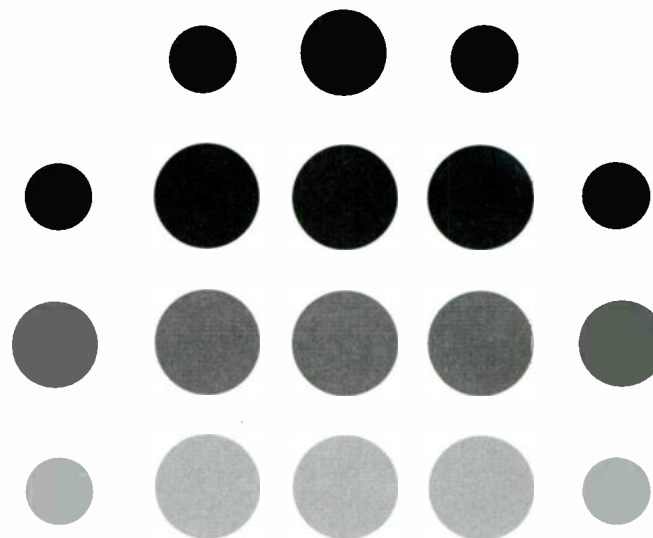


the **GIANTS** *of* BROADCASTING



VOLUME IV

BENNACK
BULLITT
CABALLERO
DURANTE
JENNINGS
MAYS
SCHIEFFER
SMITH
WALTERS

A Publication of the Library of American Broadcasting



**Congratulations,
Frank,
on your
distinguished
broadcast career**

BROOKS PIERCE

BROOKS, PIERCE, MCLENDON, HUMPHREY & LEONARD, LLP

Raleigh • Washington • Greensboro

OFFICERS AND DIRECTORS

Library of American BROADCASTING

University of Maryland

Dr. Charles Lowry
Dean of Libraries

Dr. Desider Viktor
Director Collections Management

Chuck Howell
Curator

Michael Henry
Reference Specialist

Library of American BROADCASTING

FOUNDATION

Ramsey L. Woodworth
Irwin, Campbell & Tannenwald

CHAIRMAN

Don West
PRESIDENT & CEO

Pierre Bouvard
Arbitron

Carl Brazell
CSB Ventures

Rick Buckley
Buckley Broadcasting

Arthur W. Carlson
Susquehanna Radio

Michael Carter
Carter Broadcast Group

Tom Cookerly
Cookerly Communications

Vincent J. Curtis
Fletcher, Heald & Hildreth

Sam Donaldson
ABC News

James Duffy
JED Media

Erica Farber
Radio & Records

Skip Finley
Inner City Broadcasting

Gary Fries
Radio Advertising Inc.

Jim Greenwald
Katz Media Group

Marc Guild
Interep

Donald H. Kirkley Jr.
University of Maryland (retired)

David Kennedy
Susquehanna Media

Erwin Krasnow
Garvey Schubert Barer

Dr. Judy Kuriansky
*Author/journalist/
broadcast personality*

Jerry Lee
WBEB-FM Philadelphia

Jim Morley
Morley Broadcasting

Dawson "Tack" Nail
Warren Publishing (retired)

Susan Ness
GreenStone Media, LLC

Allen Shaw
Beasley Broadcast Group

Lawrence B. Taishoff
Solar Investments

Russ Withers
Withers Broadcasting

Millard S. Younts
Envest Media

Why Giants Are Bigger

Giants are recognized only in retrospect. It's only after they've pulled off all those surprises that one begins to be comfortable with using the Giants designation. Put another way, one doesn't set out to be a Giant in broadcasting. He or she sets out to be the best they can and the magic happens along the way.


Magic struck all nine of the Giants honored by this event, and it clings to them to this day. It struck Frank A. Bennack Jr. by way of the publishing business, at which he was so adept that he ended up taking over the Hearst Corp.'s associated television enterprises as well. They say to this day that he was one of the finest publishers who ever drew print. That he would be so good on the broadcasting side tells more about Frank Bennack than it does about ink versus electrons. A man for multimedia.

Or take Dorothy Bullitt, a pioneer in the real

wild west of broadcasting. She brought only her spirit and determination to the mission of building the King Broadcasting empire when few could have known how. She chose to be a broadcaster because it was there; the woman and the times recognized each other across the room.

Eduardo Caballero got there not only the hard way but the long way around. He was not the first broadcaster to get his start in Cuba but one of the first to transplant his heritage and his language to what became a new world of media opportunity. *Un dia a la vez, por año despues del año.* Until, one day, a Giant.

Jimmy Durante wasn't just of the old school; he practically invented it. Durante went back almost as far as you could go in show business without falling off the stage. His talent was exceeded only by his heart, with which he touched America's whenever the curtain went up. In our mind's eye he will forever exit into the spotlights, one at a time.



Peter Jennings' passing is harder to take, having come so recently and with too little warning. He was one of the three major newsmen who saw the nation through the last quarter century, and who felt heavy responsibility for the passage. Their presence was unequalled in the history of broadcast journalism, and will likely remain unmatched.

It took a family to be large enough to match Lowry Mays. And a medium (make that media). There must be something about Texas that makes it seem so easy to have outsized ambitions. Who knew, when he was running the policy corridors of the National Association of Broadcasters, that he would shortly revolutionize the radio universe as no one had ever imagined, by now bringing over 1,200 stations into the Clear Channel influence? And who knows what the Mayses, one and all, will do next?

We haven't yet run out of Texans in this year's parade of Giants. Next comes Bob Schieffer, who just keeps getting better as time goes on. He emerged from the journalistic background at CBS when Dan Rather employed his exit strategy, and few thought he'd spend more than a few months in

that spotlight. Coming or going, Schieffer has turned out to have the stuff Giants are made of. Indestructible.

It's hard to realize what Kate Smith meant to America—the song and the country—and to its radio and television media. She wasn't just a star; she was a force. All because of a unique talent that's been unequalled then or since. Some Giants can bring a nation to its feet, and keep it there. Kate Smith was one of ours.

When it comes to Giants in Broadcasting, the last half century has produced no journalistic star more shining than Barbara Walters, who has broken more news with more public celebrities than any other broadcast journalist of any sex. Similarly, she has made a greater impact on broadcast journalism than any other woman of her time. Before Barbara Walters, the woman's world was measured by what might have been. She made it real.

Indeed, that's what all Giants do. They turn potential into reality, and take us along for the ride. It's just that, after they've been here, nothing less ever measures up.

—Don West

Honoring the Past, Illuminating the Future

The Library of American Broadcasting strives to gather, preserve and make accessible to all the historical record of radio and television—from as far back as we can reach to as far forward as we can see.

Long recognized as the nation's preeminent collection of historical broadcast materials in one location, the Library was established in the basement of the National Association of Broadcasters headquarters in Washington 33 years ago by a dedicated band of radio and TV pioneers determined to assure that the record of the industry's accomplishments and service would not be lost to history. The NAB was its incubator and nurturer for two decades. When the collections outgrew those premises the Library began a second life in association with the University of Maryland at College Park. There it occupies 25,000 square feet of prime university real estate, positioned as the primary resource tracking where the industry has been, what it has accomplished and what comes next in its service to America.

The new and improved LAB has a great head start in its own mission, which is to discover and acquire the treasures of the past and present, preserve them for posterity and make them available to a wide audience of academia, industry and the public, while simultaneously keeping a weather eye on the future. It embarks on its fourth decade 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, 10,000 books, 1,000 kinescopes and videotapes, 14,000 audio recordings, as well as 4,300 radio and television scripts. It's already a resource for the ages but to us it's only the



beginning, with still a long way to go to preserve the character, the traditions, the visions and the very purpose of an industry and a medium whose products, by its nature, disappear into thin air.

Now, with the wind at our back, we are attacking the second mission—the financial challenge—by embarking on a major fundraising campaign with an eye toward providing the Library with the resources to match the demands of the 21st century. Principal among them: acquisition

(collection building and expansion of the oral history effort); preservation (the creation of an endowment to keep the Library alive and in step with the broadcasting industry itself), and access (updating Library operations to incorporate new technologies and outreach—including wide use of digitizing and the Internet—to broader constituencies).

Why should you and others who care about broadcasting support the Library of American Broadcasting? Because everything it does helps tell the story of broadcasting's past and helps write the story of broadcasting's future. If the Library weren't already there it would surely have to be invented, and we would be asking your help from the ground up. As it is we ask only that you participate in maintaining and improving this vital institution from the top down.

With your support, the Library of American Broadcasting will do more than outlive us all. It will tell the story of, carry the torch for and help keep alive the soul of the broadcasting industry into a future we can only imagine.

At the end of the day, it's not our Library. It's yours.

Fred Allen
 Mel Allen
 Boone Arledge
 Edwin H. Armstrong
 Lucille Ball
 Red Barber
 Ralph Baruch

FRANK A. BENNACK JR.

Bob Bennett
 Jack Benny
 Gertrude Berg
 Edgar Bergen
 Milton Berle

DOROTHY STIMSON BULLITT

George Burns & Gracie Allen
EDUARDO CABALLERO
 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 de Forest
 Allen B. DuMont

JIMMY DURANTE

Robert Elliot & Ray Goulding

Philo Farnsworth
 Pauline Frederick
 Fred Friendly
 Dorothy Fuldheim
 The Gamblings
 Jackie Gleason
 Arthur Godfrey

Leonard Goldenson

Freeman Gosden & Charles Correll

Merv Griffin
 Jack Harris
 Paul Harvey
 Gabriel Heatter

Ragan Henry
 Don Hewitt

Bob Hope

Stanley E. & Stanley S. Hubbard

Chet Huntley & David Brinkley

PETER JENNINGS

Jim & Marian Jordan

H.V. Kaltenborn

John Kluge

Shari Lewis

Guglielmo Marconi

LOWRY MAYS & FAMILY

Donald McGannon

Ed McLaughlin

Gordon McLendon

Don McNeill

Tom Murphy

Edward R. Murrow

Jack Paar

William S. Paley

Irna Phillips

Ward Quaal

Tony Randall

Dan Rather

Ronald Reagan

J. Leonard Reinsch

Fred Rogers

Lucie Salhany

David Sarnoff

BOB SCHIEFFER

Eric Sevareid

KATE SMITH

Les Smith

Frank Stanton

George Storer

Todd Storz

Ed Sullivan

Pierre "Pepe" Sutton

Sol Taishoff

Danny & Marlo Thomas

Lowell Thomas

The Tichenors

The Today Show

Mike Wallace

BARBARA WALTERS

Vladimir Zworykin

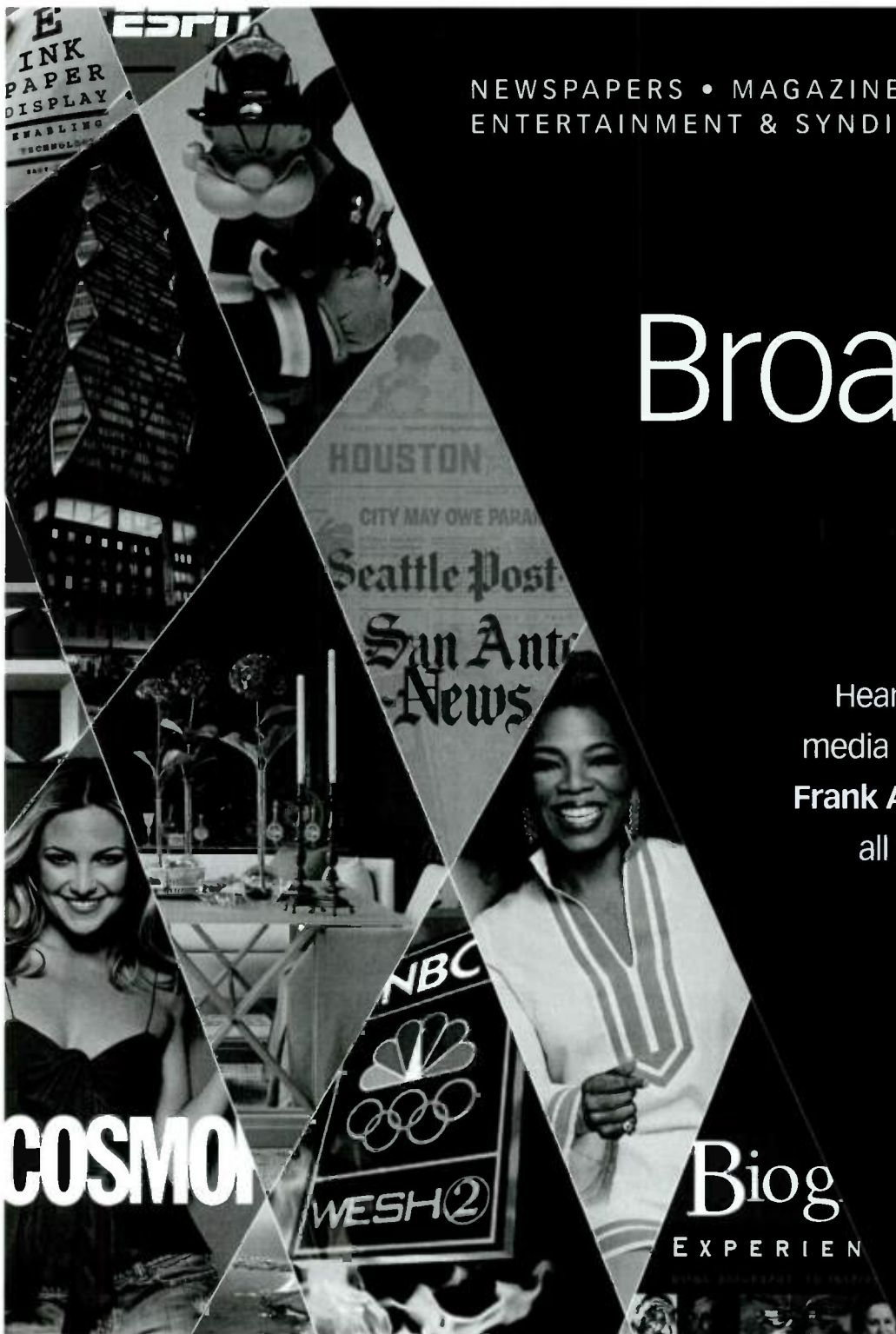
2006 IN BOLD

NEWSPAPERS • MAGAZINES • BROADCASTING • INTERACTIVE MEDIA
ENTERTAINMENT & SYNDICATION • BUSINESS MEDIA • REAL ESTATE

Broadcast Muse

Hearst Corporation has always believed in the power of media to connect in meaningful ways. We salute our own **Frank A. Bennack, Jr., Vice Chairman of the Board**, and all this year's "Giants of Broadcasting" for symbolizing that connection at its best.

HEARST *corporation*



OUT OF THIN AIR

THE STORY OF

the
GIANTS
of BROADCASTING

VOLUME IV

RESEARCH AND TEXT BY MARK K. MILLER

EDITED BY DON WEST

©2006 A Publication of the Library of American Broadcasting. All Rights Reserved.



Frank A. Bennack Jr.

*The Other Man
Who Made Hearst*

When Frank Bennack took control of Hearst Corp., it was a mostly newspaper company that was not generally considered to be on the cutting edge. By the time he retired some 23 years later, he had directed the company through an unprecedented period of growth, increasing revenues sevenfold and growing earnings to 13 times through investments, acquisitions and start-ups. Under his stewardship, Hearst became one of the nation's largest private companies engaged in a broad range of broadcasting, cable networking, publishing and diversified communications activities. Today, the company comprises more than 100 separate businesses with approximately 20,000 employees.

Frank Anthony Bennack Jr. was born Feb. 12, 1933, in San Antonio, Texas. He developed an early interest in the media,

hosting both television and radio programs while a teenager. In 1950 he landed a job as an advertising account executive at the Hearst-owned *San Antonio Light*, which he held for three years before attending the University of Maryland (1954-56) and St. Mary's University (1956-58).

Bennack returned to both his hometown and his AE job at the *Light* in 1956. He steadily worked his way up at the paper, becoming advertising manager (1961-65), assistant publisher (1965-67) and his rise there was capped off in 1967 (when he was 34) by a seven-year stint as publisher and editor.

His next move, in 1974, was to New York and the paper's parent, becoming vice president and general manager of the Hearst Newspaper Group, then executive vice president and chief operating officer of the parent Hearst Corp.

In 1979 Bennack was made Hearst's

president and chief executive officer. He was instrumental in the decision to create Hearst-Argyle Television Inc., a publicly traded (on the New York Stock Exchange) company and one of the nation's largest non-network owned television station groups which today operates 28 television stations. Hearst folded its television holdings into Hearst-Argyle Television Inc. in 1997 and is today its majority shareholder.

He also oversaw the company's launch with ABC of three leading cable networks—A&E, The History Channel and Lifetime—plus its investments in the ESPN family of networks.

Under Bennack's leadership, Hearst Corp. acquired 10 newspapers, including two of the nation's largest, the *Houston Chronicle* and the *San Francisco Chronicle*, two trade publishing companies, three major consumer magazines, a television production operation, various syndication and distribution businesses, and multiple television stations.

Bennack also led the company into expanded investments outside the United States. During his tenure, Hearst launched such magazines as *Country Living*, *Marie Claire*, *SmartMoney*, and *O, The Oprah Magazine*.

Bennack's industry awards include the Gold Medal from the International Radio & Television Society in 1991, the Trustees' Award (Emmy) from the National Academy of Television Arts and Sciences in 1993, the 1997 Center for Communication Award, the Distinguished Public Service Award from the Advertising Council in 1999, and the 1999 Distinguished Service Award from the National Association of Broadcasters.

He has also been honored for his charitable work with such organizations as the American Heart Association, United Cerebral Palsy and the Inner City Scholarship Fund of New York.

In May 2002, Bennack retired, stepping down from the president/CEO positions he held for more than 23 years, but continuing his Hearst affiliation by becoming vice chairman of the Hearst board of directors and chairman of the corporation's executive committee. He is also a trustee of The Hearst Family Trust established under the will of William Randolph Hearst, and is chairman of The National Magazine Co. Ltd. of Great Britain, a wholly-owned subsidiary of Hearst Corp.

But as if that's not enough to fill his "retirement" hours, Bennack also is a director of Polo Ralph Lauren Corp. and

is involved with a number of civic organizations: he is a governor and vice chairman of New York-Presbyterian Hospital and its Healthcare System; a managing director of the Metropolitan Opera of New York; chairman of The Museum of Television & Radio, and just last year was named chairman of Lincoln Center for the Performing Arts.

At the time of Bennack's retirement in 2002, Robert A. Iger, president of Walt Disney Co., which is a cable partner with Hearst, made a telling observation to *Business Week*: "[Bennack] has quietly and smartly created a great company, all the while with ego in check."





Dorothy Stimson Bullitt

*The Grande
Dame*

Pioneer broadcaster, business-woman, community leader, public servant—Dorothy Bullitt filled all these roles and more.

Dorothy Bullitt was born Dorothy Frances Stimson in Seattle on Feb. 5, 1892, to C. D. Stimson, a lumber and real estate magnate, and his wife Harriet.

Wealthy throughout her childhood and early adulthood, she was sent east to attend boarding schools and also lived in New York to satisfy her love of classical music and to study opera.

She returned to Seattle and in 1918 at age 26 married A. Scott Bullitt, a lawyer and aspiring politician 14 years her senior. Scott Bullitt became prominent in the Democratic party and was a friend of Franklin D. Roosevelt. He was scheduled to place Roosevelt's name in nomination for the U.S. presidency at the 1932 Democratic National Convention when he died of liver cancer, leaving Dorothy a widow at the age of 40. That same year her brother Thomas was killed in an airplane crash and her father died.

After Scott's death, Dorothy Bullitt hired a lawyer and, despite having no formal business training, took over her

family's extensive real estate holdings. It was the height of the Great Depression and the Bullitt properties were losing lessees rapidly as businesses failed. But she persevered and prevailed. As one account put it: "Working in the almost exclusively male business world, and despite knowing next to nothing about real estate at the time of her husband's death, Bullitt personally restored the family's real estate business to financial health."

In 1947, Bullitt entered another new world—that of radio—when she bought a small, unprofitable AM station in Seattle, KEVR. She wanted to change its call letters to KING (for King County, Wash.), but they were registered to a merchant ship. She decided to negotiate with the owner for the calls and legend has it she rowed out to the ship with a bottle of champagne to meet the captain, who didn't care what call letters he used and asked only that Bullitt make a donation to his church.

The following year, Bullitt applied for a license for an FM station, KING-FM, and programmed it with classical music, her favorite. "My interest in radio," she was quoted as saying in 1950, "was in its possibilities and in the service a station could render to the community and still be a sound investment."

In 1949, Bullitt purchased the city's only television station—eight-month-old KRSC-TV—for \$375,000 and renamed it KING-TV. Initially an affiliate of the then-last place ABC network, KING-TV became an NBC outlet in 1959 after Bullitt reportedly cornered NBC's David Sarnoff in his private railway car after a broadcasting convention and persuaded him to switch its affiliation from rival KOMO-TV.

Bullitt's devotion to public service extended to her television station. She stated her television philosophy in much the same vein as that of radio: "There is no way I can lose money in this business with a network affiliation in a growing city, so this station is going to be something I can be proud of." Her application to the FCC promised to provide at least 100 minutes of public service announcements per week.

Bullitt had KING-TV establish one of the first local TV news operations in the country, and through the 1950s and 1960s the station's news programming earned a national reputation for quality on the strength of its locally produced documentaries and tough investigative journalism. "Through the influence of the Bullitts and King Broadcasting executive Ancil Payne," said one writer, "KING-TV and its sister stations developed a corporate culture characterized by political liberalism, expressed through broadcast editorials and a dedication to the Bullitts' notion of public service."

In 1952, Senator Joseph McCarthy threatened to have KING-TV's license revoked after the station refused to let the senator deliver an allegedly libelous attack on the air.

In 1961, at age 69, Bullitt turned over the presidency of King Broadcasting to her son Stimson. But in the years that followed she became unhappy with his management and urged her two daughters to take an active role in the company, exhorting them: "It's your money and you need to watch how it is managed. It's your income and it's your outcome."

In 1971 the two sisters asked Stimson to step down. The family's various interests were divided with Stimson stepping out of broadcasting and taking over much of the family's real estate business.

Ancil Payne, the longtime KING general manager, was made King Broadcasting's chief executive officer.

Bullitt continued to chair the board until 1977 when her daughter Priscilla "Patsy" Collins took her place. Her other daughter, Harriett Bullitt, chaired the executive committee.

Dorothy Bullitt died on June 27, 1989, at the age of

97. By the time of her death, King Broadcasting owned six television stations in four states; six radio stations in Seattle, Portland, and San Francisco; 13 cable TV systems; broadcast sales companies, and mobile production facilities.

Bullitt bequeathed the company's ownership to her daughters and in 1991 they sold it to the Providence Journal Co. for approximately \$500 million in a deal brokered by Payne. At the same time, they bought back KING-FM at market price and then donated it to a nonprofit organization formed by the Seattle Opera, the Seattle Symphony and the Corporate Council for the Arts, ensuring it would continue to offer classical music to Seattle's listeners—a public service gesture no doubt inspired by their mother.





Eduardo Caballero

Mobilizing the Hispanic Medium

The influences of Hispanic culture are everywhere in the United States—from food to music to the growing popularity of the telenovela TV format. Among the visionaries who paved the way for the amazing growth of Hispanic media is Eduardo Caballero.

Eduardo Caballero was born in Oriente, Cuba, on Dec. 14, 1929. As a young man he worked for a number of years in one of the most important law firms in Havana, where he met a young lawyer named Raquel Miller-Ferman, whom he married. Inspired by his wife and his work, he developed an interest in becoming a lawyer.

After graduating from José Martí University in 1956 with a doctorate in law, he and Raquel decided to start their own law firm. Miller-Caballero, also based in Havana, soon boasted a number of small and medium-size clients, including a regional radio network, which was Caballero's first contact with the broadcasting industry.

With the arrival of Castro's dictatorship in 1958, practicing law in Cuba became impossible—laws were

changed to adapt to Communist legislation and private businesses were taken over by the government. Eduardo and Raquel made the decision to leave for the United States.

When they arrived in New York in 1962, Caballero capitalized on his background and his knowledge of broadcasting by landing a sales job at Spanish-formatted WBNX-AM. By the following year he was the station's general sales manager, the first Hispanic to hold that position at a U.S. radio station. He was enjoying his new career so much that he decided to concentrate on it exclusively and leave the law behind.

Caballero moved into Spanish television in 1968 when he became part of the original executive team (as vice president and director of sales) of Spanish International Network TV (now Univision).

Caballero saw more opportunities in the growing Hispanic market and, in 1973, he and Raquel started Caballero Spanish Media, the nation's first Spanish radio representation firm. At the time there were only 44 U.S. stations broadcasting in Spanish.

When he sold CSM to Interep in October 1995, the company was representing more than 150 Spanish radio stations (about 60-70 percent of the Hispanic stations in the country), covering 90 percent of Hispanic consumers in the United States and with billings of about \$50 million.

Caballero remained as CEO of CSM until 1998, when he decided to give his full attention to creating a broadcast television network targeting young U.S. Hispanics. The result was Caballero Television, the owner and operator of 12 Class A and LPTV television stations in California and Texas, and MásMúsica TeVe Network, a Spanish music video and entertainment network. The latter was important, he says, because he believed "music was the only common element to the diversity of Hispanic nationalities living in this country." MásMúsica was broadcast on the Caballero-owned stations and fed by satellite to affiliated stations across the country. MásMúsica featured 24 hours of the latest music videos from a mix of the most popular Spanish music formats such as Regional Mexican, Latin Pop, Tropical and Rock en Español.

Caballero was joined in his efforts at Caballero Television and MásMúsica by his daughter, Rosamaria, son-in-law P.J. Stafford and his good friend, Peter Spengler. With its own studios in Dallas, the company has approximately 30 employees, including

producers and programmers, and sales offices in four cities.

Earlier this year, Caballero Television sold 10 of its 12 television stations to Viacom and this month MásMúsica TeVe ceases operations and a new network, MTVTr3s, will be launched by Viacom, as part of its MTV Networks.

Caballero continues his involvement as strategic ad sales consultant for MTV Tr3s.

His achievements over the years have not gone unrecognized. In 1988, Caballero was the first inductee to *Hispanic Business* magazine's Se Habla Español Hall of Fame. In August 1999, *Hispanic Magazine* presented Caballero with its Lifetime Achievement Award. He was also honored with the prestigious American Broadcast Pioneer Award in April 2000, the first Hispanic to receive that award. In September 2002, Caballero received the American Advertising Federation's Mosaic Award, which honors extraordinary achievement in diversity and multicultural marketing. In November 2003, he was inducted into the Broadcasting & Cable Hall of Fame, the first Hispanic so honored. In October 2005, the National Association of Investment Companies presented Caballero with the Pacesetter Award.

Caballero was also the force behind the formation of the Association of Hispanic Advertising Agencies and it has permanently honored him by naming its highest award the Eduardo Caballero Lifetime Achievement Award.

When he looks back on his career, one of the things of which he's proudest, he says, are the hundreds of jobs that he helped to create by developing millions of dollars from national advertisers, making viable the start of hundreds of stations, a number of Spanish advertising agencies and the creation of marketing and advertising departments at many American companies, which had not been able to fully realize the potential of their products in the U.S. Hispanic market, with the richest per capita income of all Spanish-speaking people.





Jimmy Durante

The Heart Carried the Day

If any performer can be said to have won the affection of the public by a nose, it would have to be Jimmy Durante. He captured hearts with a career that spanned most of the 20th century in almost every medium available to entertainers—music, vaudeville, Broadway, films, radio and television—reinvigorating his career each time.

James Frances Durante was born in New York on Feb. 10, 1893, to Italian immigrant parents. School and Durante didn't get along and he left before completing the seventh grade. Music and nightclubs were what interested him. His father bought him a piano and in between jobs washing dishes and running errands he practiced, developing a ragtime style that landed him his first job at Coney Island in 1910. For a few years he played at saloons on the Coney Island-Bowery-Chinatown circuit, becoming more and more popular, his salary rising from \$1 a night to \$25 a week.

In 1919, Durante joined dancer Lou

Clayton and singer Eddie Jackson and began developing a comedy routine combining his raspy voice, mispronounced words (“undignifiable,” “corpsuckles,” “nonfriction” books) and an unabashed ability to poke fun at himself (especially his nose—prompting Clayton to dub him “Schnozzola”). Clayton, Jackson and Durante were a smash at the Club Durant and by 1923 the trio was earning \$3,000 a week.

Durante made his Broadway debut in 1927 and his first film in 1930, *Roadhouse Nights*, which was followed by numerous more movies throughout the 1930s.

The 1930s also saw Durante enter radio, appearing on a number of variety shows on NBC between 1933 and 1936. But he really hit his stride in radio when he was paired with young comic Garry Moore in 1943 on *The Durante-Moore Show*, first on NBC, then on CBS. The age difference between them was fodder for jokes between master of ceremonies Moore and Durante. Moore left the show in 1947

and it was renamed *The Jimmy Durante Show*. Each show would open with Durante's composition *Inka-Dinka-Doo*, but never getting past the first few bars when Durante would yell: "Stop da music! Stop da music!" and go into a bit. He always closed the show with "Goodnight Mrs. Calabash, wherever you are," which led to much speculation about the phrase's meaning. Some reports said he was referring to a girlfriend from his elementary school days, others claimed it was a pet name for his first wife, Jeanne Olson, whom he married in 1921 and who died in 1943. When asked, he replied: "A fella's gotta have some secrets, ain't he?"

The new medium of television beckoned and Durante was one of four rotating comics hosting NBC's *All Star Revue* from 1950 to 1953 (the only one of the original four to host all four seasons). His work did not go unnoticed: He won a Peabody award in 1950 and an Emmy for best comedian in 1952.

In 1954, NBC-TV debuted *The Jimmy Durante Show*, a comedy/variety program set in a small nightclub, the Club Durant. Durante, the proprietor, dealt with customers, auditioned acts and sometimes performed himself. He was joined by his old

partner Eddie Jackson, dancers (the Durante Girls), musicians/straight men Jack Roth and Jules Buffano as well as various guest stars.

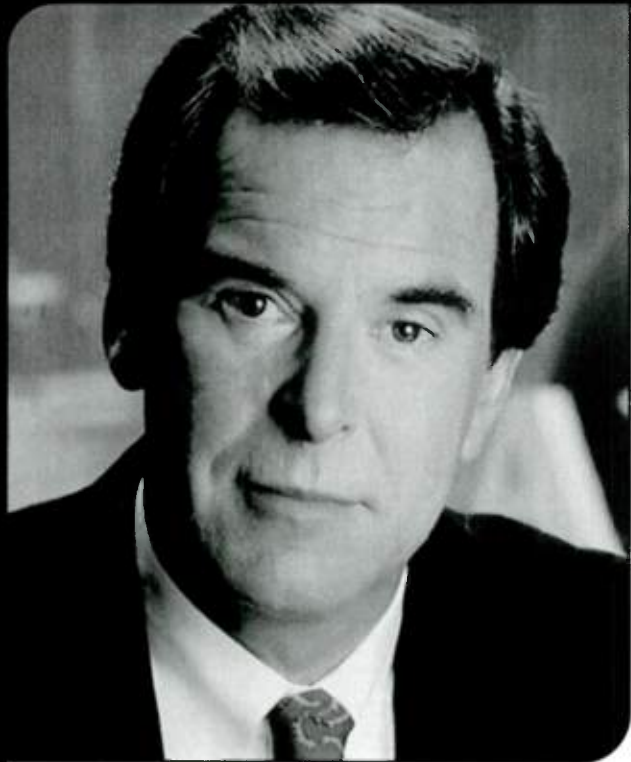
"Recreating Club Durant with Eddie Jackson for television," wrote critic Cub Koda, "brought Durante to a whole new audience who had never seen him work in a nightclub setting and proved to be enormously successful. Even though it was a variety show in the traditional sense (bringing on guest stars like Bing Crosby, Al Jolson, Eddie Cantor, Sophie Tucker, etc.), the manic energy of Durante combined with his established character made for an hour of TV unlike any other. Durante could do outrageous slapstick and tug at an audience's heartstrings with equal consummate ease." It ran on NBC until 1957.

In the 1960s Durante was busy with nightclub work and various TV appearances, including narrating the 1969 CBS special *Frosty the Snowman*, a longtime Christmas staple. He also appeared in his last film, literally and figuratively kicking the bucket at the beginning of 1963's *It's a Mad, Mad, Mad, Mad World*. ABC brought him back to weekly

TV with a musical variety program, *Jimmy Durante Presents the Lennon Sisters*, in 1969. The Lennons, who had just left Lawrence Welk, co-starred with him in this hour-long show featuring his comedy and their singing augmented by big-name guests. It didn't really work and was canceled after one season.

Durante's health was failing him and in 1970 he had a stroke that confined him to a wheelchair although he did make a few public appearances at special events. He died of pneumonitis in Santa Monica, Calif., on Jan. 29, 1980. The *Washington Post's* obituary described him as "one of America's best-loved comedians ... with a heart as big as his native New York and a nose to match."





Peter Jennings

*The Center of
Gravity for ABC*

Peter Jennings followed in his father's footsteps, but in a most unconventional way.

Peter Charles Archibald Ewart Jennings was born on July 29, 1938, in Toronto. His father, Charles, was Canada's first national radio news broadcaster in the 1930s. Jennings showed early interest in radio, hosting a kids show when he was 10. But formal education didn't interest him. A "bored" and "lazy" student (his own words), he dropped out of school at 17 and took a job as a bank clerk. At the time his father was managing director of the Canadian Broadcasting Corp.'s English-language network.

After two years at the bank, Jennings decided he wanted to pursue radio and landed an announcing job at a small station. A year later he moved to CBC Radio's international service. Then, in 1960, he made the leap to television at CJOH in Ottawa. The newly-formed CTV Television network beckoned and in 1961 he began reporting and was co-anchor of Canada's first national commercial network.

His work on a financial crisis in 1963 brought Jennings to the attention of ABC News and in 1964 the network's Elmer Lower hired him. His first assignment was anchoring a 15-minute segment, *Peter Jennings with the News*, which he continued through 1967.

Jennings was one of the first reporters to go to Vietnam in the 1960s. He also covered the civil rights movement in the southern United States during the 1960s, and the struggle for equality in South Africa during the 1970s and '80s. He was there when the Voting Rights Act was signed in 1965, and on the other side of the world when South Africans voted for the first time. He worked in every European nation that once was behind the Iron Curtain.

Jennings established the first American television news bureau in the Arab world in 1968 when he served as ABC News' bureau chief for Beirut, Lebanon, a position he held for seven years. He helped put ABC News on the map in 1972 with his coverage of the Summer

Olympics in Munich, when Arab terrorists took Israeli athletes hostage.

In 1975, Jennings moved to Washington to become the news anchor of ABC's morning program *A.M. America*. After a short stint there, Jennings returned overseas to Rome where he stayed before moving to London to become ABC's chief foreign correspondent. In 1978, he was named the foreign desk anchor for *World News Tonight*. He co-anchored the program with Frank Reynolds in Washington, D.C., and Max Robinson in Chicago until 1983.

Jennings was named anchor and senior editor of *World News Tonight* in 1983. In more than 20 years in the position he was honored with almost every major award given to television journalists, including 16 Emmys, two George Foster Peabody Awards, several Alfred I. duPont-Columbia University Awards, several Overseas Press Club Awards and two consecutive Edward R. Murrow Awards.

His extensive domestic and overseas reporting experience proved to be invaluable during *World News Tonight's* coverage of major crises. During the 1991 Gulf War and the 2003 War in Iraq, his knowledge of Middle Eastern affairs brought perspective to ABC News' coverage. Jennings interviewed the most

important national and international figures and anchored the ABC News coverage of every major national election since 1984.

On Dec. 31, 1999, Jennings anchored ABC's Peabody-award winning coverage of Millennium Eve, *ABC 2000*. At least 175 million Americans watched the telecast, making it the biggest live global television event ever. "The day belonged to ABC News," wrote the *Washington Post*, "with Peter Jennings doing a nearly superhuman job of anchoring." Jennings was the only anchor to appear live for 25 consecutive hours.

He was the author, with Todd Brewster, of the best selling book, *The Century*, that featured first-person accounts of the great events of the 20th century and was a companion to ABC's 1999, the 12-hour series of the same name.

Jennings led the network's coverage of the Sept. 11 attacks and America's subsequent war on terrorism. He anchored more than 60 hours that week during the network's longest continuous period of news coverage, and was widely praised for providing a reassuring voice during the time of crisis. *TV Guide* called him "the center of gravity." The coverage earned ABC News Peabody and duPont awards.

Jennings had a particular interest in broadcasting for the next generation. He did numerous live news specials for children on subjects ranging from growing up in the age of AIDS, to prejudice and its effects on our society. After the events of September 11, and again on the first anniversary, he anchored a town hall meeting for children and parents entitled *Answering Children's Questions*.

On April 5, 2005, Jennings announced that he would be taking some time off because he had been diagnosed with lung cancer. He died at his home in New York on Aug. 7. He was 67. In February 2006, New York Mayor Michael Bloomberg renamed the block that is home to ABC News' headquarters Peter Jennings Way.





L. Lowry Mays

One Man's Family

Texans will tell you they like to think big and Lowry Mays sure fits that bill. He started out in 1972 buying one FM station for \$125,000. Today, his Clear Channel Communications owns more radio stations than any other U.S. company and its other interests operate in 65 countries with more than 30,000 employees.

Lester Lowry Mays was born in Dallas on July 24, 1935. Growing up in Texas, it seems only natural that he'd be interested in oil. So he went to Texas A&M, graduated with a bachelor of science in petroleum engineering and got a job evaluating oil and gas reserves. But the Air Force had other ideas, and in 1958, after a year in the business world, he was called to active duty (he had joined the ROTC while in college).

By the time he got out of the service in 1960, he had rethought his career path and decided to go to Harvard Business School. After receiving his M.B.A. in 1962, Mays joined Russ & Co., a regional brokerage firm, as senior vice president, corporate finance.

This job led him to broadcasting through an unexpected chain of events that he recalled in 1984: "I guaranteed a note for a friend who wanted to buy [a class C FM in San Antonio]. He couldn't perform, so I had to buy it myself." He and friend Billy "Red" McCombs formed

San Antonio Broadcasting Co. to purchase that first station, KEEZ-FM (now KAJA-FM) in 1972. Mays continued: "Then, I found that I could attract better management if I owned a group. I agreed to buy some additional stations and then one thing led to another."

Mays left Russ & Co. in 1972 to devote himself to broadcasting. The company bought its next station in 1975. It was WOAI San Antonio, a clear channel AM station that gave the company its new name: Clear Channel Communications.

After that, Clear Channel's and Mays' path was one of expansion, aided by his savvy management skills and the FCC's raising the cap on the number of stations a company could own.

In 1984, Mays took the company public and acquired Broad Street Communications, boosting Clear Channel's portfolio to six AM and six FM stations. "Our mission," he said that year, "is to be in communications and not just radio."

Mays decided to expand into television in 1988 and bought WPMI-TV in the Mobile, Ala.-Pensacola, Fla., market. This marked the beginning of almost yearly additions to the company's portfolio of businesses. The next year saw Clear Channel add TV stations in Tucson, Ariz.; Jacksonville, Fla., and Tulsa, Okla.

Also in 1989, Clear Channel Sports

was started to acquire the radio rights to various NCAA sports events. Another TV station—KSAS Wichita, Kan.—was added in 1990 and in 1991 Clear Channel purchased the Kentucky Network, a 78-station news, sports and information radio network.

Expansion came in 1992 when the FCC approved duopoly rules allowing ownership of two FM and two AM stations in a market. Clear Channel added radio stations in four markets as well as a TV station in Memphis.

By 1995 the company had 43 radio and 16 TV stations and the *Wall Street Journal* named Clear Channel the eighth best performing stock over the past 10 years.

The government helped the company's cause again with passage of the Telecommunications Act of 1996 which once again increased the station ownership caps. By 1997, Clear Channel owned 173 radio stations, including 43 it acquired from Paxson Communications. It also expanded into another advertising medium when it purchased several outdoor advertising companies.

Today, with Mays as its chairman of the board, Clear Channel owns more than 1,200 radio stations, 40 television stations and 870,000 outdoor advertising displays.

But Clear Channel today is not a one-Mays company. His sons Mark and Randall and his daughter, Kathryn Mays Johnson,

have all followed their father's lead.

Mark P. Mays is Clear Channel's chief executive officer, a position he's held since October 2004. Before that, Mark served in various roles at the company, including vice president and treasurer; senior vice president of operations; and later president and COO. Prior to joining Clear Channel, Mark worked for Eppler, Guerin & Turner, an investment-banking firm, and for CapCities.

Born in 1963, Mark holds an M.B.A. from Columbia University and B.A. in economics and math from Vanderbilt University. Mark is currently a director of the National Association of Broadcaster's Radio Board, and a founding member of the HD Digital Radio Alliance.

Randall T. Mays is president of Clear Channel Communications. Prior to working at Clear Channel, Randall worked in the mergers and acquisitions department of the investment-banking firm of Goldman, Sachs & Co. in New York and at the Trammell Crow Co. real estate firm. Randall was born in 1966 and holds a bachelor's with high honors from the University of Texas at Austin and an M.B.A. from the Harvard Business School. Randall serves on the board of directors of XM Satellite Radio

The Top Four: Lowry Mays is flanked by sons Mark (l) and Randall, with daughter Kathryn at top left

and also is active in the National Association of Broadcasters.

Kathryn Mays Johnson joined Clear Channel in 1982 as promotion director of KAJA-FM San Antonio. Born in 1959, she graduated with a double major in marketing and finance from Southern Methodist University. In 1986 she left the company to head development efforts for Big Brothers & Sisters, but returned to Clear Channel in 1987 as director of corporate communications.

In 1990 Kathryn was made vice president of communications, and in 1996 she assumed her current position of senior vice president of corporate communications.

Lowry, his wife, Peggy, and their children care about more than just their company. The Mays oversee the operations and giving of the Mays Family Foundation which supports many different community organizations and causes, and in 2005 gave away more than \$1 billion.





Bob Schieffer

The Winning Ways of Being Himself

It's somewhat ironic that a man who has spent the bulk of his career reporting from Washington has been making headlines these days for anchoring a newscast from New York.

Bob Schieffer was born in Austin, Texas, on Feb. 25, 1937. He began his broadcasting career while studying journalism at Texas Christian University, working at KXOL(AM) Fort Worth. His professional career began in 1962 when he was hired as a reporter by the *Fort Worth Star-Telegram*.

A trip to Vietnam to write the stories of local boys far away from home (he was the first reporter from a Texas paper to go to the war) led to a guest appearance on WBAP-TV Dallas-Fort Worth (now KXAS-TV). That was quickly followed by the offer of an anchor job that paid \$15 more a week than the paper, so he took it.

In 1969 he made his way to

Washington and CBS, joining as a general assignment reporter and filing stories for both the TV and radio networks. A vacancy at the Pentagon led to his becoming the Pentagon correspondent nine months later. The next step was White House correspondent, succeeding fellow Texan Dan Rather in 1974 and covering the Ford administration and the first two years of Jimmy Carter's time in office. In 1976 he began anchoring the Saturday edition of the *CBS Evening News*.

Then came his only non-Washington posting, two years as "one in a long line of people who were going to save the *CBS Morning News*." When it was clear he wasn't that show's savior, "I thought the best thing for me to do was jump off this sinking ship before I was fired. I convinced them to send me back to Washington," he remarked a few years ago. He returned to cover the State Department and politics.

In 1989 Schieffer was named Capitol Hill correspondent. He has covered every presidential campaign and been a floor reporter at all of the Democratic and Republican National Conventions since 1972. He began anchoring *Face the Nation* in May 1991.

In August 1996, Schieffer stepped down as anchor of the Saturday edition of the *CBS Evening News*, a post he held for 20 years. He and his former colleague, Dan Rather, stand as the only two 20-year anchors of a regularly scheduled network news broadcast.

His latest—and most high profile—assignment began in March 2005 when he was drafted by CBS management to become the interim anchor of the *CBS Evening News* following Dan Rather's departure from the anchor chair after 24 years. In 2004, Rather had run a story on *60 Minutes Wednesday* on President Bush's Air National Guard service record based on a series of documents that proved later to be forgeries.

CBS News was shaken by the ensuing controversy and turned to the steady, straight-talking Schieffer to bring some stability back to the broadcast, which he began anchoring on March 10, 2005. He did more than that, with viewers apparently enjoying his conversational anchoring style and earnest questioning of his reporters. The broadcast steadily gained viewers and

by April 2006, when CBS announced that NBC's Katie Couric would be the new anchor of the *CBS Evening News*, it had regained much of its luster and audience. (In May the broadcast passed *ABC World News Tonight* to take second place in the ratings for the first time in almost five years.)

Schieffer left the *Evening News* anchor chair when Couric took over on Sept. 5, but he remains the network's chief correspondent and anchor of *Face the Nation*.

He is the author of *Face the Nation: My Favorite Stories from the First 50 Years of the Award-Winning News Broadcast*, as well as the 2003 *New York Times* bestseller, *This Just In: What I Couldn't Tell You On TV*, and *Acting President*, published in 1989.

Schieffer has won many broadcast journalism awards, including six Emmys and two Sigma Delta Chi Awards. He was the 2004 recipient of the International Radio and Television Society Foundation Award and the American News Women's Club Helen Thomas Award for Excellence in Journalism. In 2002, he was chosen as Broadcaster of the Year by the National Press Foundation. Schieffer is a

member of the Broadcasting & Cable Hall of Fame and received the 2003 Paul White Award, presented by the Radio-Television News Directors Association for his lifetime contribution to electronic journalism.

One of Schieffer's more recent honors occurred in May when he was honored by Quinnipiac University's School of Communications with its Fred Friendly First Amendment Award. In his remarks, he may have hit upon why he's had such a long and distinguished career and has resonated with viewers. He said, speaking of television news, that "our success in remaining a relevant and vital part of democracy rests on the same thing it did in Fred Friendly's day—the personal integrity and courage of each reporter who is sent out with those simple instructions: 'Find out what happened.'"





Kate Smith

America's Miss

Rarely has a singer, a song and a country become so closely identified as Kate Smith and *God Bless America*—and it was accomplished largely through radio (the *New York Times* estimated she made more than 15,000 broadcasts).

Kathryn Elizabeth Smith was born on May 1, 1907, in Greenville, Va., and moved with her parents as a child to Washington, D.C. She liked to sing and dance and made her first public appearance in a church choir at the age of four. She sang for soldiers in Washington during World War I and was given a medal by General John J. Pershing for helping boost morale.

After graduating from Washington's Business High School, her father wanted her to become a nurse so she enrolled at George Washington University Hospital, but left when she was 18 to go to New York where she landed a role in a musical, *Honeymoon Lane*, which opened in Atlantic City in 1926.

She was cast as a comic character, Tiny Little (Smith weighed more than 225 pounds), and continued to land roles that focused on her weight, prompting her to consider quitting show business.

But in 1930, Ted Collins, a representative for Columbia Records, saw—and

heard—her performing in *Flying High*. He was impressed by her voice and convinced her to record for Columbia. Her records sold well and Collins became her manager (the two would remain a team for more than 30 years until Collins' death in 1964). Collins got her a late-night radio show on NBC in 1931, but he wasn't satisfied and convinced CBS to give her a primetime slot, albeit opposite NBC Blue's *Amos 'n' Andy*, the hottest show on the air. Even with this stiff competition, she did well and her ratings grew steadily.

Simplicity was her trademark: she would open the show with her theme song, *When the Moon Comes Over the Mountain*, then introduce herself: "Hello, this is Kate Smith." Her closing was "Thanks for listenin' and good night, folks."

Smith took time off from the show to tour the country and returned to radio in 1934 with an afternoon show and added another in the evening. A number of other shows followed and in 1937 she began *The Kate Smith Hour* for CBS, an hour-long variety show with guest stars from stage and film that ran until 1945. The following year, 1938, she launched what became the No. 1 midday show, *Kate Smith Speaks*, featuring news, commentary and advice.

1938 also witnessed a watershed event in her career when she convinced Irving Berlin to let her sing on her show a song he'd written 19 years earlier but never published. *God Bless America* quickly became the most popular patriotic song in the country. Smith had the exclusive rights to perform it for a number of years. (Both she and Berlin donated all their royalties from the song to the Boy and Girl Scouts of America.)

By 1940, *Time* magazine was calling her "the first lady of radio" and, according to John Dunning, she and Jack Benny "had the only contracts in radio that could not be canceled: technically, only war could force them off the air."

During the war, she worked tirelessly raising money for the war effort. The *New York Times* reported that "in one 18-hour stint on the CBS radio network, Miss Smith sold \$107 million worth of War Bonds. Her total for a series of marathon broadcasts was over \$600 million." She also traveled more than 520,000 miles to entertain the troops.

In 1950, Collins got Smith her first television program, *The Kate Smith Hour* on NBC weekday afternoons. Collins appeared with her and also produced the show. The show comprised separate 15-minute recurring segments, several of which were spun-off as separate shows. *The Kate Smith Hour* ran for four years until June 1954 and during part of its run

(September 1951-June 1952), she also hosted *The Kate Smith Evening Hour* on NBC. Her final radio show, on Mutual, aired from January to August in 1958.

She appeared on a number of specials in the late 1950s. Her own last series was *The Kate Smith Show* on CBS. The half-hour series premiered in January 1960 and ran through July. Following that show, her TV work was limited to guest appearances, including *The Smothers Brothers Show* on CBS and *Rowan & Martin's Laugh-In* on NBC.

Smith was quoted in 1966 explaining her TV strategy: "I waited and I watched television for five years before I went on. I waited until they had the bugs worked out. I watched what other performers did wrong, and then I profited by their mistakes."

In the 1970s she continued her concert tours around the country and achieved new notoriety when her recording of *God Bless America* was played instead of the National Anthem before Philadelphia Flyers games and seemed to bring the hockey team good luck (they won the Stanley Cup in 1974 and '75). By the end of the 1975-76 season, the team's record was 41 wins, 5 losses and 1 tie on nights she sang. In 1987 the team dedicated a statue to her outside their arena.

In 1976 Smith was named Grand Marshal of the Tournament of Roses Parade and made her last TV appearance in a Bicentennial special in which she sang *God Bless America*.

In 1982 President Reagan awarded her the Medal of Freedom. (Reagan had appeared with Smith in the film *This is the Army* in 1945.)

Smith died of respiratory arrest in Raleigh, N.C., on June 17, 1986. Perhaps the most fitting tribute to this remarkable woman whose stage and broadcasting career spanned almost 40 years was given to her in 1939 by President Franklin D. Roosevelt who, when he introduced her to England's King George VI and Queen Elizabeth, said: "Your Majesties, this is Kate Smith. This is America."





Barbara Walters

The Supreme

Barbara Walters has scored many firsts in her career—and not just the exclusive interviews for which she’s so famous. It’s been said that she has interviewed more statesmen and stars than any other journalist in history; is so well known that her name and a brief biography are listed in the *American Heritage Dictionary*, and there’s a wax portrait of her at Madame Tussaud’s in New York City.

Barbara Jill Walters was born in Brookline, Mass., on Sept. 25, 1931, the daughter of Dena Seletsky and Lou Walters, the legendary Broadway producer and owner of New York’s Latin Quarter nightclub.

After graduating from Sarah Lawrence College in 1953, she landed a job at WRCA-TV New York (now WNBC), working as a publicist, writer and producer (the youngest in the station’s history). In 1956 she moved to WPIX-TV New York as a producer and the

following year was hired to write and produce for the CBS Television Network.

Starting in 1959, she took a hiatus from broadcasting to do public relations, but returned in 1961, joining NBC’s *Today* as a writer. In less than a year she became the morning show’s reporter-at-large, developing, writing and editing her own reports and interviews. In 1963 Walters became a co-host of the program without the official title, but in 1974 NBC officially designated her as the program’s first female co-host.

Walters was a member of the NBC News team that went to the People’s Republic of China to cover the visits of President Richard Nixon in 1972 and President Gerald Ford in 1975. In addition to the *Today Show*, for five years Walters also hosted her own popular syndicated series, *Not for Women Only*. The program went off the air in 1976 when she left NBC to join ABC News.

The move to ABC thrust her into the national spotlight, since she was to be co-anchor of the *ABC Evening News* with Harry Reasoner. In addition to being the first woman to co-anchor a network evening news broadcast, ABC was paying her a record \$1 million a year.

After two years, ABC took her off the anchor desk, citing lower ratings, and she developed *The Barbara Walters Specials* for the network. The program aired at various times throughout the year and featured interviews with government figures, actors, athletes and other newsmakers. They did well in the ratings and remain a staple at ABC.

She expanded her interviewing and reportorial world in 1979 when she was named co-host (with Hugh Downs) of ABC's *20/20* newsmagazine. Through the years she has interviewed such world figures as Russia's Boris Yeltsin, China's Premier Jiang Zemin, Great Britain's former Prime Minister Margaret Thatcher, Libya's Moammar Qaddafi and Iraq's President Sadaam Hussein. She was also the first American journalist to interview Russia's President Vladimir Putin and the first to interview President and Mrs. Bush following Sept. 11.

At the other extreme, in 1999 Walters conducted the first interview with Monica

Lewinsky, one of the highest-rated news programs ever broadcast.

She has interviewed every American President and First Lady since Richard Nixon. She made journalism history by arranging the first joint interview with Egypt's President Anwar Sadat (with whom she's pictured here) and Israel's Prime Minister Menachem Begin in November 1977. Another of her firsts was an hour-long primetime conversation with Cuban President Fidel Castro—an interview that has been printed in half a dozen languages and shown all over the world.

In September 2004, after 25 years as co-host and chief correspondent of *20/20*, Walters left the show. She increased the number of primetime ABC News specials, in addition to her *Barbara Walters Specials*. She's also an entrepreneur, being co-owner, co-executive producer and co-host of *The View*, the ABC program that won the 2003 Daytime Emmy for outstanding talk show.

Other honors accorded her include a number of other Emmys; the Overseas Press Club's President's Award; induction into the Academy of Television Arts and

Sciences' Hall of Fame; induction into the Museum of Television and Radio; induction into the Broadcasting & Cable Hall of Fame; a career retrospective at the Museum of Broadcasting, and a Lifetime Achievement Award from the National Academy of Television Arts and Sciences.

A 1975 profile of Walters in *Broadcasting* magazine has proved to be prescient: "More achievements and more honors, rather than peace and quiet, seem to be the promise of the immediate future." As if to prove the point: In June, Walters signed a deal with Sirius Satellite Radio to compile and air her *Barbara Walters Specials* interviews (she owns the rights). And she will also host a live, one-hour call-in program on Sirius, *Ask Barbara Anything*, four times a year. For Barbara Walters, there can't be too many media to conquer.



JIM ROME
CONGRATULATES
LOWRY MAYS
AND
FAMILY



T H E J I M R O M E S H O W



Arbitron is a proud
supporter of the
Library of American
Broadcasting.

Arbitron. People You Can Count On.

www.ArbitronRadio.com

06-RSS-615 8/06

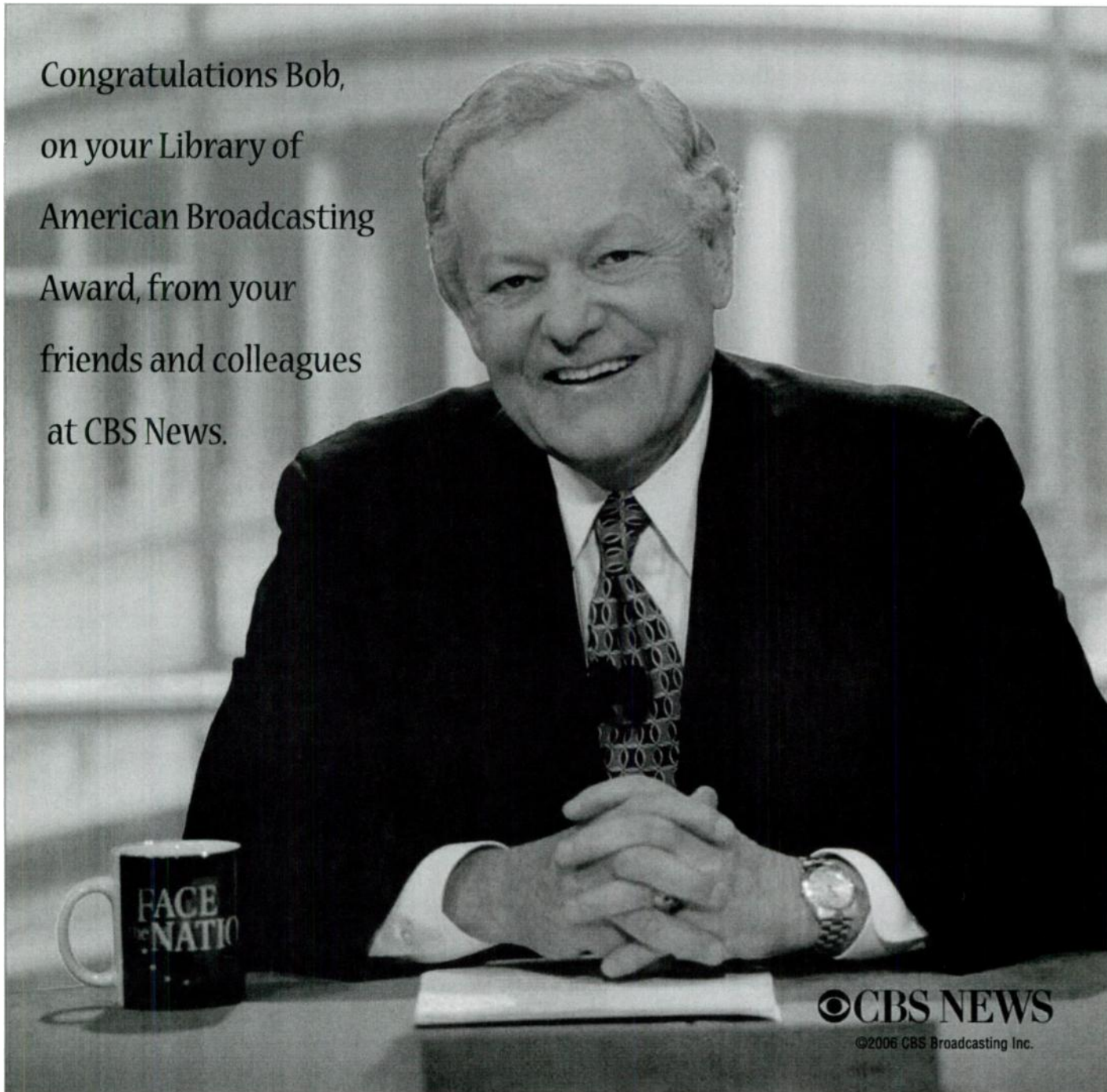
Clear Channel is
a proud supporter
of the Library of
American Broadcasting
Foundation



 **CLEARCHANNEL**
RADIO | OUTDOOR | TELEVISION

clearchannel.com

Congratulations Bob,
on your Library of
American Broadcasting
Award, from your
friends and colleagues
at CBS News.



CBS NEWS


©2006 CBS Broadcasting Inc.

Wyeth is a proud
supporter of the
Library of
American
Broadcasting
Foundation



Wyeth

Leading the Way to a Healthier World.

A black and white portrait of Eduardo Caballero, a man with a mustache, wearing a suit and tie, smiling. The portrait is positioned on the left side of the image.

CONGRATULATIONS!

TO OUR "PADRINO" EDUARDO CABALLERO

YOU ARE TRULY A
"GIGANTE"
OF BROADCASTING
AND A TRUE VISIONARY

ahaa

Association of Hispanic Advertising Agencies

In honor of

Eduardo
Caballero

Paulette & Morris Bailey

**SAFEGUARDING OUR INDUSTRY'S HISTORY
FOR FUTURE GENERATIONS OF BROADCASTERS**

**WE ARE PROUD TO SUPPORT THE
LIBRARY OF AMERICAN BROADCASTING FOUNDATION**

CONGRATULATIONS TO THESE GIANTS OF BROADCASTING

FRANK BENNACK
EDUARDO CABALLERO
LOWRY MAYS & FAMILY
BOB SCHIEFFER
BARBARA WALTERS
DOROTHY BULLITT
JIMMY DURANTE
PETER JENNINGS
KATE SMITH

BMI[®]

C O N G R A T U L A T I O N S

LOWRY MAYS

A N D F A M I L Y

Rush Limbaugh
EB

EXCELLENCE IN BROADCASTING NETWORK



IN MEMORY OF OUR DEAR FRIEND
PETER JENNINGS

Congratulations to all of the honorees.

The NHL Foundation is proud to support the
Library of American Broadcasting Foundation.

: Morgan Stanley proudly sponsors the
:
:
: Library of
:
:
: American Broadcasting
:
:
: Foundation

 Morgan Stanley

Investments and services are offered through Morgan Stanley & Co. Incorporated, member SIPC. © 2006 Morgan Stanley

We are proud to support the
Library of American Broadcasting and
warmly congratulate our own
Bob Schieffer,
and all of the honorees.



TVP The Vidal Partnership

congratulates

Eduardo Caballero

on being

recognized as a

Giant of Broadcasting



We Proudly Congratulate

Our Client

**BOB
SCHIEFFER**

Our Friend

**FRANK
BENNACK**

and all the 2006

**“GIANTS OF
BROADCASTING”**



**N.S. BIENSTOCK, INC.
TALENT AGENCY**

Everything that you've done for this business is so big that anything we could say would seem this small.
We congratulate Eduardo Caballero on his lifetime achievements and contributions to the Hispanic media and advertising communities.



Collection Available

One of the finest private collections and music libraries ever assembled anywhere in the entire United States. A very large collection that goes all the way back to the turn of the century (1900s). A collection of every type of music ever recorded in this country that is in excellent condition and extremely well-catalogued and cross-indexed by titles, artists, *Your Hit Parade* and *The Billboard* surveys of popular music. A large collection of Classical Music and Operas, all of the Big Bands and Small Combos, Country & Western, Bluegrass, Jazz, Broadway Shows and Motion Picture Soundtracks, Speeches, Comedy, Christmas Music, Dixieland and Rock 'n' Roll. And the vast majority in mint condition—no scratches, no finger marks, no dust, no pops, no clicks and no back ques.

The recreation of the original *Your Hit Parade* shows came from this library hosted by Andre Baruch and Bea Wain, heard on nearly 200 radio stations here in this country and abroad. The owner produced 196 of those shows. There were just a little over 1,500 songs to achieve Hit Parade status between April 20, 1935, and June 7, 1958, and this library contains an original copy of every single one of those hit songs and in mint condition.

The Billboard (as it was originally known) began their survey of popular music in June of 1934, first appearing in the July 7th edition of that year. This collection contains the vast majority of those songs right into the 1990s, including the "HOT 100" and (The Top 50 Adult Contemporary" charts, listing each position on those surveys from start to finish.

Over 200 autographs including Arthur Fiedler, Van Cliburn, Luciano Pavarotti, Glenn Miller, Tommy Dorsey, Les Brown, almost the entire bands of Stan Kenton, Harry James, Guy Lombardo, Nat "King" Cole, Percy Faith, Felix Slatkin and on and on.

Documentation available — E-mail: unc@chapline.net



DAVID J. CUSTIS / PHONE 215-233-3258
8100 DOUGLAS ROAD, WYNDMOOR, PA 19038

ACKNOWLEDGMENTS

INNER CIRCLE

Hearst Corporation

BENEFACTORS

Arbitron

CBS News

Clear Channel Communications

Wyeth

PATRONS

CBS Corporation

Estee Lauder

SILVER CLASS

Brooks Pierce McLendon Humphrey
& Leonard

Eduardo Caballero

Cox Enterprises Inc.

Fletcher, Heald & Hildreth

Interep

James Duffy

Morgan Stanley

MTV Networks

NBC

Radio Advertising Bureau

Tishman Speyer

SUPPORTERS

Association of Hispanic Advertising
Agencies

Morris Bailey

BMI

Carter Broadcast Group

Dieste Harmel & Partners

Jim Greenwald

Inner City Broadcasting

Michael A. Kupinski

Judy Kuriansky

Jerry Lee

Rush Limbaugh

James T. Morley

N.S. Bienstock Inc.

National Hockey League

Programming by Design

Vidal Partnership

Wiley Rein & Fielding LLP

Russ Withers

Mitt Younts

PHOTO CREDITS

ABC Photo Archives

CBS Photo Archives

NBC Photo Archives

Photofest

University of Washington Libraries /
Special Collections

SUSTAINING

Carl Brazell

Art Carlson

Tom Cookerly

Erica Farber

David Kennedy

Erwin Krasnow

John Long

Charles Mortimer

Dawson B. Nail

Susan Ness

National Association of
Broadcasters

Newmark Communications

Fred Pierce

Jim Rosenfield

Richard Savage

SFM Entertainment LLC

Allen Shaw

James Sirmons

Univision Radio

Don West

Ramsey Woodworth

Assistant to the President

Jessica Chaikin Wolin

Event Producer

David Glazer

Art Direction

Ken Ray

Congratulations to
Frank Bennack
Your Friends at Tishman Speyer



TISHMAN SPEYER