

VOLUME FIVE – 2007

BLAIR	MALARA
FITZSIMONS	ROSE
FLAHERTY	SAWYER
HUGHES	SWANSON

*the*  
**GIANTS**  
*of*  
**BROADCASTING**

*A Publication of the Library of American Broadcasting*

# Clear Channel Salutes this year's Giants of Broadcasting:

Dennis FitzSimons • Joseph A. Flaherty  
Catherine L. Hughes • Charlie Rose  
Diane Sawyer • Dennis Swanson

Posthumous honors:  
John Blair  
Anthony (Tony) Malara

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# Arbitron Salutes this year's "Giants" for their Contributions to American Broadcasting.

Dennis FitzSimons  
Joseph A. Flaherty  
Catherine L. Hughes  
Charlie Rose

Diane Sawyer  
Dennis Swanson  
John Blair  
Tony Malara

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# 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 in 1972 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. In its fourth decade it is enriched by more than 9,000 books, 300 periodical titles, 7,000 pamphlets, 3,000 scripts, 1,000 oral histories (among 15,000 audiotapes, CDs and wire recordings), 10,000 audio discs, 4,000 films, videos and DVDs, 3,500 linear feet of manuscript materials and more than 225,000 photographs. 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 fund-raising 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.

# GIANTS OF BROADCASTING: THE FIRST 98

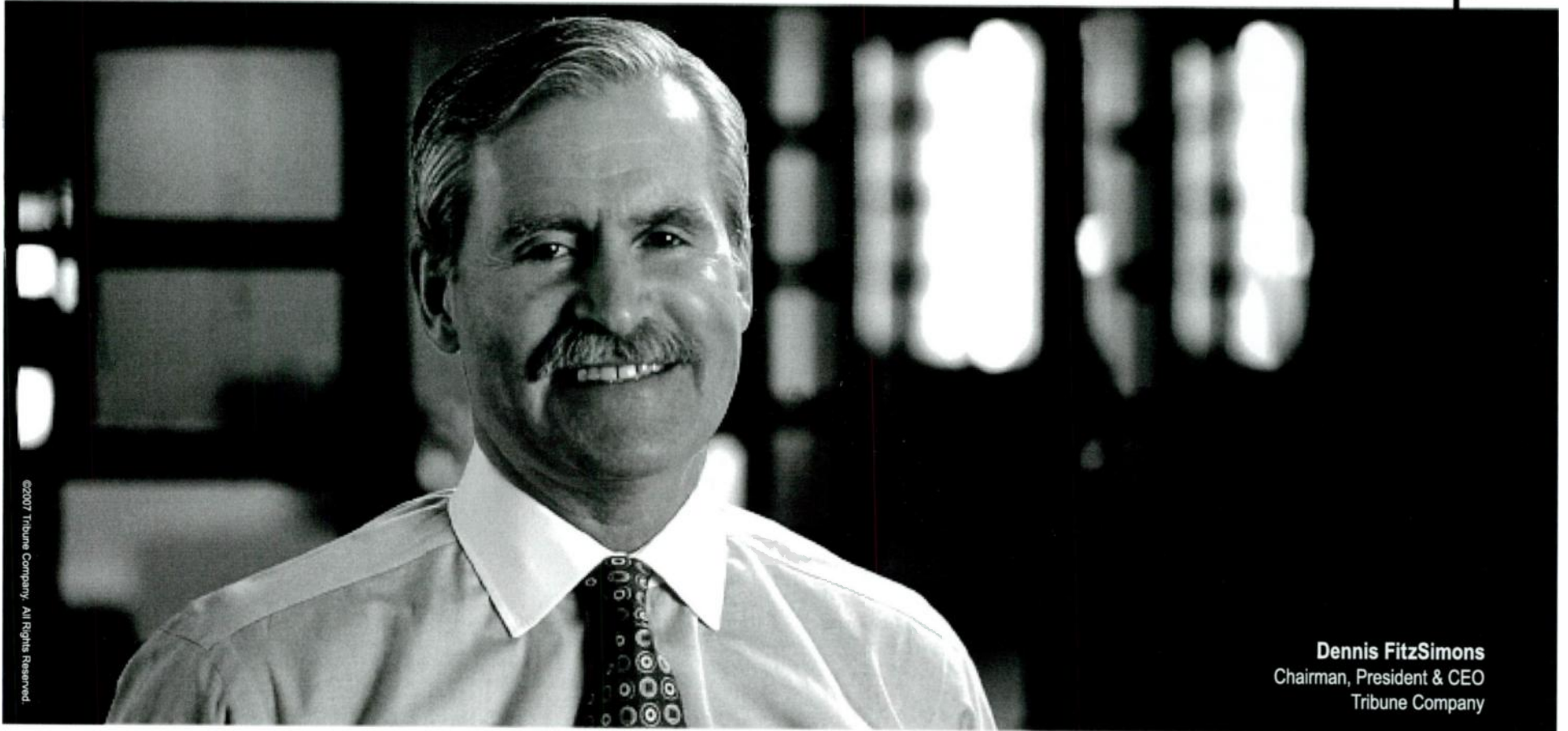
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OUT OF THIN AIR

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THE STORY OF

*the*  
GIANTS  
*of*  
BROADCASTING

VOLUME FIVE – 2007

RESEARCH AND TEXT BY MARK K. MILLER

EDITED BY DON WEST

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# John P. Blair

## *The Winning Ways of Pioneers*

In these days of entrepreneurs of varying stripes making their marks on a variety of businesses—not the least of which includes the Internet—it is instructive to look back at someone who earned that title when the electronic media were young. That would be John Blair, who took a brand-new idea, radio representation, and turned it into a media powerhouse.

John Portwood Blair was born in Chicago on July 23, 1899. His association with media began with his father, Edward, who worked in advertising for more than 40 years.

After graduating from high school, Blair entered the University of Wisconsin (class of 1922) but, as one report put it, “the call of merchandising and advertising was too strong to permit his completing the full four-year course,” so he left after two years for a job in the merchandising department of Montgomery Ward. Then came stints in the advertising departments of the *Chicago American* newspaper, General Outdoor Advertising Co. and the J. Walter Thompson agency.

At Thompson, he was sent to the San Francisco office to develop new business, which he did—doubling the office’s billings within a year. He left Thompson

in 1929 and made his first contact with the medium that was to change his path—radio. He was put in charge of transcription sales and time placement for MacGregor & Sollie in San Francisco.

Using his new-found radio experience, Blair realized that there was huge potential in the radio advertising business and decided to make a move. In 1933 he borrowed against his life insurance policy and joined with Humboldt J. Greig to form Greig, Blair & Co., a partnership for exclusive radio station representation. KHJ Los Angeles was their first client, and based on their success (and at the station’s urging) the two decided to expand the company nationally. They added another person and opened offices in New York and Chicago (the latter headed by Blair).

In 1935 Blair bought out Greig and the firm became John Blair & Co. John Blair realized early on that the keys to a successful national representation company were to attract powerful station clients, have a sound management plan and hire talented and motivated personnel. By 1937 a fourth office was added and by the early 1940s there were eight. In addition to expanding into FM representation in the 1940s, the company became one of the first to rep a television client—WTVR

Richmond, Va.—in 1948. It was also the first rep to set up a separate division to handle TV station sales.

When many of the company's represented radio owners began acquiring television stations, Blair benefited by representing those stations, too. He became president of the Station Representatives Association and was instrumental in the founding of the Television Bureau of Advertising, realizing the need to increase the promotion of spot TV.

For a short time, John Blair & Co. expanded to include non-broadcast activities. One such endeavor was Blair Graphics, a lithographer that produced catalogs, newspaper inserts and advertising brochures. Another unit, Blair Marketing, was established to supply services in the direct response marketing field.

In the 1970's John Blair & Co. became station owners, first purchasing radio stations and then TV stations. But the focus returned, and remains today, with serving television station clients in the national sales market.

Blair retired as chairman of the board in 1966, but remained a director and held the title of honorary chairman until he retired from the board in 1976.

Harry Smart, the company's CEO after Blair's retirement, joined the company in

1949 in Chicago. He approached Blair, eager to sell the new medium of television. Blair recalled: "I told him, 'Harry, we don't have much to sell.' [That] didn't stop him. He had so much confidence, he made it grow."

John Blair died on May 25, 1983, following a stroke. At his death, his company had reported revenue of \$321 million—six times the billings of the entire broadcasting business in the year he founded his company. And just a month prior to his death, the company bought a San Juan, P.R., TV station for \$55 million.

Jack Fritz was president of John Blair & Co. when Blair died and he summed up why Blair had been such a success: "Where others saw obstacles, he saw opportunity. But above all, John was a strong leader who gave everyone who worked for him a sense of dignity and intense pride in the organization."

At the time of his death, *Broadcasting* magazine editorialized: "Those who have followed in the footsteps of John Blair and his fellow venturers, while continuing to pioneer on their own, might well take a moment to reflect

upon the sturdiness of the foundations that were bequeathed to future generations of the Fifth Estate."

Today, the Blair name continues. Blair Television is an independent company under the Petry Media Corp. umbrella, representing more than 150 broadcast clients providing support in advertising sales, research, programming and technology. Its headquarters are in New York with 16 regional offices around the country and over 400 employees in sales and sales support. Blair's client list includes stations owned by major blue-chip broadcast groups.





# Dennis FitzSimons

*Tribune's Champion  
When the Going  
Got Tough*

**T**here was a Chicago before there was a Tribune Company, but not by much. The first editors of the newspaper opened its doors in 1847, and its colorful history went up and down until the next century, when Colonel Robert R. McCormick took over. By 1925 the company had moved into the Tribune Tower, a landmark of Chicago's downtown.

Dennis FitzSimons, the chairman and chief executive officer, is a relatively new kid on the block at Tribune. He's only been there for a quarter-century. But FitzSimons' arrival in the executive suite coincided with the company's greatest baptism of fire. To his credit, FitzSimons has pulled through, holding all the key properties together and assuring both continuity and viability into a future that, at least, is still there.

It took a circuitous and many-faceted career path to reach this historic juncture. Dennis Joseph FitzSimons was born June 26, 1950, in New York and grew up in the Jackson Heights section of Queens. He graduated from Fordham University in 1972 with a bachelor's degree in political science. While thinking about enrolling in law school he took a job in 1972 at Grey Advertising and discovered he enjoyed it. He was an assistant buyer at Grey in 1972-73.

He then moved to the sales side, taking a series of positions (from 1973 to 1981) in the TV rep business. In order: Peters, Griffin, Woodward (New York); Blair Television (New York), and TeleRep (New York and Chicago). With TeleRep, a unit of Cox Broadcasting, he got his first taste of Chicago, serving as group sales director for TeleRep's office there in the late 1970s. He moved back to New York in 1980 to be TeleRep's New York office sales manager.

In 1981 FitzSimons accepted an offer to run the ad sales unit of Viacom International. Shortly after that he took his first station job as director of sales and marketing for Viacom's WVIT-TV Hartford, Conn., serving in that capacity in 1981-82.

FitzSimons moved to Tribune in 1982 as sales director for WGN-TV Chicago, and in 1984 was appointed vice president/general manager of WGNO-TV New Orleans. (Tribune had just acquired WGNO, an ABC network affiliate. The move to New Orleans was a promotion, recognizing the great sales results he achieved at WGN.) He returned to Chicago in 1985 as Tribune Broadcasting vice president of operations, and in 1987 began a five-year term as WGN's vice president and general manager. He then served as president of Tribune Television from 1992 to 1994.

When FitzSimons took over as head of Tribune Television, the company had only six stations in six markets. Now the company has 23 stations in 19 markets. Tribune stations also have greatly expanded their local news operations under his command—about 275 local news hours per week today—up from 178 in 2000.

The next step was president of Tribune Broadcasting Co. He was promoted to that post in 1994 and held it until 2003. Tribune Broadcasting revenues totaled \$764 million in 1994 and under his watch rose to \$1.6 billion in 2003.

In 1995, Tribune aligned itself with The WB Television Network, which launched that year. Most Tribune stations became WB affiliates, and Tribune became a 25 percent owner in the new network. FitzSimons was instrumental in the deal, which greatly transformed the company's primetime programming (from movies and sports to first-run shows appealing to young audiences). The WB largely succeeded, especially in the big markets, where Tribune stations are concentrated. It competed, however, with UPN, another new network that also launched in 1995 and also was geared to young viewers. In 2006, WB and UPN ceased operations and The CW was born, the product of a partnership between CBS Corp. and Warner Bros. Entertainment. Tribune became the major-market

“backbone” of The CW, with 16 of its 19 WB stations converting to CW affiliates. Tribune does not have an equity stake in CW.

FitzSimons was appointed Tribune Co. executive vice president in January 2000, with responsibility for the company's broadcasting, publishing and interactive groups, as well as the Chicago Cubs. He continued to serve as president of Tribune Broadcasting Co. until 2003. He was named Tribune Co. president and chief operating officer in July 2001, chief executive officer in 2003 and chairman in 2004.

FitzSimons is Tribune's first CEO to come from the company's broadcasting side—all those before him came up through the newspaper side of the business.

One industry observer noted that “FitzSimons's transition from a strict focus on television to widened efforts in print and other media in the late 1990s showed that he was a quick study who could apply his broadcasting expertise to the issues facing the company's print publications. FitzSimons was known for being able to handle a tremendous

workload under pressure while maintaining a calm and in-control demeanor.”

Then came the intramural dispute with the Chandler interests, acquired when Tribune took over the Los Angeles Times properties—a sale that cost Tribune almost \$1 billion in taxes and led to the firestorm that has consumed FitzSimons and the company ever since. The resolution, everyone hopes, is in the sale of Tribune Co., a public company since 1983. In April, Tribune announced an \$8.2 billion transaction that will result in the company being privately held by Chicago real estate billionaire Sam Zell and a Tribune Employee Stock Ownership Plan. The transaction is targeted for completion late this year.

Dennis FitzSimons has put out the fire. Now all that remains is a happy ending.





## Joseph A. Flaherty Jr.

*A Lifetime  
Improving on  
Marconi*

**T**he United States is about 15 months away from a television revolution. On Feb. 18, 2009, the analog television we've known and loved will go away overnight, replaced by a new digital transmission system that will make possible high-definition TV and multicasting—and that we'll presumably love even more. The man arguably most responsible for that sea change—among a career's worth of major TV innovations—is CBS technical wizard Joe Flaherty.

In the end, Flaherty's signal achievement may have been in outliving all his opposition. In a business whose career spans are measured in single digits, Joe Flaherty is celebrating his 50th year at the technical top for CBS. He has long since lost count of the deposed network presidents who resisted his putting technology ahead of their quarterly reports. He has beaten back the contrary views of technologists at other networks and has no equal in making his the prevailing view in international negotiations—where many of the real wars in TV technology are won or lost.

Joseph Anthony Flaherty Jr. was born in Kansas City, Mo., on Dec. 25, 1930. His introduction to broadcasting technology came at an early age—his father was the chief engineer of WDAF-AM Kansas City

(and later of WDAF-TV). In 1951 Flaherty and his father built an amateur television station and put it on the air.

The following year he graduated from Rockhurst University in Kansas City with his B.S. in physics and in 1953 joined the Army Signal Corps, becoming a sergeant. When he got out he landed a job as a television engineer at NBC in New York. Two years later, in 1957, he moved to CBS as a television design engineer and in 1959 was named the network's director of technical facilities planning. In 1967 he was promoted to general manager and was given his vice presidential stripes in 1977.

In the 1960s, Flaherty spawned the development of non-linear editing for TV programs, enhancing the economics, effectiveness and versatility of the post-production process for both feature films and television programs. Another project at that time was his development of the CBS Minicam, a miniature color TV camera (which won him an Emmy in 1969).

That camera led into his work in the 1970s—the development of electronic news gathering (ENG) technology. ENG's small hand-held video cameras and recorders gave television stations and networks the ability to take television out of studios and put it in the field. It led to a revolution in newsgathering that

swept the world in just five years, making television news the dominant source of information and communication for the world and, for all practical purposes, making film a thing of the past.

As *Broadcasting* magazine wrote in 1979, "ENG has freed television from the time constraints imposed on it by film and put it and its viewers in the midst of events as they happen. It has helped to alter the medium's conception of itself and the way people communicate."

Those efforts garnered Flaherty a 1974 David Sarnoff Gold Medal and another Emmy in 1975.

Never one to rest on his laurels, Flaherty kept looking for the next technological revolution and in 1981 found it in Japan. He introduced the NHK invention of analog high-definition television to the United States, and then to the capitals of Western Europe. But analog wasn't good enough for Flaherty; he kept pushing for a digital system that he knew could offer the best quality. And once the thorny problem of figuring out how to compress the huge amount of bandwidth necessary for digital transmission was solved by General Instrument's Woo Paik, he stepped up his efforts to convince the rest of the broadcasting community that this was the future of television. In the following decade, he led an international

effort to achieve a single worldwide standard for the production and international exchange of programs.

His HDTV odyssey continued when he directed (in tandem with former FCC Chairman Richard E. Wiley) the planning effort that resulted in the ATSC standards for terrestrial transmission of all digital television programs. Were there a Nobel Prize for the fathers of HDTV, it would probably be shared by Flaherty and Wiley.

In 1986 Flaherty received another Emmy, this one for electronic editing systems for programs produced on film. More recognition came in 1989 when Flaherty received a CBS Emmy award for the development and installation of the first digital computer automation system for TV station and networks.

Another Emmy came his way in 1992, this one for CBS Laboratories' development of the Vidifont electronic character generator. The next year saw even more international recognition when he was presented with the International Electronic Cinema Festival Pioneers award in Montreux, Switzerland, for his pioneering work in high-definition television production. The National Academy of Television Arts and Sciences presented Flaherty with a Personal Emmy Award in 1994, recognizing his "Lifetime Achievement in Contributions to the Development and Improvement of the Science and Technology

of Television." And in 2006, the National Association of Broadcasters presented Flaherty with its Award of Honor for "introducing high-definition television to the world."

As senior vice president of technology at CBS, Flaherty continues to advise CBS management on issues and strategies related to broadcast technology, and represents CBS nationally and internationally with major manufacturers and on government and industry committees and organizations.

In a 1998 article on HDTV and digital television, Flaherty talked of the importance of the new technology and urged the industry to create the best television system possible. "Beware," he cautioned, "of a poverty of vision."





# Cathy Hughes

*Somewhere,  
Over a Toothbrush*

**W**hen Cathy Hughes was a young girl, she would stand in front of the bathroom mirror, pretending her toothbrush was a radio microphone. She doesn't have to pretend any more. After a lot of hard work and persistence to become the founder, chairperson and secretary of Radio One Inc., she can simply walk into any of her company's 60 radio stations in major cities across the country and have access to a real microphone.

Catherine Elizabeth Liggins was born April 22, 1947, in Omaha, Neb., to a certified public accountant father and a jazz musician mother who later earned her master's in social work. She demonstrated her prodigious work ethic at an early age, exaggerating her age at 14 to get a job as a telephone operator, working 40 hours a week after school.

At 17 she had married, had a son and divorced. She was juggling school, work and caring for young Alfred. She became involved in civil rights activities and in 1965 was named executive director of Project Equality in Omaha, a position she held for six years. After helping a group of black investors buy a local radio station, she wanted to get involved and did extensive volunteer work at the station.

She then decided that she wanted to

move somewhere with "a significant African-American population" and in 1971 journalist Tony Brown offered her a lecturer position at Howard University's new School of Communications in Washington.

Hughes entered radio in 1973 as general sales manager of Howard's WHUR-FM, increasing station revenue from \$250,000 to \$3 million in her first year. In 1975, she became the first female vice president and general manager of a station in the nation's capital and created a radio format known as the "Quiet Storm" that later evolved into the most-listened-to nighttime radio format, eventually heard in more than 50 markets. A dispute with the university over the rights to Quiet Storm resulted in her leaving in 1979. She later said it made her realize that "I would never again not be totally in charge of my career and my creativity."

Hughes then joined start-up WYCB-AM Washington as vice president and general manager, creating a gospel music format that she would later use at some of her own stations.

The following year, 1980, she saw an opportunity to move into the ownership side of the business when WOL-AM Washington became available under the FCC's distress sale policy that let women or minorities buy financially-troubled



stations at two-thirds of market price. She and then-husband Dewey Hughes (who had worked at WOL) went to 32 financial institutions looking for a loan and were turned down by them all before a female banker at Chemical Bank agreed to lend the \$1.5 million that made the deal happen.

Hughes pioneered yet another innovative format—"24-Hour Talk from a Black Perspective"—at WOL, but it cost her in the form of much-needed record company advertising. She and WOL struggled for a time, but her dogged insistence on providing a public service paid off with strong relationships with local businesses. WOL today proudly proclaims itself as the spot on the dial "Where Information is Power."

And she developed strong relationships with WOL's listeners, as well. On her talk show "she rallied the audience to become part of her 'WOL Family,'" Marc Fisher wrote recently in the *Washington Post*, adding that Hughes "became a firebrand and a political power broker."

Shortly after buying WOL, her marriage broke up and Hughes fell on hard times. She was forced to sell her apartment and lived with Alfred at the station for a while until things began to turn around at WOL.

In 1985 Alfred joined WOL as an account manager, bringing with him an MBA from the Wharton School of Business, and in four

years became the station's president/CEO and treasurer (currently, he's CEO).

Her next acquisition came in 1987 with WMMU-FM in the Washington suburb of Bethesda, Md. In 1995, Radio One purchased WKYS-FM in Washington for \$40 million, at the time the largest transaction between two black companies in broadcasting history.

In May of 1999, Hughes and Liggins took their company public, she again making history by becoming the first African-American woman with a company on the stock exchange. After that, her company, Radio One Inc., was buying stations at a faster rate, helped by the liberalized ownership limits adopted by the FCC.

Then, in August 2000, Hughes bought 12 stations for \$1.3 billion from radio giant Clear Channel, propelling Radio One well into the ranks of a major radio entity.

In 2003, Hughes and Radio One ventured into another medium—television. They formed a partnership with cable operator Comcast Corp. to launch TV One, a cable/satellite network offering a broad range of lifestyle and entertainment-oriented programming targeted primarily to African-American

adults. It holds a 36% interest in the venture.

Today, Radio One is one of the nation's largest radio companies with 2006 revenue of \$367 million and it's the largest radio broadcasting company that primarily targets African-American and urban listeners.

In May of this year, Radio One announced that it wanted to trim its portfolio of stations and negotiated a deal to sell its five stations in Dayton, Ohio, and five of its six stations in Louisville, Ky., to Main Line Broadcasting for \$76 million.

In July it acquired WDBZ-AM Cincinnati for \$2.6 million. So now, Radio One owns and/or operates 60 radio stations located in 19 urban markets in the United States and reaches approximately 14 million listeners every week.

All from wishing on a toothbrush.





## Tony Malara

*'The Most Wonderful  
Man Many of Us  
Have Met'*

**T**ony Malara was a big man—big in stature, big in his chosen career as a broadcaster and—probably most important to those whose lives he brightened—big in the hearts of the innumerable number of people he helped, made laugh and who were honored to have him as a friend or colleague.

Anthony Carmelo Malara was born in Watertown, N.Y., on Sept. 11, 1936. After graduating from Watertown High School, he entered Syracuse University in 1954, but left after a year because, he remembered later, "I did a lousy job in school—a terrible job. I got involved in the campus radio station; I ran for student government; I was president of the pledge class at the fraternity house—I was just having a helluva time doing everything except studying."

An expected job at WWNY-AM Watertown didn't materialize and he bounced through a number of jobs including road sweeping with the state highway department, cost accounting and emcee at a local nightclub. He was all set to join the Army's counterintelligence corps when his physical turned up flat feet, rendering him ineligible.

By now Malara was ready to seek his fortune in California when WWNY called

with a three-month announcing job. He hesitated, then accepted. He became one of the most visible voices and faces of WWNY for many years, and the man who led its TV station as the television industry matured.

He started as a staff announcer at WWNY-AM-TV in 1957 and after about five years, he said, he realized that "I wasn't going to be a Johnny Carson," so he moved to the radio sales side in 1961. He showed a flair, becoming sales manager and then radio station manager by 1970 and station manager of WWNY-TV shortly after.

Then, in 1971, he was made general manager of both the radio and TV stations as well as co-owned WMSA-AM in Massena, N.Y.

Since the WWNY stations were CBS affiliates, Malara became involved in the CBS affiliates boards and met Jim Rosenfield of the CBS Broadcast Group. Rosenfield was impressed and in 1978 recruited him to move to New York to join the network as vice president, station services.

He wasted no time making his presence felt at Black Rock. Malara created the network's affiliate relations department in 1980, becoming its vice

president. In 1981, he was promoted to vice president and general manager of the CBS Television Network.

At the time, Rosenfield offered this explanation of Malara's success at CBS. Malara, he said, "has two extraordinary attributes. He is the fastest learner I have ever come across, and he is extremely adaptive. He made the transition from a small company in a small town to a large corporation in New York City as if it were a perfectly logical thing to do. And he has a third attribute that's also important: He's very much a people person."

One year later, in 1982, he took one more big step, becoming president of the CBS Television Network, a post he held for the next six years.

In 1988, the network was reorganized and Malara was made president of the CBS Affiliate Relations division. That job became increasingly challenging as a number of CBS affiliates left the network for newcomer Fox after CBS decided to drop NFL football and Fox snapped up the contract.

Malara retired from CBS in December 1995, saying "I just didn't want to wake up someday to find that it was too late to do something else." At the time, CBS described him as being "the industry's strongest voice for the network-affiliate relationship."

In 1996, Malara created TCM Media Associates, a consulting firm with clients including the Pax television network, Telemundo, *Good Housekeeping* magazine and Communications Equities Associates.

He founded Malara Broadcasting in 2004 with the purchases of KDLH-TV Duluth, Minn., and WPTA-TV Fort Wayne, Ind.

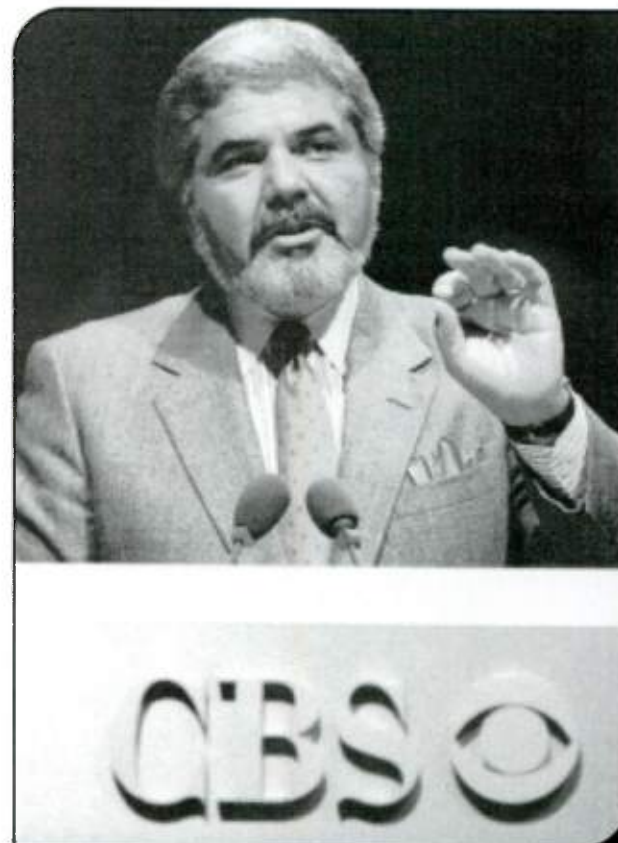
Tony Malara died on Aug. 24, 2006, in a hospital in Syracuse. He had suffered a heart attack at his vacation home in New York's Thousand Islands. While in the hospital it was discovered that he also suffered from acute myeloid leukemia.

A year later, the honors continue to mount—this one included. On the same day that the Library of American Broadcasting's "Giants" ceremony was taking place in New York City, Syracuse University was bestowing its own honor to Malara, and unveiling a plaque on that Upstate New York campus.

And, just weeks earlier, River Hospital in Alexandria Bay, N.Y., dedicated a half-million-dollar operating room in his honor. In addition, the New York State Broadcasters Association honored him at its annual convention.

What may have been the largest industry event was a "Tony Malara Memorial Tribute" held on Sept. 26, 2006,

at the 21 Club in New York, sponsored by the Broadcasters Foundation of America. It was on that occasion that former *CBS Evening News* anchor Dan Rather said of Malara: "If every person for whom Tony Malara did some good deed were to have brought a flower to this gathering today, he would sleep tonight under a canopy of blossoms. In his own quiet, good humored, decent way, there was, there is, no better man. Come to think of it ... the most wonderful man many of us have ever met."





# Charlie Rose

*Taking the High  
Road in TV Talk*

**W**hen you hear the phrase “talk show” you probably think of movie stars promoting their latest film, singers pushing a new CD or some celebrity apologizing for an embarrassing incident you and they wish they could take back. It’s a far cry from the days of Jack Paar, David Susskind, Dick Cavett and David Frost.

Except, that is, for each weeknight on PBS, where Charlie Rose and his guests sit around a big round oak table in front of a plain black backdrop for an hour of what CBS’s Morley Safer calls “the last refuge of intelligent conversation on television.” In the course of a year he may conduct hundreds of interviews covering subjects from foreign affairs to stem cell research to Broadway, movies and sports. For the viewer, he presides over a global immersion course on the most salient people and issues of the times.

Charles Peete Rose Jr. was born on Jan. 5, 1942, in Henderson, N.C., the only child of Charles Peete Rose Sr. and Margaret Rose. The Rose family lived near the railroad tracks in Henderson, in rooms above a general store that Charles Sr. owned and managed and where, starting at the age of seven, Charlie helped out.

He has been known as Charlie since

his mid-teens. In choosing the name of his show, he recalled in a 1993 interview, he decided against his given name because he thought it sounded “just too stiff and formal.”

Upon winning a contest sponsored by an area businessman, the teenage Rose received a one-time chance to serve as a disc jockey on the local radio station. “I wanted just to be on the radio,” he told *Vanity Fair*. “It sounded like a wonderful thing to me . . . to talk on the radio. I didn’t think of it as a career,” he added, “because I didn’t know any broadcasters.”

After graduating from high school, where he starred on the basketball team, Rose entered Duke University in Durham, N.C., as a premed student. Then, he landed an internship in the office of North Carolina senator B. Everett Jordan and became a “political junkie.” When he returned to school, he changed his major to history. He graduated in 1964 and earned his J.D. degree from Duke University School of Law in 1968.

But Rose soon decided that practicing law was not for him, and that he wanted to build something as an entrepreneur. So he began taking classes at the New York University Graduate School of Business (he had moved to New York in 1968) and accepted a job at Bankers Trust. But that,

too, failed to satisfy. It was at about this time that he had become acquainted with people in broadcasting, and in 1972 he landed some freelance work for the BBC. He was still working at Bankers Trust when he was hired as a weekend reporter at WPIX-TV New York.

In 1974 Bill Moyers offered him a job as managing editor of *Bill Moyers' International Report* on PBS. The following year Rose became executive producer of the PBS series *Bill Moyers' Journal* and served as a correspondent for *USA: People and Politics*, Moyers' weekly PBS series on the 1976 political campaign, for which Rose received a Peabody Award.

In 1976, Moyers left PBS for CBS and Rose became a political correspondent for NBC News in Washington. He decided that he needed more on-air experience so he jumped at opportunities to host interview shows over the next two years. The work paid off and he was offered the co-host position on *AM/Chicago* on WLS in 1978.

A year later, Rose became program director of KXAS Dallas-Fort Worth, where his duties included hosting *The Charlie Rose Show*, on which he interviewed public figures in front of an audience.

Rose secured national syndication for the show in 1981 by moving the program to Washington, D.C., where it was broadcast on NBC's WRC-TV until 1984.

CBS came calling in 1984 and Rose accepted the job as the anchor of *Nightwatch*, the network's first late-night news/interview broadcast. He won a 1987 Emmy Award for his interview with convicted mass murderer Charles Manson.

In 1990 Rose left CBS to become anchor of *Personalities*, a syndicated program produced by Fox's Twentieth Television and aired by more than 100 stations, but got out of his multi-year contract (reported to have been worth about \$1 million a year) after just six weeks when he lost a fight to change the tabloid-style content of the show.

After about 10 months on his farm near Oxford, N.C., pondering what to do next, he approached William Baker, the head of WNET, the New York PBS station, with a plan for an interview show. "My vision was that talking heads done well can be engaging television and can attract an audience," he recalled. "Bill Baker . . . saw merit in that vision, and I was on the air within a month after pitching the idea."

*The Charlie Rose Show* premiered on Sept. 30, 1991, and became nationally syndicated in January 1993. Rose has

engaged an extraordinary range of interviewees for the series, from the worlds of politics, literature, the visual and performing arts, science, business and sports. Today, the program airs on more than 200 PBS stations.

On March 29, 2006, after experiencing shortness of breath in Syria, Rose was flown to Paris and underwent surgery for mitral valve repair. He returned to his show—which had continued with celebrity guest hosts—on June 12, 2006, with Bill Moyers and Yvette Vega (the show's executive producer), to discuss his surgery and recuperation.

Luckily for his viewers, he's back at that table because, as he states on his Web site, "I believe there is a place in the spectrum of television for really good conversation, if it is informed, spirited and soulful."



Charlie Rose with Aaron Sorkin, 2003



# Diane Sawyer

*The Consummate  
Pro at ABC News*

**M**ost TV newscasters are limited to one daypart at a time, but not ABC's Diane Sawyer. She's there first thing weekday mornings on *Good Morning America* and *Primetime* is also her domain.

Lila Diane Sawyer was born Dec. 22, 1945, in Glasgow, Ky. Soon after her birth, her family moved to Louisville, where her father, Erbon Powers "Tom" Sawyer, rose to local prominence as a politician and community leader. (E.P. "Tom" Sawyer State Park, located in the Frey's Hill area of Louisville, was named in his honor following his death in a car accident in 1969 while still in office.)

Sawyer, who was editor-in-chief of her high school newspaper, won an America's Junior Miss scholarship pageant in 1963, which she used to attend Wellesley College. In 1967 she received her English degree, then completed a semester of law school before deciding on a career in broadcasting.

She started that career in 1967 in Louisville, Ky., where she landed a job as a "weather girl" and part-time reporter for ABC affiliate WLKY-TV. Promoted to news correspondent within a year, Sawyer began to learn the craft of broadcast reporting.

Her growing interest in politics led

her to move to Washington in 1970. Unable to find work in broadcasting, Sawyer took a job in the White House press office where she became assistant to Ron Ziegler, then White House press secretary. She later worked as Richard Nixon's personal assistant. When Nixon resigned in the wake of Watergate, Sawyer relocated with him to California, remaining on his staff for four additional years, assisting the former president with the preparation of his memoirs.

Her transition back to broadcast journalism was made in 1978 when she joined CBS News in the Washington bureau as a general assignment reporter. In 1980 she was promoted to correspondent, then State Department correspondent six months later. She moved quickly up the ranks at CBS, becoming co-anchor of *CBS Morning News* (1981-84), the co-anchor of *Early Morning News* (1982-84), and the first woman on the network's flagship public affairs program, *60 Minutes* (1984-89).

Sawyer beefed up her political resume as a CBS floor correspondent at the 1980 Democratic Convention and at the 1984 Republican and Democratic National Conventions and was podium correspondent for the 1988 Democratic and Republican national conventions. (Another 1988 event was her marriage to director Mike Nichols.)

ABC News lured Sawyer away from CBS in 1989 with a \$1.6 million, multi-year contract to co-anchor *Primetime Live* with Sam Donaldson. With the premiere of *Primetime Live* in August 1989, Sawyer traveled extensively across the United States and abroad to report on and investigate a wide range of topics and to interview a diverse group of newsmakers and personalities.

A frequently mentioned aspect of Sawyer's work is her willingness, as well as ability, to move between two styles—that of a tabloid journalist and the “legitimate” journalist. Diligent reporting pieces coexist with celebrity interviews along her career path, such as her coverage of the Iranian hostage crises and the interview with Michael Jackson and Lisa Marie Presley.

Sawyer reported live from Ground Zero during the week of Sept. 11 and interviewed over 60 widows who gave birth after the World Trade Center disaster. She returned to Afghanistan to reunite the women profiled in her landmark 1996 report from behind the burqa, as one of the first Western journalists to expose the plight of women under Taliban rule.

Her interviews include President George W. Bush in his first national one-on-one; Saddam Hussein, the first Western television interview granted by the Iraqi president for nearly a decade; President Fidel Castro; Robert MacNamara's public apology on

Vietnam; Sammy “The Bull” Gravano, the convicted Mafia member who turned against the Gambino crime family and his boss, John Gotti; Ellen DeGeneres, who announced her homosexuality; ousted Panamanian leader Manuel Noriega's first interview from prison; Michael J. Fox's interview about Parkinson's disease and the decision to leave his show, and former first lady Nancy Reagan on President Reagan's battle with Alzheimer's disease and their 50-year marriage.

In the fall of 1994, Sawyer signed a \$7 million contract and became one of the highest paid women in broadcast news.

In January 1999, Sawyer was named co-anchor, with Charles Gibson, of *Good Morning America* in what was supposed to be a temporary assignment.

After Peter Jennings' unexpected death from lung cancer in 2005, the speculation was that Sawyer might get the *World News Tonight* anchor chair, but instead, ABC chose the team of Bob Woodruff and Elizabeth Vargas. Just a few months later, Woodruff was almost killed while reporting from Iraq and both Sawyer and her *GMA* co-host Gibson were pressed into service co-anchoring the evening news with Vargas.

Then, a short time later, Vargas told her bosses that she was pregnant and

wanted time off from the anchor desk. After a few months of speculation, ABC chose Gibson to be the broadcast's sole anchor in May 2006, moving Vargas to *20/20* co-host after she returned from maternity leave.

With Sawyer now teamed with Robin Roberts on *GMA*, the show made solid inroads against NBC's *Today*, aided by Sawyer's ability to land the high-profile interviews, like the one she got in October 2006 with Mel Gibson following his highly-publicized drunken driving arrest. And she's still reporting on the *Primetime* team.

A quote from Sawyer helps make clear why she remains so driven—and so good at her job: “Somebody told me once that you know you're in the right work when your greatest joy meets the world's greatest need. I believe that truth still sets people free and changes lives for the better.”





# Dennis Swanson

## *Turnaround and Win Is the Name of the Game*

**T**he dictionary entry for peripatetic should have Dennis Swanson's picture next to it. And so should the entry for good judge of potential. For he's the guy who has turned around the fortunes of legions of television stations. He's also a pretty shrewd judge of talent, hiring Kelly Ripa for *All My Children*, Kathie Lee Gifford to be Regis Philbin's co-host (now filled by Ripa) and, oh yeah, a fledgling talk show host named Oprah.

Dennis Darryl Swanson was born in Wilmar, Calif., on March 15, 1938, to a family, he once said, that "didn't have a whole lot." He won a chemical engineering scholarship to the University of Illinois at Champaign-Urbana, but after two years switched majors to journalism, graduating in 1961.

Next came three years in the Marine Corps, after which he returned to the University of Illinois to get his master's in communications and political science in 1964. His first job was at WMT-AM-FM-TV in Cedar Rapids, Iowa, where he was a news and sports reporter as well as a cameraman.

Two years later he moved up-market to Chicago's WGN-AM-TV as a news producer and assignment manager. In

another two years, 1968, the Chicago bureau of NBC made him an assignment editor and field producer and he headed the coverage of the tumultuous Democratic National Convention that year in Chicago.

In 1970, NBC's Chicago owned-and-operated stations WMAQ-AM-TV hired him as a sportscaster and producer. After a few years, Swanson discovered something about himself and the nature of his work, which he recalled recently. "I realized that if I stayed on the air, I was always going to be at the mercy of somebody else's decision-making. I really didn't have a way to deal with that. I thought, 'Well, gee, maybe I should be the guy in the corner.'"

So in 1973 he took a chance and joined startup Television News Inc., a news service that delivered its material to stations by a new method—satellite. With news crews around the world and the first satellite time booked on Western Union's Westar bird, it was an ambitious project that turned out to be just slightly ahead of its time, going dark in October 1975, but laying much of the groundwork for the upcoming Cable News Network.

After Television News folded, Swanson fielded job offers, accepting



an executive producer post at KABC-TV Los Angeles, the market's No. 3 news station in 1976. A number of his news ideas paid off and within two years, the station was in first place while Swanson was moving up the ladder, first becoming news director in 1977 and then station manager in 1981.

ABC offered him the VP-GM slot at its WLS-TV in Chicago, another third-place station that it hoped he would turn around. Good move. He arrived to find that the station's morning show host had left and he needed to find a replacement to go up against Phil Donahue, who had dominated Chicago's talk shows for more than a decade. His answer? A woman from Baltimore, Oprah Winfrey, who wasn't quite sure she was up to the task. Swanson remembers that she told him that she was black and overweight. "I told Oprah," he recalls, " 'I am not in the color business, I am in the win business.' I told her I didn't want her to change her hair, lose weight, buy new clothes or anything. I just wanted her to be the same person I saw audition."

Oprah made her WLS debut on Jan. 2, 1984 (the same day that Swanson began airing *Wheel of Fortune* and his new anchor choice, Floyd Kalber, started). Swanson paid her \$230,000 a year and within a month Oprah was beating Donahue in the ratings.

The other moves paid off as well, and WLS was soon the market's top station.

And Swanson climbed up too, with ABC promoting him in 1985 to run its station group and then, in 1986, naming him president of ABC Sports, succeeding the legendary Rooney Arledge. A major accomplishment there was his success at convincing the International Olympic Committee to stagger the winter and summer games every two years. In addition, he breathed new life into *Monday Night Football*.

After staying in this job an uncharacteristically long (for him, anyway) 10 years, Swanson was ready for his next challenge. It turned out to be another station gig—leading NBC's flagship WNBC-TV New York. He joined in 1996 and turned to his arsenal of weapons to give a boost to the second-place station, including on- and off-air commitment to increasing the station's image in the community.

Among his highly successful programming innovations there are live telecasts of the lighting of the Christmas tree at Rockefeller Center in prime access and coverage of the city's annual Puerto Rican Day and St. Patrick's Day parades.

In 2002, after six years at the helm of WNBC, Swanson decided to retire. It

didn't take. In just a short time he was back in play, this time at Viacom as executive vice president and COO of its TV station group. He worked on rebuilding the group's 40 CBS and UPN O&Os, visiting them all and installing new management at many.

Three years later came Swanson's most recent challenge—and move. In October 2005 he became president of the 35-station Fox owned-stations group. His first move was to focus on the stations' newscasts and then turned to developing national news and information programming. Also on his agenda is expansion into the Internet and wireless business.

Fox is betting that Swanson can practice his turnaround magic once again. With his track record, it seems a pretty safe bet. After all, he is in the win business.



Dennis Swanson with Jim McKay, 1986

WE SALUTE THOSE WHO'VE GIVEN BROADCASTING ITS FINEST HOURS.

# Our Standing Ovation

A rousing salute to this year's "Giants of Broadcasting,"  
as selected by the Library of American Broadcasting  
Foundation, including our own Diane Sawyer.

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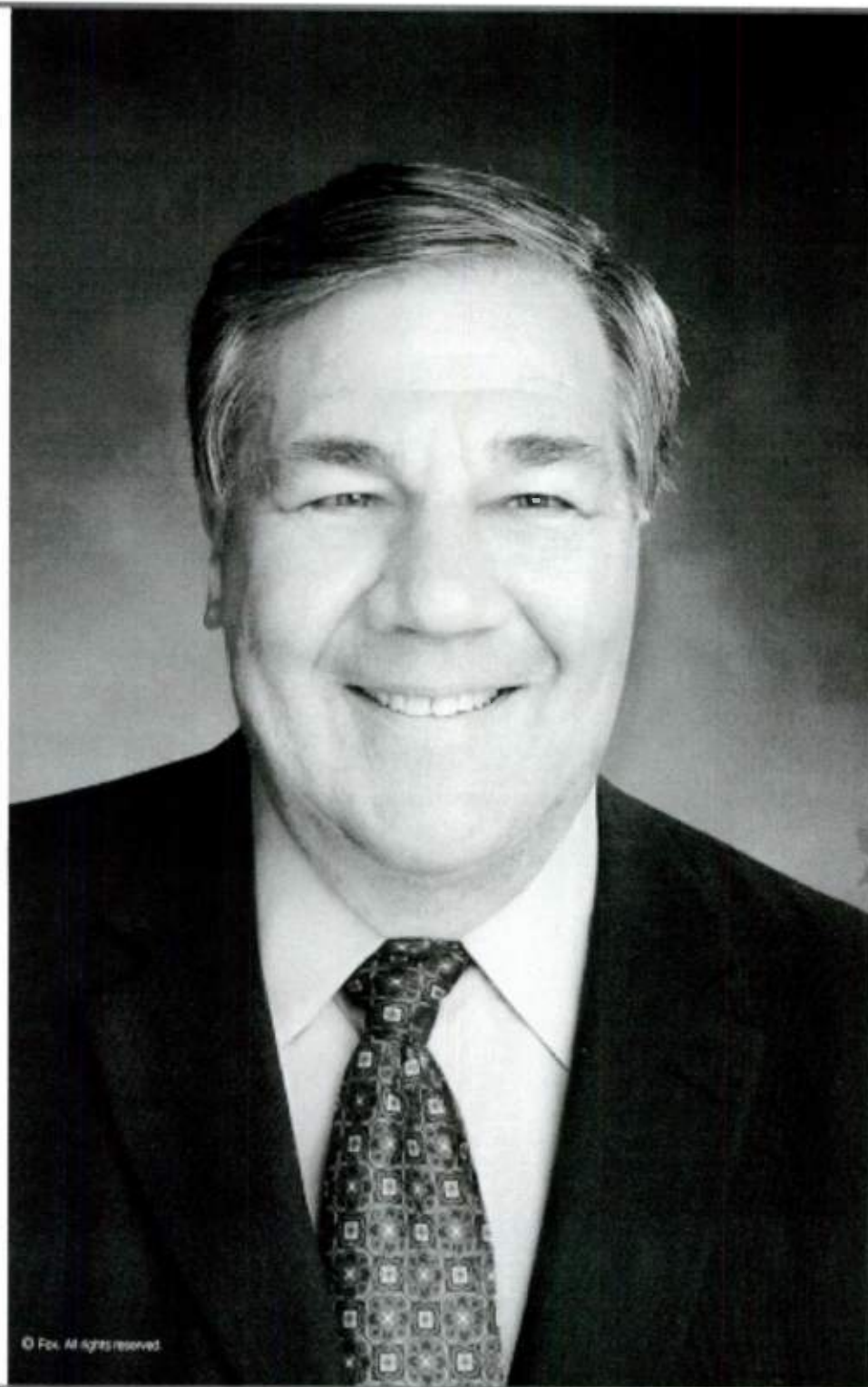
Salutes

**Dennis Swanson**  
President, Station Operations



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We salute  
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**Cathy Hughes.**

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# **2007 GIANTS OF BROADCASTING**

**Award Recipients**

**John Blair**

**Catherine Hughes**

**Diane Sawyer**

**Dennis FitzSimons**

**Tony Malara**

**Dennis Swanson**

**Joe Flaherty**

**Charlie Rose**

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by Loreen Arbus



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First 50 Giants of Broadcasting

Library of American Broadcasting Foundation honoree, 2003

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—Warren Buffet

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LEONARD GOLDENSON WILL BE REMEMBERED AS A MASTER OF ALL.”

—Warren Buffet

- Convince **film studios** to produce for TV
- Diversify into other **media**
- Air **movies-made-for-TV; miniseries; novels-for-television**
- Air **westerns, doctor, detective, caper and action genre series**
- Air in primetime: **serials; soaps; animation**
- Program **documentaries** produced outside of the news department
- Introduce and distribute **foreign films** in the U.S.
- Launch multiple **radio networks**

## LHG/ABC First to:

- Introduce **multi-anchor format** for news
- Launch a **Female primetime news anchor**
- Launch an **African American primetime news anchor**
- Introduce an **African American family** and integrate daytime serials
- Launch a **Native American actor as a star** in a series
- Actively seek affiliation with and develop **cable networks**
- Distribute exit polls; introduce **Voter Education and Participation Act**
- Broadcast the **Olympics** internationally
- Cover **sports events** all over the world
- Open a **news bureau** in the Middle East
- Introduce **Closed Captioning**
- Create a dedicated **television production studio**
- Use a **hand-held color camera**, developed by Ampex Corp. for ABC

- Use **slow-mo instant replay**
- Use **character crossovers** in series
- Orchestrate unprecedented **giant corporate media merger**
- And only person willing to rescue from bankruptcy **Walt Disney** (turned down by every other network, bank, studio) thereby building Disneyland and bringing Disney to television
- And the Co-founder of **United Cerebral Palsy** (Associations & Foundation), 5th largest US health agency

# Tony

## *A Remembrance*

Tony Malara was sui generis...unique and able to be defined only in his own terms.  
I never encountered an individual who wasn't crazy about the guy.

Phil Lombardo, Joe Reilly, Dan Rather, Charlie Osgood, Don West and the great Mario Cuomo have written and spoken of him much more gracefully than I am able. Malara was a pure, natural force.  
As an emcee, he was one of the two or three best I've observed in front of a crowd.  
His talent at the podium was informed not alone by the rapier sharp quickness of his wit, but also by the genuine warmth of his marvelous personality.

Governor Cuomo and I used to kid him about the "great responsibility" he carried as "the highest-ranking Italian in network TV!" But no matter how far he went, Tony never forgot who he was and where he came from.  
As he achieved each high, new estate in a remarkable career, he always went home at night the same guy who came down from Watertown to charm, beguile, dazzle...and love us.

Tony did so much for the Broadcasters Foundation of America,  
the Library of American Broadcasting...  
and for all of us.

*Nancy and Bill O'Shaughnessy*



WHITNEY RADIO





All of us at Hubbard Broadcasting, Inc. would like to congratulate our good friends Dennis FitzSimons, Joe Flaherty and Diane Sawyer for being recognized as Giants of Broadcasting.

We also send our best wishes to Cathy Hughes and Charlie Rose.



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TONY MALARA

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DENNIS SWANSON



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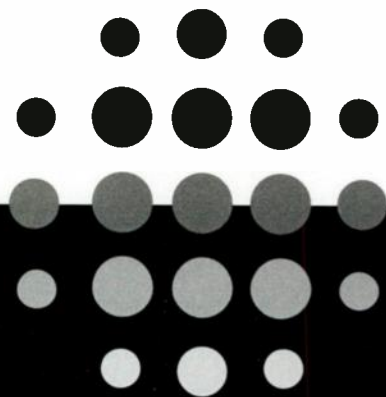
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