

VOLUME 6 – 2008

BAKER

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the
GIANTS
of
BROADCASTING

A Publication of the Library of American Broadcasting

A decorative graphic on the left side of the slide, consisting of a trail of grey stars and streamers, resembling a shooting star or a celebratory path.

Arbitron Salutes Jerry Lee:

A pioneer and humanitarian
who is so deserving of this honor.

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Mr. Donald V. West
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Dear Don,

The entire King family would like to take this opportunity to thank the Board of Directors of the Library of American Broadcasting for honoring our brother Roger King, at this year's "Giants of Broadcasting" luncheon.

We are extremely proud to have Roger's name included with so many distinguished members of the industry. Roger spent his life changing the face of the television syndication business and we know he would have been thrilled to receive this honor. He truly believed that it was important to preserve the broadcasting archives for future generations. He, also, never forgot that we all stand on the shoulders of "Giants".

On behalf of his wife and children we would like to thank you for recognizing a lifetime of remarkable achievements. We are only sorry he is unable to thank you personally for this esteemed honor.

Sincerely yours,
The King Family

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 in 1994, 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 108

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Fred Friendly
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The Gamblings
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**INSTEAD OF FOLLOWING A PATH,
THEY BLAZED A TRAIL.**

WE HONOR BOB WRIGHT, THE MEMORY OF TIM RUSSERT,
AND ALL OF THIS YEAR'S GIANTS OF BROADCASTING.



OUT OF THIN AIR

THE STORY OF

the
GIANTS
of
BROADCASTING

VOLUME SIX – 2008

RESEARCH AND TEXT BY MARK K. MILLER

EDITED BY DON WEST

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Bill Baker

A Broadcaster Of Many Parts

Bill Baker's broadcasting career had two distinct components that don't ordinarily mix: the almost diametrically different worlds of commercial and noncommercial television.

William Franklin Baker was born in Cleveland on Sept 20, 1942, and he became fascinated with electronics at an early age. "I've had this business in my blood since about age 10," he recalled. In 1957, when he was 15, Baker, his brother Larry and some other kids formed Broadcast Service Inc., a radio and TV production company, manufacturer's rep and recording service that they ran until he and Larry sold it in 1968.

He wanted to be on the radio and in 1961 after having no luck through normal channels (he was 19), he and his friends created *Nightwatch*, a radio show that he hosted and produced. They found a sponsor in Pepsi and got the show placed on WGAR-AM Cleveland. The station then made him an announcer, producer and host over the next four years until he moved across town to WERE-AM as a producer, engineer and reporter.

And there was school at the same time. He graduated from Case Western Reserve University with a B.A. in journalism and speech in 1966 and promptly moved to WKYC-AM Cleveland where he was producer and director of the *Alan Douglas Show*.

It was more school and a master's in interpersonal communications from Case Western in 1968, followed by a Ph.D. in communications and organizational behavior from the same institution in 1971. His research was funded by the National Association of Broadcasters and resulted in a 1,000-page doctoral thesis entitled *Power and Decision Making in American Television*. ("I have a great love for broadcasting and a great love for academe," he said in 1979, "and I think the two worlds should be combined by using academic skills in the business and television worlds.")

TV came calling in 1971 also, and Baker moved to Scripps-Howard's WEWS-TV Cleveland as executive producer, where he produced *Morning Exchange* and developed new shows. He was promoted to program manager in 1974, then assistant general manager in 1976 as well as assistant for programming to the president of the Scripps-Howard group.

Baker was lured away from Scripps-Howard in 1978 by Westinghouse Broadcasting to take over its WJZ-TV Baltimore as vice president and general manager. Due to some unexpected management changes, he was chosen the following year to be president of Westinghouse's Group W Productions in Los Angeles. But after just three months the position of president of the Group W Television Group opened up and he was



on his way to New York to oversee both the production operation and five TV stations.

In 1981, Baker added the chairmanship of Group W Satellite Communications to his responsibilities.

During his 10 years at Westinghouse, he expanded the company's reach, launching five cable networks, including Discovery Channel and the Disney Channel. He established the successful national *PM Magazine* program and was instrumental in introducing Oprah Winfrey as a talk show host.

The world of public television came calling in 1987 and Baker joined one of PBS's premiere producing stations, WNET New York (owned by Educational Broadcasting Corp.) as president, replacing the retiring John Jay Iselin.

One of his first moves was to expand the station's programming schedule to 24 hours a day in the fall of 1987, making WNET only the second public TV station in the country to be on the air full time (WTVS Detroit was the other).

During his tenure the station grew and prospered (it had an operating loss and a \$70 million annual budget when he joined), with Baker responsible for the station's producing some of the industry's most respected and popular programs, including *Charlie Rose*, *Bill Moyers Journal*, *Nature*, *Cyberchase*, *Great Performances*, *City Arts*, *Religion and Ethics NewsWeekly*, *Wide Angle*, *American Visions*, *Frontier House*, *Slavery and the*

Making of America and the landmark telecast of Wagner's "Ring" cycle on *The Metropolitan Opera Presents*.

He also helped stabilize the finances of the station. Educational Broadcasting Corp. raised more than \$1 billion during Baker's tenure and secured the largest endowment in public television history (\$100 million), enabling its move into a state-of-the-art production and broadcast facility and a successful transition to digital broadcasting. He also oversaw WNET's merger with WLIW in 2003.

Bill Baker retired from WNET in February (he remains president emeritus) and the Corporation for Public Broadcasting passed a resolution of appreciation that said in part:

"The Board of the Corporation for Public Broadcasting recognizes the extraordinary contributions of William F. Baker, who has worked tirelessly to ensure that public television reaches its highest educational, entertaining and inspirational potential."

Among numerous honors, he has been honored by the National Academy of Television Arts & Sciences with its national Trustee's Emmy Award. He has won six Emmys as a television producer, two Alfred I. duPont-Columbia Awards in Television and Radio Journalism, the Gabriel Award, and many others.

In 2004 he was inducted into

Bill Baker at the bottom of the world, 1988

Broadcasting & Cable's Hall of Fame; and in 2005 the New York State Broadcasters Association Hall of Fame and the American Academy of Arts & Sciences.

Baker is also an author, writing *Down the Tube: An Inside Account of the Failure of American Television* with George Dessart in 1998 in which they attempted to tie the decline of the quality of American television to the cycles of government regulation and deregulation.

In 1983, Baker carried the Explorers Club flag to the top of the world, becoming one of only a few people to have visited both the North and South Poles. He returned to the South Pole in December 1988 to tape a documentary about Antarctica, and he revisited in 1992 and 1996.

A few more adventures and he'll be running out of worlds to conquer.





Lucy Jarvis

*A Force To
Be Reckoned With
In Broadcasting*

Lucy Jarvis has broken far more barriers than the glass ceiling holding back women in broadcasting. She also broke the political barriers of both the Soviet Union and China to produce the first in a long line of award-winning television documentaries.

Lucile Kirsch Howard was born in New York on June 23, 1917. She graduated from Cornell University in 1938 with a degree in the biochemistry of foods. While there, she was involved in the drama club and was one of the founders of the college radio station.

After Cornell, she got a job at *McCall's* magazine as an associate food editor and began to receive invitations to speak on radio. She recalled later how her eyes were opened to the power of broadcasting: "When I was ... being interviewed on a national broadcast, instead of half a million or a million at most—a million, that was the entire subscription of *McCall's*—I could reach eight, nine, ten million people! And I thought to myself, 'I'm in the wrong business.'"

The magazine made her an editor, raised her salary to \$75 a week and sent her to Columbia Teachers College, from which she received her master's in food and nutrition in 1941.

In 1940, she married Serge Jarvis, a specialist in corporate and international law, and had two children. In 1955-56,

she worked for talk show host David Susskind's Talent Associates, then spent a year as women's TV editor for the Pathé news service.

Jarvis and Martha Rountree, the creator of *Meet the Press*, created the daily radio show *Capitol Close-Up* in 1958, which aired over Mutual Broadcasting. The guests were the day's top newsmakers, including President Dwight Eisenhower, John F. Kennedy, J. Edgar Hoover and Vice President Richard Nixon.

The following year, Jarvis joined news producer Irving Gitlin at NBC as associate producer (then producer in 1961) of *The Nation's Future*, an hour-long debate program the network aired on Saturday night. It was then that she began to develop ideas for documentary films.

These ideas weren't small ones. The first was to film inside the Kremlin, the "inner sanctum" of the Soviet Union. She spent almost two years trying to gain access and finally, in 1963, she succeeded.

Bureaucratic red tape and dead ends threw up barriers to her filming at every turn. She was quoted in 1963 as saying: "Never again will I complain about Washington bureaucracy. The Russians try to emulate us in every way; they have surpassed us in this art."

Finally, after more than two months, she was shooting film. It took three months of filming inside the Kremlin,



and a second crew two months on the outside to complete the principal filming.

Filming inside was done mostly at night, after the Russians had gone home. Jarvis remembers that one night “they didn’t leave and I was very annoyed. And the next day our American ambassador, without revealing the whole story, simply said, ‘President Kennedy and Khrushchev were having an argument.’” Jarvis then cabled Press Secretary Pierre Salinger to tell the President that he was causing production delays and could he please wait until the film was done to have his “little argument.”

As author Cary O’Dell recounted, “After Jarvis returned to the States, she learned that the ‘little argument’ was the Cuban missile crisis. At a dinner some time later at the White House, she began to apologize to the President for her message. Kennedy cut her off in the middle of her explanation. He said, ‘Didn’t you know, Lucy, I told Khrushchev that if he got the missiles out of Cuba, I’d get Lucy Jarvis out of the Kremlin?’”

The Kremlin aired on NBC on May 21, 1963, and won an Emmy.

Her next project was *Museum Without Walls*, a special on the Louvre in France and the National Gallery in Washington that aired in 1963. It is said to be the first television special using a communications satellite.

That led to an entire show on the history and contents of the Louvre and once again, logistics were extremely complicated. The

Louvre officials were very wary of filming and the lights. Work again had to be done in the evenings. *The Louvre: A Golden Prison* aired on Nov. 17, 1964, and it was so popular that NBC aired it three more times that year. It won six Emmys, a Peabody and a Radio-TV Critics Award.

The two programs, *The Kremlin* and *The Louvre*, were credited by RCA’s David Sarnoff with selling four million color sets.

There followed a string of shows on a variety of topics: 1965’s *Who Shall Live* about kidney dialysis; *Khrushchev in Exile: His Opinions and Revelations* (1967), *An Exclusive Conversation with Dr. Christiaan Barnard* (1967), *Dr. Barnard’s Heart Transplant Operations* (1968), *Cry Help!* (1970), *Trip to Nowhere* (1970), *Scotland Yard: The Golden Thread* (1971), *Pain!: Where Does It Hurt Most?* (1972), *What Price Health?* (1972), *The Pursuit of Youth* (1974), *The Russian Connection: Armand Hammer* (1974) and *A Shooting Gallery Called America* (1975), among others.

But her next biggest accomplishment was 1973’s *China and the Forbidden City*. It was the result of more than 10 years of negotiations with the Chinese government and she became the first Westerner, man or woman, to film inside Communist China.

Another fight Jarvis had was with her own employer over pay. She didn’t make as much as her

male counterparts at first. After *The Louvre*, Jarvis got a lawyer and ended up with a contract that gave her financial parity with the male producers.

In 1976, network interest in documentaries was waning and Jarvis decided to form her own company, Creative Projects Inc., with her first project producing Barbara Walters’ first primetime specials (she has been called the first woman in America to head her own independent production company).

More music and theater projects followed from her second company, Jarvis Theatre & Film.

One woman for whom Jarvis led the way, Sheila Nevins, president of documentary and family programming for HBO, said of her recently: “Lucy lasts and lasts and lasts. She’s sexy, defies age and gives bounce to every ounce. A trailblazer for women, she makes it easy for the rest of us. I love Lucy.”



Lucy Jarvis with Bobby Kennedy



Roger King

*All That Was Missing
Was A Crown*

Rarely has a last name offered so accurate a description of someone's standing in their chosen profession as Roger King's.

In a statement following his death last December, CBS summed him up succinctly—and accurately—by noting his “unmatched impact and influence in the broadcasting business over the past 30 years.”

And also usually mentioned in the same breath is his role in creating the media phenomenon that is Oprah Winfrey.

Roger Monroe King, it could be said, was born into syndication on Aug. 22, 1944, in Rahway, N.J. His father, Charles King, began as a syndicator of radio programs in the 1930s and was associated with such celebrities as Rudy Vallee and Gloria Swanson. Beset by financial troubles and seeing the money-making potential in television, King moved into the new medium, working for other distribution companies until 1964 when he created King World Productions.

The first show distributed by King World was *The Little Rascals*, the renamed black-and-white Hal Roach *Our Gang* comedy shorts featuring the characters Alfalfa, Buckwheat and Spanky.

When Charles King died in 1973, his company was experiencing difficulties due, in part, to the steadily decreasing

demand for black-and-white programming. King's children took on the responsibility of reviving King World, with Michael King as president and CEO, Roger King (whose earlier jobs included newspaper sales representative, radio station manager, TV series host and television station sales manager) as chairman of the board, and Robert, Diana, Richard and Karen King in other executive positions.

Through an agreement with Colbert Television Sales, the Kings began selling the game shows *The Joker's Wild* and *Tic-Tac-Dough*. They enjoyed moderate success with these, but Roger King sought a show that could challenge industry leaders *Family Feud* and *Entertainment Tonight*.

Ratings research revealed that *Wheel of Fortune*, which was running on NBC during the day, had potential for high ratings in the evenings despite the fact that three previous attempts to syndicate it had failed. Based on the children's game “hangman,” the game show was created by Merv Griffin. With Pat Sajak as host, the show enjoyed a small but loyal following. In 1982 King struck a deal with Griffin to syndicate the game show. Under the agreement, King World distributed the show to stations for cash and barter—that is, air time to sell to advertisers. King World's Camelot Entertainment was formed to sell the commercial time, initially 30 seconds per episode. For the first season, King World could find

stations to carry the game show in a few cities including Detroit; Providence, R.I.; Buffalo, N.Y.; and Columbus, Ohio, but not New York, Los Angeles, or Chicago. Strong ratings, however, came quickly, and the program was soon in all the major markets.

Wheel of Fortune eventually became the most successful television program in syndication history. *Jeopardy!*, the second most successful show, followed in September 1984.

In October 1984, King World Productions went public. With the two most successful syndicated shows on the air, the company could afford to negotiate with television stations from a position of power. The company pressed for three- and four-year contracts with the stations, and if they were refused, they would take the shows directly to the stations' competitors.

In the daytime talk show ratings, *Donahue*, starring host Phil Donahue and distributed by Multimedia, had held the No. 1 position for 12 years until King World decided to find a personality to challenge Donahue. Michael King chose Oprah Winfrey. Winfrey had recently moved from Baltimore to Chicago to host *A.M. Chicago* on WLS-TV, and she played a supporting role in the 1986 movie *The Color Purple*, directed by Steven Spielberg. On the eve of the National Association of Television Program Executives conference, where King World would be pitching *The Oprah Winfrey Show* to television stations, she received the nomination for an Academy

Award for Best Supporting Actress. In September 1986, *Oprah* debuted nationally.

Winfrey's combination of sincerity and common sense drove her show to overtake *Donahue* in its first year. Following King's death, Winfrey said: "Roger was the best sales executive this industry has ever known. I will never forget what he did for me. And this industry will never forget his legendary presence."

The success of *Wheel*, *Jeopardy!* and *Oprah* meant tremendous growth for King World. Revenues climbed from \$81 million in 1985 to \$476 million in 1991. Under Roger King's guidance, King World became the industry's leading distributor of first-run, syndicated programming.

In January 1989, King World introduced *Inside Edition*, the first show that the company produced on its own. In 1996, the show won the prestigious George Polk Award, becoming the first non-network program to be so honored. *Oprah* continued to rake in awards as well, including 32 Emmy Awards by 1998.

In April 1999 CBS announced that it would acquire King World for \$2.5 billion in stock, a deal that was initially scheduled to be consummated late that year. In early

September 1999, Viacom Inc. reached an agreement to acquire CBS, a deal that delayed the completion of CBS's acquisition of King World until the following year when Roger King became CEO of both CBS Enterprises and King World Productions.

In 2006, CBS merged King World with its CBS Paramount Domestic Television to create CBS Television Distribution with King as CEO. He was responsible for the successful off-net syndication sales of such CBS primetime favorites as *Everybody Loves Raymond*, *CSI: Crime Scene Investigation*, *CSI: Miami* and *CSI: NY*, and the reality series *Survivor*, *The Amazing Race* and *America's Next Top Model*.

King was inducted into the Broadcasting & Cable Hall of Fame in 1992 and the National Association of Broadcasters Hall of Fame in 2004.

Roger King died following a stroke on Dec. 8, 2007. He was 63.



Roger King shares a laugh with Oprah Winfrey



Jerry Lee

Radio's One Of A Kind

Jerry Lee loves radio, loves sales, loves research and loves being No. 1. Judging from his success over the past 40-plus years, he knows volumes about all four. His WBEB-FM Philadelphia is the only privately owned FM station in the top 10 markets and consistently ranks among the top stations in the market.

Gerald D. Lee was born in Sharon, Pa., on April 20, 1936, and moved with his parents Lewis and Elizabeth to New Castle, Pa., when he was 11.

After graduating from New Castle High, he enlisted in the Army where he began to take an interest in music. After he left the service he used the GI Bill to attend college, graduating with his BA in economics in 1960. His "first big break" came when he was hired by FM pioneer Ted Nierhos to sell a turnkey beautiful music service to stations across the country. He was fired after nine weeks.

Undeterred, Lee was then hired by Sam Booth of Chambersburg, Md., to run his FM station in Baltimore, WAQE (now WLIF), at \$125 a week.

A year-and-a-half later, Lee read in *Broadcasting* magazine that one of those to whom he had tried to sell the programming service, Dave Kurtz, had just gotten an FM license in Philadelphia. After a lunch and a dinner with Kurtz, Lee signed a contract on the back of a napkin that stipulated Lee could be fired

if WDVR (now WBEB) was not the No. 1 FM station in the market within one year.

So Lee went to work for WDVR in April 1963, three weeks before it went on the air. Lee began wining and dining potential advertisers and within five months WDVR was the top-billing FM in Philadelphia. "Based on that success," Lee recalls, "I took a penthouse apartment a block from the station and put in a Spanish wine cellar. We would entertain agencies and advertisers three to four nights a week. This was enormously successful; I wrote a lot of business."

In September 1967 Lee told his senior management team that he wanted to double their business in 1968 and that he would try anything that had a possibility of success. Some of the things they tried included giving all the sales people leased Cadillacs; giving away \$101,000 in a contest (the biggest in radio at that time), and using the penthouse to persuade the Petry firm to represent the station nationally. Everything worked. Not only did Lee and his staff double the billings, they tripled them to become the first FM in the country to bill \$1 million. And this was when no station in New York, Chicago, Los Angeles or San Francisco had billed even \$500,000.

The next year, 1969, Lee became Kurtz's equal partner, minus one share of stock, and United Artists offered them \$3 million for the station at a time when no FM had yet sold for \$1 million. They

said no thanks. Kurtz died in 2005 and Lee bought out his half of the station, appraised at the time at \$185 million.

Lee was thinking about broader industry issues as well and in 1969 was elected to the board of the National Association of Broadcasters, which he would serve for 22 years. In 1978 he developed the concept of the Broadcast Minority Fund, which was responsible for generating \$100 million in loans to provide minority ownership of broadcast properties. And in 1979 he was elected president of the Broadcast Pioneers, predecessor of today's Broadcasters Foundation of America, which assists broadcasters who have come on hard times.

Lee became a strong believer in the value of research and promotion to better his station and the radio industry as a whole. As part of that, he changed his call letters to WEAZ ("Easy 101") to reflect the music format. Also in 1980 Lee created the Arbitron Advisory Council and two years later designed the Broadcast Industry Council to Improve American Productivity. And in 2001, he became head of the Research Committee for the Radio Advertising Effectiveness Lab, promoting the value of increased promotion within the radio industry. Lee was made Chairman of the Committee on Local Radio Audience Measurement (COLRAM) in 1987 and the following year spearheaded a national study into the future of the beautiful music format that resulted in 95 percent of all beautiful music stations changing format within two years. His station followed suit in

1988, changing to an adult contemporary sound and calling itself "EZ 101." In 1993 it again moved with the times, adopting a soft rock format and the calls WBEB—"B101."

After the FCC dramatically raised the radio ownership limits in the late 1990s, many independent stations were snapped up by large groups. Lee considered it but decided not to sell, figuring there was an advantage in the situation. "Those owners immediately cut their promotion budgets, so we increased ours by \$1 million," he said. Because WBEB has no debt, that wasn't a problem. "It's suicidal to try to come up against us," Lee said in a 2000 interview. "I'm willing to spend now to get the payoff down the line."

Another of his many interests outside broadcasting is criminology and he was invited to head the Advisory Board of the University of Maryland's School of Criminology's "Preventing Crime" program. Three years later he established the Jerry Lee Center of Criminology at the University of Pennsylvania.

Then, in 2006, Lee funded the creation of the Stockholm Prize in Criminology, with a \$150,000 prize honoring the criminologist who has done the most to advance crime prevention and justice in the world. The prize is awarded each June in the same venue as the Nobel Prize by a member of the royal family of Sweden. In recognition, Lee was

appointed Officer First Class of the Royal Order of the Polar Star, Royal Order of Knights (Order of His Majesty the King) by King Carl XVI Gustaf of Sweden. And just this June Lee was in England for dedication of the Jerry Lee Centre for Experimental Criminology at Cambridge University.

Lee's latest radio ambition was unveiled in June when he told the Advertising Research Foundation's Audience Measurement 3.0 Conference that "I will make radio commercials that are more effective than television commercials for anyone who advertises in Philadelphia. We're using tried and true research methods to create better commercials, commercials that create stronger emotional connections with listeners, and ultimately commercials that drive consumers to action. Radio is extremely powerful, and if it takes bold action to make people realize it, then that's what we're prepared to do."

"Bold action." That's pure Jerry Lee.



Jerry Lee with President Nixon and Herbert Klein



Jim McKay

*Master Of The
Sports Universe*

Jim McKay was a member of television's first generation whose purview expanded from Baltimore to encompass the wide world.

James Kenneth McManus was born Sept. 24, 1921, in Philadelphia. When he was 14 his family moved to Baltimore, where he attended Loyola Blakefield high school. He then received a bachelor's degree from Loyola College in 1943 and joined the Navy, eventually serving as the captain of a minesweeper.

After returning from his tour in the Navy during World War II, he became a reporter for the *Baltimore Sun*. When the newspaper started a TV station in 1947, WMAR, he decided to try the new medium.

In 1950 he was hired by CBS to host a variety show in New York. The network had him adopt the on-air name McKay and called the show *The Real McKay*. He agreed and the name stuck.

Throughout the 1950s CBS used him in various jobs (including a "court reporter" in the drama *The Verdict Is Yours* from 1957 to 1960), but he was primarily doing sports commentary. He also had a six-episode stint as host of the game show *Make the Connection* on NBC in 1955.

In 1961 he moved to ABC to host a new show dreamed up by Roone Arledge: *ABC's Wide World of Sports*.

The "athletic anthology" spanned the globe to cover a range of sporting events, many of which had rarely been seen by most viewers. McKay—along with the show's opening promising the "thrill of victory and the agony of defeat"—became weekend staples. He remained the show's host until 1998.

As ABC acquired the rights to more sporting events, McKay's role grew with coverage of a wide variety of special events, including the Kentucky Derby, golf's British Open, the Indianapolis 500 and the Olympics. In fact, he became almost synonymous with coverage of the Olympic Games (he covered 12), and they provided his most famous—and saddest—assignment.

In the summer of 1972 McKay made broadcast history with his live coverage of the attack on the Israeli athletes at the Munich Olympic Games. It was his only scheduled day off and he was called upon to substitute for Chris Schenkel when the news broke. He was on the air continuously for 16 hours as the attack unfolded. At the conclusion of the crisis he announced to the world: "Our worst fears have been realized tonight. They have now said there were 11 hostages; two were killed in their rooms ... yesterday morning. Nine were killed at the airport tonight. They're all gone."

"I had to control myself. I was full of

emotion," McKay recalled. "But when you are a professional, it is important to communicate what it is like, to capture the moment."

McKay received numerous accolades for his reporting of the Munich hostage crisis (including two Emmys, one for sports and one for news reporting—the only broadcaster to have done so). However, he stated in a 2003 HBO documentary about his life and career that he was most proud of a telegram he received the day after the massacre from Walter Cronkite praising his work.

"In the long run, that's the most memorable single moment of my career," said McKay, who also was in the studio for the United States' "Miracle on Ice" men's hockey victory over the Soviet Union in 1980. "I don't know what else would match that."

In 1994, he was the studio host for the FIFA World Cup coverage, the first ever held on American soil. McKay also covered the 2006 FIFA World Cup for ABC.

In 2002, ABC "loaned" McKay to NBC to serve as a special correspondent during the Winter Olympic Games in Salt Lake City.

During his remarkable career at ABC, CBS and NBC, McKay won more than a dozen Sports Emmy Awards, the George Polk Award and a Peabody.

ABC calculated that McKay traveled some 4.5 million miles to work events and ESPN reported that he covered more than

100 different sports in 40 countries. In 2002, McKay received the International Olympic Committee's highest honor, the Olympic Order.

Ever the optimist on air and off, McKay had a special sincerity that fellow sportscaster Bob Costas of NBC characterized as, "You never felt what he expressed wasn't genuine."

McKay's first television broadcast assignment was a horse race at Maryland's Pimlico Race Course in 1947 and of all the sports he covered over the years, thoroughbred racing became a special love. Later in his life, McKay founded Maryland Million Day, a series of 12 races designed to promote Maryland's horse breeding industry. The day-long program has grown to become a major racing event in the state of Maryland, second only to the Preakness Stakes day at Pimlico. It has spawned more than 20 other similar events at U.S. race tracks, such as the Sunshine Millions, an eight-race card featuring horses bred in Florida and California.

"Even with all of his national and international success, Jim never forgot where he came from, or his Maryland roots," Orioles majority owner Peter Angelos said. "He built the Maryland Million to showcase the best in our state's horse racing

industry, and he was a valued partner in the Orioles ownership group." (McKay held a minority interest in the Birds.)

And McKay passed his love of sports—and broadcasting—on to his son, Sean McManus, now president of CBS News and Sports.

Jim McKay died on June 7, 2008, at the age of 86.

"He had a remarkable career and a remarkable life," McManus said. "Hardly a day goes by when someone doesn't come up to me and say how much they admired my father."





James H. Quello

*Broadcasting's Own:
In War, In Peace
And In Washington*

Jim Quello is an American original. A decorated World War II veteran, a broadcasting industry executive and a dedicated public servant who has taken his work, but not himself, seriously.

James Henry Quello was born on April 21, 1914, in Laurium in Michigan's Upper Peninsula. While attending Calumet High School he got his first broadcasting experience as a newscaster at WKAR-AM East Lansing, Mich., in the early 1930s.

Next was Michigan State University, from which he graduated in 1935 after majoring in journalism and education.

Entering the Army in 1940, Quello served during War II for five years, three of which were overseas in Africa, Sicily, Italy, France and Germany. He survived six amphibious landings, earned several decorations—including the Bronze Star—and campaign ribbons, and rose in rank to lieutenant colonel by the time he was discharged in November 1945.

After returning home, he joined WXYZ-AM Detroit that same year as publicity manager for the station and two series produced there, *The Green Hornet* and *The Lone Ranger*. In July 1947 he moved across town to WJR-AM as publicity and sales promotion manager, then moved up to advertising and public relations director.

In 1957 he was made the station's program and public affairs manager,

supervising a public affairs department huge by today's standards. At that time he voiced a philosophy of local broadcasting to which he has remained true over the years:

"Public service in its broadest terms is a many aspect thing ... service to listeners by scrupulously policing your advertising, service to your clients through conscientious and skilled counsel on the use of media, establishing a personality as a good neighbor with a highly developed civic consciousness—supporting civic and welfare and educational campaigns, performing many vital information services every day, impartially educating the public on current social and economic problems, promoting better human relations. All this is not only worthwhile, but essential. There is no doubt that public service pays in increased community and audience acceptance, in increased listener believability, in prestige and stature."

It was this attitude that got him elected president of the Michigan Association of Broadcasters in 1959, a foreshadowing of bigger things to come.

WJR promoted him to vice president and general manager in 1960 and new owners Capital Cities Broadcasting kept him in that job and made him a corporate vice president as well.

Public service was not just for his station; Quello has a long history of civic involvement that began in 1951 at WJR

when he was president of the Detroit Housing Commission (his tenure on that group lasted until 1972). Other organizations that benefitted from his involvement in those early days included the Michigan Veterans' Trust Fund, United Foundation Torch Drive, Detroit Committee on Aging, Detroit Round Table, Mayor's Committee on Human Relations and the advisory committee for the Michigan Economic Development Bureau, among many others.

In 1972 Quello retired from WJR and Capcities but any thoughts of a leisurely retirement disappeared two years later when President Nixon appointed him an FCC commissioner. A "staunch and unabashed advocate for over-the-air TV," Quello pushed to reduce the regulatory burden on broadcasting so it could better compete with the burgeoning competition from cable TV operators. As he saw it, "If we are to avoid a society of information 'haves' and 'have nots,' over-the-air television stations must remain healthy and viable."

He was appointed and confirmed to four different terms at the commission. During his 23-and-a-half-year tenure, he played an active role in the telecommunications industry revolution (and evolution) that ushered in the Information Age by establishing policies that encouraged the promotion of competition, diversity and the introduction of new products and services. Quello was known for his independent streak (he was, after all, a Democrat appointed and reappointed by Republican presidents).

Quello has been characterized as "Trumanesque" for his forthright, down-to-earth, approach to government deliberations. In addition to his fierce defense of free TV, he argued for deregulation (he took a position against the financial-interest and syndication rules), but was supportive of regulation as well. "I do deregulation, I don't do anarchy," he told *The New York Times*.

In February 1993 at age 79, Quello became head of the agency he'd served so long when he was elevated to Acting Chairman of the FCC. His term as Acting Chairman ended 11 months later when Reed Hundt was confirmed by the U.S. Senate. *The New York Times* described his term with the headline "Temporary Chief Proves More Than a Fill-In."

He ended his FCC career when he stepped down as a commissioner in November 1997.

Again, he didn't stay retired for long. In August 2001 Quello joined the Washington law firm of Wiley Rein as a public policy consultant and he still keeps involved in communications policy.

And just last month Quello was one of a group of former FCC chairmen, commissioners and staffers who filed a joint brief asking the Supreme Court to take away the FCC's powers to regulate indecency, saying the commission is on a "Victorian crusade" that is damaging to broadcasters, viewers and the Constitution.

The awards and honors have piled up over the course of his long career. In 1994, he was presented the Distinguished Service Award by the National Association of Broadcasters. In 1995, Quello was inducted into the Broadcasting & Cable Hall of Fame, and in 1996 he was honored by the John Bayliss Broadcast Foundation and was inducted into the Museum of Broadcast Communications' Radio Hall of Fame.

Quello was honored in 1998 by MSU with the establishment of The James H. and Mary B. Quello Center for Telecommunications Management and Law

Quello described his oft-told war stories in his 2001 autobiography, *My Wars: Surviving WWII & the FCC*, as becoming "more heroic with every telling!"

His 60-plus-year record of service to broadcasters and the public needs no such embellishing.



Jim and Mary Quello at one of his four swearing-in ceremonies



Cokie Roberts

*She Came By It
Honestly*

With journalists being the natural antagonists of politicians, at first glance it might seem unusual for Cokie Roberts to have chosen a career that after 40-plus years has led to her reporting and commenting for ABC News and National Public Radio. For she is the product of very political parents.

Mary Martha Corinne Morrison Claiborne Boggs Roberts ("Cokie" came about because her bother Tommy couldn't pronounce Corinne) was born on Dec. 27, 1943, in New Orleans. Her father was Rep. Hale Boggs (D-La.) and her mother, Corinne "Lindy" Boggs, was the first woman elected to Congress from Louisiana (in 1973, to fill the seat of her husband who was killed in a plane crash). Lindy was reelected to the eight succeeding Congresses and then was appointed by President Clinton to serve as the U.S. ambassador to the Vatican from 1997 through 2001.

A 1964 graduate in political science from Wellesley College, Roberts landed her first job that same year at WRC-TV Washington where among her duties was anchoring a midday Sunday public affairs program.

Over the next few years she did reporting, editing and producing at a number of places, including WNEW-TV

New York in 1968 and at KNBC-TV Los Angeles from 1972 to 1974.

She got a chance to expand her horizons, literally, in 1974 when CBS hired her as a reporter based in Athens, Greece. When she left CBS in 1977, she moved to radio and back to the States, becoming National Public Radio's congressional correspondent in 1978.

When she started at NPR, she signed off her reports as "Cokie Roberts" and her boss, Frank Mankiewicz, told her he didn't like it; he thought Cokie was too "sporty." As he recalled, "That night, she signed off with her full name, you know, the one that starts Mary Martha Corinne and so forth. I surrendered."

From 1981 to 1984, in addition to her work at NPR, she co-hosted *The Lawmakers*, a weekly public television program on Congress. Next, she joined PBS's *MacNeill/Lehrer NewsHour* and her coverage of the Iran/Contra affair for that program won her the Weintal Award in 1987.

While keeping her NPR job, Roberts became a political commentator for ABC News in 1988, serving as chief congressional analyst for the network, covering politics, Congress and public policy, reporting for *World News Tonight* and other ABC News broadcasts. In addition, that year she was also made a panelist on *This Week with David Brinkley*.

Her contribution to the 1991 ABC News special *Who is Ross Perot?* won her an Emmy, just one of the many honors she's received over the years.

Following Brinkley's retirement in 1996, she was named co-anchor of *This Week* along with Sam Donaldson, a job that continued until 2002.

In addition to her work for ABC, Roberts has continued at NPR where she is now a senior news analyst. She has won numerous awards at the radio network, including the highest honor in public radio, the Edward R. Murrow Award. She was also the first broadcast journalist to win the highly prestigious Everett McKinley Dirksen Award for coverage of Congress. In addition, Roberts was included among "The 50 Greatest Women in the History of Broadcasting" by the American Women in Radio and Television and has been the recipient of more than 15 honorary degrees over the years.

Roberts has remained loyal to NPR and the female colleagues she grew up with there: Nina Totenberg and Linda Wertheimer. In the early days of the 1970s and '80s, the trio was dubbed "The Fallopian Jungle" by some of their male colleagues. According to Lisa Phillips, author of 2006's *Public Radio: Behind the Voices*, those three women "formed the journalistic core of NPR, particularly in the network's early years, when it was often

described as 'quirky.' Roberts, Totenberg and Wertheimer ... were charging into the mainstream of Washington journalism, undaunted by the primarily male heritage of the D.C. press corps, feeding NPR breaking news on politics, government and the Supreme Court. Many nights, the lead stories on *All Things Considered* would belong to at least one of the ladies of the trioka."

Roberts received a 1985 Distinguished Alumnae Achievement Award from Wellesley College in recognition of "excellence and distinction in professional pursuits" and was also appointed by President George W. Bush to the President's Council on Service and Civic Participation.

But Roberts doesn't limit herself to just radio and television. Along with her husband, Steven V. Roberts, a professor at The George Washington University and contributing editor at *U.S. News & World Report*, Roberts writes a weekly column syndicated by United Media in major newspapers around the country. Her op-ed columns have appeared in *The New York Times* and *The Washington Post*, and she has also written for

The New York Times Magazine, *USA Weekend Magazine* and *The Atlantic*.

In February 2000, she published *From This Day Forward*, an account of her more-than-30-year marriage, as well as other marriages in American history. It immediately hit the top 10 on *The New York Times* bestseller list.

She went on to write another national bestseller, *We Are Our Mother's Daughters*, as well as *Founding Mothers: The Women Who Raised Our Nation*. The latter book, published in 2004, explores the lives of the women behind the men who wrote the Constitution and the Declaration of Independence.

Imagine, a book about strong women involved in politics. Wonder where that idea came from?



Cokie Roberts interviews her mother, Lindy Boggs, in Rome in 1999



Tim Russert

*His Questions
Made All The
Difference*

Tim Russert was a TV journalism rock star. His sudden death this June 13th resulted in a deluge of coverage on broadcast and cable news channels as well as an outpouring of tributes from the worlds of government, the press, the public and at least one genuine rock star.

Bruce Springsteen, whom Russert had booked for a concert at his alma mater, Buffalo's John Carroll University, in the 1970s, dedicated his concert in Wales the night after Russert's death, calling him "an important unreplacable voice in American journalism" and a few days later performed an acoustic version of "Thunder Road" via tape to close Russert's memorial service.

Russert, NBC News' longtime Washington bureau chief and the moderator of *Meet the Press*, died doing what he loved. His fatal heart attack came on a Friday at the NBC Washington bureau where he was recording voiceovers for Sunday's *Meet the Press* broadcast. He was 58.

Timothy John Russert Jr. was born in Buffalo, N.Y., on May 7, 1950. His father, known to him and millions of viewers and readers as Big Russ, was the subject of his 2004 book "Big Russ and Me." He wrote a second book in 2006, "Wisdom of Our Fathers," and both were *New York Times* No. 1 bestsellers.

Russert was a graduate of Buffalo's Canisius High School and John Carroll

University as well as the Cleveland-Marshall College of Law.

But it was not law or journalism that first drew his interest. It was politics.

After graduating from law school, Russert went into politics as a staff operative. In 1976, he worked on the Senate campaign of Daniel Patrick Moynihan (D-N.Y.). In 1982, he worked on Mario Cuomo's campaign for governor of New York and then was a counselor in the New York governor's office in Albany in 1983 and 1984.

Russert joined NBC News in 1984 as an executive working behind the scenes on special projects. In April 1985, he supervised the live broadcasts of NBC's *Today Show* from Rome, negotiating and arranging an appearance by Pope John Paul II, a first for American television. In 1986 and 1987, Russert led NBC News' weeklong broadcasts from South America, Australia and China.

By this time, it was apparent to NBC management that his grasp of politics and his ability to explain its intricacies in clear, straightforward language would be of even more value in front of the camera.

So in 1991, NBC News President Michael Gartner asked him to be Washington bureau chief and also decided that Russert should become the new moderator of *Meet the Press*.

Eight years later, *The New York Times* said that Russert had reinvented the 52-

year-old *Meet the Press*, “changing it from a sleepy encounter between reporters and Washington newsmakers into an issue-dense program, with Mr. Russert taking on the week’s newsmaker.”

In a 2007 *Time* interview, Russert said that “Lawrence Spivak, who founded *Meet the Press*, told me before he died that the job of the host is to learn as much as you can about your guest’s positions and take the other side. And to do that in a persistent and civil way. And that’s what I try to do every Sunday.”

Of his background as a Democratic political operative, Russert said, “My views are not important.”

Senate Majority Leader Harry Reid (D-Nev.), said in a statement that Russert “asked the tough questions the right way and was the best in the business at keeping his interview subjects honest.”

TV Guide selected his use of the white dry eraser board (“Florida, Florida, Florida”) on Election Night 2000 as one of the “100 Most Memorable TV Moments” in history. The *Washington Post* credits him with coining the phrase “red state” and “blue state” to explain the nation’s political divide.

It was a testament to his trademark pre-interview preparation before *Meet the Press* that he was equally respected by the politicians he questioned and by his colleagues in the press since the show often broke news and was a “must-watch” for those keeping tabs on activities inside the Beltway.

Shortly after his death, the honors began. Russert was to have received a lifetime achievement award from the Newhouse School of Public Communication at Syracuse University on June 23 and the school presented the award posthumously.

Russert’s hometown of Buffalo also honored him. The mayor ordered flags be lowered to half-staff and also renamed Woodside Avenue where he lived as a youngster to Tim Russert Way. And on July 23, President Bush signed a bill renaming part of the highway near Ralph Wilson Stadium, home of Russert’s beloved Buffalo Bills, Timothy J. Russert Highway.

But he was honored before his death as well. In 2005, Russert was given an Emmy for his role in the coverage of the funeral of President Ronald Reagan.

His *Meet the Press* interviews in 2000 with George W. Bush and Al Gore won the Radio and Television Correspondents’ highest honor, the Joan S. Barone Award, and the Annenberg Center’s Walter Cronkite Award.

Russert received 48 honorary doctorates and won countless other awards for excellence during his career.

He was survived by his wife, Maureen Orth, a writer for *Vanity Fair* magazine, whom he met at the 1976 Democratic National Convention, and their son, Luke, who had just graduated from Boston College shortly before Russert’s death. Russert had cut short a

vacation in Italy, where his family celebrated Luke’s graduation, to return to work just before his death.

Carrying on his father’s broadcasting and NBC traditions, Luke Russert joined NBC seven weeks after his father’s death, when the network announced that he would be an NBC News correspondent for the 2008 presidential election, focusing on youth issues. Luke has worked for XM Radio since 2006 as co-host with James Carville of *60/20 Sports*.

“I’m not trying to be my father,” Luke told the Associated Press. “He’s irreplaceable. I’m simply trying to do something that I think there’s a real niche for, that there’s a calling for, that has to do with youth, not just in the election but in politics from now on.”

Politics and broadcasting and NBC. Sounds about right for a Russert.





William Shatner

*Television's Star
For All Seasons*

In addition to going “where no man has gone before,” William Shatner keeps on going, reinventing his TV career every decade or so and adding to his iconic status by winning Emmys in 2004 and 2005.

William Alan Shatner was born in Montreal on March 22, 1931. He got his start in acting early, performing as a child in radio programs on the Canadian Broadcasting Corp. Even so, when he entered McGill University it was to study commerce, but he quickly became active in campus theater productions and then switched his major to acting before graduating in 1952.

Shatner began work at the National Repertory Theater of Ottawa, eventually winning co-starring roles in plays such as *The Merchant of Venice* and *Henry V*, as well as the Most Promising Actor award.

In 1956 he moved to New York where he worked in live TV dramas and on Broadway, and began attracting the attention of TV producers. His first TV appearance was in the *Goodyear Playhouse* episode “All Summer Long” on NBC on Oct. 28, 1956. There followed numerous guest appearances in shows including *Circle Theater*, *Philco Playhouse*, *Studio One* and *The Defenders*.

After a run in New York in the play *Tamburlaine*, Shatner was signed to a seven-year contract by 20th Century-Fox

and made his film debut in *The Brothers Karamazov* in 1958.

He continued his theater work as well, landing the starring role in the two-year Broadway run of *The Secret Life of Suzie Wong*. This was followed by *A Shot in the Dark* with Julie Harris and then *L'Idiote*, all on Broadway.

In 1961, Shatner appeared in two films, *The Intruder* and *Judgment at Nuremberg*.

1963 saw him in one of his most famous TV guest roles when, on *The Twilight Zone*, he played a passenger with a severe fear of flying. The next year he appeared on NBC's *The Man from U.N.C.L.E.* in an episode that also featured Leonard Nimoy, Shatner's future *Star Trek* co-star.

His first starring TV role came in the short-lived *For the People*, on which he portrayed a crusading district attorney. The show ran on CBS from January to May in 1965.

At the same time, Gene Roddenberry was filming a pilot for a science fiction series called *Star Trek* for NBC. When CBS canceled *For the People*, and NBC told Roddenberry to shake up the cast and film a second *Star Trek* pilot, Shatner replaced Jeffrey Hunter as the captain of the starship *Enterprise*, James T. Kirk.

While the show lasted only three years, airing its final episode in 1969, its

influence on television, popular culture and Shatner's career continues to this day. Indeed, Paramount took advantage of the show's growing popularity from reruns by continuing the franchise through four series in syndication and on the former UPN network between 1987 and 2005 featuring different incarnations of the starship *Enterprise* set both before and after the original *Star Trek's* timeframe.

In 1973 Shatner, along with his fellow starship colleagues, embarked on what would become 22 episodes of an animated Saturday morning cartoon based on *Star Trek*. In 1979 *Star Trek: The Motion Picture* was released and Shatner was firmly back in command as James T. Kirk. And when *Star Trek V: The Final Frontier* was shot in 1989, Shatner, in addition to reprising his Captain Kirk role, served behind the camera in the director's chair.

In 1982, Shatner starred in a cop series, *T.J. Hooker*, which lasted four years (the first two on ABC, then on CBS). Following *Hooker*, Shatner went on to host the popular reality series *Rescue: 911* that ran on CBS from 1989 through 1996.

In 1994, Universal made a television series, *TekWar*, based on the series of books written by Shatner and Ron Goulart. While Shatner did not star in the series, he did make appearances and directed several of the episodes.

Also a veteran nonfiction writer, Shatner

co-authored *Star Trek Memories* (1993) and *Star Trek Movie Memories* (1994) with Chris Kreski. He and Kreski also worked together on *Get a Life!* (1999), an examination at the *Star Trek* fan phenomenon. That last book's title was also the catch phrase in a popular 1986 *Saturday Night Live* sketch about a *Star Trek* convention in which Shatner played himself answering fan questions and becoming more and more agitated until he shouted it at them. His most recent nonfiction work is *Up Till Now: The Autobiography* (2008) with David Fisher.

He also made several guest appearances on NBC's sitcom *3rd Rock from the Sun* (1996-2001) playing the role of The Big Giant Head. He also served as host of other TV shows, including UPN's *Iron Chef: USA* in 2001 and *One Hit Wonders* on VH-1 in 2002.

Around this time Shatner conquered the world of advertising with a long run of spots promoting Priceline.com on both television and radio.

After more movie roles, including 2000's comedy *Miss Congeniality*, he returned to series TV in 2004 with several guest appearances as bombastic lawyer Denny Crane in David E. Kelley's *The Practice* on ABC, which turned into a starring role when Kelley morphed the show into *Boston Legal* later that year.

Shatner's portrayal of Crane on

The Practice earned him an Emmy award in 2004 for Outstanding Guest Actor in a Drama Series. He then won another Emmy the following year, this time for his role in *Boston Legal*, as Outstanding Supporting Actor in a Drama Series. Shatner was nominated in that same category in 2007 and again this year.

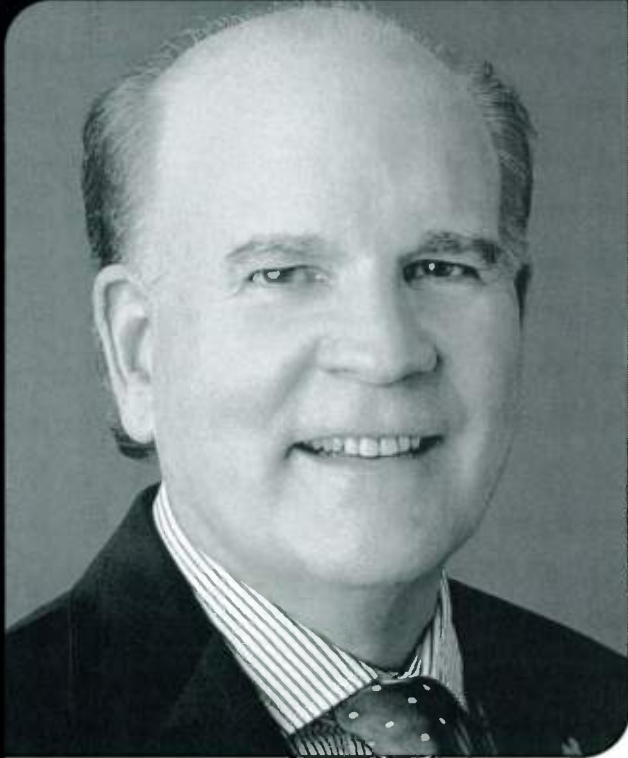
His awards case includes a wealth of other honors, including a Golden Globe for *Boston Legal* in 2004. And in 1983 he was immortalized with a star on Hollywood's legendary Walk of Fame.

While *Boston Legal* keeps him busy, it isn't his sole focus these days. In addition to various jobs as a commercial spokesman, he released a CD produced by Ben Folds in 2004, has written a number of books and last month began hosting a talk show, *Shatner's Raw Nerve*, on cable's Bio Channel.

Like *Star Trek*, Bill Shatner's horizons appear to be unlimited.



William Shatner with *Boston Legal* co-star James Spader



Robert C. Wright

The Suit That Roared At NBC

At first glance you might not think an executive with a law and business background that included running a plastics business would thrive amid the creative, unpredictable world of TV stars and ratings. But that's just what Bob Wright did, methodically constructing one of the longest and most successful tenures of any network chief executive.

Robert Charles Wright was born in Hempstead, N.Y., on April 23, 1943.

He received a B.A. in history from Holy Cross College in 1965 and a law degree from the University of Virginia in 1968.

The next year, Wright joined General Electric as a staff lawyer, leaving in 1970 for a judicial clerkship. He rejoined GE in 1973 as a lawyer for GE Plastics, subsequently serving in several management leadership positions with that business.

In 1980, he became president of Cox Cable Communications, and rejoined GE in 1983 as vice president of its housewares and audio businesses. That led to in-house jokes about his being the "VP for kitchens and stereos" and David Letterman joked that Wright would "push for a miniseries about the development of the toaster oven." (A similar theme reappeared on NBC last year in Tina Fey's *30 Rock* where the GE-NBC synergies are frequent targets of jests.)

In 1984, he became president and chief executive officer of General

Electric Financial Services. And in 1986, GE acquired NBC for \$6.3 billion. GE tapped Wright to succeed Grant Tinker as NBC president and chief operating officer in September.

With a vision for how the future of the electronic media would play out, he began to aggressively change the company in line with his financial management background. As *The New York Times* reported, "His green-eye-shade approach initially led some executives to suspect he did not even like the entertainment business, but over time he developed a knack for cultivating talent. He became close to many pivotal figures on the creative side, including Johnny Carson, Bill Cosby, Conan O'Brien and Lorne Michaels of *Saturday Night Live*."

Described as a visionary and risk taker with a lawyer's penchant for argument, Wright brought to the network tough controls and measurements as well as an emphasis on growth in earnings, and in the process he helped change the company's culture. He sold off its radio interests, and saw great opportunities for his company in cable television.

In 1988, Wright engineered a \$300 million deal with Cablevision Systems that led in 1989 to a new cable channel, the Consumer News and Business Channel (CNBC). In 1991, NBC bought out CNBC's chief rival, the Financial News Network, for over \$100 million and shut it down.



Then in a very bold stroke, Wright and Bill Gates announced a multimillion-dollar alliance in 1996 between NBC and Microsoft to create MSNBC, an all-news channel designed to go head-to-head against CNN.

His other cable investments included Bravo and equity stakes in the A&E Network, the History Channel, ValueVision's home shopping network and Cablevision's Rainbow Media Holdings Inc., resulting in NBC having partial ownership of more than a dozen cable networks. Internationally, NBC added distribution, programming and new-media partnerships with companies such as Dow Jones and Deutsche Fernseh Nachrichten Agentur, making NBC programming available in nearly 100 countries on six continents by 2001.

Another medium into which Wright expanded was the Internet. It was on his watch that NBC started MSNBC.com, operated in conjunction with Microsoft, as well as CNBC.com and made other Web deals that gave NBC an equity stake in over 50 new-media companies.

But while he was transforming NBC into a global, multimedia company by extending into cable, international and new-media markets, Wright at the same time maintained NBC's commitment to its core broadcasting business by taking advantage of liberalized FCC ownership limits and expanding its TV ownership to 13 stations by 2001. And recognizing the growing importance of the Hispanic television market, he acquired the Spanish-language broadcast network Telemundo.

His accounting background led him to reexamine the wisdom of many high-priced sports contracts, but he was an aggressive bidder for the Olympics, locking up the rights to the games in the 1990s through 2008, a move that paid the network big dividends over the years.

In 2000, he was elected chairman and chief executive officer of NBC and vice chairman of the board and executive officer of GE. Under Wright's leadership, NBC enjoyed ratings-winning hits including *Friends*, *ER*, *Frasier* and *The West Wing*. He is credited with engineering the network's dominance at the beginning of this decade, with 15 of the 25 top-rated shows in 2000, strong news coverage and such morning and late night successes as *Today* and *Late Night with Conan O'Brien*.

In 2003, he helped engineer the \$14 billion merger with Vivendi Universal and the following year Wright was made chairman and CEO of NBC Universal Inc., a position he held until 2007 when he announced his retirement.

Wright has been the recipient of numerous awards, including the Steven J. Ross Humanitarian of the Year award from the UJA-Federation of New York and the Gold Medal Award from the International Radio & Television Society Foundation. He has also been inducted into the Broadcasting & Cable Hall of Fame.

When he left the worlds of

Bob Wright with Dick Wolf and Jeff Zucker

NBCU, he embarked on a new mission. His grandson is autistic and in 2005 he and his wife, Suzanne, founded Autism Speaks, an operation he runs, as *Portfolio* wrote, "with the deftness that carried him through his years at NBC. He has already merged Autism Speaks with three of the nation's largest autism organizations, and he wasn't afraid to use his clout to get the organization on a season finale of *The Apprentice* in which contestants were charged with organizing a fundraiser. The publicity brought in nearly \$100,000."

In addition to his role as chairman of Autism Speaks, Wright joined Lee Equity Partners as a senior adviser in January 2008. The firm makes private equity investments in growth-oriented, mid and upper-mid-cap companies located primarily in the United States.

Autism and investing: Two very different challenges waiting to be conquered by Bob Wright.



Congratulations
to
Jerry Lee
a true giant in
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I love you all!

Lucy Jarvis

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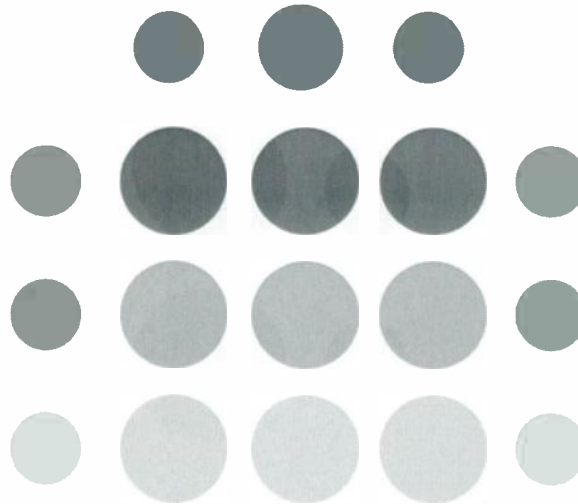
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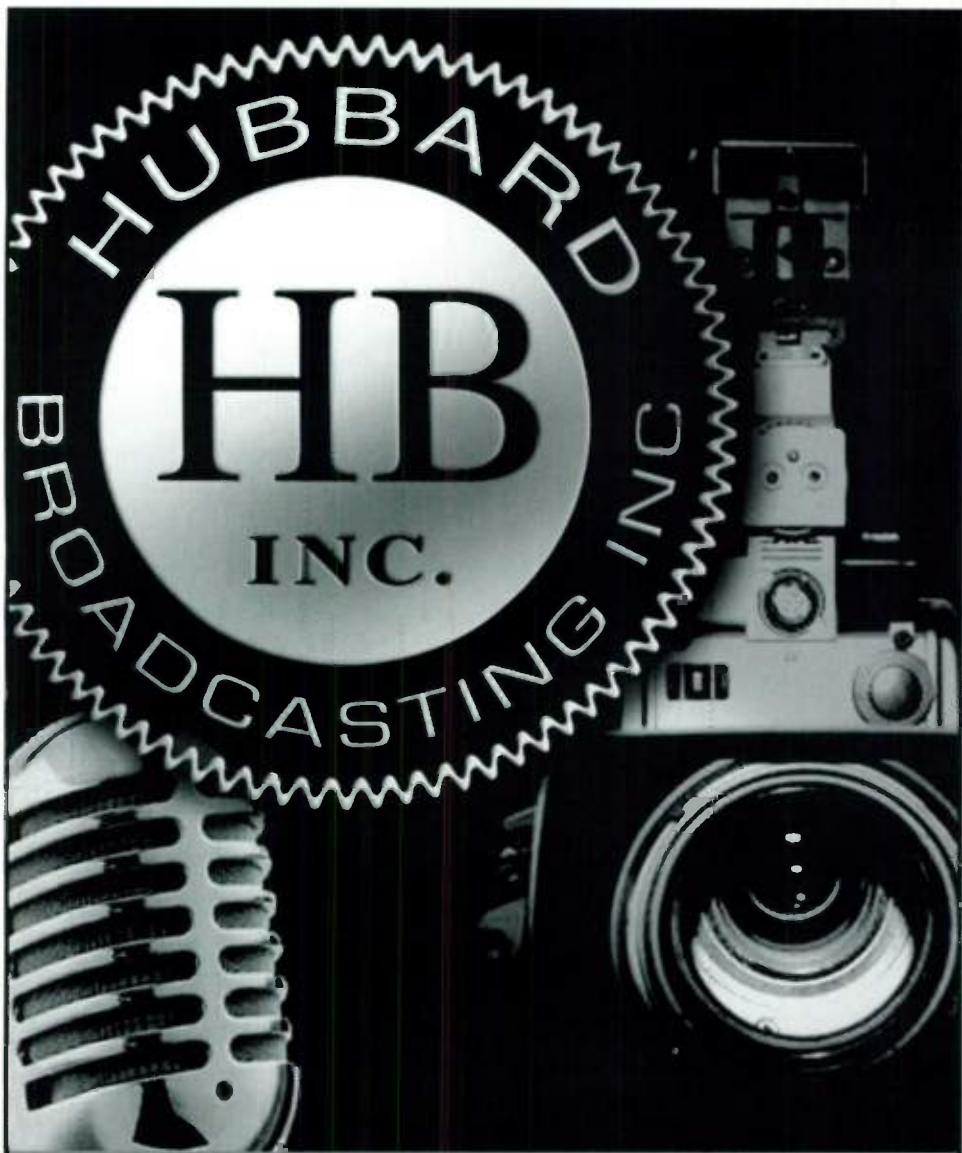
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All of us at Hubbard Broadcasting, Inc. would like to congratulate our good friends Bob Wright, Jerry Lee, Cokie Roberts, Bill Baker, William Shatner, Lucy Jarvis, Jim Quello, Jim McKay, Roger King, and Tim Russert for being recognized as Giants of Broadcasting.



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The Forever Friends

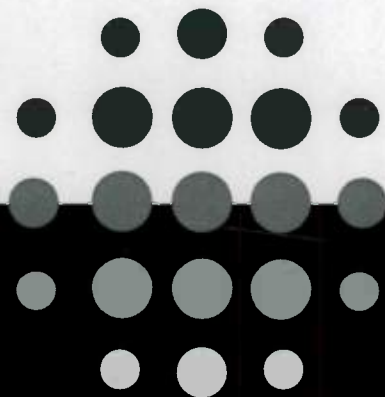
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