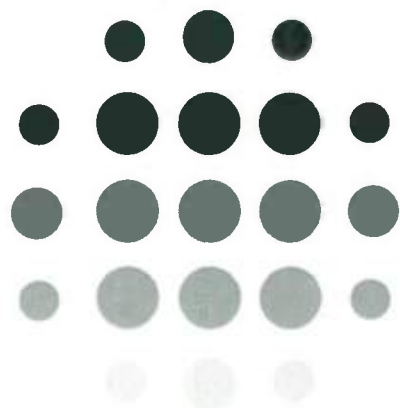


the
GIANTS
of
BROADCASTING

A Publication of the Library of American Broadcasting

VOLUME 7 – 2009



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ED MCMAHON

KEN BURNS

DR. WOO PAIK

BARBARA COCHRAN

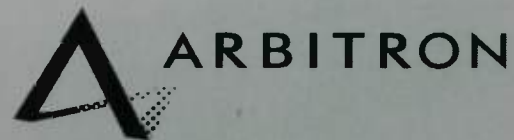
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Honoring the Past, Illuminating the Future

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 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 their nature, disappear into thin air.

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

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

Why should you and others who care about broadcasting support the Library of American Broadcasting? Because everything it does helps tell the story of broadcasting's past and helps write the story of broadcasting's future. If the Library weren't already there it would surely have to be invented, and we would be asking for 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 116

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 Mel Allen
 Roone Arledge
 Edwin H. Armstrong
BEA ARTHUR
 Bill Baker
 Lucille Ball
 Red Barber
 Ralph Baruch
 Frank A. Bennack Jr.
 Bob Bennett
 Jack Benny
 Gertrude Berg
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 Milton Berle
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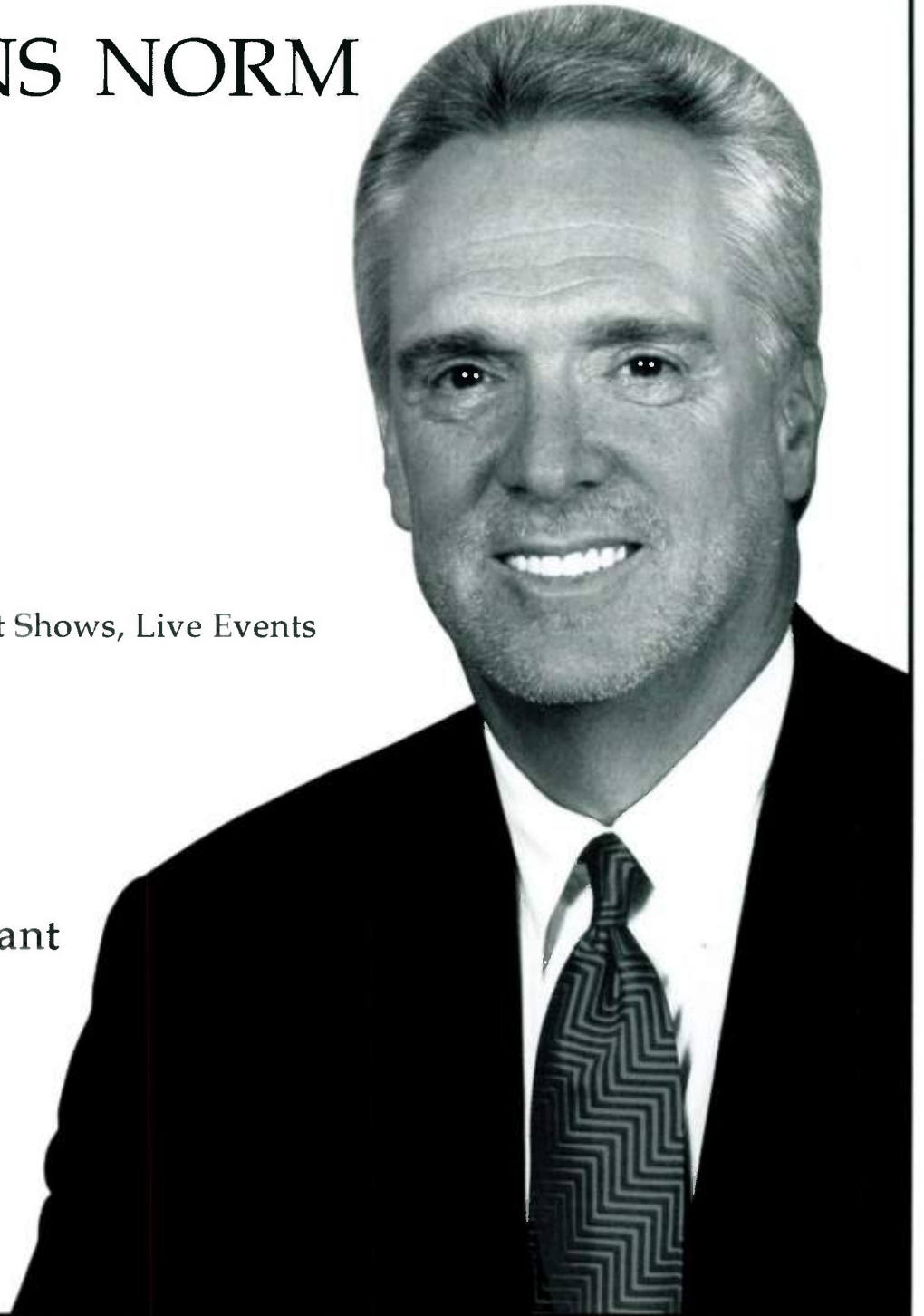
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OUT OF THIN AIR

THE STORY OF

the
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of
BROADCASTING

VOLUME SEVEN – 2009

BY MARK K. MILLER



Bea Arthur

Trailblazing for the Modern Woman

At 5 feet 9 ½ inches with a sharp wit and a “distinctively brassy contralto,” she wasn’t Hollywood’s usual leading lady, but Bea Arthur helped lead television—and women—into a new golden age of comedy.

She was born Bernice Frankel in New York on May 13, 1922, but according to the *New York Times* she preferred “B” so she changed Bernice “almost as soon as I heard it” and later expanded it to Beatrice because, she said, she imagined it would look lovely on a theater marquee. The name Arthur is a modified version of the name of her first husband, the screenwriter and producer Robert Alan Aurthur. In 1950, she married Gene Saks with whom she raised two sons, Daniel and Matthew.

As a child, she grew up in Cambridge, Md., where her parents ran a women’s clothing shop. After attending Blackstone College in Virginia where she took part in drama productions, she went to New York to study at The New School’s Dramatic Workshop.

Arthur began her acting career as a member of an off-Broadway theater group at New York’s Cherry Lane Theatre in the late 1940s. Her roles included Lucy Brown in the 1954 off-Broadway premiere of the English-language adaptation of Kurt Weill’s *Threepenny Opera*; Yente the Matchmaker in the 1964 Broadway premiere of *Fiddler on the Roof*, and a

1966 Tony Award-winning portrayal of Vera Charles to Angela Lansbury’s *Mame*.

In 1971, Norman Lear (who had first seen her in a 1955 musical production) signed Arthur to guest-star on his CBS sitcom *All in the Family* as Maude Findlay, the cousin of Edith Bunker. An outspoken liberal feminist, Maude was the antithesis to the bigoted, conservative Archie Bunker, who decried her as a “New Deal fanatic.” She was a hit and CBS soon decided to spin off her character into a new show.

In a 2008 interview with The Associated Press, Arthur said she was lucky to be discovered by TV after a long stage career, recalling with bemusement CBS executives asking about the new “girl.” “I was already 50 years old. I had done so much off-Broadway, on Broadway, but they said, ‘Who is that girl? Let’s give her her own series.’” The CBS hunch was spot on and *Maude* scored with viewers immediately on its debut in September 1972.

Like *All in the Family*, *Maude* dealt with serious topics that were fairly taboo for a sitcom (or television in general), from the Vietnam War, the Nixon administration and Maude’s bid for a congressional seat, to divorce, menopause, drug use, alcoholism, nervous breakdown and spousal abuse. A prime example, *Maude’s Dilemma*, was a two-part episode in which Maude’s character grappled with a late-life pregnancy, ultimately deciding to have an abortion. But the seriousness of

the issues at the center of *Maude* were always offset by the humor Arthur brought to the role. She could be counted on to find the humor in any situation, and deliver it with her trademark wry wit.

The *New York Times* noted that “the show aired during the most turbulent years of the women’s movement, from 1972-78, and in the person of its central character it offered feminism less as a cause than as an entertainment. ‘We tackled everything except hemorrhoids,’ Arthur said, sounding much like Maude in a 2001 interview.” Her performance in the role garnered Arthur several Emmy and Golden Globe nominations, including her Emmy win in 1977 for Outstanding Lead Actress in a Comedy Series.

In 1978 Arthur decided to move on from *Maude*, and over the next few years was featured in several TV specials. After appearing in the short-lived 1983 ABC sitcom *Amanda’s* (an adaptation of the British series *Fawlty Towers*), Arthur was cast in the NBC sitcom *The Golden Girls* in 1985, in which she played Dorothy Zbornak, a divorced substitute teacher living in a Miami house owned by Blanche Devereaux (Rue McClanahan). Her other roommates included widow Rose Nylund (Betty White) and Dorothy’s Sicilian mother, Sophia Petrillo (Estelle Getty).

The series became a hit, and remained a top-10 ratings fixture for six seasons. Her performance led to several Emmy nominations over the course of the series

and an Emmy win in 1988. *Golden Girls*, wrote the *New York Times*, “with its emphasis on decidedly older characters, ran counter to the conventional wisdom that youthful sex appeal was the key to ratings success. Which is not to say *The Golden Girls* wasn’t sexy. Like *Maude*, it was a comedy that dealt with serious issues, especially those involved with aging, but also matters like gun control, gay rights and domestic violence. And like *Maude*, it could be bawdy. The women were all active daters and, to different degrees, openly randy.”

Following Arthur’s departure from *The Golden Girls*, Arthur returned to her first love: the stage. She organized and toured in her one-woman show, alternately titled *An Evening with Bea Arthur* and *And Then There’s Bea*. In 2002, she appeared in *Bea Arthur on Broadway: Just Between Friends*, which earned her a Tony Award nomination for Special Theatrical Event. She made occasional guest appearances on television, most memorably on the Fox cartoon *Futurama*, in an Emmy-nominated episode *Amazon Women in the Mood*, as the voice of the Femputer who ruled the giant Amazonian women. She also appeared in an episode of Fox’s *Malcolm in the Middle* and was nominated for an Emmy for

Outstanding Guest Actress in a Comedy Series for her performance.

Arthur made a career of portraying pioneer women—specifically mature women—who were challenging the traditional feminine ideal. Maude and Dorothy were smart, sassy working women, by no means perfect but human in every way. While the idea of women striving to balance careers and the demands of life outside the workplace is a common formula in television these days, shows like *Maude* and *The Golden Girls* were the groundbreakers in this genre, with Bea Arthur at their helm.

Bea Arthur died of cancer on April 25, 2009, at age 86. When once asked by a reporter about the influence of *Maude*, she replied: “I think we made television a little more adult.” And, she could have added, a lot more funny.



Bea Arthur on *Golden Girls* with costars Betty White and Rue McClanahan.



Ken Burns

*Making Yesterday
Yield to Today*

When you think of blockbuster television programming, two things that don't immediately spring to mind are "history" and "documentaries." Yet Ken Burns has managed to craft a signature style into a highly honored career spanning almost three decades by producing and directing historical documentaries. And in the process, he has brought PBS some of its highest viewership and most effective pledge programming.

Kenneth Lauren Burns was born in Brooklyn, N.Y., on July 29, 1953. He graduated from Pioneer High School in Ann Arbor, Mich., then earned his Bachelor of Arts degree from Hampshire College in Amherst, Mass., in 1975.

After graduation, he became a co-founder of Florentine Films (for which he still produces today) and began working on documentaries. The first, the Academy Award-nominated *Brooklyn Bridge*, which he produced and directed, appeared in 1981.

He went on to make several other award-winning films, including *The Shakers: Hands to Work, Hearts to God* (1984); *The Statue of Liberty* (1985), also nominated for an Oscar; *Huey Long* (1985), the story of the turbulent Southern dictator, which enjoyed a rare theatrical release; *The Congress: The History and Promise of Representative Government* (1998); *Thomas Hart Benton* (1998), a portrait of the regionalist artist;

and *Empire of the Air: The Men Who Made Radio* (1991).

But when he really made his mark on both the film and television worlds was in September 1990, with the premiere on the Public Broadcasting Service of *The Civil War*. Burns was the director, producer, co-writer, chief cinematographer, music director and executive producer of this landmark television series. This film was the highest rated series in the history of American public television at the time, attracting an audience of 40 million during its premiere.

Critic Tom Shales of *The Washington Post* wrote: "This is not just good television, nor even just great television. This is heroic television." And said the columnist George Will: "If better use has ever been made of television, I have not seen it and do not expect to see better until Ken Burns turns his prodigious talents to his next project."

The series was honored with more than 40 major film and television awards and also made him a name for himself (literally) in the film and video production world. In producing *The Civil War*, Burns relied heavily on archival photographs. To bring some movement to them, he would slowly zoom in on a portion of a photo and pull back or pan from one side to the other, coming to rest on the subject of the narration. This technique has come to be known as the "Ken Burns Effect" and is now made available in many professional

and home software applications, including Final Cut Pro and Apple's iPhoto and iMovie software applications.

Burns followed that with another multi-part series, this time studying the quintessential American game. Four-and-a-half years in the making and 18 1/2 hours in length, *Baseball* covered the history of the sport from the 1840's to the present. Through the extensive use of archival photographs and newsreel footage, baseball as a mirror of our larger society was brought to the screen over nine evenings (or "innings") during its premiere in September 1994. It became the most-watched series in PBS history, attracting more than 45 million viewers.

In the fall of 1996, *The West*, an eight-part, 12-1/2 hour film on the American West was released. Burns served as executive producer and creative consultant for this highly praised series, directed by Stephen Ives, which won the 1997 Erik Barnouw Prize.

In January 2001, *Jazz*, the third in Burns' trilogy of epic documentaries, which began with *The Civil War* and continued with *Baseball*, was broadcast on PBS. Co-produced with Lynn Novick, this 19-hour, 10-part film explored in detail the culture, politics and dreams that gave birth to jazz music, and followed this most American of art forms from its origins in blues and ragtime through swing, bebop and fusion.

And then there were the biographical documentaries. *Thomas Jefferson*, a three-hour portrait of the third president, aired in February of 1997. Then, in November 1997,

Lewis and Clark: The Journey of the Corps of Discovery, was released to critical acclaim and garnered the second-highest ratings in public TV history.

Frank Lloyd Wright, co-directed and produced with his longtime collaborator Lynn Novick, premiered at the Sundance Film Festival in January 1998, and aired on PBS in November of that year.

Not For Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony aired on PBS in November 1999. This dual biography tells the story of the two women who almost single-handedly created and spearheaded the women's rights movement in America.

Mark Twain, a two-part, four-hour portrait of America's funniest and most popular writer, aired on PBS in January 2002.

Horatio's Drive: America's First Road Trip, an account of the first cross-country trip by automobile, was co-produced with Ken's long-time colleague Dayton Duncan. This film aired on PBS in October of 2003.

In January of 2005, *Unforgivable Blackness: The Rise and Fall of Jack Johnson*, a two-part film on the life of the first African-American heavyweight boxing champion, aired on PBS. It won three Primetime Emmy Awards.

More in the Burns epic style, in September 2007 PBS

broadcast *The War*, which Burns co-produced and co-directed with Lynn Novick. This seven-part, 15-hour film tells the story of the Second World War through the personal accounts of nearly 40 men and women from four quintessentially American towns.

And now, there's *The National Parks: America's Best Idea*. Filmed over the course of more than six years at some of nature's most spectacular locales — from Acadia to Yosemite, Yellowstone to the Grand Canyon, the Everglades of Florida to the Gates of the Arctic in Alaska — this six-part series kicked off the PBS fall lineup just three days ago, on Sept. 27.

What's next for Burns? He's working on a history of Prohibition and an update to his 1994 epic *Baseball*, both tentatively scheduled to be shown on PBS in 2010.

That's good news. The world continues to look forward to Ken Burns looking back.



Ken Burns sets up a shot for his latest effort, *The National Parks: America's Best Idea*.



Barbara Cochran

*Journalism Came
with a Big First*

Barbara Cochran's professional life as a journalist has long revolved around the First Amendment, but it's been filled with a number of other "firsts" as well.

Barbara Stubbs was born on June 16, 1945, in Akron, Ohio. She graduated from Swarthmore College in 1967 with a bachelor's in English literature. She credits an observant professor there for steering her to her career path.

About midway through college, her adviser pointed out to her that she was spending about twice as much time at the school's paper as she was on her class work and perhaps this was a sign of where her true interest lay. He told her about the Graduate School of Journalism at Columbia University in New York; she thought about it, applied and got in.

After getting her master's degree a year later, she moved to Washington in 1968 and began looking for a newspaper job. With no experience, she couldn't get a reporting position, but she did land a trainee slot on the copy desk of the *Washington Star*. Her training eventually included reporting. She stayed at the *Star* for 11 years, following the editing track. She was promoted, moving up to national editor, a post she held for four years, and in her last year there was named managing editor.

But the paper was in financial trouble and at the same time the president of National Public Radio, Frank Mankiewicz,

called her. NPR's afternoon flagship newscast, *All Things Considered*, was doing well and NPR had just gotten a grant to launch a morning news program. Mankiewicz needed someone to oversee the creation of this new broadcast and build a system to handle having news on at both ends of the day. NPR now needed a 24-hour operation with global reach. He talked with her several times and, convinced that the *Star* wouldn't last, she accepted, coming on board in 1979.

Morning Edition launched the morning after the hostages were taken at the U.S. embassy in Iran, Nov. 5, 1979. (Coincidentally, the hostage situation also led to the creation of ABC's *Nightline* that same week.) It was a heady time for daily journalism in Washington. Among the many things she's proud of during her *Morning Edition* tenure are getting Bob Edwards to be the anchor, putting Red Barber on the air, opening a London bureau and beefing-up its domestic bureaus as well as greatly expanding its political coverage, including campaigns, primaries and elections.

Not having previous radio experience wasn't really a problem, she says. "The fact is, a well-written newspaper story and a well-written radio script have an awful lot in common. It's also a linear thing — as you're reading, you're absorbing the words and as you're listening, you're absorbing the words as they come at you."

Cochran credits being a good listener

and a good organizer as among the strengths she brought to NPR. "I really thought that NPR should be a news organization of record, and when I arrived, there was a sense that NPR should be an alternative; that it was for people who had already read the newspaper, subscribed to a news magazine and probably watched television." She felt that while NPR had the "luxury of time" to do stories that weren't being done elsewhere, "as a spine, you needed to be providing the important news of the day and then you had all this wonderful time so you could do it in depth; you weren't limited to doing it in just a minute-and-a-half."

After about four years, NBC's Tom Brokaw, whom she knew, asked if she would be interested in working in television. She was and ended up with a position in the network's Washington bureau. She'd always been fascinated by television, she says, adding that "I felt like I was ready to explore something new." Also, NPR was getting hit with budget cuts when the Reagan administration cut back funding for public broadcasting so things at NPR were becoming "not so pleasant."

Cochran joined NBC in 1983 as an editor in the political unit, working on the primary and campaign coverage through the 1984 election and then in 1985 was promoted to be executive producer of *Meet the Press*, first with host Marvin Kalb and then with Chris Wallace. After about five years, CBS News President David Burke began looking for a new leader in Washington. Mankiewicz was among many who recommended her and in

1989 she came on board as vice president-bureau chief.

Six years later she was tapped to be executive producer of CBS's 1996 election coverage and then, in 1997, when she was thinking about making a change, the presidency of the Radio-Television News Directors Association opened up and she was encouraged to apply. "The more I found out about it, the more I thought it was a great next step for me," she says.

By this time she had married veteran ABC News correspondent John Cochran (now a senior correspondent) and in April 1997 she took over the top job at RTNDA. She made defending the First Amendment rights of electronic journalists a top priority. She also emphasized upholding standards of ethics and excellence and promoting professional development.

Highlights of Cochran's tenure include the successful conclusion of RTNDA's 20-year battle to abolish the last vestiges of the Federal Communications Commission's Fairness Doctrine, the personal attack and political editorializing rules. And in response to requests from RTNDA and others, the Supreme Court for the first time in history allowed the news media immediate access to the audio recording of the arguments in the 2000 presidential election dispute.

RTNDA was part of a coalition that won the most sweeping reform of the Freedom of Information Act in 40 years. Cochran led other FOI efforts ranging

from battling the National Football League over game access for local stations to fighting for passage of a federal shield law.

In June of this year, Cochran stepped down from the presidency, after 12 years, becoming president emeritus. RTNDA Chairman Ed Esposito said: "Barbara Cochran's leadership took RTNDA's advocacy on behalf of electronic journalists to a new level, especially in the fight to preserve hard-fought First Amendment gains and protections. Barbara's stand for strong ethical practices and journalistic excellence help set a standard for our industry."

The Cochran future will remain like its past: engaged in the important issues of the field and the day, and committed to her own first assignment, journalism.





Katie Couric

*TV's Professional
Bats from Any Side
of the Plate*

Being able to handle everything — from breaking news, to uncooperative interview subjects, to personal tragedy, to intense public scrutiny, to success — has allowed Katie Couric to move to the highest ranks of television journalism and keep pushing forward.

Katherine Anne Couric was born in Arlington, Va., on Jan. 7, 1957. A cheerleader and an honors graduate of Yorktown High School in Arlington, she went on to the University of Virginia where she worked on the school's newspaper, *The Cavalier Daily*, before graduating with honors with a bachelor's degree in English and a focus on American studies in 1979.

Following graduation, Couric landed a desk assistant job at ABC News in Washington. In 1980 she joined the nascent Cable News Network as an assignment editor, and later moved to Atlanta to be an associate producer, and then a producer for a two-hour news program before becoming a political correspondent.

It was at CNN that she was given her first on-air reporting assignment. It did not go well. CNN President Reese Schonfeld ordered that she never appear on camera again. "He was right to trash me," Couric told *People* magazine. "I was green and extremely unpolished." The experience just made her work harder.

In 1984 she became a general

assignment reporter at NBC-owned WTVJ-TV Miami and in 1987 moved to NBC's WRC-TV Washington in the same position. It was at WRC that her star began to rise, eventually winning a local Emmy and an Associated Press award for her work. She moved over to the network in 1989 as NBC's deputy Pentagon correspondent and that same year married attorney and television commentator Jay Monahan.

In June 1990 Couric joined NBC's *Today* as its first national correspondent, and was named substitute co-anchor when Deborah Norville went on maternity leave in February 1991. After ratings rose, she became the morning broadcast's co-anchor with Bryant Gumbel as well as a contributing anchor for *Dateline NBC*. It was at *Today* that Couric came into her own with her engaging personality and deft interviewing technique. She helped drive the show to the No. 1 ranked morning program and a profit center for NBC. And, as *Time* magazine wrote, its success also turned the morning into TV news' "agenda setter — it is where newsmakers come first to state their cases and address their scandals (at least until the cooking segments)."

Personal tragedy struck in 1998 when her husband died of colorectal cancer at the age of 42, leaving her to raise two daughters. After this, Couric embraced the fight against the country's No. 2 cancer killer. In March 2000, she launched the National Colorectal Cancer

Research Alliance in association with the Entertainment Industry Foundation and Lilly Tartikoff, to fund new medical research in colorectal cancer and to conduct educational programs encouraging the prevention and early detection of the disease through proper screening.

She also took her fight to the airwaves. Following Couric's series *Confronting Colon Cancer* in 2000, during which she underwent a colonoscopy on camera in an effort to demystify the procedure for viewers, a scientifically documented 20 percent increase was noted in the number of colonoscopies performed across the country. Researchers at the University of Michigan dubbed this "The Couric Effect." Couric also played a leadership role in establishing The Jay Monahan Center for Gastrointestinal Health at New York-Presbyterian Hospital/Weill Cornell.

Couric received the George Foster Peabody Award for *Confronting Colon Cancer*, which also led to NBC News receiving the 2001 RTNDA-Edward R. Murrow Award for Overall Excellence. She also has won six Emmy Awards, the Society of Professional Journalists' Sigma Delta Chi Award, a National Headliner Award, an Associated Press Award, a Matrix Award, two American Women in Radio and Television Gracie Awards, the Harvard University School of Public Health's Julius B. Richmond Award and UNICEF's Danny Kaye Humanitarian Award.

Couric completed a 15-year run as co-anchor of *Today* on May 31, 2006, leaving to

become the anchor and managing editor of the *CBS Evening News* and the first woman solo anchor of a weekday network evening news broadcast. She also became a contributor to CBS's *60 Minutes*.

In November 2006, she anchored from Amman, Jordan, covering President Bush's summit with Iraqi Prime Minister Nouri al-Maliki. In December of that year, Couric covered the death of President Gerald Ford and, four days later, the execution of Saddam Hussein.

In 2007, she covered the Virginia Tech shootings for the *CBS Evening News* and a one-hour primetime special and anchored an award-winning primetime special, *Flashpoint*, the story of CBS News correspondent Kimberly Dozier, her colleagues and the U.S. soldiers she was with when they were the victims of a car bomb attack in Iraq.

Also in 2007, Couric reported and anchored the broadcast from Iraq and Syria in advance of General Petraeus' report to Congress on the status of "the surge." She traveled through Fallujah and Baghdad with Generals Petraeus and Odierno, met with U.S. and Iraqi soldiers and Iraqi citizens, and interviewed President Bush when he arrived in the al-Anbar Province in a surprise trip to the U.S. troops on Labor Day weekend. From Syria, Couric sat down with Syrian President Bashar Assad and questioned him on reports of diminished relations with the United States.

In September 2008, Couric interviewed then-Vice Presidential candidate Sarah

Palin, earning respect among critics for asking tough questions. The interview was widely disseminated and her broadcast's ratings rose significantly in the last four weeks of 2008.

That interview garnered a prestigious Walter Cronkite Award for Special Achievement for "National Impact on the 2008 Campaign" from USC's Annenberg School of Communication in Los Angeles. Citing the "extraordinary, persistent and detailed multi-part interviews" judges called them a "defining moment in the 2008 presidential campaign."

One more defining moment in a career destined for many.





Ed McMahon

How to Be First While Second

There's more to being a great second banana than doing what you are told. It takes a certain amount of invention and a large amount of discretion. It's a little like knowing precisely when to leave a party — not too soon, and not too late. Second bananism is all about not wearing out one's welcome."

That was the pithy, perceptive summation of Ed McMahon by the *Washington Post's* Tom Shales. He got it right, for even after over 30 years as Johnny Carson's sidekick, McMahon never wore out his welcome in millions of television homes.

Edward Leo Peter McMahon Jr. was born in Detroit on March 6, 1923. He grew up in Lowell, Mass., and his proclivity toward show biz and announcing appeared early. He fell in love with radio as a boy and at age 10 would practice doing commercials and announcing shows. One of his first jobs was as a bingo caller in Maine when he was just 15, and he also worked as a carnival barker and a pitchman for vegetable slicers.

McMahon attended Boston College as a freshman in 1940-41 and later finished at Catholic University of America, majoring in speech and drama after his first military service as a Marine flight instructor and test pilot from 1942-45. He graduated with a Bachelor of Arts degree in 1949.

Although McMahon's first broadcasting job was at WLLH-AM in Lowell, in 1949, he was offered a \$75-a-week job as co-host of a live variety program at fledgling WCAU-TV Philadelphia. Two years later he was hosting 13 programs on the station, including game shows, a cooking show and a breakfast program. But in 1953 he returned to active duty in the Korean War as a pilot of spotter planes. (He remained in the Marine Corps Reserve, retiring with the rank of colonel in 1966 and was then commissioned as a brigadier general in the California Air National Guard.)

In 1958, McMahon met Johnny Carson, a rising young comedian, who hired him to be his announcer on an ABC half-hour afternoon comedy quiz show called *Who Do You Trust?* McMahon introduced the contestants, did the commercials and occasionally chatted briefly with Carson at the beginning of the show. From the start, wrote the *Los Angeles Times*, "Carson made McMahon his comedy foil, and in so doing established an on-air relationship that would continue for nearly 34 years."

When Carson moved to NBC to be host of *The Tonight Show* in October 1962, he took McMahon with him. While McMahon warmed up the audience, delivered commercials and performed in

some sketches, his primary job, he wrote in his 1998 autobiography *For Laughing Out Loud*, was to be Carson's straight man.

"I had to support him, I had to help him get to the punch line, but while doing it I had to make it look as if I wasn't doing anything at all. The better I did it, the less it appeared as if I was doing it," he wrote. "I was there when he needed me, and when he didn't, I moved down the couch and kept quiet."

Those early days as a barker came in handy on *The Tonight Show*. McMahon's nightly introduction of his boss — "Heeeeeerree's Johnny!" — became a part of the vernacular.

McMahon also hosted the successful weekly syndicated TV series, *Star Search*, which began in 1983 and helped launch the careers of numerous actors, singers, choreographers and comedians. He stayed with the show until it ended in 1995. He teamed up with Dick Clark to host *TV Bloopers and Practical Jokes* on NBC from 1982 to 1998 and then became a spokesman for American Family Publishers' sweepstakes. McMahon also became known for his commercials for Budweiser.

McMahon also worked in radio, hosting *Lifestyles Live*, a weekend talk program on the USA Radio Network, and appeared in several films including *Slaughter's Big Rip-Off* (1973), *Fun with Dick and Jane* (1977), *Just Write* (1997) and the feature documen-

tary, *Pitch People* (1999). He took on his first regular TV series job in the 1997 WB sitcom *The Tom Show* with Tom Arnold.

Two memoirs came of it all: *Here's Johnny!: My Memories of Johnny Carson, The Tonight Show, and 46 Years of Friendship* as well as his autobiography *For Laughing Out Loud*. In the latter, he talked about the early days of *Tonight*: "Let's just go down there and entertain the hell out of them," Carson said before the first show. Wrote McMahon: "That was the only advice I ever got from him."

Ed McMahon died at age 86 on June 23, 2009, at the Ronald Reagan UCLA Medical Center in Los Angeles.

Jerry Digney, McMahon's longtime publicist, told AP that McMahon was the most "courtly, good-natured person you could ever meet" and that he brought "elegance, humor and a new sense of importance" to the role of second banana.

Doc Severinson, Carson's bandleader, described McMahon as a man "full of life and joy and celebration. He will be sorely missed. He was one of the greats in show business,

but most of all he was a gentleman. I miss my friend."

Current *Tonight* host Conan O'Brien paid tribute to McMahon on his show on the night of McMahon's death, saying: "It is impossible, I think, for anyone to imagine *The Tonight Show With Johnny Carson* without Ed McMahon. Ed's laugh was really the soundtrack to that show." O'Brien added that McMahon, with Carson, created "the most iconic two-shot in broadcasting history. There will never be anything like that again."

"You can't imagine hooking up with a guy like Carson," McMahon said in an interview with The Associated Press in 1993. "There's the old phrase, hook your wagon to a star. I hitched my wagon to a great star."

It was a marriage made in heaven.



Johnny Carson scowls at a gleeful Ed McMahon during a *Carnac the Magnificent* moment.



Dr. Woo Paik

Digital Television's Chief Engineer

As of the end of August, 99.4 percent of U.S. homes were able to receive digital TV signals. Considering that not very long ago, most Americans — and many broadcasters — didn't have a clear idea of what digital TV was or how it worked, the biggest technological innovation since the medium's invention is an amazing story. And one of its main protagonists is a South Korean engineer whose biggest ideas were usually short on time, but long on vision.

Woo Hyun Paik was intrigued by electronics since his elementary school days in South Korea. "I became fascinated by the fact that you can send sound and pictures using invisible electromagnetic waves. I started playing with radios, hi-fi amplifiers, TVs and so on."

He took this early interest and turned it into bachelor's and master's degrees in engineering from Seoul National University and then received his doctorate in electrical and electronics engineering from the Massachusetts Institute of Technology in 1978.

Shortly after getting his doctorate, Dr. Paik joined a California company called Linkabit (later to become M/A-Com) where he was put to work developing high-speed digital communication equipment for commercial satellite applications. His boss, Jerrold Heller, gave him the assignment of developing a signal scrambling system for HBO, but gave him only three weeks to complete it.

Dr. Paik came up with a digital system that became known as VideoCipher. HBO accepted it and it became a standard installation at cable system headends. The next step came when HBO asked for set-top boxes that would let individual subscribers to the satellite pay TV service descramble its signal. Once again Dr. Paik was up to the challenge; he was one of the key inventors of the VideoCipher II system that became the de facto standard for the C-band satellite video encryption system that is still in use by most cable programmers.

By 1986, when M/A-Com was bought by General Instrument, Dr. Paik was a senior vice president and VideoCipher became a major division of GI. He held various senior management positions at GI before being named executive VP.

In 1988, Dr. Paik was given the task of developing a better system of high-definition television. At that time, HDTV — as envisioned by the Japanese NHK-proposed Muse system — was analog. But Dr. Paik and Heller realized that there were several key problems to that approach: Muse required much more power and bandwidth to distribute by satellite than conventional TV signals so it would need about a 20-foot dish to be received as well as new satellite transponders since current ones were only 6 MHz wide and Muse needed much more than that.

Dr. Paik came to the conclusion that a digital system was the only feasible solution. His team of engineers found a

way to create this totally new technology, recounted by *Broadcasting & Cable*:

Paik and his team (including associates Marc Tayer, Jerry Heller, Ed Krause and Paul Moroney) devised a solution that "was based on the idea that a large part of a TV picture doesn't change very often. His idea was to transmit only the portions of a frame that change, with a line of code saying that the rest was the same as in the previous frame. This meant that the amount of information sent was much smaller than if the whole picture was created in each frame. To do all this Paik and his team had to write the mathematical equations — the algorithms — necessary to digitize the picture, transit it and put it back together as an analog picture for the viewers. They did it.

"The DigiCipher system was announced in 1990 as the world's first all-digital HDTV system. A second system was produced by DigiCipher in conjunction with Paik's doctoral alma mater, the Massachusetts Institute of Technology. The company's two systems were half of the four all-digital systems that competed to become the U.S. standard. In 1993, with the creation of the Digital HDTV Grand Alliance, the four competing systems were merged into one. Paik was a member of the Grand Alliance Technical Oversight Group and various other specialist groups."

By 1993, Dr. Paik and his fellow engineers had a concrete method for the transmission of an HDTV signal. Dr. Paik's Advanced Development team vaulted General Instrument to the forefront of digital television technology. He also applied the DigiCipher technology for a multichannel

NTSC system, which was commercialized and deployed in satellite and digital cable systems in the United States.

Known throughout the industry as the "Father of HDTV," Dr. Paik is the author of numerous technical papers and co-inventor of more than 25 inventions earning U.S. patents in digital video compression, digital transmission and digital signal processing.

In 1998, Dr. Paik left GI's communications division when he was executive vice president, technology, for a short stint as executive vice president of Tiernan Communications, before joining South Korea's LG Electronics as executive vice president and chief technology officer. In 2000 he was promoted to president-CTO. He became chief technology adviser in 2004, but returned to the position of president-CTO in January 2008. As such, he is responsible for technology innovation in LG's core business areas: home entertainment, home appliances, mobile phones, business solutions and air conditioners, as well as leading the company's global sustainability efforts.

The 61-year-old Dr. Paik heads LG's CTO organization at its headquarters.

Dr. Paik's contributions to digital TV have been recognized through numerous awards and honors, including the highest technical honor bestowed on an individual by the Academy of Television Arts & Sciences, the Charles F. Jenkins Lifetime Achievement Emmy Award.

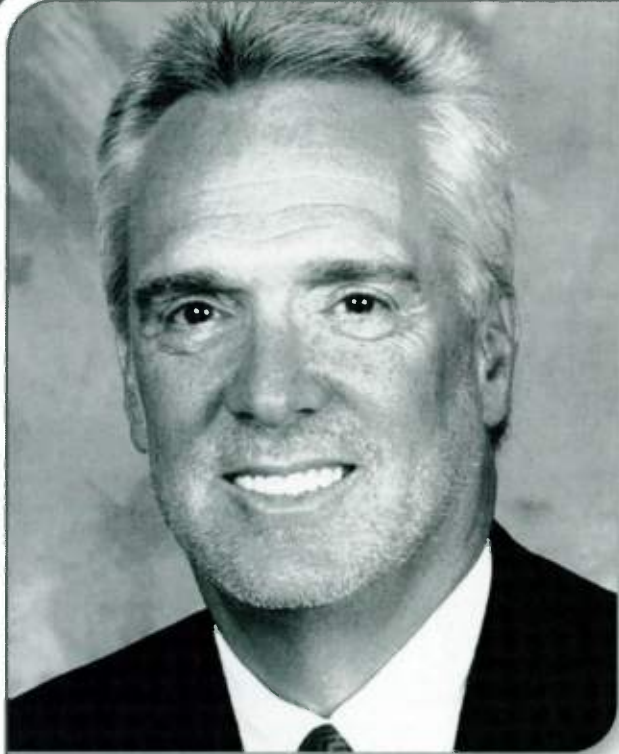
Dr. Paik isn't resting on his laurels. His

leadership has established LG Electronics as a global technology powerhouse and innovator in digital TV standards, including the new mobile/handheld DTV broadcast system now being standardized. At this year's National Association of Broadcasters convention, LG announced that it would begin mass production of mobile DTV receiver chips and Dr. Paik said: "My colleagues and I are proud of the key role LG is playing in the development and implementation of mobile DTV, which we regard as a 'win-win-win' technology for broadcasters, equipment manufacturers and especially consumers. America's broadcasters have placed mobile DTV on a fast track, and we at LG will continue to do everything we can to support and advance their efforts."

That assurance sounds like a "win-win-win" for LG, broadcasters and viewers.



Dr. Woo Paik introduces LG's Touch Watch Phone at last January's Consumer Electronics Show.



Norm Pattiz

*Radio's Amazing
Everything
Entrepreneur*

Norm Pattiz built a radio syndication empire. But he didn't stop there.

Norman Joel Pattiz was born Jan. 18, 1943, in Los Angeles. After graduating from Hamilton High School (where in 1960 he helped relay the Olympic torch to open the Winter Games in Squaw Valley), then San Fernando Valley State College in 1966, he got a job as an artist representative at General Artists Corp. in Los Angeles. A year later he moved to the Goodman Organization as an account executive, then in 1968 became the director of advertising and publicity for the Ambassador Hotel. Broadcasting came calling in 1969 and he joined KCOP-TV Los Angeles as an account executive, moving up to local sales director in 1972.

A management change at the station put him out of a job in 1975 and he decided he wanted to work for himself after that. He was listening to a small Los Angeles radio station, KGFJ-AM, that was featuring a 52-hour *Motown Weekend* special and wondered why such programming wasn't being syndicated to stations across the country.

"There was no dominant force," he recalled in *Broadcasting* magazine. "No company [was] involved in this kind of enterprise on a large scale. So I took \$10,000 I had in the bank and went for it."

Working with KGFJ, he packaged his own special, *Sound of Motown*, using interviews, research and music supplied by Motown Records and paid for by three advertisers. He placed it on 200 stations. His sponsors were pleased and wanted more. With contracts in hand, Pattiz opened offices in 1975 in the Westwood area of Los Angeles and Westwood One was born.

With the wide variety of radio formats being broadcast on stations across the country, Pattiz and Westwood One began developing a library of programming for country, black, Spanish-language, adult contemporary and middle-of-the road stations, then added concert broadcasts that became very popular. There was also the off-beat *Dr. Demento*, a wacky show hosted by former Los Angeles DJ Barret Eugene Hansen that featured novelty songs and pop music parodies. It became another hit for Westwood One, which syndicated it from 1978 to 1992.

By 1982, Pattiz had moved distribution to satellite. In 1984 he took Westwood One public and with the money raised by the IPO purchased the 52-year-old Mutual Broadcasting System in 1985 for \$30 million. Mutual no longer owned any radio stations, but its lineup included news, sports programming and the *Larry King Show* that Westwood One added to its lineup. In April 1999 the Mutual name was retired.

More expansion followed in the late 1980s, including the purchase of three radio stations, the trade magazine *Radio & Records*, and the hiring of countdown king Casey Kasem from ABC. But the biggest was the 1987 \$50 million purchase of NBC's three radio networks: The Source, a young adult programming network; Talknet, a major talk show network, and NBC News.

Author Leonard Mogel wrote of Pattiz's company at the time: "Westwood One was outshining the major networks with a formula of syndicated concerts for which it bought broadcast rights, as well as regularly scheduled programs that it packaged and produced. Pattiz's basic formula was trading programs to radio stations for blocks of commercial spots that he then sold to national advertisers — the barter system at its simplest."

In 1993, Westwood One signed a deal to supply content to CBS radio stations. That arrangement was later broadened to include operational, sales and marketing support for the CBS Radio Network. Westwood One also purchased more competitors: Unistar Radio Networks in 1994 and then the traffic reporting service Metro Networks in 1999.

Today, Westwood One is the largest independent provider of network radio programming and the largest provider of traffic information in the United States. Westwood One serves more than 5,000 radio and TV stations in the U.S. and provides over 150 news, sports, music, talk

and entertainment programs, features and live events to numerous media partners. Through its Metro Networks division, Westwood provides traffic reporting and local news, sports and weather to over 2,200 radio and TV stations. The company also provides digital and other cross-platform delivery of its network and Metro content.

In 1994, Pattiz stepped down as Westwood One CEO, but remains a member of the company's board of directors. He served on the Broadcasting Board of Governors of the United States of America from 2000 to 2006, helping oversee all U.S. non-military international broadcasting including Voice of America, Radio Free Europe/Radio Liberty, Radio Free Asia, Worldnet Television, Radio and TV Marti and the Middle East Broadcasting Network. As chairman of the Middle East committee, Pattiz was the driving force behind the creation of Radio Sawa, the BBC's 24/7 music, news and information radio network, and Alhurra Television, the U.S.-sponsored, Arabic-language satellite TV channel to the entire Middle East.

Since September 2001, Pattiz has been a Regent of the Univer-

sity of California. He currently serves as chairman of the Oversight Committee of the Department of Energy Laboratories, including Los Alamos, Lawrence Livermore and Lawrence Berkeley. He also serves on the Regents' governance, compensation, investments and health services committees.

Pattiz is past president of the Broadcast Education Association and a member of the Council on Foreign Relations and the Pacific Council on International Policy. He is also Director of the Office of Foreign Relations of the Los Angeles Sheriff's Department and serves on the Region 1, Homeland Security Advisory Council.

It's been a long journey since that Olympic torch relay in 1960, but Norm Pattiz has never stopped running.



Norm Pattiz hanging out with fellow L.A. Lakers fans Rebecca Romijn and Tyra Banks.



Chris Rohrs

*Sold on the
Sales Side*

While he didn't go to school to learn how to be a salesman, Chris Rohrs has spent his almost 40 years in television either selling, managing sales staffs or working on ways to help others do it better. As he told media commentator Jack Myers in 2003: "When I was young, sales would not have been at the bottom of my list of career choices. But it's a survival skill. It requires strong communications, and the ability to listen, and to overcome insecurities. I always urge young people to consider a sales career." He has certainly led by example.

Christopher Joseph Rohrs was born in Yonkers, N.Y., on May 5, 1949. After earning a BA in economics from the University of Notre Dame in 1971, where he worked as a camera operator at the school's WNDU-TV, he joined Blair Radio as an account executive in 1972, then switched to the television side of the rep business at TeleRep where he moved up through management positions in sales and research.

In 1980 he joined Post-Newsweek-owned NBC affiliate WDIV Detroit as national sales manager (1980-81). He was later promoted to local sales manager (1981-83), vice president and general sales manager (1983-88) and, finally, vice president of marketing and station manager (1988-89).

The next step for Rohrs was leading Post-Newsweek's CBS affiliate WFSB Hartford, Conn., as vice president and general manager from 1989 until 1998, when Post-Newsweek Stations Inc. moved him to the corporate side and appointed him vice president of sales and marketing for the entire station group.

In 1999, Rohrs was approached by a headhunter looking for a successor to Ave Butensky, the retiring president of the Television Bureau of Advertising (TVB). Intrigued, Rohrs began sounding out members of the trade association's executive committee. "As I talked to them," he told *Broadcasting & Cable*, "I found I was writing down tons of ideas about what I could do in the TVB job. It just hit me that the job would be a really good fit. It's strategic. It's competitive."

So on Jan. 1, 2000, Rohrs brought his television sales knowledge and leadership skills to the TVB organization. The key to understanding spot TV is understanding "geo-targeting," Rohrs said in 2003. Because advertisers can buy spot on a market-by-market basis, he noted, they can target their money in markets where it will do the most good. Before advertisers think about demography — age and gender — he said, they should think about geography. So he began his TVB tenure with one of his priorities to make buying spot TV easier (it involved too much paperwork) and to

prove that local broadcast is a better value than that other geo-targeting TV medium, local cable.

The quest to make spot buying easier continued throughout his tenure at TVB, culminating in the announcement in February 2007 of the development of TVB ePort, an e-business digital platform to support multi-platform ad sales transactions. The service is available free to TV stations through financial support provided by the National Association of Broadcasters.

Open to all stations, regardless of size, ePort is an electronic bridge designed to end traditional sales paperwork — including repeated faxing and change orders — by enabling users to buy, sell, change and follow up on orders electronically. In addition to saving valuable sales staff time, ePort was also designed to reduce errors often generated by the traditional, more cumbersome process.

The service was rolled out in stages beginning in January 2008. By the middle of this September, ePort had passed the \$360-million mark in order volume. More than 38,000 orders had been sent by 140 agencies/advertisers via ePort to 974 TV stations, 42 digital subchannels and 17 rep firms over the preceding 12 months. ePort has also become an integral tool for change management, with approximately 38,000 revisions and 11,000 makegoods having been moved through the system.

In March, Rohrs announced he would

be stepping down as president at the end of 2009. He said at the time that he would remain fully engaged at TVB throughout the year, continuing to make the case for local television, supporting the bureau's eBiz initiatives and serving the needs of its members and customers.

"It's been a great privilege to lead TVB and I'm grateful for the support of the board and the staff during my time here," he said. "I believe in television more than I ever have. It's the only medium with the power to match up to the challenge that this brutal recession poses."

At the same time, TVB Board President Frank Comerford announced the formation of a search committee to identify replacement candidates and to choose a successor. "It will be very hard to replace Chris Rohrs," Comerford said. "He has elevated the organization to new heights and is one of the industry's visionaries. TVB is held in high esteem by advertisers, agencies and the association's other important constituencies, and that's due to Chris's outstanding leadership over nearly a decade."

Asked about his legacy, Rohrs told *TVBR*: "I feel we've done the right work,

and we've done it well.' That falls into three areas: Advocating for television broadcasters by making the calls to sell television as an advertising medium; developing e-business for the TV industry, especially the TVB ePort; and serving as a valuable resource for members and customers. 'The marketing's been aggressive and smart, the e-business is critically important and we're a good resource provider for our members and customers.' "

And when queried for advice to whom ever succeeds him, Rohrs answered: "Keep assertively and creatively telling our story. Television's connection to the consumer has never been stronger than it is. The ratings continue to go up. Satisfaction levels go up by virtue of hi-def. Even the DVR is a positive in my mind. And ... continue to listen to the member and customer needs and try to fill them."



Chris Rohrs presents TVB 2003 keynote speaker Tim Russert with a Buffalo Bills helmet.



GIANTS IN PASSAGE

NOT TO BE
FORGOTTEN



Given the low regard in which many people hold the media these days, that Walter Cronkite was still referred to as “the most trusted man in America” when he died on July 17, 2009, at age 92 speaks volumes about the career of the former CBS News anchor.

Born in St. Joseph, Mo., in 1916, the family moved to Houston 10 years later. He landed a job at the *Houston Post* while still in high school. After enrolling at the University of Texas at Austin in 1933 he became so busy working on the school’s paper and radio station as well as at the International News Service that he left college two years later to work full time at the *Post*.

He covered World War II, Germany’s surrender and the Nuremberg trials for United Press, then headed the wire service’s newly opened Moscow bureau.

When the Korean War began, Cronkite decided he wanted to be in the thick of things and sent a telegram to CBS’s Ed Murrow asking for a job. Murrow agreed. While waiting to be sent overseas, the network put Cronkite to work doing the 6 o’clock newscast at CBS’s fledgling Washington TV station. Eventually, the 11 p.m. newscast was added to his radio network reporting duties and he did so well that the assignment to Korea never happened.

He moved to the television network side of CBS in 1952 when he was tapped to anchor the political convention coverage. In 1953, he began hosting the historical re-creation series *You Are There*. He was, for five months in 1954, the host of the *CBS Morning Show*, along with Charlemagne the puppet. Next was the documentary series *Twentieth Century*, which he began narrating in 1957.

In 1962, the *CBS Evening News*, anchored by Douglas Edwards, was firmly in second place behind NBC’s *Huntley-Brinkley Report* and the network wanted to make a change. The 45-year-old



C R O N K I T E

Cronkite was chosen and took over the anchor seat in April. On Sept. 2, network television news moved into the modern era as Cronkite opened the first half-hour newscast (featuring an interview with President Kennedy).

Cronkite decided to retire in 1980 and the following year he uttered his trademark closing line, “And that’s the way it is,” for a final time as Dan Rather succeeded him.

“For decades, Walter Cronkite was the most trusted voice in America,” said President Barack Obama. “His rich baritone reached millions of living rooms every night, and in an industry of icons, Walter set the standard by which all others have been judged. But Walter was always more than just an anchor. He was someone we could trust to guide us through the most important issues of the day; a voice of certainty in an uncertain world. He was family. He invited us to believe in him, and he never let us down. This country has lost an icon and a dear friend, and he will be truly missed.”

“Cronkite came to be the sort of personification of his era,” veteran PBS Correspondent Robert McNeil once said. “He became kind of the media figure of his time. Very few people in history, except maybe political and military leaders, are the embodiment of their time, and Cronkite seemed to be.”

“It’s a kind of chemistry,” former Johnson aide and CBS News commentator Bill Moyers said. “The camera either sees you as part of the environment or it rejects you as an alien body, and Walter had ‘it,’ whatever ‘it’ was.”

Nearly a decade after retiring, Cronkite was asked what news story he wished he could have covered.

“Every one.”

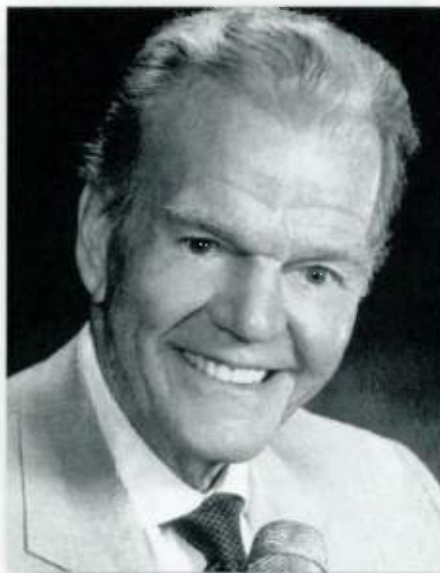
Until his death on Feb. 28, 2009, at age 90, Paul Harvey, known as “the most-listened-to man in broadcasting,” had been on the radio for as long as most of his listeners could remember. Actually, he had been greeting his audience with “Hello Americans! This is Paul Harvey. Stand by! For news!” almost as long as there’s been air to be on.

He was born Paul Harvey Aurandt in Tulsa, Okla., on Sept. 4, 1918. While in high school he got a job in 1933 at KVOO working for free. “I worked such long hours,” Harvey recalled, that after about a year “the station finally put me on the payroll to limit those hours.” He was an announcer, then program director, continuing to work while attending Tulsa University.

After school, in 1933, Harvey began the stereotypical nomadic life of a radio man. All his moving came to an end in 1944 when he took a newscaster job at ABC’s WENR Chicago. His exposure there led to a summer replacement job at the ABC network. Harvey did both local and network work until 1951 when he began *Paul Harvey News and Comment* on the ABC Radio Network. It quickly became one of the network’s most popular shows and remained a top ratings – and revenue – generator for the network for the rest of his life. (In fact, a 1985 survey found that the four most popular radio programs on the air nationally were four of his broadcasts in different time slots.)

In 2000, ABC Radio Networks awarded Harvey, then 82, a 10-year, \$100 million contract, a tribute, the *Washington Post* noted, “not only to his gargantuan listening audience of about 22 million people [a figure that grew to about 25 million at his death] but also to his uncanny ability to inspire trust in his listeners – trust that the products he pitched were worth buying because Paul Harvey said so.”

One of radio’s most effective pitchmen, he kept sponsors for



HARVEY

decades, attracted by such features as *The Rest of the Story*, mesmerizing little tales, cleverly written, that featured a surprising O. Henry-style twist to stories his listeners thought they already knew.

For millions, Paul Harvey in the morning or at noon was as much a part of daily routine as morning coffee.

When he died, Harvey’s broadcasts *Paul Harvey News and Comment* and *The Rest of the Story* were heard on more than 1,200 radio stations and 400 Armed Forces Network stations around the world. In addition, Harvey’s newspaper column appeared in 300 papers and the two daily *News and Comment* feeds were streamed over the Internet. His program also aired twice daily on the Internet.

Broadcasting from Chicago rather than New York or Los Angeles, Harvey belonged to middle America. As longtime Chicago broadcaster Bob Sirott put it in the *Chicago Tribune*: “He stands for the America that sits west of the Hudson.”

Former President George W. Bush said he and former first lady Laura Bush were saddened to hear of Harvey’s death. “Paul was a friendly and familiar voice in the lives of millions of Americans,” Bush said. “His commentary entertained, enlightened and informed. Laura and I are pleased to have known this fine man.”

Bush presented Harvey with the nation’s highest civilian honor, the Medal of Freedom, in November 2005.

His death was keenly felt in his home of Chicago where WGN-AM announced it would not replace Harvey with network programming, instead airing local content at 8 a.m., noon and 6 p.m. “There is only one Paul Harvey,” said Tom Langmyer, the station’s general manager.

When Don Hewitt saw his first television studio at CBS News, he said he “felt like Dorothy in the Emerald City.” And until his death on Aug. 19, 2009, he never lost that sense of wonder and excitement for the visual medium.

Donald Shepard Hewitt was born Dec. 14, 1922, in New York City. He earned an athletic scholarship to New York University, but after a year he dropped out to pursue his dream to be a reporter and landed a job as copy boy at the *New York Herald Tribune*.

After serving in the Merchant Marine in World War II, Hewitt joined United Press as a war correspondent. After the war he became an editor for Acme News Pictures, UP’s photo division.

His picture experience prompted a friend in 1948 to tell him about television, where CBS News had a job opening. “What-avision?” was his response. He quickly rose in the news division, becoming director and producer of *CBS TV News* in 1949, as well as just about every other program CBS News put on the air. Hewitt’s boldness in the highly competitive news business was legendary. But his colorful style irritated another CBS News legend and eventual news president, Fred Friendly, who in December 1964 removed Hewitt as executive producer of the *CBS Evening News With Walter Cronkite*.

With time on his hands, Hewitt developed the idea for what would become the most successful television program in history. About a year later, he began showing anybody who would take the time the *60 Minutes* pilot consisting of three hour-long documentaries cut down to 20 minutes each that he said would be a new news format, a magazine for television.

60 Minutes was given the green light and first aired on Tuesday, Sept. 24, 1968. It was moved around to various days and time slots for several seasons before a permanent home on Sunday nights plus a focus on investigative stories helped *60 Minutes* catch fire with the



HEWITT

public. *60 Minutes* became a top-20 hit in 1977. The next year, it was a top-10 hit, a rank it would reach for 23 straight seasons — a record no other program has approached. Two years later, in 1980, it was the No. 1 program, a feat it would achieve five times.

Hewitt always had stock answers to questions about what *60 Minutes*’ secret was. He often told journalists, “It’s four words every child knows: Tell me a story.”

As soon as *60 Minutes* broke the top 20 in 1977, a parade of imitators began. But *60 Minutes* never really suffered from the glut of competitors, relying on its quality reputation. “It’s an institution,” Pulitzer-Prize winning *Washington Post* television critic Tom Shales told *People* for a 1995 profile of Hewitt, “and it’s twice as good as its nearest imitator.”

Former *Los Angeles Times* television critic Howard Rosenberg once described Hewitt as “an extraordinary TV bossman/showman, a tough, blunt, imaginative and spit-in-your-eye deliverer of highly watchable journalism and highly bankable ratings.”

60 Minutes colleague Morley Safer told the *New York Times* that Hewitt “was a tough, tough editor, and all of us who worked with him had some of the worst arguments — practically blood-on-the-floor arguments — over stories and how they’re covered. But he had a remarkable gift. Fifteen minutes later, it was as if it had never happened. There was no grudge.”

In 2004, 36 years after launching *60 Minutes*, the 81-year-old Hewitt was forced off the broadcast. But despite his reluctant departure, Hewitt did not retire. He remained under contract as a consultant to CBS, but for the past several years was involved in a variety of broadcast projects, mostly outside of CBS, including producing a prime-time documentary for NBC about the Radio City Music Hall’s annual Christmas show. That wasn’t surprising, considering that he once said: “I consider myself a guy who married ‘show biz’ and ‘news biz.’”

Bob Bennett

Congratulates the 2009 inductees into the

**Giants of
Broadcasting**

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Ken Burns

Dr. Woo Paik

Barbara Cochran

Christopher J. Rohrs

Norman J. Pattiz

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With Special Tributes to

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Very Good News

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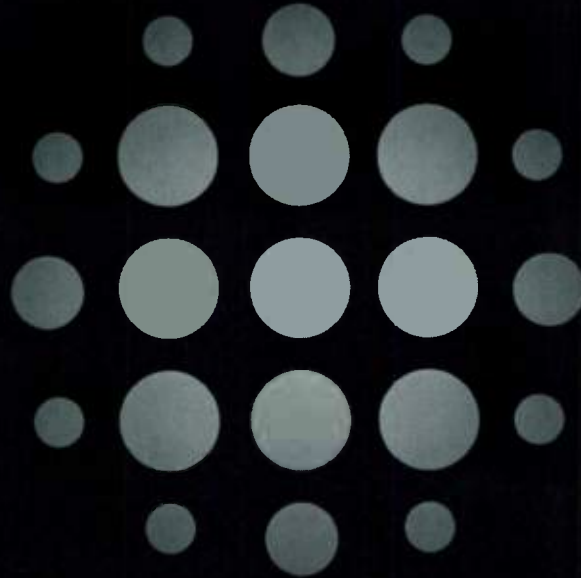
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thank Chris Rohrs for his many years
as a dedicated advocate for our
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Norm,

We applaud and salute
your achievement as a
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It is well deserved.

Anthony Kiedis
and
Guy Oseary

A note from Sharon Percy Rockefeller,
President & CEO, WETA

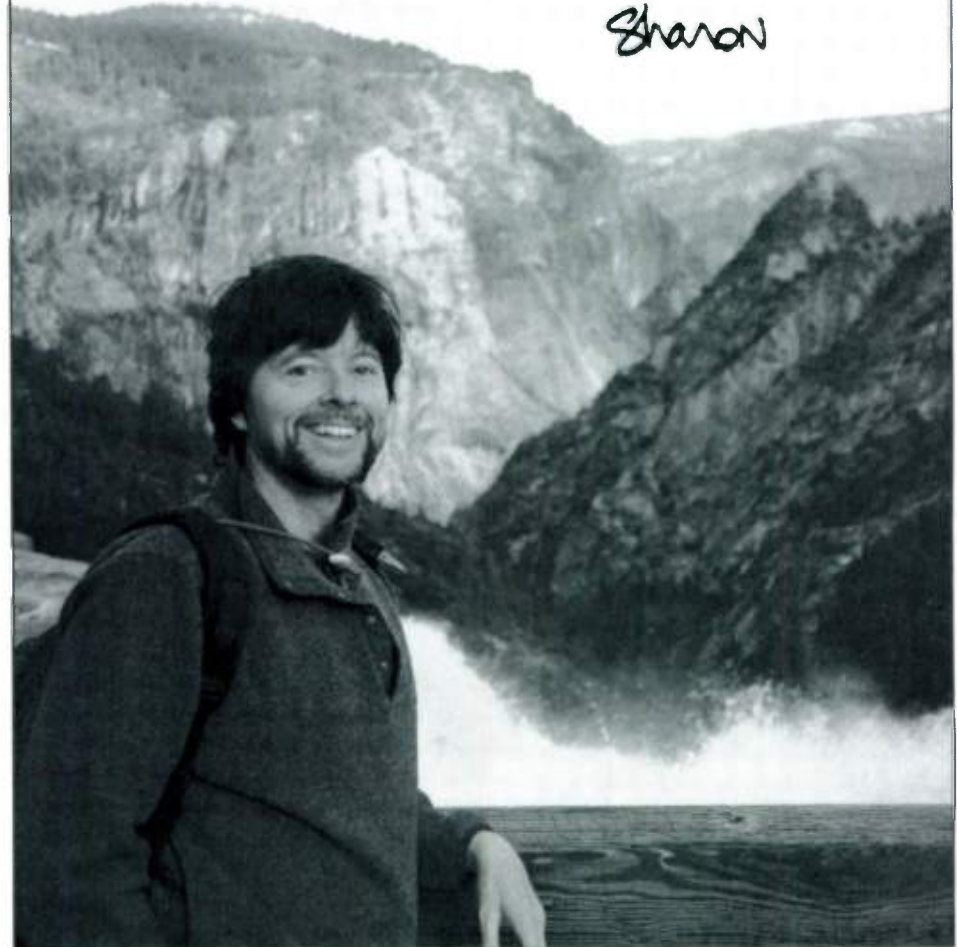


*Dear Ken,
You are a true American treasure. We at WETA
are so proud of your recognition from the Library
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our shared endeavor of serving the American public
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Fondly,

Sharon



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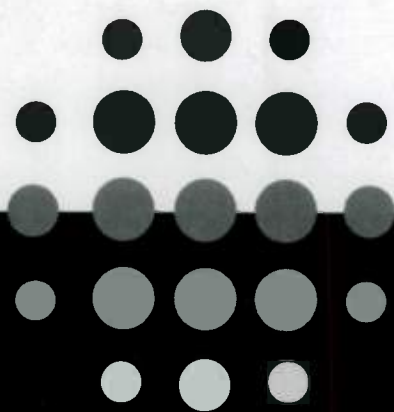
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Their names—anticipated to be ever-increasing in number—are remembered today and in perpetuity. There's always room for one more.

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