



# GIANTS

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*of* BROADCASTING

*Volume 9 | 2011*

CHRISTIANE AMANPOUR

JAMES ARNESS

RICK BUCKLEY

CBS SUNDAY MORNING'S FOUR

CHARLES KURALT

ROBERT (SHAD) NORTHSHIELD

CHARLES OSGOOD

RAND MORRISON

JOHN F. DILLE III

BRIAN LAMB

DAWSON B (TACK) NAIL

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FRANCES PRESTON

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GIANTS OF BROADCASTING



**Richard & Keith Pierce**

# 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 17,000 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 141

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Bill Baker  
Lucille Ball  
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- Brian Lamb
- Frances Preston
- James Arness
- Rick Buckley
- Dawson (Tack) Nail



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OUT OF THIN AIR

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THE STORY OF THE

# GIANTS

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*of* BROADCASTING

VOLUME NINE – 2011

BY MARK K. MILLER



# Christiane Amanpour

*She Reinvented  
News from Over  
There to Here*

In a time when many critics say Americans don't care enough about foreign news and news organizations are castigated for not covering stories far from our shores, Christiane Amanpour has been working hard for almost 30 years to bring home just those kinds of stories.

Christiane Amanpour was born on Jan. 12, 1958, in London. The daughter of an English mother and Iranian father, she spent time in Iran while growing up. Amanpour completed her primary education in Iran, and at the age of 11, was sent to boarding school in England.

She moved to the United States to attend the University of Rhode Island, from which she graduated *summa cum laude* with a bachelor of arts in journalism. While there, Amanpour went to work behind the cameras as an electronic graphics designer at WJAR-TV in Providence. In 1981 she moved on-air as a reporter and producer for WBRU-FM Providence.

In 1983, after receiving her degree, she joined the three-year-old CNN, Ted Turner's experiment in an all-news cable channel. Amanpour was a correspondent on the foreign desk at CNN's headquarters in Atlanta. Fluent in English, French and most importantly Farsi, her first major assignment was covering the Iran-Iraq War which led to

her being transferred in 1986 to Eastern Europe to report on the fall of European communism.

In 1989, she was assigned to work in Frankfurt, Germany, where she reported on the democratic revolutions sweeping Eastern Europe at the time. Through this position, she was able to move up through the company and by 1990 was a correspondent at CNN's New York bureau.

Her coverage of the Gulf War brought her wide notice while also taking the network to a new level of news coverage. She has since reported on and from the world's major hotspots including Bosnia, Iraq, Afghanistan, Iran, Pakistan, Somalia, Israel, the Palestinian territories, Rwanda, the Balkans, and the U.S. during Hurricane Katrina.

Amanpour gained a reputation for being fearless during the Gulf and Bosnian wars after parachuting into conflict areas. Her passion for the Bosnia story led some people to question her objectivity, a criticism she rejects. "There are some situations one simply cannot be neutral about, because when you are neutral you are an accomplice," Amanpour said in 1996. "Objectivity doesn't mean treating all sides equally. It means giving each side a hearing."

From 1992 to 2010, Amanpour was CNN's chief international correspon-

dent. She was also the anchor of *Amanpour*, a daily CNN interview program in 2009–10.

After 9/11 she was the first international correspondent to secure interviews with British Prime Minister Tony Blair, French President Jacques Chirac and Pakistani President Pervez Musharraf. She has interviewed many other world leaders from Europe, Africa and the Middle East, including Iranian Presidents Mohammad Khatami and Mahmoud Ahmadinejad, as well as the presidents of Afghanistan, Sudan, Syria, and Palestinian leader Yasser Arafat (including a phone interview with Arafat during the siege of his compound in March 2002). She was in the courtroom on October 19, 2005, for Saddam Hussein's first trial appearance.

From 1996 to 2005, she was contracted by *60 Minutes* creator (and fellow LAB Giant) Don Hewitt to file four to five in-depth international news reports a year as a special contributor. These reports resulted in her second Peabody Award in 1998.

Amanpour left CNN and joined ABC News on Aug. 1, 2010. She is the anchor of ABC's Sunday morning political affairs program, *This Week with Christiane Amanpour*. In addition to her anchoring role, she provides international analysis of the important issues of the day on ABC News' other programs and platforms and

anchors primetime documentaries on international subjects.

In February of this year, Amanpour traveled to Cairo for an interview with the then-embattled president of Egypt, Hosni Mubarak, who has since been ousted as part of the Arab Spring surging through North Africa and the Middle East. As part of her continuing coverage of the Arab Spring she conducted interviews with Muammar Gaddafi and his sons, Saif al-Islam and Saadi Gaddafi. In August, she interviewed Robert Ford, U.S. Ambassador to Syria about the spread of the Arab Spring uprisings to Syria.

How is she adjusting to the anchor chair? "I've never been an armchair journalist," she said in a recent interview. "The field is the authentic center of gravity of journalism."

Amanpour has received every major broadcast award, including an inaugural Television Academy Award, nine News and Documentary Emmys, four George Foster Peabody Awards, two George Polk Awards, three duPont-Columbia

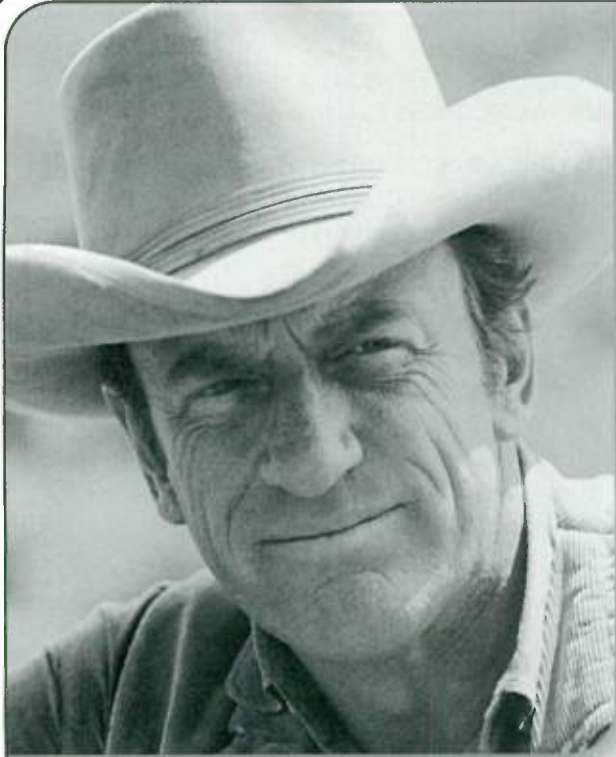
Awards, the Courage in Journalism Award, an Edward R. Murrow award and nine honorary degrees.

In October 2010 she was inducted into the American Academy of Arts and Sciences. She was also made a Commander of the Most Excellent Order of the British Empire for her "highly distinguished, innovative contribution" to the field of journalism. In 1998, the city of Sarajevo named her an honorary citizen for her coverage of the Bosnia war.

Amanpour sits on the board of the Committee to Protect Journalists, an organization that promotes press freedom worldwide. She lives in New York City with her husband James Rubin of Bloomberg News, and their son.



*Amanpour shares a moment with curious villagers while filming CNN's Generation Islam.*



# James Arness

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## *His Gunsmoke Ruled the Range*

**P**ioneers, both the kind that made their way West in the 1800s and ones who helped create the medium of television, need to be strong, principled and disciplined. And being a crack shot doesn't hurt either. Just ask Matt Dillon.

James King Arness—he dropped the “u” after arriving in Hollywood on advice from a director—was born May 26, 1923, in Minneapolis, where he graduated from high school.

Arness left Beloit College in Wisconsin to join the Army during World War II. He was severely wounded at Anzio, spent more than a year in military hospitals and was awarded the Bronze Star Medal and Purple Heart.

While recuperating in an Iowa hospital, he was visited by his younger brother Peter (later to gain fame as actor Peter Graves), who suggested he take a radio course at the University of Minnesota. Arness did and in 1945 got a job as an announcer at a Minneapolis radio station. Though seemingly headed for success in radio, he followed a friend's suggestion and went with the friend to Hollywood in hopes of getting work as film extras.

After moving to Los Angeles, he found work in the movies. His big break came in 1947, when he landed a prime role opposite Loretta Young in *The Farmer's Daughter*. That year he also received parts in numerous westerns. In 1951, Arness appeared in the classic

science fiction movie *The Thing* and his career began to take off.

In the early 1950s, he signed a contract with John Wayne's production company Batjac. During his three years there he made four films with Wayne, including *Hondo* (1953) and *The Sea Chase* (1955).

It was John Wayne who was instrumental in landing Arness his big break in 1955: the lead role in a new TV series called *Gunsmoke*. Set in Dodge City, Kansas, in the 1890s, the series focused on the character of the tough, laconic, fair-minded U.S. Marshal Matt Dillon. CBS, legend goes, wanted Wayne for the lead when the series was adapted from radio to television, figuring the stout Robert Conrad who originated the role on CBS Radio in 1952 and continued until the radio show's end in 1961, wouldn't do for the new visual medium.

Wayne declined but suggested his good friend Arness for the part, and CBS agreed to audition the 6-foot, 7-inch actor. (The network also met with 25 other actors, including Raymond Burr.) Others dispute the story of Wayne's being offered the role, but what isn't in dispute is that Wayne was enlisted to introduce the first episode, urging viewers to watch his movie co-star, saying: “He's a young fellow, and maybe new to some of you. But I've worked with him and I predict he'll be a big star.”

After being selected to play Dillon, Arness had second thoughts about

doing television but decided to give it a try. Good decision: the job lasted 20 years and got him three Emmy nominations.

*Gunsmoke* debuted Sept. 10, 1955, and, with the start of *The Life and Legend of Wyatt Earp* on ABC four days earlier, “a new era in television horse operas was launched: the adult western,” according to the *Los Angeles Times*. But, the *Times* continued: “whereas *Wyatt Earp*, starring Hugh O’Brian, ended its run in 1961, *Gunsmoke* ran until 1975, far outdistancing its many competitors and becoming one of the longest-running primetime series in network TV history.” (*Gunsmoke* and *Law & Order* are tied for the longevity crown with 20 seasons each, but *Gunsmoke* comes out on top in ranking by number of episodes: 635 vs. *Law & Order’s* 456.)

The reasons for the show’s longevity range from the quality of the writing and acting (by the whole cast, not just Arness) to the desire to be much more than a typical “shoot-em-up.”

From 1955 to 1961, *Gunsmoke* was a half-hour show (re-titled *Marshal Dillon* in syndication). It then went to an hour-long format. *Gunsmoke* was TV’s No. 1 ranked show from 1957 to 1961 before slipping into a decline after expanding to an hour. In 1967, the show’s 12th season, CBS planned to cancel the series, but widespread viewer reaction prevented its demise.

Instead, CBS moved the show to 8 p.m. on Mondays. This scheduling move led to a spike in ratings that saw it once again rally

to the top 10 in the Nielsen ratings until the 1973–74 television season. In September 1975, despite still ranking among the top 30 programs in the ratings, *Gunsmoke* was canceled after a 20-year run.

*Entertainment Weekly* summed up the show’s influence on both the genre and television as a whole: “Falling somewhere between the escapism of *The Lone Ranger* and the bloody realism of Sam Peckinpah’s revisionist films such as *The Wild Bunch*, *Gunsmoke* was a crucial link in the development of the Western. *Gunsmoke* owed something to features such as *High Noon* and the Westerns directed by John Ford and Howard Hawks, but Arness helped turn the show into something unique for the small screen. The series possessed an eclectic, elastic quality. One week, you could have a comic-relief episode with the Marshal joshing around with Chester and Festus; the next, the tone could turn grim, even doom-struck, the Western equivalent of a hard-boiled novel. This is one measure of both the show’s greatness, and Arness’ fully inhabited performance as Dillon.”

After the success of *Gunsmoke*, Arness stayed with the television western. From 1976 through 1979 he starred in *How the West Was Won* on

ABC. His last TV series was the NBC police drama *McClain’s Law* that aired in 1981–82.

But Arness returned to Dodge over the years following *Gunsmoke’s* cancellation, starring in five *Gunsmoke* made-for-TV movies between 1987 and 1993.

Arness explained the show’s enduring appeal in a 2002 interview with the Associated Press. “With *Gunsmoke*,” he said, “we had an outstanding quality of writing. The show had been on radio for three years, so they were able to fine-tune the characters. What made us different from other westerns was the fact that *Gunsmoke* wasn’t just action and a lot of shooting; they were character-study shows. They’re interesting to watch all these years later.”

Arness died June 3, 2011, at age 88. His *Gunsmoke* legacy, like his star on the Hollywood Walk of Fame, are indelible.



*Marshal Dillon* (James Arness) protects *Miss Kitty* (Amanda Blake) from a threatening hombre.



# Rick Buckley

*Made of the Block  
the Chips Came From*

It's often hard for the son of the boss to be taken seriously after he joins the family business. But it didn't take Rick Buckley long to demonstrate that he had the ability, intelligence and natural leadership to take his father's radio company and build it into something special.

Richard Dimes Buckley Jr. was born on Sept. 12, 1936, in West Bronxville, N.Y., the son of a radio entrepreneur. Not only did Rick Buckley inherit his father's name, but he received his love of radio as well. "I was introduced to broadcasting at a young age and I liked it. I used to hang around radio stations all the time," he said in a 1970 interview.

He could hang around because his father, who worked for radio rep firms, including Blair, had New York powerhouse WNEW-AM for a client. Buckley Sr. was so taken with the possibilities of the station that in 1954 he headed a group that bought it. The junior Buckley worked in the station's mail room and music library while in high school.

His enthusiasm for radio continued when he arrived at the University of Miami. He was one of the pioneers at WVUM-FM, the school's student radio station (and recently was the driving force behind current plans to increase the station's coverage area).

After graduating in 1959 with his B.A. in radio and television history, Buckley

got a job at NBC Radio as a page, production staffer and production assistant on the network's *Monitor*. In 1961 he left to join the family business as program director of Buckley Broadcasting's KGIL-AM Los Angeles, becoming its general manager the following year.

Buckley spent much of the 1960s as president of the group of stations that constituted Buckley Broadcasting of California for six years (including its two AM stations in San Fernando and San Francisco). When the company bought the notable WIBG-AM in Philadelphia in 1969, Buckley moved east to run it.

He took over the parent corporation in September 1972 upon the death of his father and guided the privately owned radio company as it acquired stations. Today, Buckley Radio owns and operates 17 stations in seven markets, including the legendary 50,000-watt WOR-AM New York. The others are: WDRC-AM-FM Hartford, WSNG-AM Torrington, WMMW-AM Meriden and WWCO-AM Waterbury, all Connecticut; KLLY-FM/KKBB-FM/KNZR-AM/KSMJ-FM Bakersfield, KWAV-FM/KIDD-AM/KYZZ-FM Monterey, KUBB-FM/KHTN-FM Merced-Modesto; and KSEQ-FM/KIOO Visalia-Fresno, all California.

In addition, its WOR Radio Network is operated as an independent syndicated programming provider with affiliates in more than 400 markets.

In June 2011 Buckley was inducted

into the New York State Broadcasters Association's (NYSBA) Hall of Fame. NYSBA President Joseph A. Reilly said at the time: "The radio industry has changed drastically, particularly in the last decade. Richard has been a part of that evolution and done a remarkable job of positioning Buckley Radio as a top-notch radio company and programming provider, while keeping the fundamental principles of a family-owned, independent business intact."

Richard D. Buckley Jr. died on July 31, 2011, after suffering a brain embolism while boating on Long Island Sound. He was 74.

Buckley was a past chairman of the board of the Radio Advertising Bureau; a past chair of the Southern California Broadcaster's Association, and served on the board of directors for the Broadcasters Foundation of America.

Buckley's guiding principle in operating a family-owned and privately held broadcasting company is summarized in an excerpt from the company's mission statement: "In an ever-changing regulatory environment, we at Buckley Radio are committed to maintaining the quality of service that we bring to the audience we entertain and inform and to the advertisers we solicit."

At the time of Buckley's passing, *Radio Ink* publisher Eric Rhoads commented that "Rick was a true broadcaster to the core. He loved radio and his people so much that he resisted the temptation of being acquired by the bigger corporations because he knew

his stations were best served in the hands of someone who put the basics of localism and entertainment first. He was a true hero in our industry and will be missed."

A member of the board of trustees at his alma mater, The University of Miami, Buckley was instrumental in establishing the Richard D. Buckley Audio Lab at the University of Miami School of Communication.

Buckley's daughter, Jennifer Buckley Fox, is the third generation of the family in the business—she is vice president and director of sales at WOR.

Joe Bilotta, chief operating officer of Buckley Radio, who has worked for Buckley for 42 years, said of Rick: "There was no more impassioned leader than Rick Buckley. He led the company in a way that reflected the family nature of his business. He loved radio, loved his company and cared deeply for all of his employees. A company is an assembly of its parts and Rick had a favorite saying that 'People are our most important commodity.' "

William O'Shaughnessy, president of

Whitney Radio, wrote in an appreciation that "WOR, in its best moments, resembles one of the soapboxes favored by street corner orators in London's fabled Hyde Park Square. While almost every other station in the great city was rocking and rolling. Rick Buckley used his franchise to amplify the disparate voices of his New York neighbors. Some of them were raucous, many unsettling and a few were even sweet. And Buckley made it very easy for all sorts and types of people to get on the radio.

"Like I said, he had absolutely no interest in presiding over a jukebox. Rather he was powerfully and irresistibly drawn all the days of his life to *vox populi*, the real music of America. Not a bad legacy."



*Rick Buckley, left, with his father Richard Buckley Sr. take a quick break in Switzerland.*





CBS Sunday  
Morning host  
Charles Osgood

# CBS Sunday Morning

*You Shouldn't Start  
the Week Without It*

**C**BS *Sunday Morning* has been on the air for more than 32 years and there are legions of viewers who either don't remember when it didn't exist or can't imagine starting their Sundays without it.

*Sunday Morning* was created by Robert "Shad" Northshield and original host Charles Kuralt. The news magazine has aired continuously since Jan. 28, 1979. It was originally conceived to be a broadcast version of a Sunday newspaper magazine section.

The format was originally aired six

days a week, with the weekday version named *Monday Morning*, *Tuesday Morning*, etc. The weekday broadcasts were originally anchored by Bob Schieffer (Kuralt eventually took over the daily role, and was for a short time joined by Diane Sawyer as co-host).

Northshield, a former newspaperman who joined CBS in 1953, left for a brief stint at ABC News in 1958, then joined NBC where he produced *The Today Show* and *The Huntley-Brinkley Report*, as well as the network's coverage of the Mercury, Gemini and Apollo space shots and its election night broadcasts from 1962 to 1974. He returned to CBS in 1977 as an executive producer in its sports division, and later became executive producer of the daily *CBS Morning News*.

In January 1979, he extended that franchise to Sunday, which, other than the networks' political talk shows, was mostly filled with religious and cultural programming. For its host, Northshield recruited Kuralt, whose "On the Road" segments were a popular feature on the *Evening News* since their introduction in 1967.

Each episode begins with a short summary of national and world headlines, sports and a national weather forecast—which unlike most network morning news programs does not cut away to affiliates for a local weather insert. It then follows a story lineup displayed in the center of the set.

Both the tone and format of *CBS Sunday Morning* were a success almost from the day the program debuted and have remained fairly constant over the years. In fact, many of the observations in this review of the show by the *Washington Post's* Tom Shales that appeared on March 18, 1979—two months after the show's debut—are still on point today:

"Just eight weeks old today, *CBS News Sunday Morning*, the 90-minute CBS News hard and soft information package that Northshield produces, has quickly settled in like an old American tradition and successfully liberated a time period previously reserved exclusively for Popeye cartoons, Tarzan movies and Rev. Feelgoods emoting from Lucite pulpits.

"It takes nothing away from the broadcast to say it is easily watched with a Sunday newspaper of the old print kind in hand, because just as not everyone reads every section of a newspaper, not everyone should be expected to remain riveted to every instant of *Sunday Morning*, even if it excels in many departments."

The show was, and still is, introduced with a trumpet fanfare by Gottfried Reiche called *Abblasen*. A recording of the piece on baroque trumpet by Don Smithers was used as the show's theme for the first 20 years, until producers decided to replace the vinyl recording with a digital version by former *Tonight Show* musical director Doc

Severinsen. The current version is played by Wynton Marsalis.

Stories on *Sunday Morning* often feature the fine and performing arts, including topics usually not seen in network news, such as architecture, painting, ballet, opera and classical as well as popular music. Story lengths are longer and the pace of the program is considerably quieter and more relaxed than on almost any other news program. A rotating collection of commentators offer opinions on a variety of topics and the show always ends with an unnarrated "Moment of Nature," which was longer in the show's earlier years. This emphasis on the environment is a direct result of Northshield's keen interest in wildlife, the outdoors and his hobby of nature photography.

Much of the show's focus on good reporting and writing, however, came from its first host. Kuralt, who won three Peabody awards, 10 Emmys for journalism and a George Polk Award for national television reporting, took great care in crafting his stories. Born in 1934 in Wilmington, N.C., Kuralt began reporting and writing for local



*Charles Kuralt, above right, logged more than a million miles doing his 'On the Road' segments for The CBS Evening News before taking the helm of Sunday Morning.*



papers and radio stations while still in high school. At the University of North Carolina he edited the student newspaper and after his year in that post was up, he left school for a reporting job at the *Charlotte News*, then wrote a daily column.

A few months later, he was offered a job at CBS News writing five-minute broadcasts that aired between 2 and 6 a.m. After just a week filling in for a vacationing Edward R. Murrow, Kuralt was transferred to the network's fledgling television news department as a writer.

He never lost his love of reporting, travelling around the world for the network, including stints as CBS's chief Latin American correspondent and then as chief West Coast correspondent.

Kuralt died just two years after his retirement from *Sunday Morning* and CBS. He succumbed to lupus on July 4, 1997.

Northshield continued to produce some of *Sunday Morning's* closing nature segments even after he left as senior executive producer in 1987 to develop other programs. He died after a long illness at age 78 on Aug. 21, 2000.

Many wondered if *Sunday Morning* could survive the unexpected retirement of the 60-year-old Kuralt. CBS turned to another Charles—Charles Osgood—to carry the baton, and the broadcast hasn't missed a beat.

Osgood, often referred to as CBS News' poet-in-residence, also anchors and writes *The Osgood File*, a daily news commentary on the CBS Radio Network. Osgood's commentaries draw one of the largest audiences of any network radio feature. He was called "one of the last great broadcast writers" by his *Sunday Morning* predecessor, Kuralt.

Osgood, 78, has been an anchor and reporter for many CBS News broadcasts, including the *CBS Morning News*, the *CBS Evening News with Dan Rather* and the *CBS Sunday Night News*. Before joining CBS News in September 1971, Osgood was an anchor/reporter for WCBS-AM New York (1967-71). Prior to that, he worked for ABC News, was the general manager of WHCT-TV Hartford, Conn., and was program director and manager of WGMS-FM Washington.

Kuralt's love of writing is also shared by Osgood. He received a 1997 George Foster Peabody Award for his work on *Sunday Morning* and two additional Peabody Awards in 1985 and 1986 for *Newsmark*, a weekly CBS Radio public affairs broadcast. He received his fourth Emmy Award in 2005 for his story on Playing for Peace, a basketball group created by Americans to bring strife-torn children of different religions and races together.

Osgood is the author of six books: *Nothing Could Be Finer Than a Crisis That Is Minor in the Morning*, *There's Nothing I Wouldn't Do if You Would Be My POSSLQ*,

*Robert Northshield, top left, was co-creator of CBS Sunday Morning and served as the show's first producer. Current executive producer Rand Morrison has maintained the show's consistency and character since taking the reins in 1999.*

*Osgood on Speaking: How to Think on Your Feet Without Falling on Your Face, The Osgood Files, See You on the Radio* (the title is also his signature sign-off each week on *Sunday Morning*) and *Defending Baltimore Against Enemy Attack*.

The other reason for *Sunday Morning's* longevity is its executive producer, Rand Morrison, the winner of 10 Emmy Awards, two George Foster Peabody Awards and a duPont award, he has been at the broadcast's helm since September 1999.

Morrison was born June 22, 1949, in Cleveland and graduated from Ohio State University with a B.A. in English and from Northwestern University with a master's degree in journalism.

Before joining *Sunday Morning*, he was executive producer of CBS News Productions (1998-99), where he produced, among other projects, the critically acclaimed 13-part *Century of Country* series on the history of country music for cable's The Nashville Network.

Prior to that, Morrison served in senior management positions on several CBS News magazines, including senior broadcast producer for *Public Eye with Bryant Gumbel* (1997-98) and *48 Hours* (1996-97) and senior producer for *Eye to Eye with Connie Chung* (1993-96).

Before joining *48 Hours*, Morrison was a

producer for the weekend editions of the *CBS Evening News* (1986-88) and served as a broadcast producer for the *CBS Morning News* (1985-86). He joined CBS News in 1982 as a writer for *Nightwatch*, the overnight news broadcast, after having held a variety of positions at the Associated Press and United Press International (1977-82).

Northshield and Kuralt's vision for the broadcast has remained constant, long after their last broadcasts. "*Sunday Morning* is the most engaging, refreshing, enlightening and rewarding news-division program on any network," wrote Richard Huff of the

*New York Daily News*, on Aug. 12 of this year. "The pacing of *Sunday Morning* is deliberate and there's a cerebral nature to some pieces, but they're never inaccessible to all.

"On *Sunday Morning*, the pieces are given room to breathe. There's no shouting, unless that's part of the story and there won't be anyone fighting for airtime by telling viewers what to think. In fact, it's just the opposite: The show encourages viewers to think freely. In the end, one leaves the show feeling better as a human than when one started."



*Charles Osgood on the set of Sunday Morning*



## John F. Dille III

*If Radio Had  
a Cathedral,  
He'd Be the Dean*

If anyone can be said to have a media pedigree, it's John Dille. John Flint Dille III was born in Chicago on Aug. 14, 1941. His grandfather, the first John F. Dille, founded the National Newspaper Syndicate, for which his father, J.F.D. Jr., went to work in 1935.

In 1952, Dille Jr. obtained an interest in the Truth Publishing Co., which owned the daily *Elkhart (Ind.) Truth* and WTRC-AM-FM there, and the following year he became the company president and began constructing the company's first television station, WSJV South Bend-Elkhart.

Dille III began his media career while in college as a copy boy for the *Washington Post* in the summer of 1960, then the next summer as a newspaper reporter for Thompson Newspapers Ltd., with assignments in England, Scotland and Wales.

After graduating from Colby College in Waterville, Maine, in 1963 with a degree in history and government (he later received an M.B.A. from the University of Notre Dame), he enlisted in the United States Army, graduated from OCS, attended the Airborne School and was attached to the 101st Airborne Division. He commanded a 105mm howitzer battery before leaving the service with the rank of captain.

After his tour in the service, Dille returned to Indiana, where he worked

for Truth Publishing's *Mishawaka Times* and the *Elkhart Truth*. His entry into radio in 1971 was unintentional, he says. The *Truth* spun off its television stations in Fort Wayne, Ind., to a sister company and "discovered that there was a radio station left over and nobody knew about radio," he recalls. "So they asked me to go and learn about radio—and I never went back. I could see the adventure in radio."

In 1973 Dille had the chance to expand the radio holdings outside Elkhart, buying WJEF-AM Grand Rapids, Mich., from John Fetzer. Soon after that he bought WCKY-AM Cincinnati from the Post-Newsweek Co. That legendary station was put on the air by L.B. Wilson, who was a longtime, famous broadcaster. Next came an FM acquisition in Grand Rapids, and a second station in Cincinnati—this time an FM, WWEZ.

Dille grew the group again, adding Tulsa, Okla., to its roster of markets as well as building FMs everywhere it had AMs. So by the mid-1970s, the group, now known as Federated Media, had 10 stations in five markets. Dille was named president in 1978.

By the end of the 1980s and into the 1990s, after the FCC raised the limit on the number of stations a company could own, both in a single market and overall, "we were competing with a ferocity we hadn't done since the 1960s," Dille says.

In 1996 the decisions were made to keep Federated a private company and to get out of the larger markets to concentrate on building greater depth of stations in smaller markets. This is where Federated is now, operating stations clustered in Indiana (seven in the Fort Wayne market, five in South Bend and three in Warsaw). In addition, it's involved with five more stations in Michigan and Indiana in conjunction with Talking Stick Communications, headed by Dille's son, Alec. And Federated still operates the *Elkhart Truth*.

In reflecting on the role of broadcasters in the community, Dille says being involved in the community is simply good business. "I don't just mean being involved in the United Fund and United Way and all those charitable organizations or service organizations, but providing that informational source to the community is good business. It costs more, but I believe if you do it right, you will enjoy the benefit of increased revenues, such that it covers any increase in cost."

Since about 2000, Dille has been phasing himself out of the station group's day-to-day operations. He lives part of the year in Arizona and, two-and-a-half years ago, became an adjunct professor teaching a course called "The Business and Future of Journalism" for "soon-to-graduate" seniors at the Cronkite School of Journalism at Arizona State University, in Phoenix. "It's as much about business as it is about journal-

ism as we all seek how best to engage the new media world," he says. "It's lots of work, but very interesting. These students are terrific. They are smart, they are curious and they ask those darned pesky questions. I go home after class just thankful we don't have to compete with them—at least not yet," he adds.

"I am in Indiana regularly for a real-world business fix," he says. "Today's new media challenges are not insignificant and we must prepare to compete as never before. Radio knows as much about competition as anyone, but the new normal requires a little adjusting to. It's one of those crisis-and-an-opportunity things."

In 2005, Dille was honored by the National Association of Broadcasters with its National Radio Award. In 2008 he was inducted into the Indiana Broadcaster Hall of Fame and recognized in 2010 with the IBA Lifetime Achievement Award. This past April Dille received the 2011 Ward L. Quaal Pioneer award given by the Broadcasters Foundation of America.

What's ahead for Dille and Federated? "To engage the new-media world; that's paramount on our list. It's a mindset issue: to

understand the needs of the consumer," he says. "Once that part's digested, I think our organization has a terrific future; not as easy as it used to be, but still a good future."

"We're going to all meet on the digital battlefield—television, radio, newspapers. And the guy who arrives on the battlefield with the most stuff, I think, has the leg up."

And on that front, Dille has plenty of stuff and is ready for battle.



*An early version of John at an earlier version of a keyboard.*



## Brian Lamb

*The Man Who  
Gave the Country  
Its Network*

One of the greatest instruments for informing and educating the American public sprang from the mind, desire and determination of one man. Brian Lamb put the pieces together to use the new medium of communications satellites and the burgeoning growth of the cable TV industry to serve the public through the unique programming of C-SPAN.

Brian Patrick Lamb was born in Lafayette, Ind., on Oct. 9, 1941. Interested in broadcasting as a child, he built crystal radio sets to pick up local signals. During high school and college, he sought out jobs at Lafayette radio and television stations, spinning records, selling ads and eventually hosting his own TV program, *Dance Date*.

After graduating from Purdue with a degree in speech, Lamb joined the Navy. His tour included the *USS Thuban*, White House duty during the Johnson administration and a stint in the Pentagon public affairs office during the Vietnam War.

In 1967, his Navy service complete, Lamb returned to Lafayette. However, it wasn't long before he returned to the nation's capital, where he began as a freelance reporter for UPI radio. Later, he was a Senate press secretary and worked for the White House Office of Telecommunications Policy at a time when a national strategy was being developed for communications satellites.

In 1974, Lamb returned to journalism,

publishing a biweekly newsletter called *The Media Report*. He also covered telecommunications issues as Washington bureau chief for the trade magazine *Cablevision*.

It was from this vantage point that C-SPAN began to take shape. Congress was about to televise its proceedings; the cable industry was looking for programming to deliver to its customers by satellite. Lamb brought these two ideas together in his proposal for the nonprofit C-SPAN (the Cable-Satellite Public Affairs Network), proposing to provide live gavel-to-gavel proceedings of the U.S. House of Representatives, the U.S. Senate and other forums where public policy is discussed, debated and decided—all without editing, commentary or analysis and with a balanced presentation of points of view. Its other mandate is to provide viewers with direct access to elected officials, decision makers and journalists.

The idea was approved and after Lamb got cable executive Bob Rosenkrans to provide initial seed funding of \$25,000 other cable executives followed suit, eventually forming C-SPAN's first board of directors. Lamb and three other staffers, with an annual budget of \$450,000 (funded by the affiliate fees paid by its cable and satellite affiliates), launched the network on March 19, 1979, with the first televised House of Representatives debate. The network was beamed by satellite to cable systems serving 3.5 million U.S. households.

C-SPAN does not carry commercials; it operates independently and neither the cable industry nor Congress has power over the content of its programming. The network strives for neutrality and a lack of bias; in all programming, the content is the focus and when on-camera hosts are present their role is simply to facilitate and explain proceedings to the viewer.

C-SPAN grew rapidly and today has a staff of 275; its round-the-clock programming is available to 86 million TV households via nearly 7,900 cable systems. It offers three 24-hour television networks:

**C-SPAN**—The flagship network provides gavel-to-gavel coverage of the U.S. House of Representatives. C-SPAN also offers coverage of daily political events from Washington, including congressional hearings, White House briefings, news conferences, policy seminars and more.

**C-SPAN2**—Created in 1986 to cover U.S. Senate proceedings. On weekends, C-SPAN2 features Book TV, 48 hours of nonfiction book programming, 8 a.m. Saturdays through 8 a.m. Mondays. The programming includes interviews with authors, coverage of awards and other literary events, panels on books of various subjects, book critics discussing upcoming releases, and much more.

**C-SPAN3**—Launched on a 24-hour basis in January 2001 and available to systems offering digital cable packages.

C-SPAN also programs WCSP-FM, a station

that serves the Washington-Baltimore area and is distributed nationally on Sirius/XM satellite radio. On the Internet, C-SPAN has an extensive presence at [www.c-span.org](http://www.c-span.org).

In addition to his executive role as chairman and CEO, Lamb has been a regular on-air presence at C-SPAN since the network's earliest days. Over the years, he has interviewed Presidents Nixon, Ford, Carter, Reagan, George H.W. Bush, Clinton and George W. Bush and many world leaders such as Margaret Thatcher and Mikhail Gorbachev. For 15 years, beginning in 1989, he interviewed 800 nonfiction authors for the weekly program *Booknotes*. Four books of collected interviews have been published based on the *Booknotes* series.

Currently, Lamb hosts *Q & A*, an hour-long interview program on Sunday evening with movers and shakers in politics, media, education and technology.

On Nov. 5, 2007, President George W. Bush presented Lamb with the Presidential Medal of Freedom. The Medal of Freedom is given to those who have made remarkable contributions to the security or national interests of the United States, world peace, culture, or other private or public endeavors. "For nearly 30 years, the proceedings of the House of Representatives have been televised—unfiltered, uninterrupted, unedited and live," said President Bush during the White House ceremony. "For this we can thank the Cable-Satellite

Public Affairs Network, or C-SPAN. And for C-SPAN, we can thank a visionary American named Brian Lamb."

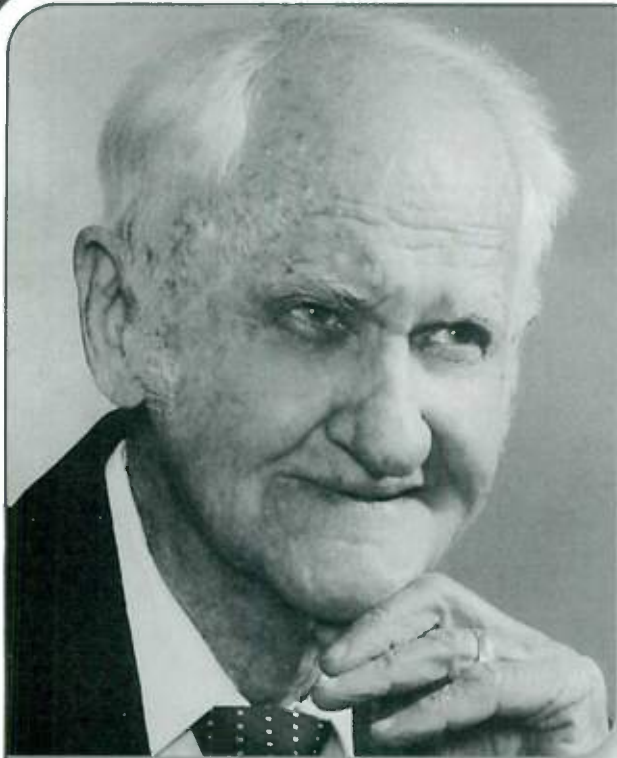
Among his other honors is the National Humanities Medal, which Lamb was awarded in February 2003.

And earlier this year Purdue renamed its Department of Communication to honor Lamb. Now, the Brian Lamb School of Communication is home to 974 undergraduate majors, 120 graduate programs and 34 full-time faculty members. "This naming is an opportunity for Purdue to celebrate Lamb's career as well as encourage today's students to dream big," said Purdue President France A. Cordova.



Brian Lamb on the lam in a van from C-SPAN.





## Dawson B 'Tack' Nail

*'A Cross Between  
Gabby Hayes and  
Abraham Lincoln'*

Once in a very few whiles you run across someone so different, so totally original that you never forget them. It's a good bet that Tack Nail made that kind of impression on anyone and everyone in his wide circle that encompassed media and Washington.

Dawson B Nail was born in Greenfield, Okla., on Aug. 4, 1928, and spent part of his childhood at the Masonic Boys Home, an orphanage in Guthrie. He was sports editor of his college paper at Southwestern Oklahoma State University, where he received a bachelor's degree. He also had a weekly sports program on KWOE-AM Clinton, Okla.

After college he spent two years in the Army, in Korea, riding in two-seat, unarmed propeller planes over the front lines as a forward artillery observer. He returned to Oklahoma after the war to earn his master's degree, taught history and journalism in high school, and was an assistant wrestling and football coach.

He arrived in Washington in 1955 as a reporter with *Broadcasting* magazine, then, in 1964, he moved to one of *Broadcasting's* chief competitors, Warren Communications News' *Television Digest* (and later its co-owned *Communications Daily* and others in a growing stable of newsletters), where he stayed until his semi-retirement as executive editor more than four decades later. The dean of reporters covering the commun-

ications industry, he continued as a regular contributor until his death on March 25 of this year from complications following a fall.

Nail was known throughout telecom and broadcasting circles both for his unequalled access to the powerful, and for his outrageousness. He once supposedly called a National Association of Broadcasters official about typos in the official's report to the NAB board—before the board members received it. Another time he called a public broadcasting lobbyist who had just left a meeting at the White House where he was told he had prevailed. Nail informed him, correctly, that the White House had changed its mind, and he had not. It took the lobbyist 24 hours to verify it.

When onetime NBC President Grant Tinker was at the peak of his considerable power, Nail was heard chewing Tinker out because his secretary had delayed putting Nail's call through. Tinker apologized profusely.

In addition to his dogged reporting, one of his other passions was the preservation of First Amendment rights. "There is no way," he said in 1981, "that the First Amendment could become law today." He kept a framed copy on his office wall.

His journalism honors included a long list of awards, among them the National Association of Broadcasters Spirit of Broadcasting Award. He was a

former president of the D.C. chapter of SDX-Society of Professional Journalists, where he's a member of the Hall of Fame. He's also a long-time board member of the Broadcasters Foundation and a member of such groups as the Broadcast Pioneers and the National Press Club's Silver Owls honor society.

He joined C-SPAN founder Brian Lamb on the first C-SPAN call-in show, in 1980 (along with former *Broadcasting* editor and current LAB President Don West), and was a regular panelist on other news shows, including NBC's *Meet the Press*. He lectured at a long list of universities, including Temple, San Francisco State, American, Johns Hopkins, Howard, San Diego State, UCLA, Bowling Green and Oklahoma State, where he had received a master of science degree in journalism.

To know Nail, almost all would agree, is to have a story, usually humorous, about him. Here are some recollections of this Washington legend:

**Bill O'Shaughnessy, president-CEO of Whitney Radio:** "Tack Nail was *sui generis*: altogether unique and able to be defined only in his own terms. He looked like nothin' you ever saw: craggy, rumped, disheveled and his jowls were always in need of a shave.

"And as John Eggerton of *Broadcasting & Cable* observed: 'He looked like a cross between Gabby Hayes and Abraham Lincoln.' He had it exactly right. Just perfect.

"Writing for *B&C's* rival, Warren Com-

munications' *TV Digest* and later *Communications Daily*, Tack covered the business side of this pervasive and powerful industry from its infancy all the way up to the reality of reality shows.

"As the scribe and chronicler of this great communications force, he would often rage against the evils of consolidation. And like his competitors and colleagues at *B&C*, he held broadcasters' feet to the fire on First Amendment and free speech matters.

"But there was no meanness or venom in the man. And his writings and reporting held no animosity toward even the conglomerateurs, absentee owners and speculators who view a television station only as an instrument, a vehicle and a conduit for importunings about products and goods and services few of us need and most can ill afford."

**Don West, former *B&C* editor and president of the Library of American Broadcasting:** "It wasn't long before the broadcasting industry knew it had something new on its hands [after Tack arrived in Washington], and if you weren't the president of ABC, CBS, NBC or the National Association of Broadcasters you might have welcomed this new reportorial protocol. There was no longer safety in a press conference nor deference to rank. Tack treated the high and the mighty like everyone else—which is to say, without mercy—and rarely took no

for an answer. He could spot pomposity a block away and puncture it with a quip.

"Tack's secret, of course, was his sources, and his secret with sources were his friendships. Tack was a fierce friend."

**Daniel Warren, president/editor, *Warren Communications News*:** "Tack was a legendary figure in the history of broadcasting and of trade journalism. He was critical to the success of our company. *Communications Daily* would have been impossible without him. He was as beloved for his eccentricities as he was for his professional integrity."

Richard Wiley, Washington attorney and former FCC chairman, summed up the man and the legend that was Tack Nail in 1995: "Tack is a real character. A four-star character with a heart of gold."



Tack Nail "assists" Carol Burnett with her NAB Broadcasting Hall of Fame Award in 1995.



# Frederick S. Pierce

*The Man Who Took  
ABC to the Top*

**I**t takes a determined, smart, focused individual to turn a weak third-place television network into the industry's primetime leader. And that's exactly what Fred Pierce did with ABC in the 1970s and '80s through a combination of sales, business and programming savvy.

Frederick Stanley Pierce was born in Brooklyn, N.Y., on April 8, 1933. An excellent student, he enrolled at City College's Baruch School of Business at age 16.

After a tour of duty with the U.S. Army Combat Engineers in Korea, he began his career with ABC in 1956 as an analyst in the company's research department and quickly rose to various executive positions throughout the corporation in TV sales, programming, finance and strategic planning. After becoming a vice president, he was put in charge of TV planning and development, and later research and sales development.

In October of 1974, Pierce was named president of ABC Television and elected to the board of directors of ABC Inc. He added responsibility for ABC News and ABC Broadcast Operations and Engineering in 1977.

Under his leadership, ABC Television, including the ABC Owned Television Stations, achieved unparalleled growth,

gaining leadership in primetime, daytime and early morning programming; greatly improving its leadership in sports; and adding significantly to its affiliate body. As a result, the ABC Television Network became the largest advertising medium in the world, and the owned TV stations the most profitable station group in the country.

In 1979 he added the title of executive vice president, which he held until 1982. During this period, Pierce continued responsibility for ABC Television and added ABC Radio, ABC Publishing and ABC Video Enterprises. The last included the acquisition and operation of three cable network program services (ESPN, Lifetime and Arts and Entertainment).

During Pierce's tenure, first as president of ABC Television, then as executive vice president and finally as president of ABC Inc., the following records were established:

- Revenues for the Broadcast Division grew from \$725 million in 1974, to a peak of \$3.3 billion in 1984—the first media company to exceed the \$3 billion mark.
- Pre-tax profits for the Broadcast Division increased from \$97 million in 1974 to a peak of \$428 million in 1984—an increase of 341%.

- Earnings after tax for the corporation grew from \$49,945,000 (\$1.95 per share) in 1974 to a peak of \$195,332,000 (\$6.71 per share) an all-time high for the company in 1984.
- The above occurred as ABC increased its affiliated television stations from 150 to 215 and radio affiliates from 365 to more than 1,800.

Additionally, under Pierce's direction, ABC Television:

- Introduced and succeeded with *Good Morning America*, opening up a new profit center for the network.
- Introduced and succeeded with three one-hour ABC-owned soap opera daytime dramas—the most profitable on daytime TV.
- Won the rights to, and successfully televised at a significant profit to the network and owned stations, five Olympic Games between 1976 and 1984.
- Committed complete support to news with the successful introduction of *Nightline*, *20/20*, *This Week with David Brinkley* and *World News This Morning*, turning this area into a profit center for the network.

*Fred Pierce, center, confers with Julius Barnathan, left, president of broadcast operations and engineering for ABC, and host David Hartman on the set of Good Morning America.*

Anticipating some potential erosion of the television network from cable and VCR, ABC formed a new video division in 1979, under Pierce's direction, to identify areas of diversification for the company. Four program service areas for cable were selected, knowing all would not succeed. The most successful is ESPN, which Pierce identified. He led the negotiating team through the purchase of an initial equity position with an option for expansion. This eventually led to a total purchase of \$227 million for all of ESPN in 1984, after Pierce succeeded in convincing the chairman and obtaining the board's approval. This was the largest asset acquisition in ABC Inc.'s history.

On March 18, 1985, Albany, N.Y.-based Capital Cities Communications stunned the media world when it announced its \$3.5 billion purchase of ABC, a company some four times bigger than Capital Cities. Berkshire Hathaway Chairman Warren Buffett helped finance the deal in return for a 25 percent stake in the combined company.

Pierce became vice chairman of the new Capital Cities-ABC Inc., but management's long-term plans for ABC didn't include Pierce and he resigned in

January 1986, serving as a consultant and board member until May 1988.

After leaving ABC, Pierce and his two sons, Richard and Keith, founded the Frederick S. Pierce Co. to produce films and TV programs. The company's projects included the four-part *20,000 Leagues Under the Sea* (ABC, 1997) and the Emmy-winning *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom* (HBO, 1993).

Pierce served as chairman of the American Film Institute's board of trustees from 1992 to 1996. He was also named an executive producer of the American Film Institute's centennial salute to American cinema, including the institute's *100 Years* series of specials in 2000, 2001 and 2002.





# Frances Preston

*She Made Music  
a Woman's Business*

It's the stuff of a country & western song: Nashville girl all set to become a teacher discovers the business side of the music business and through grit and determination becomes, in the words of *Fortune* magazine, "one of the true powerhouses of the pop music business."

Frances Williams was born in Nashville on Aug. 27, 1934. She was on a path to become a teacher but a summer job while a student at the George Peabody School for Teachers in Nashville changed all that.

She was a receptionist at Nashville radio powerhouse WSM-AM (the home of *Grand Ole Opry*) that was owned by the National Life and Accident Insurance Co. Preston quickly assumed more responsibilities, including meeting with artists, songwriters and publishers. She also developed a fashion show when National Life started WSM-TV. She wrote and produced it, and was the show's on-air personality. Then she started doing telethons for the stations, and worked on their big country music festival. With other WSM staff, she traveled to New York and talked people into sponsoring lunches and dinners for everyone coming to the festival.

On the side, she started a bookkeeping business for country musicians.

A few years later, the music licensing organization Broadcast Music Inc. decided to open an office in Nashville to

assure royalty payments to writers and publishers of music not represented by the existing performing rights organization and to provide an alternative source of licensing for all music users.

The organization's president, Robert Burton, had been impressed by Preston when he met her on one of her trips to New York. He asked Preston to lead its Nashville effort to represent country music artists. She came on board in 1958, opened BMI's regional office there and quickly led the organization to a position of preeminence in the country genre and others as well.

From her early work signing Southern regional songwriters, to overseeing a company that represents the works of legendary international artists from Sting to Gloria Estefan, Paul Simon to Janet Jackson and many of today's rising young stars, she led the effort to build BMI's repertoire into the world's most popular and delivered a royalty system to match.

BMI was founded in 1939 as a non-profit performing rights organization, and was the first to offer representation to songwriters of blues, country, jazz, R&B, gospel, folk, Latin and, ultimately, rock 'n' roll. After operating expenses, it returns all royalties to the creators and copyright owners it represents.

BMI's history coincides with one of the most vibrant, evolving and challenging periods in music history. As popular

music has moved from big-band to rock 'n' roll and hip-hop, and formats have evolved from 78 and 33 1/3-rpm vinyl records to compact discs, MP3s and beyond, BMI has worked on behalf of its members to maintain a leadership position not only in the United States but worldwide.

Preston was named vice president in 1964—reportedly the first woman corporate executive in Tennessee—and under her leadership the southern operation grew from an initial staff of two—Preston and one assistant—to more than 400 employees housed in a building on Music Row that was opened in 1995.

She was appointed senior vice president, performing rights in 1985, which necessitated a move to BMI's headquarters in New York. The following year, she became president and CEO. She also served as a member of BMI's board of directors from 1986 to 2004.

During her tenure as New York-based president and CEO (1986–2004), Preston led the efforts to build BMI's repertoire into the world's most popular and to consistently increase royalty payments to its more than 300,000 writer and publisher affiliates, with revenues ultimately tripling during this era, to more than \$625 million.

In 2004, she stepped down from the president-CEO position, becoming president emeritus. Recognized around the world as a vigilant defender of the rights of music creators, she was most recently a consultant to BMI, focusing on the company's internation-

al relationships and its public policy agenda.

Preston has remained politically vigilant when it comes to the rights and incomes of songwriters, composers and publishers, and has vigorously supported the fight for legislation to assure fair compensation to songwriters and performers in the digital age. She played a key role in extending copyright protection to older compositions through the Copyright Amendments Act of 1992 and outwardly supported the more recent legislation to extend the copyright term to life of the composer plus 70 years. In 1995 and 1996, she served as a member of Vice President Al Gore's National Information Infrastructure Advisory Council.

Under Preston's leadership, BMI enjoyed a record of constantly increasing revenues and royalty distributions to its more than 300,000 songwriters, composers and music publishing affiliates. During the 2003–04 fiscal year, BMI paid the largest amount of royalties of any American performing rights organization. Its international revenues have grown to record numbers and it was a pioneer in licensing the new digital media. The Preston era saw a transformation of BMI's business in which more than half of all revenues are now received from non-broadcast sources.

Additionally, under Preston's leadership, BMI was the first music publisher to launch a website (1994), make its entire catalog available online (also 1994) and enable writers and publishers to register new works directly via the Web (2001).

Upon her induction into the Songwriters Hall of Fame, that organization said of her: "By signing many previously unknown writers and supporting the creation of new publishing operations, she helped heighten public awareness and acceptance of all forms of popular music, including the then overlooked genres of country, rhythm & blues, jazz and folk."

Preston was inducted into the Country Music Hall of Fame in 1992 in recognition of her role in building Nashville's music industry.



*Willie Nelson and Frances Preston display two of Nelson's gold records, circa 1977.*



# Brian Williams

*Believability  
Almost Too Good  
to Believe*

**B**eing a broadcast network news anchor is to join a select club. And being able to balance the gravitas and earnestness necessary to report on horrific natural disasters and wars, while maintaining a widely appreciated sense of humor, is rarer still. Brian Williams is in a class almost by himself.

Brian Douglas Williams was born May 5, 1959, in Elmira, N.Y. When he was in junior high, his family moved to Middletown, N.J., where he graduated from Mater Dei, a Roman Catholic high school. During his high school years, he was a volunteer firefighter for three years at the Middletown Township Fire Department.

Williams then attended Brookdale Community College before transferring to George Washington University and then Catholic University of America in Washington, D.C. He did not graduate, instead taking an internship with the administration of President Jimmy Carter.

His next move was landing a job as assistant administrator of the Political Action Committee of the National Association of Broadcasters in Washington. Williams began his broadcasting career in 1981 at KOAM-TV in Pittsburg, Kan., "doing everything but operating the transmitter," as he puts it. A year later he moved back to Washington and worked at WTTG-TV as general assignment reporter, before

spending seven years at CBS's owned-and-operated stations division as anchor and correspondent for WCBS-TV New York, where he covered the collapse of the Berlin Wall in 1989. He began his service at CBS as a correspondent for its WCAU-TV in Philadelphia.

Williams joined NBC News in 1993. He was the NBC News Chief White House correspondent from 1994-1996, and was the anchor and managing editor of the Saturday edition of *NBC Nightly News* for six years. He was also anchor and managing editor of *The News with Brian Williams* on MSNBC and CNBC.

In May 2002, it was announced that Williams was to become the anchor of *NBC Nightly News* effective Dec. 1, 2004, taking over for Tom Brokaw. It was the first such announced change in the major network news anchors in over two decades.

In 2004, at age 43, he took over as anchor of *NBC Nightly News* (only the seventh in the broadcast's history), and his first year in that post was marked by coverage of two disasters: the Indian Ocean tsunami and Hurricane Katrina. In his first five years on the job, he became the most highly decorated network evening news anchor of the modern era. He has received 11 Edward R. Murrow Awards, 12 Emmy Awards, the duPont-Columbia University Award, the Walter Cronkite Award for Excellence in Journalism and

the industry's prestigious George Foster Peabody Award.

Many of these were awarded for his work in New Orleans while covering Hurricane Katrina and its aftermath. *The New York Times* said his reporting of Katrina was "a defining moment," and *Vanity Fair* magazine later called his work "Morrow-worthy" and reported that during the crisis he became "a nation's anchor." In 2006, *Time* magazine named him one of the 100 most influential people in the world.

Williams was the first NBC News correspondent to reach Baghdad during the 2003 war in Iraq, and was part of a U.S. Army helicopter mission that was forced down by enemy fire south of Najaf. He nonetheless has returned to Iraq several times, in addition to recent travels to Afghanistan and Iran.

Williams isn't afraid to show off his humorous side and demonstrate an ability not to take himself too seriously. He is a frequent guest on *The Daily Show* with Jon Stewart, has appeared in *Saturday Night Live*'s "Weekend Update" segment (and hosted the show), has done cameos on NBC's hit sitcom *30 Rock* and has often appeared with David Letterman, Jay Leno and Conan O'Brien.

Williams takes his comic turns seriously. *New York* magazine published a long profile on him this April headlined "The Comic Stylings of Brian Williams" in which it reported: "Williams confesses that while he

dreamed of being Cronkite as a kid, he stayed up to watch Carson every night he was allowed to. He pored over the work of Pryor and Kinison. He sent away for *Saturday Night Live* tickets after watching the premiere episode. (He got them and attended a season-two episode that, according to Williams, Lorne Michaels still considers one of the worst nights in the show's 36-year run. Broderick Crawford hosted.)

"Williams hasn't given up on the evening news; far from it. 'During times of great moment, we see a huge audience turn to us,' he says. In February, when he reported on the revolution in Egypt from the streets of Cairo, the *Nightly News* enjoyed its highest ratings in six years. The writing, however, remains on the wall, and even Williams acknowledges that a swath of the American viewing public prefers Jon Stewart's fake newsroom to NBC's real one. In such a landscape, the anchor who can tell a joke—and take one—is the one who remains relevant. Though his career in comedy may have started by happenstance, Will-

iams has managed to stay in the conversation because he can speak in the vernacular of his new competition."

He has written for the *New York Times*, *Time*, *Newsweek* and *The Wall Street Journal*. After hosting *Saturday Night Live* in November 2007, *Entertainment Weekly* said his name belongs alongside *SNL*'s all-time greats.

Williams began his blog for MSNBC, *The Daily Nightly*, on May 31, 2005. As he wrote in his first post, it aims to provide a narrative of the broadcast day and a window into the editorial process at *NBC Nightly News*. NBC News correspondents and producers post regularly and Williams weighs in every weekday. And that's no joke.



Williams and then-vice presidential candidate Sarah Palin on the campaign trail in 2008



# There are Giants in These Days, too.

We join in the acclaim for

**Christiane Amanpour, Fred Pierce**

and the other Giants, as chosen by the

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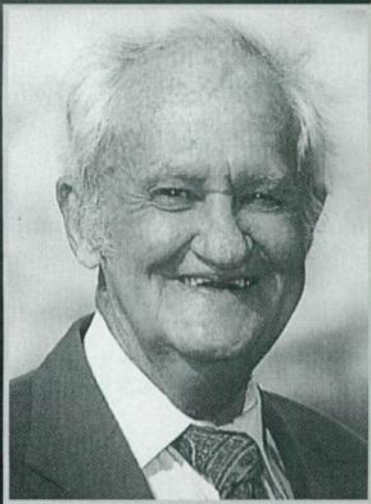
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