THE GIANTS of BROADCASTING

VOLUME TEN—2012

BEASLEY CORNELIUS FARBER LEAR LEHRER
MACNEIL ROONEY SHORE STRINGER TURNER

A PUBLICATION OF THE LIBRARY OF AMERICAN BROADCASTING

Preview of a Coming Attraction

This is the first exposure of what may become the new emblem for the Library of American Broadcasting. It is adapted from a statue called "The Broadcaster" located at Tribune Broadcasting's WTIC-AM Hartford, Conn. It was sculpted by Frances Wadsworth for the dedication of Broadcast House, then the new home of WTIC-AM-FM-TV, officiated over by Paul W. Morency, president of the Travelers Broadcasting Service Corporation in 1961. It depicts a figure distributing seed in a field, the original meaning of the word "broadcasting." Among Morency's remarks was the following, written by the Reverend Theodore Parker over 100 years earlier: "Truth never yet fell dead in the streets; it has such affinity with the soul of man, the seed however broadcast will catch somewhere and produce its hundredfold." A symphonic suite by Paul Maxwell, also titled "The Broadcaster," was composed and conducted for the occasion. The Library of American Broadcasting has been granted permission to use "The Broadcaster" as its emblem by Tribune Broadcasting and WTIC. The search for "The Broadcaster" was brought to the LAB by Rupert Stow, longtime engineering expert for CBS Inc.

GIANTS OF BROADCASTING: THE FIRST 150

A match game—you've just seen the pictures, now here are the names.

Fred Allen
Mel Allen
Christiane Amanpour
Roone Arledge
Edwin H. Armstrong
James Arness
Bea Arthur
Bill Baker
Lucille Ball
Red Barber
Ralph Baruch
GEORGE BEASLEY
Frank A. Bennack Jr.
Bob Bennett
Jack Benny
Gertrude Berg
Edgar Bergen
Milton Berle
John P. Blair
Rick Buckley
Dorothy Stimson Bullitt
George Burns & Gracie Allen
Ken Burns
Eduardo Caballero
Sid Caesar & Imogene Coca
Marcy Carsey & Tom Werner
Johnny Carson
CBS Sunday Morning
Dick Clark
Barbara Cochran
Frank Conrad
Joan Ganz Cooney
DON CORNELIUS
Norman Corwin
Bill Cosby
Katie Couric
James Cox
Walter Cronkite

Bing Crosby
Powel Crosley Jr.
Ronald Davenport Sr.
Lee de Forest
John F. Dille III
Sam Donaldson
Allen B. DuMont
Jimmy Durante
Robert Elliot & Ray Goulding
ERICA FARBER
Philo T. Farnsworth
Dennis FitzSimons
Joseph A. Flaherty Jr.
Pauline Frederick
Fred Friendly
Eddie Fritts
Dorothy Fuldheim
The Gamblings
Jackie Gleason
Arthur Godfrey
Leonard Goldenson
Freeman Gosden & Charles Correll
Merv Griffin
Jack Harris
Paul Harvey
Gabriel Heatter
Ragan Henry
Don Hewitt
Bob Hope
Stanley E. & Stanley S. Hubbard
Catherine L. Hughes
Chet Huntley & David Brinkley
Hal Jackson
Lucy Jarvis
Peter Jennings
Jim & Marian Jordan
H.V. Kaltenborn
Roger King

John Kluge
Charles Kuralt
Brian Lamb
NORMAN LEAR
Jerry Lee
JIM LEHRER
Shari Lewis
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Gordon McLendon
Ed McMahon
Don McNeill
Rand Morrison
Tom Murphy
Edward R. Murrow
Dawson B "Tack" Nail
Agnes Nixon
Robert "Shad" Northshield
Charles Osgood
Jack Paar
Dr. Woo Paik
William S. Paley
Norm Pattiz
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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 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 fund-raising campaign with an eye toward providing the Library with the resources to match the demands of the 21st century. Principal among them: acquisition (collection building and expansion of the oral history effort); preservation (the creation of an endowment to keep the Library alive and in step with the broadcasting industry itself), and access (updating Library operations to incorporate new technologies and outreach—including wide use of digitizing and the Internet—to broader constituencies).

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

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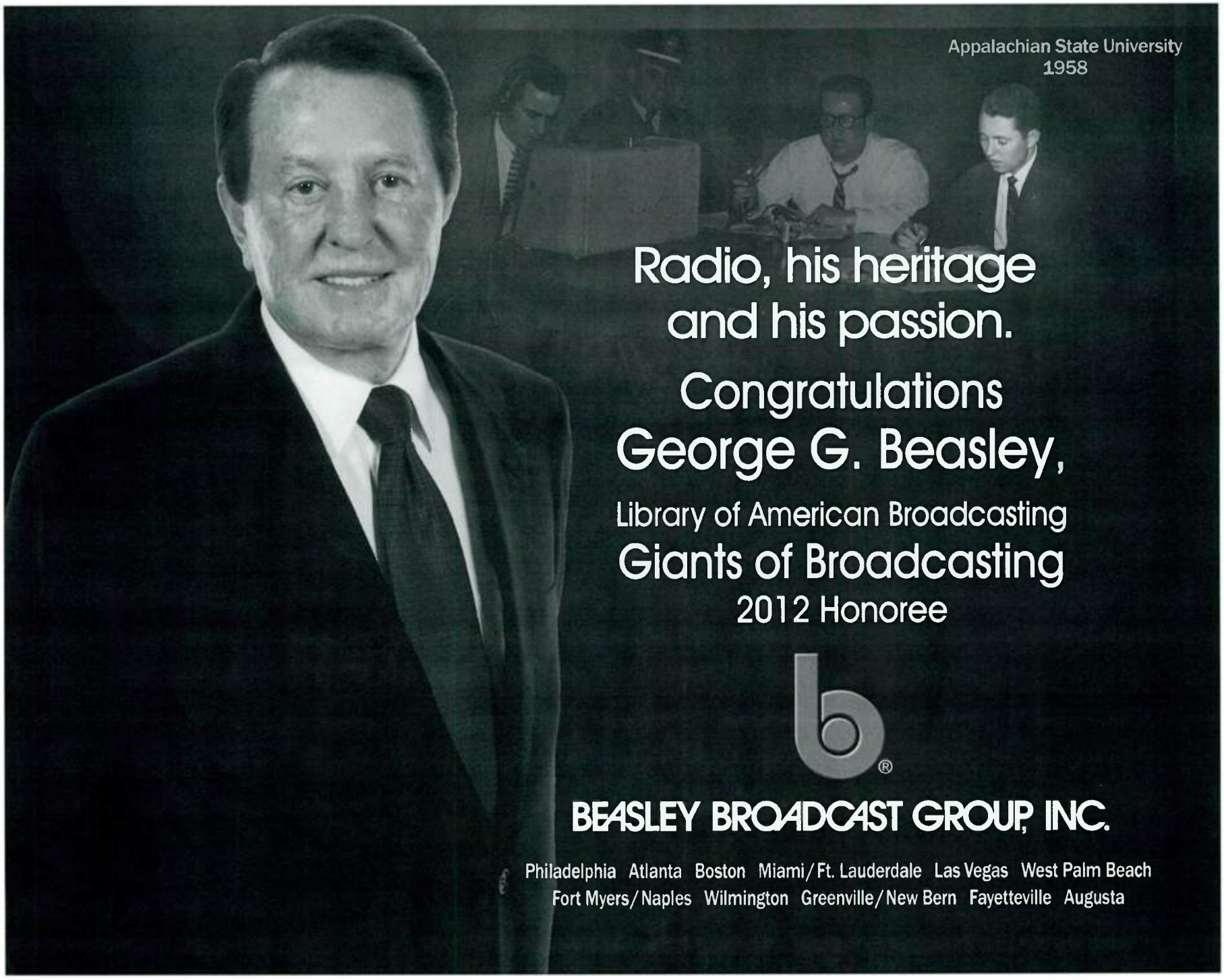
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OUT OF THIN AIR

THE STORY OF THE

GIANTS

of BROADCASTING

VOLUME TEN – 2012

BY MARK K. MILLER

George Beasley

The Up-from-Nowhere Story of How to Succeed in Radio

George Beasley is a go-getter. He used a G.I. Bill–financed education to become a teacher, took his small savings to build a radio station in a town of 2,300 and parlayed it into a radio group that now comprises 44 stations. His financial savvy is typified by his 1989 purchase of KRTH-AM-FM Los Angeles for the then-record price of $86.6 million. He spun off the AM for $24 million and after driving the FM to the top of the ratings, sold it in 1994 for $117 million.

George Garland Beasley was born April 9, 1932, in Patrick County, Va. After his father died in a motel fire when George was just eight years old, his mother moved Beasley and his sister to her parents' Virginia farmhouse and Beasley grew up on his grandparents' tobacco farm.

After receiving his high school diploma, he went on to graduate from Virginia's National Business College with a junior accounting certificate and after he graduated, "I couldn't get a job. I wanted a four-year degree and I didn't have any money so I joined the Army," he recalls. On March 5, 1953, he enlisted and served state-side as a cryptography instructor.

Beasley was honorably discharged from the Army on Dec. 7, 1955, and three days later put his G.I. Bill benefits to use by enrolling at North Carolina's Appalachian State University (ASU). There, he graduated cum laude with a bachelor's degree in business and social studies. Later, he would earn his master's degree in business and school administration, also at ASU. After teaching for one year, he was hired as a high school assistant principal at Dan River High School in the small town of Ringgold, Va. At the same time, he received some advice from one of his ASU professors that he took to heart: "It's great that you're going into school administration, but if you want a decent standard of living, you'd better have a sideline," Beasley remembers. "That got my attention and I began thinking what in the world could I do as a sideline?"

At this time he also began working for his uncle and conversing with his cousin who both owned radio stations in Mount Airy, N.C. He was broadcasting the evening show on his uncle's station, and "the more I worked around my uncle's station, the more I liked it."

Beasley continued learning more about radio while working for his uncle—he began selling time and broadcasting high school basketball games—and decided that radio could be his "sideline." So he applied to the FCC for a construction permit and secured a small line of credit to build his first radio station, WPYB-AM in Benson, N.C. (population 2,300), which went on the air in December 1961 (the calls stood for "We Promote Your Business"). It cost him $1,000 to build and he put 10% down on $17,000 of equipment, leased tower space for $15 a month and he was on the air. It was profitable by May 1962.

Beasley was commuting six hours between Ringgold and Benson each weekend—a three-hour trip each way—to build and oversee the station. To be closer to the station, he arranged to get a job as principal of Meadow High School near Benson, seven miles from the station, beginning later in 1962.

He operated the school for seven years. In 1966, he sold WPYB-AM for $125,000 and purchased WFMC-AM in the much larger market of Goldsboro, N.C., for $115,000.

In 1969, he decided to leave education and made radio his full-time job, moving to

Goldsboro and becoming very active in the community, including serving on the school board for 16 years, including three terms as chairman. This provided him with what was to become a key in his local broadcasting philosophy: The importance of local community involvement.

Next he built an FM station to pair with WFMC-AM. It was the first African-American formatted station in Eastern North Carolina.

After that, he continued this process of acquiring and improving under-performing stations and has purchased or invested in more than 100 stations across the country during his 50-year career. During the 1960s and early '70s, he purchased stations in Virginia, Kentucky, Georgia, South Carolina, Alabama, Indiana and Ohio.

A highlight was the 1976 purchase of WDMT-FM in Cleveland, which marked his first purchase of a major market station. "I could just feel that FM was getting ready to explode." He paid $180,000. Again, marketing to the unserved African-American community, the station flourished and Beasley eventually sold it for $4 million.

Beasley Broadcast Group entered the nation's top 10 radio markets through the 1984 acquisition of WXTU-FM in Philadelphia and the 1986 acquisition of WPOW-FM in Miami. In 1989 BBGI purchased KRTH-AM-FM Los Angeles, paying the then-record price for a radio station of $86.6 million. "My plans were to sell off the AM for at least $20 million and reduce the debt. We were successful ... selling it for $24 million." The FM was running an oldies format and in the early 1990s,CBS-owned KCBS decided to compete with it head on and soon overtook it in the ratings. Beasley called on legendary programming guru Bill Drake and asked for his help. Beasley followed Drake's recommendations for program director, promotion and research changes and also hired away CBS's best DJ, Don Steele. In less than a year KRTH was back on top. "We out-promoted them, we out-programmed them and we never looked back. It was a huge success."

The station generated substantial revenue and cash flow for the company and when Infinity's Mel Karmazin offered Beasley $117 million for it in 1994, he took it.

Since that time, Beasley Broadcast Group has broadened and refined its large market operations, entering leading markets Las Vegas and Atlanta and adding stations in Miami. In 1996 following passage of the Telecommunications Act, the Beasley Broadcast Group aggressively expanded its station clusters.

Beasley Broadcast Group, now headquartered in Naples, Fla., celebrated its 50th anniversary in December 2011. It went public in 2000 (Nasdaq: BBGI), has approximately 650 employees and owns and operates 43 radio stations (27 FM and 16 AM) in 11 markets. Additionally, the company manages one FM in Las Vegas that is owned personally by Beasley, who now is chairman and CEO. Four of his five children are also on the company's executive roster—Bruce, Caroline, Brian and Brad.

Early in the new millennium, Beasley took a leadership role in the radio industry as one of the first broadcasters to embrace and invest in HD Radio™, the technology that lets radio stations broadcast their programs digitally, providing listeners with radically improved audio quality, better signal reception, song and artist information, as well as the ability to choose between multiple programming options on the same FM frequency.

"I think HD radio may well be the future of our business. I'm convinced that with other platforms out there [including SiriusXM and Pandora], we know we've got competition coming at us from every direction. You have to adapt. My thinking is that ... we must concentrate on the local community and become a part of it. We want to be so close to our communities that most business and community leaders immediately recognize us when they see us coming.

"I think content, localism and community focus are the real keys to the survival of radio."

George Beasley (far right) and his friends experimenting with radio in college.

Don Cornelius

The Agony and the Ecstasy of Making It with Soul Train

Donald Cortez Cornelius was born on Sept. 27, 1936, in Chicago's South Side. Following his graduation from DuSable High School in 1954, he joined the United States Marine Corps and served 18 months in Korea. He worked at various jobs following his stint in the military, including selling tires, automobiles, and insurance, and as an officer with the Chicago Police Department.

He quit his day job to take a three-month broadcasting course in 1966, despite being married with two sons and having only $400 in the bank account. In 1966, he landed a job as an announcer, news reporter and disc jockey on Chicago's WVON-AM. "I started as a newsman, but I was also the swing [overnight] man," he told *Billboard*. "I filled in as an all-around substitute at WVON. I was sitting in for DJs and newspeople, doing public affairs outside the station, doing the talk show and doing commercials."

When Roy Wood, Cornelius's superior and mentor at WVON, moved to WCIU-TV, a small Chicago UHF station, Cornelius began moonlighting for his former boss. He became a sports anchor and the host of *A Black's View of the News* on WCIU in 1968. But he had an idea for a new show and knew what he wanted to call it: *Soul Train*, the name of a traveling music show he had hosted for WVON. The format—featuring dancing teenagers and popular records—came from Dick Clark's *American Bandstand*. "Almost all of what I learned about mounting and hosting a dance show I learned from Dick Clark," Cornelius told *Advertising Age*.

What made *Soul Train* different was its black music format. WCIU's management was already introducing "ethnic" programming, so when Cornelius pitched his idea, they agreed to give it a try.

"*Soul Train* was developed as a radio show on television," Cornelius told the *New York Times* in 1995. "It was the radio show that I always wanted and never had. I selected the music, and still do, by simply seeing what had chart success." As he explained to the Associated Press in 2006, "There was no programming that targeted any particular ethnicity. I'm trying to use euphemisms here, trying to avoid saying there was no television for black folks, which they knew was for them."

On Aug. 17, 1970, *Soul Train* premiered on WCIU. Cornelius hosted the show, produced it and sold all the advertising. "The show centered on a live appearance by singer Jerry Butler [then of the Impressions] and dancers and myself in some goofy outfit we came up with," Cornelius related in *Billboard*. "But aside from the fact that it was the most inexpensive package imaginable, it was basically what we do today, same style and attitude."

Cornelius figured that *Soul Train* would do well in other cities where there was no black-oriented TV programming and began working on plans to syndicate it throughout the country. He found the perfect primary sponsor in George Johnson, president of Johnson Products, a black-owned manufacturer of hair and facial cosmetics. *Soul Train*'s audience was composed of the same people who bought most of Johnson's products—young blacks.

The syndicated weekly *Soul Train* debuted on Oct. 2, 1971. Produced at Hollywood's Metromedia Studios, it was glitzier and more colorful than the Chicago version, but in all other respects it was the same. Cornelius was confident of success. "Because of Chicago, I knew something that most of my doubters

didn't know, and when they smirked, I smiled," he noted in *Billboard*. "I also knew George Johnson's criteria for quality and I was determined to attain it."

The national show ran into problems at first, however. The syndicator was able to debut *Soul Train* in only seven of the 25 markets Cornelius had targeted. "Practically all the stations that turned the show down had no other black-oriented entertainment shows running," Cornelius told *Billboard*. But the show's rapid and strong popularity changed minds. Within eight months, *Soul Train* had found a TV home in all 25 of those targeted markets. And, in August of 1972, Cornelius signed a $1 million advertising deal with Johnson Products.

By 1974, 95 stations were showing *Soul Train*. "I'd like to say it was a struggle," Cornelius told *Billboard*, "but it really wasn't; it just was a thing that was so long overdue that it caught on instantaneously. The point is that there should be far more than just that one hour of black-oriented entertainment."

In 1975 Cornelius and Dick Griffey, a promoter and talent coordinator on *Soul Train*, formed Soul Train Records, which was distributed by RCA.

In 1986 Cornelius introduced the *Soul Train Music Awards*, which was at that time the only music awards show on TV dedicated exclusively to black musicians. *Soul Train Music Awards* became extremely popular, and not only with viewers, but advertisers as well. For the 1990 broadcast, Chrysler became *Soul Train*'s first advertiser from the automotive industry. "We're finally getting—particularly for the awards show—the major advertisers ... that probably should have been advertising on *Soul Train* for the last 20 years," Cornelius told the *Los Angeles Times* in 1990. "We were stereotyped to where we weren't supposed to sell anything but black hair-care products and records. Of course, now it's known that we buy tires and shoes and houses too."

When *American Bandstand* went off the air in 1989, *Soul Train* was still going strong. In 1993, Cornelius gave up his duties as host and brought in guest hosts. "I had come to believe ... that the era of the well-spoken, well-dressed Dick Clark, Don Cornelius-type in a suit and a tie was over.... I am just convinced that people want to see people on TV who are more like themselves," he told the *New York Times*.

By 2005, *Soul Train* was being seen in 105 cities, reaching an estimated 85 percent of black households.

Facing increasing health problems and distribution difficulties, Cornelius stopped producing new shows in 2006 and sold the franchise and the archives two years later. *Soul Train* holds the record as the longest-running nationally syndicated TV show at 35 years.

In 2008, Cornelius was arrested and charged with spousal battery, assault with a deadly weapon and dissuading a witness from making a police report, all misdemeanors. He pled no contest. The incident led to a bitter divorce battle between Cornelius and his second wife, Viktoria, in 2009.

In the early hours of Feb. 1, 2012, police responded to a report of a shooting at his home and found Cornelius dead from an apparent self-inflicted gunshot wound to the head. An autopsy found that he had been suffering from seizures during the last 15 years of his life, a complication of a 21-hour brain operation he underwent in 1982. He had said earlier that he was never quite the same after that surgery and it was a factor in his decision to retire from hosting *Soul Train* in 1991.

News of his death prompted an outpouring of tributes from civil rights leaders, musicians, entrepreneurs, academics and writers. ABC News reported that Cornelius' "lasting legacy is his impact on diversifying pop culture and giving rise to a hugely influential group of black performers."

Trailblazer Don Cornelius always ended *Soul Train* with his signature sign-off: "I'm Don Cornelius, and as always in parting, we wish you love, peace and soul!"

Don Cornelius brought Soul, Funk, R&B and other African-American musical genres to an ever-expanding number of viewers.

Erica Farber

Her Straight Line to the Top Looked More Like a 'Z'

For someone who says she never had a career or life plan, and didn't stay at jobs very long, Erica Farber has found success, respect and recognition in a field that, when she started, was pretty much closed to women.

Erica Farber was born in Denton, Texas. Her father died when she was a child and shortly after, her mother moved Farber, her sister and her grandmother to Los Angeles. Her mother, who had never worked before, got a job to keep the family afloat.

In the late 1960s, to help with the family's finances, Farber entered a work program in her freshman year of high school where at 1 p.m. she would be finished with her classes and go to work for a film and graphic design company. At the same time she was doing some theater work, and then some on-camera television work, including commercials. "My big claim to fame," she says, "was playing Goober's niece on *Mayberry RFD*."

After graduating early from high school (she skipped a grade), "I never thought about having a career. I didn't have a plan and I didn't think about it. In those days, girls were thinking about getting married and that wasn't anything I thought about. And I knew I didn't want to be a flight attendant. I did apply to college and I went for a day and I realized that there was no way I could go to college and work full time since we didn't have any money.

"So I was working. I changed jobs about every six months, but it was always Girl Friday–type jobs. I remember my mother saying, 'Why can't you keep a job?' and I said it's not that I can't keep them, I just lose interest."

She was still doing some acting in the early 1970s when she got into radio "as kind of a goof, actually." She was working at a small ad agency as the receptionist and she did some media buying. Her boss thought she should be getting serious about figuring out a career and said she was going to fire her for her own good, but Farber could stay until she found another job.

She was making a radio buy at KIIS-AM and told the salesman that she probably wouldn't be there when the buy was over. He asked why; she explained the situation and he said "why don't you sell radio time?" She was skeptical but he gave her his sales manager's name and number and she set up a meeting, "I went to see him and he patted me on the head, literally, and said, 'Little one, why would we hire you? We already have one girl and she's black so we get two points for her.' "

Farber took a media kit and drove a few blocks from the station, parked and started walking into stores. The third one she went into was a shoe store. She asked the owner if he ever advertised on radio and he said no, he used the newspaper. She got out the kit, talked to him about radio, took his newspaper ad and wrote a radio ad with him, told him she'd voice it and got him to write a check—never saying that she didn't work for the station.

Then she went back to KIIS "and said to the sales manager: 'How hard is this?' And he looked at me and said, 'You're hired.' They threw me a Yellow Pages and said 'good luck.' It took me a couple of days to find the ladies' room and then all of a sudden it dawned on me what was happening on the radio and that's when I realized how important the product was. Our program director was Chuck Blore, certainly a legend."

So Farber asked if she could shadow him

at the end of the day to learn about radio "because the more I understand what goes on the air, the better I can sell it and understand how people react to radio." He said yes, so after she finished her sales day at 5, she'd "hang out in programming all night long ... and I got the bug. It was exciting."

About a year and a half later she got a call from KABC-TV, and, while skeptical about TV, she got the job. "What I found out on the second or third day was that in order to make room for me, every salesperson had to give up some of their accounts to me. I also got sent home my first week for wearing a pant suit—women weren't allowed to wear pants." After she pointed out that a woman bending over in the then-stylish very short skirts looked much less professional than one in pants, a memo came down from ABC chief Elton Rule approving pant suits.

"I really missed radio because in radio you were involved with programming and sales and promotion," she says, so she left TV after landing a job at RKO's KRTH-FM. Shortly after getting there she told her GM that she really wanted to become a sales manager and asked his advice on how to do that. He set up a lunch for her with RKO's executive vice president of radio where the three talked about her ambition.

Several months later, in January 1975, she was named general sales manager of WROR-FM Boston and was promoted to general manager in June of that year, becoming notable at the time as the first woman general manager of a major market station. Her rapid success then led to an appointment as vice president/general manager of WXLO-FM New York in 1976. "It was a blast. In a short time we were the most-listened-to FM station in America."

In January of 1980, she joined radio rep McGavren Guild as director of promotional selling and was soon named director of business development and promotion. In 1983 she was appointed VP-general manager of the Radio Marketing Division for McGavren Guild's parent company, Interep, one of the radio industry's leading rep firms. Two years later, Farber was named VP-GM of McGavren Guild's Interep Marketing Systems and in 1986 was named executive vice president/radio development director of Interep. She also acted as Interep's industry association specialist, ensuring the active involvement of the company at various broadcast conferences.

In 1992, after 12 years, she needed to move back to the West Coast to help her mother, so she left the Interep companies to join the trade magazine *Radio & Records* as executive vice president of sales and marketing. In April of 1994 she was promoted to chief operating officer, and assumed full publishing responsibilities in January of 1995. In January of 1996, her title was formally changed to publisher and chief executive officer. After 12 years of partnership with a private equity firm, Farber directed the due diligence process during the company's sale to the Nielsen Co. in August 2006. Working through the transition of the sale, Farber formally stepped down at the end of 2008.

"It was a phenomenal company to be involved with in an industry that I love," she says. "I was in a position, having been on so many sides within the industry, to give back to a business that had really given me an amazing career."

She feels strongly about giving back. Throughout her career Farber has been involved, in her words, "in just about every committee, conference, nonprofit that has anything to do with the industry." (Among them is the Library of American Broadcasting Foundation, of which she is an active director.)

After taking some time off and running her own consulting firm, in 2011 she was approached by Jeff Haley, the then-president of the Radio Advertising Bureau, to become the trade association's executive vice president. She came on board this January, and then in March, Haley told her that he was leaving and urged her to tell the RAB executive committee why she should be his replacement.

So on April 16, she was named RAB president-CEO. "I'm honored, I'm proud to be in this position. It's a great vantage point and a very interesting time in the whole media landscape—and certainly radio. It's never a dull moment."

Just like Erica Farber's career.

Erica Farber discusses talk-radio sales with Sound Mind president Kraig T. Kitchin at the 2012 Radio Show.

Norman Lear

The Thinking Man's Writer Who Changed TV's Game

Television is a medium often criticized for pandering to the lowest common denominator, offering bland entertainment that avoids rocking the boat at all costs. Norman Lear flies in the face of that kind of thinking. Beginning in the 1970s, he put before the American viewing public all manner of hot-button issues, presented by very different types of characters never before seen on the small screen: a big-mouthed, white bigot; an equally big-mouthed woman of the liberal persuasion; and a self-made, self-important black entrepreneur.

Lear's genius is that while his *All in the Family, Maude* and *The Jeffersons* dealt with black-white relations, abortion, inter-racial marriage and other tough topics, the characters, scripts and presentation were so compelling that the shows were far bigger hits than most of the pablum-pushing fare that filled the rest of the broadcast schedules.

Norman Milton Lear was born July 27, 1922, in New Haven, Conn. After high school in Hartford, Conn., he received a full scholarship to Emerson College in Boston after winning first prize in the American Legion Oratorical Contest. He dropped out in 1942 to join the United States Army Air Forces. He served in the Mediterranean Theater during World War II as a radio operator/gunner on B-17 Flying Fortress bombers, flying 52 combat missions, for which he was awarded the Air Medal with four Oak Leaf Clusters.

After his discharge from the Army in 1945, Lear moved to New York, where he had a brief career in public relations. The PR choice didn't pan out and he looked west, moving to Los Angeles where he joined forces with his cousin Ed Simmons to try comedy writing.

The pair's television writing debut was with the comedy-variety show *Ford Star Revue* starring Jack Haley in 1951. After only four shows, they were hired away to write for the *Colgate Comedy Hour* that starred Dean Martin and Jerry Lewis, for which they continued to write until 1953.

In 1955, Lear made his producing debut with the short-lived *Martha Raye Show* (NBC, 1955-1956). He also wrote episodes and had his first taste of television directing with the show. The series marked his last partnership with Simmons. Lear then began writing on his own for comedy shows including Emmy-nominated *The Tennessee Ernie Ford Show* during 1957 and 1958 and *The George Gobel Show* in 1958. That same year Lear also made his screenwriting debut with the Dean Martin and Jerry Lewis film *Scared Stiff.*

In 1958, Lear teamed with director Bud Yorkin to form Tandem Productions. Together they produced several feature films, with Lear taking on roles as executive producer, writer and director. He emerged as a television series creator when he co-created (with Roland Kibbee) a half-hour western series for NBC titled *The Deputy*, which starred Henry Fonda and Allen Case. The show ran from September 1959 to July 1961.

In 1967 he was nominated for an Academy Award for his script for *Divorce American Style*. In 1970, CBS signed with Tandem to produce *All in the Family*, which first aired on Jan. 12, 1971, and ran for nine seasons. The groundbreaking sitcom earned four Emmy Awards for Best Comedy series, as well as a Peabody Award in 1977.

After *All in the Family*, Lear teamed up with Bud Yorkin to create and executive produce the comedy series *Sanford and Son*, which like *All in the Family* was based on a British

sitcom. During its run on NBC from January 1972 to March 1977, the show, which starred Redd Foxx and Demond Wilson, garnered seven Emmy nominations and a Golden Globe Award for Best TV Actor-Musical/Comedy (Foxx in 1973).

In 1972, Lear created the sitcom *Maude*, a spin-off of *All in the Family* that starred Bea Arthur as Edith's cousin Maude Findlay. The show ran on CBS from September 1972 to April 1978. Lear also served as an executive producer on the *Maude* spin-off *Good Times*, which ran on CBS from February 1974 to August 1979.

Lear parted ways with Yorkin in the mid-1970s and founded TAT Communications with talent agent Jerry Perenchio. Under TAT Communications, he developed the sitcom *The Jeffersons*, the second spin-off show from *All in the Family*, which starred Isabel Sanford and Sherman Hemsley. The show ran on CBS from January 1975 to June 1985.

Following a string of successes, Lear suffered a disappointment with the sitcom *Hot L Baltimore*, which was based on a hit off-Broadway play. Executive produced by Lear, the ABC show aired from January to April 1975. He quickly bounced back with the CBS popular sitcom *One Day at a Time*, which starred Bonnie Franklin, Mackenzie Phillips, Valerie Bertinelli and Pat Harrington. Executive produced by Lear, the show ran from December 1975 to May 1984.

In 1976 Lear executive-produced the syndicated *Mary Hartman, Mary Hartman* and received an Emmy nomination for Special Classification of Outstanding Program and Individual Achievement for his work on the show. The rest of the 1970s saw Lear producing a number of network shows and films.

Concerned about the growing influence of radical religious evangelists, Lear in 1980 formed People for the American Way, a nonprofit organization designed to speak out for Bill of Rights guarantees and to monitor violations of constitutional freedoms. It was a reaction to the Rev. Jerry Falwell's Moral Majority.

In 1982 Lear was reunited with longtime partner Bud Yorkin to executive produce the ABC variety special *I Love Liberty*, which he also co-wrote. The special, with a cast of stars and an audience filling the Los Angeles Sports Arena, brought Lear a 1982 Emmy nomination for Outstanding Writing in a Variety or Music Program and a WGA award. The same year, he joined forces with Jerry Perenchio to buy Embassy Films for $25 million. He then changed TAT Communications to Embassy Television. Embassy Films was renamed Embassy Films Associates in 1984, a year before Lear sold the company to the Coca-Cola Co. for $485 million.

Lear then created and is currently chairman of Act III Communications, a multimedia holding company with interests in the recording, motion picture, broadcasting, publishing and licensing industries, including Concord Music Group and Village Roadshow Pictures Group. The company's unusual name, Lear said, came about because "the sale to Coca-Cola represents the second-act curtain in my life."

In addition to People for the American Way, Lear has founded other nonprofit organizations, including the Norman Lear Center at the USC Annenberg School for Communication (2000-present), a multidisciplinary research and public policy center dedicated to exploring the convergence of entertainment, commerce and society; the Business Enterprise Trust (1989-2000) to spotlight exemplary social innovations in American business; and with his wife, Lyn, co-founded the Environmental Media Association (1989-present), to mobilize the entertainment industry to become more environmentally responsible.

In 1999, President Clinton bestowed the National Medal of Arts on Lear, noting that "Norman Lear has held up a mirror to American society and changed the way we look at it." He has the distinction of being among the first seven television pioneers inducted into the Television Academy Hall of Fame (1984). In addition to his awards for *All in the Family*, he has been honored by the International Platform Association (1977), the Writers Guild of America (1977) and many other professional and civic organizations.

Norman Lear's career—and, indeed, his whole life—is an amazing journey of creativity and passion.

Norman Lear, flanked by stars Jean Stapleton and Carroll O'Connor, makes script changes on the All in the Family *set.*

Robert MacNeil & Jim Lehrer

When Two Heads Prove Better Than One

With the exception of Huntley & Brinkley, there's probably no team of television journalists more famous than Robert MacNeil & Jim Lehrer.

The duo's extraordinary run on PBS continues after the two have stepped back from their on-camera work together in the form of MacNeil/Lehrer Productions (MLP), their company that continues to produce the nightly *NewsHour* as well as numerous award-winning news and public affairs programs for PBS, commercial networks and cable distribution.

How did it all start? Watergate. Jim Lehrer first joined forces with Robert MacNeil in 1973 to anchor public television's unprecedented, gavel-to-gavel coverage of the Senate Watergate hearings. The team earned an Emmy Award and began one of the most enduring and respected journalistic partnerships in television history.

In 1975, *The Robert MacNeil Report*, a half-hour news program each weeknight that provided in-depth coverage of a different single issue, debuted locally on noncommercial WNET New York, with Jim Lehrer as Washington correspondent. A few months later, the successful program was re-titled *The MacNeil/Lehrer Report* and was distributed nationally by PBS. For the next seven years, the program set a standard for TV journalism and garnered more than 30 major awards for its co-anchors, including a Peabody Award, an Alfred I. DuPont-Columbia Award and a Television Critics Circle Award.

In 1981, MacNeil and Lehrer founded MacNeil/Lehrer Productions to produce the program that remains the cornerstone of their company.

In 1983, the *Report* expanded to become the nation's first full hour of evening news, *The MacNeil/Lehrer NewsHour*, proving there existed both a need and a substantial audience for serious, long-form journalism. Broadcasting simultaneously from New York and Washington, *The NewsHour* expressed the MacNeil/Lehrer signature style—low-key, evenhanded, inclusive of all perspectives—and included thousands of the world's pivotal newsmakers, as well as a growing roster of top-flight correspondents and analysts. *The NewsHour* received numerous Emmy and Peabody awards, along with virtually every other significant award for quality television and outstanding journalism.

With Robert MacNeil's departure in 1995, the broadcast was relaunched as *The NewsHour With Jim Lehrer*. Under Lehrer's direc-

tion, *The NewsHour* extended its reach in 1996 by launching a website and, in 1997, by opening a West Coast studio at KQED San Francisco.

In 2009, *The NewsHour with Jim Lehrer* was relaunched as the *PBS NewsHour*, with the addition of a second anchor and the merger of the on-air and online news operations. In September 2010, the *PBS NewsHour* was awarded the Chairman's Award at the News and Documentary Emmys. The award is presented to an organization that has made a significant and distinguished contribution to the craft of broadcast journalism or documentary filmmaking.

On May 12, 2011, Lehrer announced he would be stepping down as anchor of *PBS NewsHour* on June 6, 2011, but would continue to moderate the Friday news analysis segments, and would remain involved with MLP.

Robert Breckenridge Ware MacNeil was born Jan. 19, 1931, in Montreal and raised in Halifax, Nova Scotia. He attended Dalhousie University in Halifax and graduated from Carleton University in Ottawa in 1955. During his years at college, MacNeil was an actor for CBC Radio in Halifax, an announcer at CJCH Halifax, later at CFRA Ottawa, and CBO-CBOT Ottawa. He was an aspiring playwright before going into journalism.

MacNeil's 40-year journalism career began with five years at Reuters News Agency in London. He moved to television in 1960 as an NBC News London-based correspondent, covering such major events as the fighting in the Belgian Congo, the Civil War in Algeria, the construction of the Berlin Wall, and the Cuban Missile Crisis. In 1963, he was transferred to NBC's Washington bureau to report on the unfolding civil rights story and to help cover the White House. MacNeil was the NBC News correspondent covering President Kennedy on the day he was assassinated in Dallas.

In 1965, MacNeil became the co-anchor of the first half-hour weekend news broadcast, the *Scherer-MacNeil Report* on NBC. He also anchored local newscasts and NBC News documentaries, including *Whose Right to Bear Arms*. In 1967 he returned to London to cover American and European politics as a reporter for the British Broadcasting Corp.'s *Panorama* program. MacNeil left the BBC in 1971 to be a senior correspondent for PBS.

He retired from PBS in October 1995, became an American citizen in 1997 and devotes his time to writing numerous books, as well as television projects for MLP.

James Charles Lehrer was born May 19, 1934, in Wichita, Kan. He received an A.A. degree from Victoria College and a B.J. in 1956 from the University of Missouri before joining the Marine Corps. From 1959 to 1966, he was a reporter for the *Dallas Morning News* and then the *Dallas Times-Herald*. His byline appears on the front page of that evening paper's breaking news coverage of John F. Kennedy's assassination. He was also a political columnist at the *Times-Herald* for several years and in 1968 became the city editor.

Lehrer's newspaper career led him to public television, first in Dallas, as KERA's executive director of public affairs, on-air host and editor of a nightly news program. He subsequently moved to Washington to serve as the public affairs coordinator for PBS, and was also a member of PBS's Journalism Advisory Board and a fellow at the Corporation for Public Broadcasting. Lehrer went on to join the National Public Affairs Center for Television (NPACT) as a correspondent.

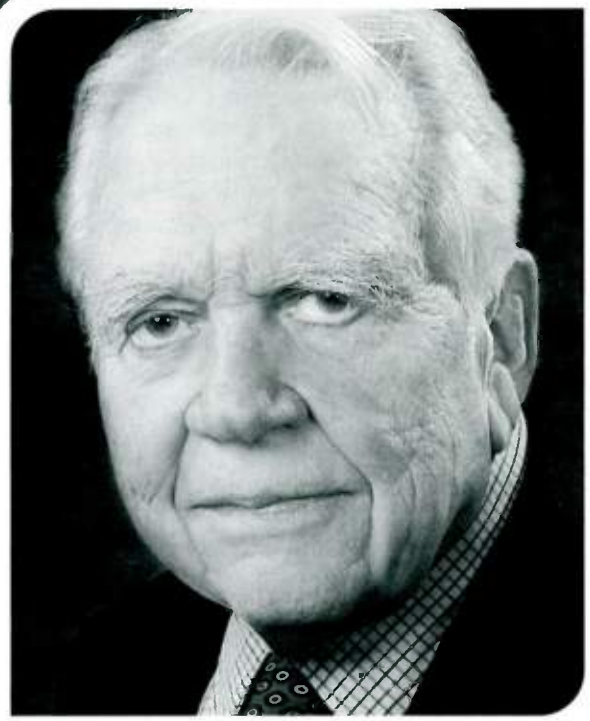
It was Lehrer's work with NPACT that led to his initial association with MacNeil and, ultimately, to their long-term partnership.

This August, the Commission on Presidential Debates invited Lehrer to moderate his 12th nationally televised presidential debate on Oct. 3 in Denver. Since 1988, he has moderated at least one debate in every presidential election cycle.

Lehrer is the author of 20 novels, two memoirs, three plays and a non-fiction work about the presidential debates titled *Tension City*.

It's telling that both of these much-honored, longtime television journalists have writing as their major outside interest, for that's where good storytelling begins, no matter the medium.

Back in the day: Associate editor Jim Lehrer discusses the night's script with executive editor Robert MacNeil prior to a 1985 broadcast.



Andy Rooney

Being Himself Always Seemed the Best Way

For someone whose public persona was a curmudgeon, few people loved their life and work as much as Andy Rooney.

Rooney wrote for television since its birth, spending more than 60 years at CBS, 30 of them behind the camera as a writer and producer, first for entertainment and then news programming, before becoming a television personality—a role in which he said he was never comfortable. He preferred to be known as a writer and was the author of best-selling books and a national newspaper column, in addition to his *60 Minutes* essays.

Andrew Aitken Rooney was born Jan. 14, 1919, in Albany, N.Y. He graduated from Albany Academy High School and attended Colgate University until being drafted into the U.S. Army in 1941, his junior year. After brief service in an artillery unit in England, he became a correspondent for *The Stars and Stripes* for three years. Rooney was one of six correspondents to fly with the Army's 8th Air Force on the second American bombing raid over Germany—a risky mission the enemy fully expected. He then covered the Allied invasion of Europe and, after the surrender of Germany, filed reports from the Far East. He was awarded the Bronze Star for his reporting under fire at the battle of Saint Lo.

Rooney wrote about his war experiences in his first three books, the second of which, *The Story of the Stars and Stripes*, was bought by Metro-Goldwyn-Mayer for movie rights. Although he went to Hollywood and wrote a film script, the film was never made, but the sizable sum he earned enabled him to write as a freelancer for several years after the war.

He was hired by CBS in 1949 after a bold encounter in the elevator with Arthur Godfrey. Rooney told the biggest radio star of the day he could use some better writing. His nerve moved Godfrey to hire him for *Arthur Godfrey's Talent Scouts*, which moved to television and became a top-10 hit that was No. 1 in 1952. He also wrote for Godfrey's other primetime program, *Arthur Godfrey and His Friends*, and the star's daily morning show. He became Godfrey's only writer in 1953, before quitting the lucrative work in 1955 because he felt he could be doing something more important. But after a period of unemployment, with a wife and four children to support, he returned to television writing on CBS's *The Morning News with Will Rogers Jr.* in 1957. The best thing that happened to Rooney on the short-lived program was meeting and befriending CBS News Correspondent Harry Reasoner, with whom he collaborated later to great success.

He also wrote for *The Garry Moore Show* (1959-65), helping it to achieve hit status as a top-20 program. Such regularly featured talents as Victor Borge, Bob & Ray, and Perry Como spoke the words written by Rooney during this period. At the same time, he wrote for CBS News public affairs broadcasts, including *The Twentieth Century, News of America* and *Adventure*, and he freelanced articles for the biggest magazines of the day.

Rooney had convinced CBS News he could write for television on any subject when he wrote his first television essay in 1964, an original genre he is credited with developing. Proving his point, he picked doors as the subject and Reasoner as the voice for *An Essay on Doors*. The team—Rooney writing and producing and Reasoner narrating—went on to create such critically acclaimed specials as *An Essay on Bridges* (1965), *An Essay on Hotels* (1966), *An Essay on Women* (1967), *An Essay on Chairs*

(1968) and *The Strange Case of the English Language* (1968). Rooney also wrote and produced many news documentaries, including the comprehensive television treatment of Frank Sinatra, *Frank Sinatra: Living With the Legend*, in 1965. He wrote two CBS News specials for the series *Of Black America* in 1968, one of which, "Black History: Lost, Stolen or Strayed," won him his first Emmy and the Robert F. Kennedy Journalism Awards First Prize for Television.

Rooney also produced for Reasoner at *60 Minutes* during the broadcast's first few seasons and made his on-screen debut. He and the broadcast's senior producer, Palmer Williams, appeared in silhouette as "Ipso and Facto" in a short-lived opinion segment called "Digressions." Then, after Reasoner left for ABC in 1970, Rooney also left the network briefly. Having trouble getting his material on the air, he purchased his *An Essay on War* from CBS and took it to public television to be broadcast on *Great American Dream Machine*. The 1971 program was Rooney's first appearance as himself on television and won him his third Writers Guild Award. He wrote and produced more essays for the program, appearing in those as well.

He returned to CBS in 1973 after a short stint with Reasoner at ABC News and then wrote, produced and narrated a series of broadcasts for CBS News on various aspects of American life between 1975 and 1989, including *Mr. Rooney Goes to Washington*, for which he won a Peabody Award, *Andy Rooney Takes Off*, *Mr. Rooney Goes to Work* and *Mr. Rooney Goes to Dinner*. He also appeared several times in 1977 and 1978 on *60 Minutes*.

Rooney then was given the job as summer replacement for the Shana Alexander and James Kilpatrick "Point/Counterpoint" *60 Minutes* segment on July 2, 1978. In this first essay, "Three Minutes or So with Andy Rooney," he attacked the dark tradition of tallying the highway deaths during the holiday weekend. In the fall, "A Few Minutes With Andy Rooney" became a regular segment, alternating with Alexander and Kilpatrick. The following season (1979-80), Rooney had the end of the broadcast to himself, holding forth in front of an audience approaching 40 million on the No. 1 television program in America.

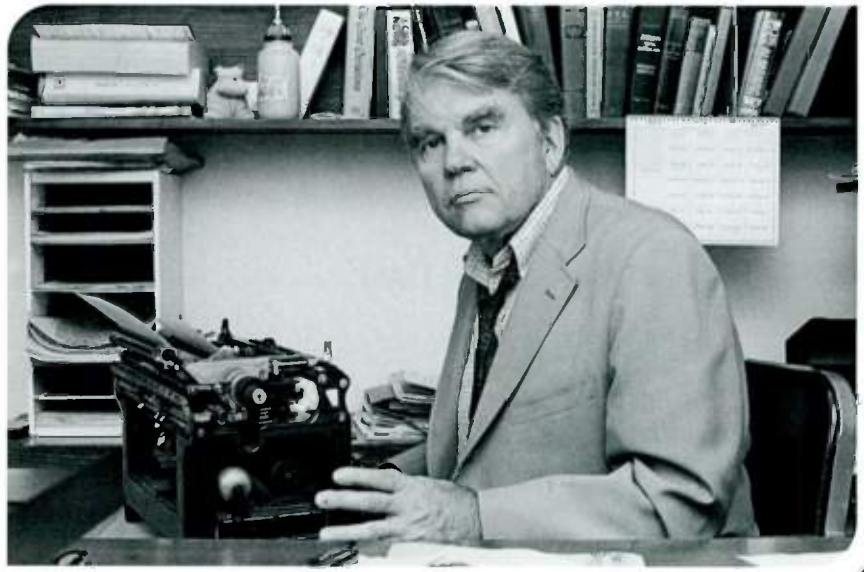
Rooney delivered his *60 Minutes* essays from behind a desk that he, an expert woodworker, made himself. The topics ranged from the contents of that desk to whether God existed. He often weighed in on major news topics. In an early *60 Minutes* essay that won him the third of his four Emmy Awards, his compromise to the grain embargo against the Soviet Union was to sell them cereal. "Are they going to take us seriously as an enemy if they think we eat Cap'n Crunch for breakfast?" deadpanned Rooney.

Mainly, his essays struck a chord in viewers by pointing out life's unspoken truths or more often complaining about its subtle lies, earning him the "curmudgeon" status he wore like a uniform. "I obviously have a knack for getting on paper what a lot of people have thought and didn't realize they thought," Rooney told the *Associated Press* in 1998.

No group was off-limits for Rooney, especially CBS management and his own colleagues. Rooney poked fun at the *60 Minutes* correspondents on a regular basis in his essays, while he questioned CBS management on issues, such as layoffs and strikes, sometimes in his *60 Minutes* essays, but more often in his syndicated newspaper column for Tribune Media Services or in media interviews. During a Writers Guild of America strike against CBS, Rooney, though not in the union, supported it by not writing any *60 Minutes* pieces until the strike was settled. He publicly blamed CBS's troubles of the early 1990s on Chairman Laurence Tisch's cutbacks, daring Tisch to fire him.

On Oct. 2, 2011, in his 1,097th essay for *60 Minutes*, he announced that he would no longer appear regularly. Just over a month later, on Nov. 4, 2011, Andy Rooney died in a hospital in New York City of complications following minor surgery. He was 92.

His was a most distinctive voice, and *60 Minutes* doesn't seem quite the same without his sending us off at the broadcast's end each Sunday night.



Andy Rooney in 1978, displaying one of his trademark Underwood No. 5 manual typewriters.

Dinah Shore

A Wonderful Ray of Sunshine

Her career would make a great *Jeopardy!* answer: "She was the first female star to host a primetime television variety show, became one of the nation's most popular TV personalities, won nine Emmys, a Peabody, a Golden Globe, has three stars on the Hollywood Walk of Fame and appears on a U.S. postage stamp." Who was ... Dinah Shore?

Frances Rose Shore was born on Feb. 29, 1916, in Winchester, Tenn. When she was two years old, she was stricken with polio, a disease that was not preventable at the time, and for which treatment was limited to bed rest. Her parents provided intensive care for her and she recovered, but walked with a limp.

As a small child she loved to sing and was encouraged by her mother, who harbored operatic aspirations. Her father would often take her to his dry goods store where she would perform impromptu songs for the customers. In 1924, the Shore family (which included Dinah's only sibling, older sister Bessie) moved to McMinnville, Tenn., where her father had opened a department store. Although shy because of her limp, she became involved in sports and was a cheerleader in high school.

When she was only 14, decked out in her older sister's dress, Shore talked her way into a singing job at a local nightclub by lying about her age. Making her professional debut, she was surprised to spot her parents in the audience. The Shores allowed Frances to finish her act but then hurried her home, where she was admonished to concentrate on her studies and to forget about nightclubs for a while.

When Shore was 16, her mother died unexpectedly of a heart attack. After high school, Shore decided to pursue her education, enrolling in Vanderbilt University in Nashville, where she participated in many events and activities. She also landed her own singing show, *Our Little Cheerleader of Song*, at Nashville's clear channel powerhouse, WSM-AM, home of the *Grand Ole Opry*.

After graduating from Vanderbilt in the spring of 1938, Shore moved to New York to pursue a singing career and got a job as a featured performer on Martin Block's WNEW-AM radio show and joined another up-and-coming singer, Frank Sinatra. When Block forgot her name after her audition, he called her "that Dinah girl" because she had sung a current favorite, *Dinah*. The name stuck, and she was known as Dinah Shore from that point on. While in New York, she also appeared in some experimental television broadcasts at NBC.

In January of 1939 she joined the Leo Reisman Orchestra for a two-week engagement. While singing with Reisman, she was spotted by orchestra leader Xavier Cugat, who asked her to provide the vocals for a series of records he was scheduled to make. Those recordings won Shore an even wider audience and caught the attention of Ben Bernie, who asked her to appear with his orchestra on CBS Radio. Shore's appearances with some of the leading orchestras of the period and her radio work established her as one of the promising new singers of the early 1940s.

Eddie Cantor, impressed by Shore, signed her to appear on his *Time to Smile* radio

show in 1940. In 1943, she made her film debut in *Thank Your Lucky Stars,* starring Cantor. Later that year she was asked to host her own radio show, *Call to Music,* and later starred on *Paul Whiteman Presents.* During World War II she entertained the troops and appeared frequently on the Armed Forces Radio Network. During this same period two of her recordings hit No. 1 on the pop charts: *I'll Walk Alone* and *Blues in the Night.*

In 1949 Shore made her network television debut on the *Ed Wynn Show* and shortly thereafter appeared on Bob Hope's first TV show. By the fall of 1951 she had been signed to do her own show on NBC. The 15-minute show, which aired two segments weekly, was sponsored by Chevrolet and was an immediate hit, winning her an Emmy in 1955. The following year she did two hour-long specials for Chevrolet.

The success of Shore's specials won her a regular Sunday-night variety show entitled the *Dinah Shore Chevy Show,* which ran until 1961 under Chevrolet's sponsorship (she even appeared in some of the show's commercials, singing *See the U.S.A. in Your Chevrolet!*) and for another two years as the *Dinah Shore Show* with another sponsor. Over 12 seasons, from 1951 to 1963, Shore made 125 hour-long programs and 444 15-minute shows.

Throughout the latter half of the 1960s, she continued to play concert dates and appeared in a number of television specials. Shore returned to regularly scheduled television in 1970 with *Dinah's Place, a* 30-minute NBC daytime show that offered a mixture of talk and music. When NBC failed to renew the show in 1974, Shore jumped to CBS with a 90-minute daily show entitled *Dinah!* that ran until 1980. Shore's lifelong love of sports and her participation in a number of charity sporting events made her a natural candidate to host her own sporting event. In the early 1970s Colgate invited her to host a women's golf tournament, an idea that Shore immediately embraced, launching the annual Colgate (sponsorship later switched to Nabisco) Dinah Shore Tournament in 1972.

During the 1970s Shore was romantically linked with actor Burt Reynolds, nearly two decades her junior. Although the relationship seemed a strange one to many of her fans, it did nothing to dim her popularity. She hosted another successful daytime television talk show, *Dinah and Friends,* from 1979 to 1984.

In 1989 Shore brought her talk show format to cable, where *A Conversation with Dinah* ran on The Nashville Network (TNN). It featured all the ingredients—talk, music, and cooking tips—that had made her previous shows so successful. The show lasted for a couple of years, after which Shore largely retired from public life, serving only as hostess for her annual golf tournament.

On Feb. 24, 1994, she lost a brief battle with ovarian cancer. The news came as a shock to the public and even some of her friends, who knew nothing of her illness.

Her legacy was aptly described by Douglas Gomery, resident scholar at the Library of American Broadcasting: "Shore represented a rare woman able to achieve major success hosting a TV variety show. In the late 1950s her enthusiasm and lack of pretension proved so popular that she was four times named to the list of the 'most admired women in the world.' Shore made listeners and, later, viewers feel good, and so beginning with her first broadcasts on radio in the late 1930s and then on television, she was able to remain a constant presence in American broadcasting for more than 50 years."

Those who enjoyed Dinah Shore's long career as a singer, actress and television personality are likely to remember her as Frank Sinatra once described her: "A wonderful ray of sunshine."

In the 1977 movie Oh, God!, *Dinah Shore plays herself interviewing guest Jerry Landers (John Denver), who claims to have spoken with God, on* Dinah!; *Carl Reiner (who directed the film) plays himself in the scene as another guest on her show.*

Sir Howard Stringer

The Worldly Knight of Network News and High Technology

It's safe to say that Howard Stringer is the world's only CEO who has both fought in Vietnam for the United States Army and kneeled before Queen Elizabeth II at Buckingham Palace to be knighted—he's been Sir Howard since July 2000.

Howard Stringer was born in Cardiff, Wales, on Feb. 19, 1942, the son of a school teacher and a sergeant in the Royal Air Force.

He earned B.A. and M.A. degrees in modern history from Oxford University in 1964. After graduating, he drove a truck to earn enough money to pay for his passage on a ship to New York. He set sail with $100 in his pocket, hoping to land a job in television.

"It was a sluggish time for the British economy," he later explained. "There was no excitement in either the political or business landscape. In America, it was just after President Kennedy had been killed, and President Johnson was leading the Great Society. It was a very dynamic society with opportunities to do things you weren't expected to do.... To me, going to the U.S. was a personal adventure."

He sent out about 20 job applications. The only company that responded was CBS. Stringer, who had seen Edward R. Murrow and George Burns on British television, knew CBS was the broadcast industry leader. The network hired the well-educated newcomer as a clerk to log commercial times at flagship WCBS-TV New York.

A few months later, to his astonishment, Stringer was drafted into the U.S. Army. "I have three choices," he told a friend. "I can go to Canada, as many are doing. I can go back to the U.K., or I can stay here and get drafted." He opted for the risky path, entering the Army, which shipped him to Vietnam.

He returned to CBS with a stronger sense of purpose. "Vietnam had taken away some of my youth and naiveté," Stringer said. "When I came out of Vietnam, I thought I had something to say. And journalism was the best way to say it." He began at all-news WCBS-AM New York, soon moved to television news, and found a home at *CBS Reports*, the network's prestigious documentary unit, where he spent more than a decade.

Stringer wrote and produced programs on civil strife in Ireland, the Palestinians, the FBI and the Rockefeller family. As head of *CBS Reports* from 1976 to 1981, he oversaw notable and hard-hitting projects, including the five-hour *The Defense of the United States*, a critical look at the military-industrial complex. "It is probably the most important show I ever did," he said. He won nine Emmy Awards for writing, producing and directing documentaries.

However, Stringer's management skills were tested at CBS News from 1986 to 1988 when he served as president of the division. This was a time when all of the broadcast networks were losing audience and advertisers to cable competitors. A new owner and CEO of CBS, Laurence Tisch, who had installed Stringer as the news president, soon demanded that he reduce costs. Stringer complied, cutting the news budget by $36 million, or about 10 percent, and laying off 215 people, including longtime colleagues. He was torn between the economic realities of the business—watching expenses was prudent, and news operations had become bloated—and his loyalty to the fraternity of journalists who worried about the quality of news. In the end, he made no one happy. "It was the loneliest moment of my life," he told *People*.

Happier times followed. Stringer was

named president of CBS in 1988, a job that gave him oversight of all news, sports and entertainment broadcasting, plus the 22 radio and television stations then owned by CBS. The network was in trouble, occupying last place in the ratings and recoiling from its worst primetime season ever. Stringer developed a strategy, assembled a group of well-regarded executives to work with him, and made a number of strategic moves—and one celebrated hire—to get the network back on track.

In his biggest broadcasting coup, he persuaded popular latenight host David Letterman to leave NBC, the only network for which he'd worked, to launch CBS's first-ever successful latenight franchise.

By the mid-1990s, though, the broadcasting business was struggling, Larry Tisch was shopping CBS around, and Stringer wanted a new challenge. Michael Ovitz, the Hollywood super-agent who represented Letterman and had come to admire Stringer, approached the CBS executive with a deal that, Stringer would later joke, made him chief executive of a phone booth. He signed on as CEO of a startup called Tele-TV, a joint venture of Pacific Telesis, Bell Atlantic and Nynex that was created to lead the phone companies into the world of interactive television.

The Tele-TV job was fraught with difficulties: technologies that were ahead of their time, budgets that didn't quite materialize, bureaucrats from the telephone companies who didn't see eye-to-eye. The experience, however, opened the door to another opportunity for him.

He took another risk in 1997, accepting a small job with a big title—president of Sony Corp. of America—but little in the way of real power. Most of Sony's U.S. businesses reported not to him, but to Tokyo. His salary was less than he earned at Tele-TV or CBS. "If a job is worth doing, that is more important than the salary," he later explained.

Eventually, Stringer was given authority over Sony's U.S. operations—first music and the movie studios, then electronics. After that, he got down to the grueling task of getting Sony's creative, technical and business people in the U.S. and Japan—who, literally and figuratively, spoke different languages—to work together.

But in the mid-2000s, the parent company in Japan was trailing its competitors in the fight for digital supremacy.

The company turned to Stringer, naming him its chairman and CEO in 2005, the first non-Japanese to head the iconic company. He immediately set out to inject some fighting spirit into an operation that had been a little too nice, in keeping with the jobs-for-life culture of Japan.

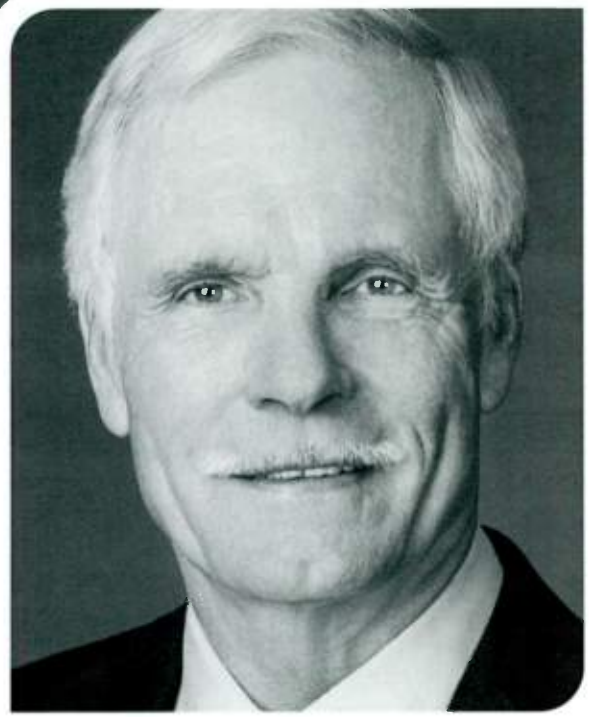
Early in 2008, Stringer enjoyed Sony's most high-profile and significant win in years when the company's Blu-ray technology triumphed in the format war with Toshiba over high-definition optical disks. Sony had little time to savor its triumph, however. Like virtually every global business, the company was rocked by the financial crisis that swept across the world in the fall of 2008. The company reported a $1 billion loss in that fiscal year.

As the economy continued to deteriorate through the fall and winter, decisive action was needed. In February 2009, Stringer announced a new leadership team and fundamentally reorganized the company's electronics and video games business.

At the Consumer Electronics Show in January 2010, Stringer reinforced Sony's determination to be a global leader in 3D and its position as the only company fully immersed in every link of the 3D value chain.

On Feb. 1, 2012, Sony Corp. announced that Kazuo Hirai, executive deputy president, would succeed Stringer as president and chief executive officer of the company on April 1. Stringer became chairman of the board of directors in June. As the global economy began to show signs of recovery, Stringer exhorted his colleagues at Sony to work more closely with one another, to focus on innovation and the consumer, to compete harder. "We are all part of the new Sony," he said. "The new Sony that can come out of this recession stronger than anyone else and win the battles ahead."

Howard Stringer and Laurence Tisch announce David Letterman's move to CBS' late-night lineup.



Ted Turner

The Fearless Fury Who Broke All the Barriers

Few would have thought in the 1970s and '80s that the flamboyant, opinionated, brash media upstart Ted Turner would become one of the world's most important philanthropists. But that's how the life and career of the "Mouth of the South" has played out over the intervening years—from winning sailing's America's Cup in 1977 to donating $1 billion to the United Nations in 1998.

Robert Edward Turner III was born Nov. 19, 1938, in Cincinnati, Ohio, to Florence and Robert Edward Turner II, who made his fortune in the billboard business. Ted's father served in the Navy during World War II and afterwards the family moved to Savannah, Ga., and Ted was enrolled in the Georgia Military Academy, then attended McCallie, a boarding school in Chattanooga, Tenn. After McCallie, Turner wanted to go to the U.S. Naval Academy, but his father wanted him to attend Harvard. He didn't get in and, instead, went to Brown in 1956, eventually majoring in economics. Before graduation in 1959, Turner was expelled for being caught with a female student in his dormitory room. (The university eventually forgave him, presenting him with an honorary B.A. in 1989.)

After that, he joined his father's company as general manager of the Macon, Ga., branch of Turner Advertising. Turner did well, more than doubling the office's revenue in his first year. When his father bought out a competitor in 1962, the costly buyout and subsequent debt placed the company in a tenuous financial condition. Fearing bankruptcy and struggling to cope with bipolar disorder, his father committed suicide in March 1963.

Turner dealt with his grief by throwing himself into his work. He took over the roles of president and chief executive officer at Turner Advertising, which he renamed Turner Communications in the late 1960s as the company bought several radio stations.

In 1969, he sold his several radio stations to buy a struggling UHF television station in Atlanta, WTCG, then purchased another UHF in Charlotte, N.C., WRET. Independent UHF stations were not ratings winners or that profitable even in larger markets, but Turner had the foresight that this would change as people wanted more viewing choices. Initially, the stations ran old movies from the 1930s, 1940s and 1950s, along with theatrical cartoons and very old sitcoms and old drama shows. As better syndicated product was dropped by VHF stations, Turner would pick it up for his station at low prices. In addition, in 1973, he negotiated a deal for the rights to carry the Atlanta Braves baseball games on WTCG.

In 1976, Turner made a risky and dramatic move to reach an even larger audience through the use of satellite technology. He would beam the WTCG signal (promoting it as "WTCG-TV Super-Station") to cable television systems across the country that were looking for more programming to attract subscribers.

That same year, Turner bought the Atlanta Braves and the NBA Atlanta Hawks, partially to provide programming for WTCG. His company, now rebranded as Turner Broadcasting Co., was able to increase its ad rates as cable added more and more viewers.

In 1978, Turner struck a deal with a student-operated radio station at MIT to obtain the rights to the WTBS call sign for $50,000 and also changed the corporate name

to Turner Broadcasting System. WTBS' carriage of the Braves games made the team into a household name in a few short years.

In 1979, Turner sold WRET for $20 million, giving him the seed money for his next project: a national cable news channel. On June 1, 1980, he flipped the switch in Atlanta, launching the Cable News Network, a 24-hour news service picked up by 172 cable systems. Six years later, CNN was in the black.

Next, Turner turned his acquisitive interests to CBS. In 1981 he met twice with the network executives to discuss "some marriage or relationship" between TBS and CBS. Then, in 1985, Turner made a $5.2 billion offer to buy CBS. CBS managed to hold off the takeover attempt with a $1 billion share repurchase.

Turner quickly turned his attention to another billion-dollar company—MGM/UA. This time he sealed the deal. Although the $1.4 billion purchase in 1986 almost broke him financially, the studio of *Gone with the Wind* gave Turner films, TV series and cartoons to feed the needs of WTBS and other programming ambitions. Thus, the creation of Turner Network Television (TNT) in 1988.

In 1991, Turner bought Hanna-Barbera and its library of 3,000 animated half-hours for $320 million and the next year launched the Cartoon Network.

The media company Turner created had now itself become an attractive target and in 1996 Time Warner absorbed TBS's extensive domestic and international assets in a $7.5 billion merger. Turner was the biggest winner, cashing in the company he built virtually from scratch for a $2.5 billion, 11.3% stake in the world's largest media and entertainment company.

After the merger, Turner stayed on and ran the company's cable networks, including Home Box Office. In 2001, Time Warner merged with America Online.

After this, Turner turned his attentions to new business ventures—including Ted's Montana Grill, a restaurant chain specializing in bison meat—and his growing philanthropic activities.

In 1989, Turner created the Turner Tomorrow Fellowship for fiction offering positive solutions to global problems. In 1990, he founded the Turner Foundation, which focuses on philanthropic grants in environment and population. In 1991, Turner became the first media figure to be named *Time* magazine's Man of the Year.

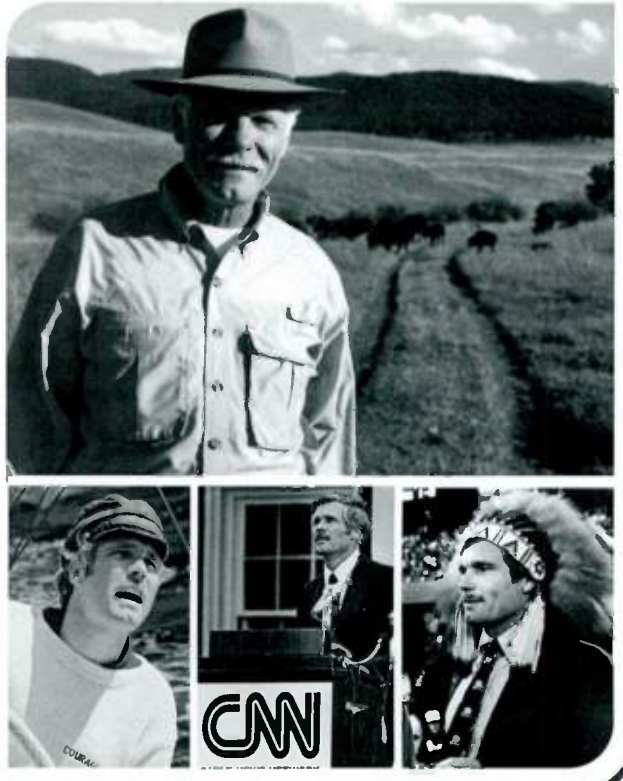
After the American-led boycott of the 1980 Summer Olympics, Turner founded the Goodwill Games as a statement for peace through sports.

In 1998, Turner pledged to donate $1 billion of his then $3 billion to United Nations causes, and created the United Nations Foundation to administer the gift. The foundation "builds and implements public-private partnerships to address the world's most pressing problems, and broadens support for the UN through advocacy and public outreach."

His current philanthropic interests also include:

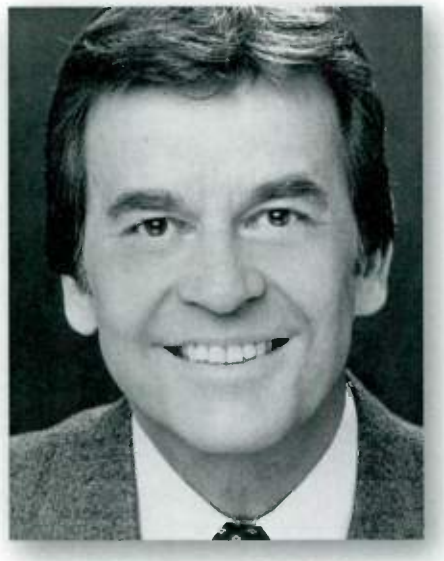
- The Nuclear Threat Initiative—"A nonprofit, nonpartisan organization with a mission to strengthen global security by reducing the risk of use and preventing the spread of nuclear, biological, and chemical weapons and to work to build the trust, transparency and security that are preconditions to the ultimate fulfillment of the Non-Proliferation Treaty's goals and ambitions."
- The Captain Planet Foundation—"The mission of the Captain Planet Foundation is to give the next generation of environmental stewards an active understanding and love for the natural world in which they live."
- The Turner Endangered Species Fund—"This private, nonprofit charity is dedicated to conserving biodiversity by ensuring the persistence of imperiled species and their habitats."

The onetime "Captain Outrageous" now dedicates his time and resources "to making the world a better, safer place for future generations."



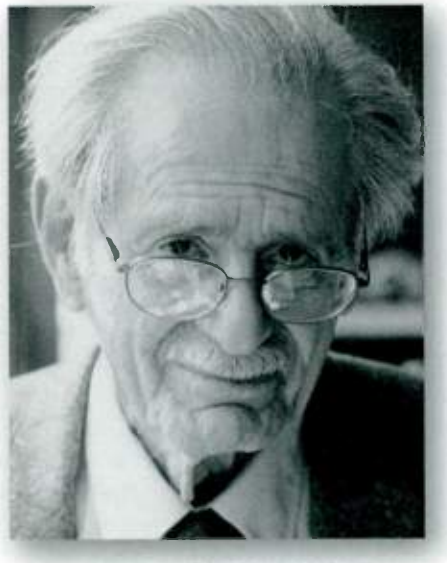
The many faces of Ted Turner (clockwise from far right): At a Braves game, 1976; announcing the launch of CNN, 1980; at the wheel of his yacht Courageous, *1977; and today, tending to some of his 55,000 bison on one of his many ranches.*

GIANTS IN PASSAGE



CLARK

Few people in radio or television have their names inextricably linked to an event or entire musical genre. Dick Clark managed over the course of a 50-plus-year career to hitch his star to two: rock 'n' roll and New Year's Eve. The creator and host of *American Bandstand* and *New Year's Rockin' Eve* also produced variety programs, made-for-TV movies and game shows, most successfully *The $25,000 Pyramid* and *TV's Bloopers & Practical Jokes*. Among the many awards programs to spring from his Dick Clark Productions was the *American Music Awards*, which Clark created as a rival to the Grammy Awards. "America's Oldest Teenager" died on April 18 at age 82.



CORWIN

The unquestioned "poet laureate" of radio's golden age, Norman Corwin was among the first writers and producers to regularly use entertainment to highlight serious social issues. His programs ranged through the genres of drama and comedy, including love stories, satire, biography, fantasy, mystery, Bible stories, travelogues, history, media analyses and philosophy and more. All of them, along with his programs on current events and the stories of America's history, are superb examples of the all-but-forgotten art of radio. His radio career ranged from the 1930s until close to his death on Oct. 18, 2011, at 101.

JACKSON

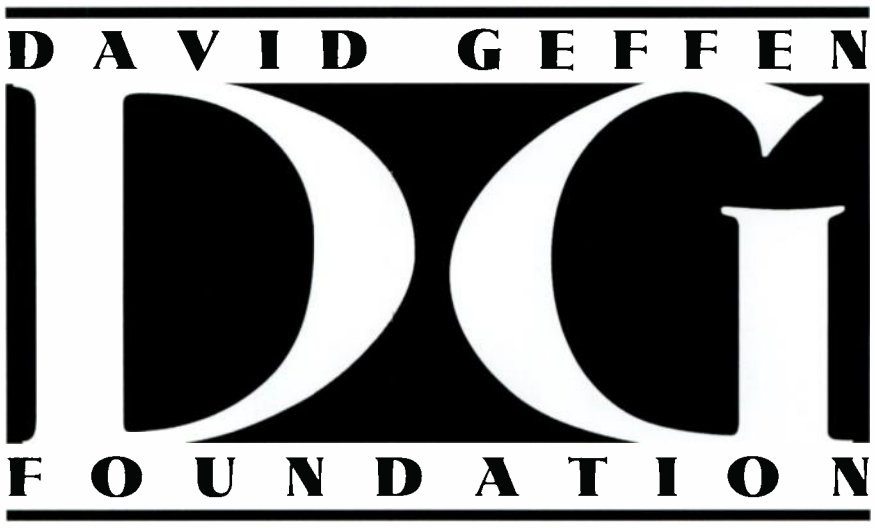
Once Hal Jackson got in front of a microphone at Washington, D.C.'s Howard University in the 1930s, he wasn't going to stop—and he didn't for more than 70 years, amassing an amazing career with an impressive list of "firsts." He broke color barriers at radio stations in Washington and New York. He turned his hand to ownership with Inner City Broadcasting, which eventually owned stations in New York, Los Angeles, Philadelphia, Detroit and San Francisco. But, ever the DJ at heart, Jackson missed playing music on the air. So in 1984, at age 69, when a slot on Sunday mornings opened up on WBLS-FM, Jackson moved from California back to New York to host *Sunday Morning Classics*, which he did until a few weeks before his death on May 23 at 96.

PRESTON

It's the stuff of a Country & Western song: Nashville girl all set to become a teacher discovers the business side of the music industry and through grit and determination becomes, in the words of *Fortune* magazine, "one of the true powerhouses of the pop music business." From her start as a receptionist at Nashville powerhouse WSM-AM, she rose to become the president of Broadcast Music, Inc., one of the world's largest music licensing firms. Preston led the efforts to build BMI's repertoire into the world's most popular and to consistently increase royalty payments. She remained politically vigilant when it came to the rights and incomes of songwriters, composers and publishers, and vigorously supported the fight for legislation to assure fair compensation to songwriters and performers in the digital age. She died on April 7 at 93.

WALLACE

Describe an interview as a "Mike Wallace-type interview" and everyone knows what you mean—tough, unrelenting, no-holds-barred. The *60 Minutes* icon got his start in 1939 with an announcing job at WOOD-AM Grand Rapids, Mich., that led to jobs in Detroit and Chicago, where he combined news writing and announcing (as did co-worker Douglas Edwards) with announcing for programs including *The Lone Ranger* and *The Green Hornet*, doing commercials, quiz shows and talk shows. After his elder son died in 1962 Wallace decided he wanted back into news, and landed a job at CBS Radio doing interviews. When Don Hewitt was working on a new show for CBS TV called *60 Minutes*, he hired Wallace, figuring his interview skills would be useful. The rest, as they say, is history. Wallace died on April 7 at 93.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Dear Erica and George,

On behalf of the entire Greater Media family, congratulations to both of you on being named among the Library of American Broadcasting's Class of 2012 Inductees!
It is truly an honor to have you both represent the radio industry among this year's honorees.

Your leadership, passion and commitment continue to raise the bar and set the standard for the future of broadcasting. You truly are GIANTs in our industry!

Sincerely,

Peter H. Smyth
Chairman and CEO
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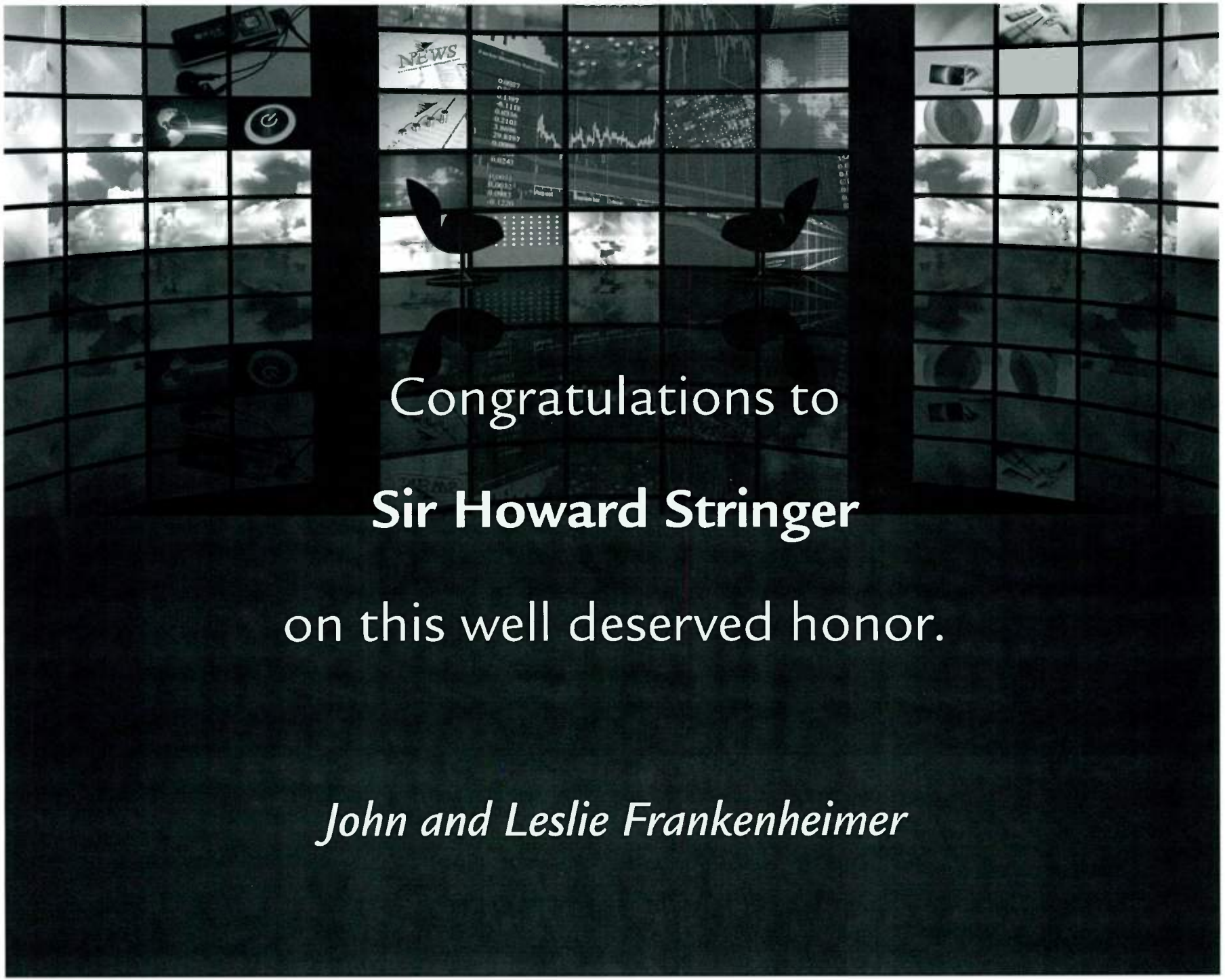

Congratulations to

Sir Howard Stringer

on this well deserved honor.

John and Leslie Frankenheimer

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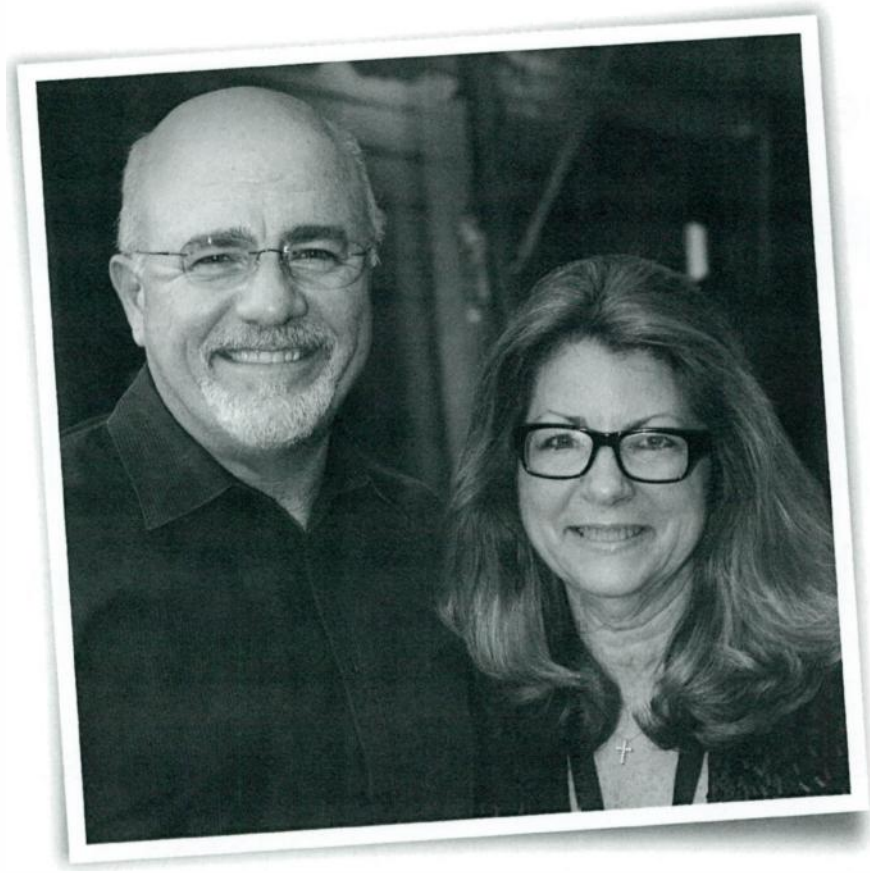

Congratulations, Erica!

The impact you have made on our industry is only exceeded by your incredible dedication and determination.
You truly are a Giant of Broadcasting, and this honor is well deserved!

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Congratulations, Jim and Robin.

We are proud to be your production partner. Your consistent high standards and commitment to serious journalism on *PBS NewsHour* have helped make PBS the most trusted name in television news.

Fondly,

Sharon

Sharon Percy Rockefeller,
President and CEO, WETA

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The Don Cornelius Foundation

The Don Cornelius Foundation, Inc., is a non-profit formed by the family of Donald C. Cornelius, Creator of "Soul Train," who ended his life by suicide on February 1, 2012.

Renaissance man Don Cornelius' entrepreneurial spirit and vast contributions to television, music, the arts and popular culture are unparalleled.

In keeping with the tradition of entrepreneurship as it relates to television, music and the arts, The Don Cornelius Foundation is also committed to establishing programs to support those in transition and in need of healing.

The Foundation's dedicated mission is to establish programs for awareness, prevention, and support for those contemplating suicide, or survivors who have lost loved ones.

The Don Cornelius Foundation, Inc., will launch its inaugural "People All Over The World" campaign in early 2013.

"Life is Beautiful, Precious and Worth Living"

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