

THE 11TH ANNUAL  
**GIANTS**  
OF BROADCASTING  
*and the Electronic Arts*

---

**ANNE SWEENEY    ALEX TREBEK    BARRY DILLER**

**JEFF SMULYAN    ROBERT L. JOHNSON    DICK CAVETT**

**MORLEY SAFER    RICHARD E. WILEY    DAVID E. KELLEY**

**RICHARD LEIBNER & CAROLE COOPER**



THE 13TH ANNUAL

# GIANTS

OF BROADCASTING  
& ELECTRONIC ARTS

---

MEL

**KARMAZIN**

HERB

**GRANATH**

DON

**MISCHER**

BILL

**PERSKY**

GRACIA

**MARTORE**

JARI

**MOHN**

GENE

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DON

**WEST**

THE

**CARTER FAMILY**



**Buddy Gershon and his family applaud  
Carole Cooper and Richard Leibner on a lifetime of  
great accomplishment, great family and great love.**



**Your friends of 50 years, Myrna and Freddie Gershon**

Congratulations  
to all of today's  
Giants of Broadcasting  
& Electronic Arts.

Thank you to the  
Library of American  
Broadcasting Foundation  
and the IRTS for  
all of your important work.

Mel & Terry Karmazin

# GIANTS OF BROADCASTING: THE FIRST 170

2013 INDUCTEES IN BOLD

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  
**DICK CAVETT**  
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  
**BARRY DILLER**  
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Allen B. DuMont  
Jimmy Durante  
Robert Elliot & Ray Goulding  
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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 I. Hughes  
Chet Huntley & David Brinkley  
Hal Jackson  
Lucy Jarvis  
Peter Jennings  
**ROBERT L. JOHNSON**  
Jim & Marian Jordan  
H.V. Kaltenborn  
**DAVID E. KELLEY**  
Roger King

John Kluge  
Charles Kuralt  
Brian Lamb  
Norman Lear  
Jerry Lee  
**RICHARD LEIBNER & CAROLE COOPER**  
Shari Lewis  
Art Linkletter  
Robert MacNeil & Jim Lehrer  
Anthony C. Malara  
Guglielmo Marconi  
Lowry Mays & Family  
Rue McClanahan  
Donald McGannon  
Jim McKay  
Ed McLaughlin  
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  
Irna Phillips  
Frederick S. Pierce  
Frances Preston  
Ward Quaal  
James H. Quello  
Tony Randall  
Dan Rather  
Ronald Reagan  
J. Leonard Reinsch  
Cokie Roberts

Fred Rogers  
Chris Rohrs  
Andy Rooney  
Charlie Rose  
Tim Russert  
**MORLEY SAFER**  
Lucie Salhany  
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Diane Sawyer  
Bob Schieffer  
Daniel Schorr  
Eric Sevareid  
William Shatner  
Dinah Shore  
Kate Smith  
Les Smith  
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Lesley Stahl  
Frank Stanton  
George Storer  
Todd Storz  
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Barbara Walters  
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Brian Williams  
David L. Wolper  
Robert C. Wright  
Vladimir Zworykin

# The Library of American Broadcasting Foundation's 13TH ANNUAL GIANTS OF BROADCASTING & ELECTRONIC ARTS LUNCHEON

*presented by*

The International Radio and Television Society Foundation

**October 15, 2015 • Gotham Hall, New York City**

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*(Listing as of October 12, 2015)*

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## 2015 INDUCTEES IN BOLD

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Mel Allen  
Christiane Amanpour  
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George Burns & Gracie Allen  
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Eduardo Caballero  
Sid Caesar & Imogene Coca  
Marcy Carsey & Tom Werner  
Johnny Carson  
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Joan Ganz Cooney  
**Don Cornelius**  
Norman Corwin  
Bill Cosby  
Katie Couric  
James Cox  
Walter Cronkite  
Bing Crosby  
Powel Crosley Jr.  
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Arthur Godfrey  
Leonard Goldenson  
Freeman Gosden & Charles Correll  
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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  
**GENE JANKOWSKI**  
Lucy Jarvis  
Peter Jennings  
**Robert L. Johnson**  
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Roger King  
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Charles Kuralt  
Brian Lamb  
Norman Lear  
Jerry Lee  
**Richard Leibner & Carole Cooper**  
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Anthony C. Malara  
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**GRACIA MARTORE**  
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Ed McMahon  
Don McNeill  
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We Proudly Congratulate  
The Library of American Broadcasting Foundation  
and all of the  
**2013 GIANTS**

Especially  
Our Fearless Leaders  
**CAROLE COOPER**  
AND  
**RICHARD LEIBNER**

All Our Love,  
*Your Bienstock Family*



N. S. BIENSTOCK, INC.  
TALENT AGENCY

Congratulations

**2015  
GIANTS OF  
BROADCASTING**



**H E A R S T**  
television

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# Honoring the Past, Illuminating the Future

**T**he 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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**BROADCASTING**  
FOUNDATION

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**Daniel Mack**  
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Disney | ABC Television Group  
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**Content  
that  
matters**

**Brands  
that  
deliver**

TEGNA applauds the Library of American Broadcasting as an outstanding national information resource, as well as the IRTS Foundation for its strong leadership and efforts to foster a vibrant and diverse culture in building future media leaders.

We congratulate our own **Gracia Martore**, President and Chief Executive Officer, and all 2015 Giants of Broadcasting honorees for their dedication to the future of the media industry.

**TEGNA**



# THE BEST AND THE BRIGHTEST

We're proud to join the **Library of American Broadcasting** in saluting this year's honorees, especially our own board chair, **Anne Sweeney**. Your vision has always shown us the way forward.

**A-E NETWORKS.**

LIFE IS ENTERTAINING.



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Congratulations  
Morley

Congratulations to our dear friend and colleague  
and to all the 2013 Giants of Broadcasting honorees.

 **CBS**  
CORPORATION

# Broadcasting Oct 15

CONGRATULATIONS TO

## Don West

Journalist, Mentor and Friend

*From Members of Your DeSales Street Crew*

DAVID CROOK

HARRY JESSELL

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Named a Giant!**

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*Patrick Communications congratulates  
all of this year's Giants of Broadcasting*

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THE 2013

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**GIANTS** OF BROADCASTING

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**OUT OF THIN AIR**

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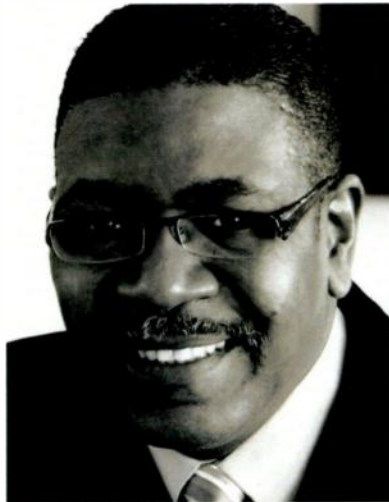
*The Story of*

THE  
**GIANTS**  
OF BROADCASTING  
& ELECTRONIC ARTS

BY REED BUNZEL

VOLUME THIRTEEN - 2015

**D A V I D G E F F E N**  
**D G**  
**F O U N D A T I O N**



## Carter Broadcast Group

### *Radio Broadcasting Is a Family Affair*

**T**o understand the challenges faced by Carter Broadcast Group is to travel back in time to the America of the late 1940s. Jackie Robinson had just been signed by the New York Dodgers and was facing angry fans wherever he played. Restrooms were still divided by color and blacks were forced to sit in the back of the bus. African Americans could not sit at dime-store lunch counters, and the distance between black and white neighborhoods was still measured in terms of how “Jim Crow” flies.

It was against this backdrop that Andrew “Skip” Carter aspired to be a U.S. radio broadcaster. Born in Savannah, Georgia, he had been fascinated by radio since he was 14, when he built his first radio set and experienced the power the medium could bring to the world. Carter studied physics at Georgia State University for three years and went on to enroll in the RCA School of Electronics and New York University, earning his first-class broadcast license from the Federal Communications Commission. That was in 1947, and three years later his dream became reality when former Kansas governor and fellow broadcaster Alf Landon hired him to run KCLO-AM in Leavenworth. Landon subsequently helped Carter obtain a station license and a small transmitter, and a fellow entrepreneur named Edward Pate offered financial support and business acumen to launch a new station in Kansas City.

At the time KPRS 1590 was a 500 watt daytimer that broadcast a full menu of soul, R&B, and blues music to an enthusiastic Midwest audience that transcended racial lines. It was the nation’s first black radio station west of the Mississippi River, and in 1951 it opened its first studio at 12th and Walnut

Street in Kansas City, Missouri. By 1952, Carter and Ed Pate became business partners and purchased the station for \$40,000 from the Johnson County Broadcasting Corporation.

The single AM continued to entertain and inform the African American community in Kansas City through the ‘50s and ‘60s. By 1969 the Carter family had assumed a controlling interest in the station, and in 1971 they moved the primary format to KPRS-FM 103.3, while the AM evolved to a fully automated format. The two stations continued to serve the Kansas City market through unprecedented cultural and political changes, and in 1987 Skip, who several years earlier had begun to have health issues, named his grandson Michael president of the company.

One of Michael’s first moves was to return both stations to “live” formats designed to super-serve a loyal, local audience. Skip Carter passed away in 1989, but with the help of his widow, Mildred, the family’s broadcasting legacy lived on and moved forward. She had been working with a public relations/promotion firm that brought prominent African American entertainers into the Kansas City area, and Skip brought her into what was to become the family business. Mildred was involved with many social causes of the day, marching in picket lines across the South and helping the homeless and hungry in Kansas City. After her husband’s death she became chairperson of the board and the stations continued to grow and to solidify their standing in the African American community with various outreach programs and promotions.

Mildred Carter passed away on January 3, 2003—a date that Michael Carter finds oddly synchronistic. “Think about it,” he says. “My grandmother died on





The employees of Emmis Communications congratulate **Jeff Smulyan** on being named a 2013 Giant of Broadcasting and salute him for his leadership, compassion, and stature in the industry.

one-oh-three three—103.3. Hard to believe that's just a coincidence."

Over the years—particularly after consolidation began in earnest in 1996—the Carters had many opportunities to sell the two stations and get out of the business. Cash flow multiples upwards of 25 often were tempting, but the family did not have its collective eye on making a fast buck.

"My grandparents had a vision about trying to perpetuate our family business," Michael recalls. "It was started in 1950 and, at the time, segregation was so pronounced and made things difficult. Black radio was not really popular, and there was a lot of cover music that the white radio stations played. It sounded and looked like us, but it wasn't us. Despite the fact that the Midwest was not very accessible for blacks in the first place, especially during that time frame, we were able to get through and survive."

Not only were Skip and Mildred Carter up against stiff segregation; they also were faced with a dearth of music to play on the station. "Black artists didn't have a lot of outlets that would play their music," Michael says. "In fact, black artists barely could even find a place to play. The fact was, there were a lot of people who listened to our radio station, but because of the color barrier, no one said anything. People would listen, but if there were two white folks in the car and if one of them wanted to listen to our radio station, they still would change the channel because they couldn't admit he was listening."

Not only did this "closet listener" syndrome make it difficult for KPRS (both the AM and FM) to garner significant ratings; it also fueled a perception among businesses that either no one listened to the stations, or that they attracted the "wrong" type of clientele. "Over the years we've had some issues with some companies that specifically do not want to attract black customers," Michael says. "They're so caught up in their stereotypes that they don't grasp the spending power of the AA consumer. Some advertisers are beginning to figure out that black folks can afford to buy cars, go to amusement parks, and dine at fine restaurants. But it's been a struggle."

Carter Broadcast Group succeeded with having just one AM and one FM station, and did so during a period where companies were either consuming every radio facility in sight—or getting out of the

business altogether. "When someone is offering 25 times cash flow, it's very tempting for the guy who's been in business 30 years and has no more kids in school to take the money and get out," Michael Carter says. "But my family decided we were going to do this our way. We weren't going to sell, and we didn't need 30 radio stations. We decided to work on the street if we had to. I could not believe the number of companies that tried to convince my grandmother to sell KPRS, but she told them all 'No—my grandson wants to run this company, and as long as he wants to, we're going to keep it.' After my grandmother died I felt I had a commitment to fulfill. I wanted to make sure my kids had a future. This company is here if they want it. I'm not going to force them to do this, but if they want it, here it is."

The vision that Andrew "Skip" Carter realized in 1950 remains as strong today as it was 65 years ago, Michael says. "We have been very fortunate, and we've had to keep our wits about us about how we're going to do business," he observes. "We're not one of the big players, but we are a small company that

had the balls to withstand everything that has been thrown at us. We've gone through 'no-Urban dictates,' we've been ravaged by the PPM, and we've struggled with everything from deregulation to desegregation. All along we stood our ground and said 'we're going to do what we have to do.'"

As the oldest continuously African American family-owned radio station in the U.S., Carter Broadcast Group defied the social and financial obstacles of the times. Reminded of his family legacy every day, Michael Carter feels fortunate to be the grandson of a man and a woman who had the fortitude and foresight to do what many folks said couldn't be done. "How lucky am I to be the leader of a group of people who have given their heart and soul to this radio station?" he asks, not entirely rhetorically. "I don't make a lot of money, I don't drive a Ferrari, and I don't wear thousand-dollar suits. I'm just a normal guy who loves radio. I started when I was eight years old, and my grandfather gave me an opportunity I will never forget. We own two radio stations in Kansas City, and I'm tickled to death to be inducted into this group of Giants. It just doesn't happen every day, and it damn sure doesn't happen every day to black broadcasters."

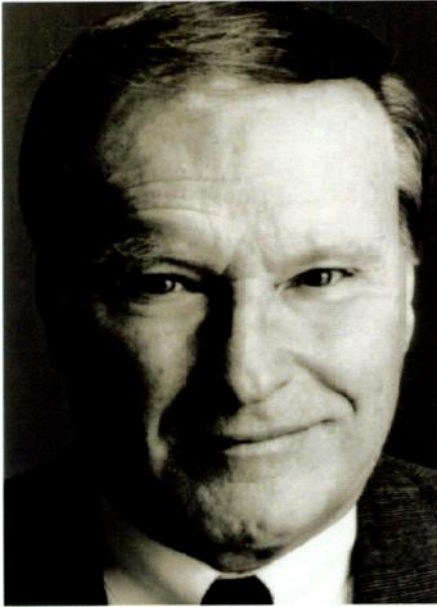


Andrew "Skip" Carter at the controls of the KPRS transmitter .

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## Herb Granath

### *Pioneering the ABCs of Network Television*

**H**erb Granath is perhaps best known for his long and distinguished career at ABC, where he was a pioneer in many aspects of the television business.

He is credited with leading ABC into the cable and international arenas, and he helped position the company as the industry leader in these fields. During this time he developed and served as Chairman of the Board of ESPN, A&E, The History Channel, and Lifetime Television. He also served as Chairman of Disney/ABC International, where he was responsible for the international program production and distribution activities of The Walt Disney Company and its wholly owned subsidiary, ABC, Inc.

Had it not been for a piece of paper pinned to a college bulletin board, however, none of this would have happened. "I had prepared for a technical career, but I also had this idea of somehow being involved with show business," Granath recalls of his early days as a physics major at Fordham University. "I'd done some stand-up comedy and school plays, I had taken some dance lessons, and I sang with a band for a while and did some night club work." One day he spotted a notice posted on a bulletin board for a part-time job on the NBC page staff, and in short order he was working on such shows as the *Milton Berle Texaco Star Theater* and *Broadway Open House*,

which was the forerunner to *The Tonight Show*.

After a stint in the Army reserves, Granath returned to Fordham and earned his Master's degree in Communication Arts. He then parlayed what he calls his "vast show biz experience" into a sales job at NBC, where he likely would have remained had he not been told about an opportunity at ABC, which at the time was still struggling for ratings and revenue. "ABC was the last of the three networks to be organized," he explains in a Fordham oral history project. "They had poor affiliates, they had poor programming, and they did not have the roster of stars that CBS and NBC had, largely as a hold-over from the radio days."

These challenges inspired rather than discouraged the young Granath, so he made the leap. It was a move that not only altered the path of his career, but also the course of network programming for years to come. Beginning on the radio side of the company, he eventually moved into television, which had formed a specialty unit for selling advertising time for *Monday Night Football* and the Olympics. "I traveled with *Monday Night Football* for the first several years, and it was one of the most interesting elements of my early career," he says. "It actually changed the way most Americans spent their Monday nights. Everywhere we went it was a 'happening,' and when we got off the plane it was a 'happening.' It demonstrates the power of television."

After several years at ABC, Granath made a brief detour to work at Mark McCormick's sports agency, where he served as head of television production. The following year, however, ABC President Elton Rule lured him back to serve as his assistant, a position that also had him work directly with founder Leonard Goldenson.

One of the ongoing challenges ABC faced at the time was the lack of financial resources needed to create and produce quality programming to rival what NBC and CBS were doing. "ABC was an almost-ran or 'never-was' company," Granath says. "Leonard started out behind the 8-ball and by dint of sheer hard work and personality he brought ABC into parity with the other networks." That parity also occurred with considerable assistance from the Hearst-owned television stations, which were the foundation upon which ABC was built. "They had some very powerful stations affiliated with ABC, and Leonard was very close to the Hearst people, particularly Chairman Frank Bennack. I was putting together the entry of ABC into the nascent cable business, and Leonard suggested I involve Hearst, which was interested in getting into the television-production business."

Granath approached Hearst President and Group Head Ray Joslin, who was enthusiastic about the prospect of partnering with ABC. "Having Hearst



Television Group

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involved was very important because it took the sting out of how much money we were investing, or what the Board of Directors called 'losing,'" Granath says. "There was no return at that point; it was all futures. A couple of people on the board became strong allies believing my story that the money we were spending at the time was an investment in ABC's future and would pay off in dividends at some point."

With Hearst's influence and capital behind it, ABC was able to develop the programming that would make it the Number One network in America. The partnership also propelled ABC into the nascent cable business, beginning with what became known as the ARTS network—the forerunner to A&E. "A was for Alpha—because it was our first—Repertory Television Service. Then we did Daytime, which was the forerunner of what is now Lifetime," Granath explains. "And, because of the connection ABC had with sports, it was just a natural that we would get into sports."

Granath planned to form a new cable sports network from scratch, but then he heard about a venture based in Bristol, Conn., called

ESPN, which was backed by the Getty Oil Company. "In those days ESPN was doing wrist-wrestling and barrel jumping, so I got their attention by talking about putting the *Wild World of Sports* on their network," he says. ABC acquired an interest in ESPN, and Granath also negotiated an option that gave ABC the ability to acquire the rest of the company if Getty ever wanted out of it. The oil company eventually was bought by Texaco, which ABC approached to exercise those options, giving the network full ownership.

When CapCities acquired ABC in 1985, Granath had initial concerns that the new bottom-line-oriented management team might shut down the cable networks. But the new parent company, which had owned cable systems that it had to divest as a precondition of the ABC acquisition, decided to keep the ABC ventures running. "We were losing less money, and I was fortunate that the year they took over ESPN it went from a considerable loss to a very tidy profit," Granath says.

By the late 1980s ABC's cable ventures had turned profitable, and Granath determined that the development of a satellite delivery system around the world could be extremely profitable. "Moving into countries like Germany, Spain, and France, our first concern was

to look for good, strong, local partners who would guide us through the minefields of the mores of their countries," he explains. "We looked for those who wanted to produce quality TV programs, [and] bought into a lot of local production companies in Europe."

While political pundits offer varied explanations for the fall of the Soviet Union and the dismantling of the "communist east," Granath believes that the advent of satellite-distributed programming played a definite role in the eventual collapse. "As long as government could control what people were seeing and hearing, life was good for the people who were running those kinds of governments," he explains in the Fordham video. "With satellites, the barriers were down in terms of the boundaries of countries. The [information]

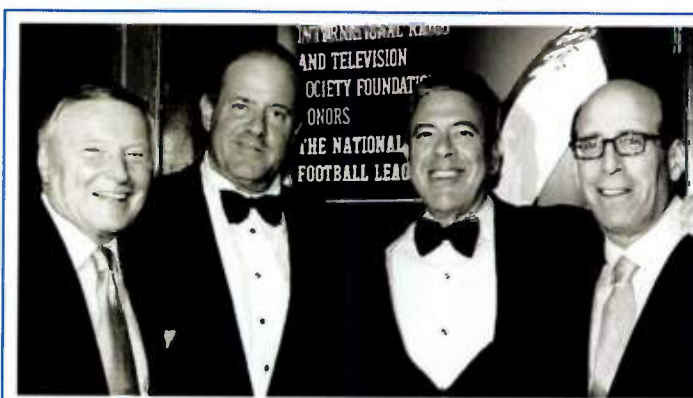
footprint was wherever you could pick up a signal."

Following the acquisition of ABC by Disney in 1995, Granath was named chairman of Disney/ABC International, where he was responsible for the company's international program production and distribution activities. He subsequently served as co-chairman of Crown Media Holdings, Inc., was vice chairman of Central

European Media, and acted as senior content advisor to Telenet, Belgium's leading cable company.

Active in many areas within and outside broadcasting, he is past president of the International Emmys, and a former chairman of the National Academy of Television Arts and Sciences. He also has been a director of the IRTS Foundation, and a member of the TransAtlantic Dialogue on European Communications, and the League of New York Theater Owners and Producers. He has received two Tony awards, six Tony nominations, an International Emmy Award for Lifetime Achievement in International TV, and a U.S. Emmy for Lifetime Achievement in Sports Television. In 2008 he was inducted into the *Broadcasting & Cable Hall of Fame*, and was honored by the IRTS Foundation for his lifetime of achievement in—and contributions to—the television and cable industries.

Reflecting on a career so rich in experiences and accomplishments, Granath says one of the reasons he enjoyed physics so much was "looking into the essence of things." Noting that a course in logic was one of the most influential he ever took while attending Fordham University, he adds, "It is amazing to me in American business how little a role logic plays. It has been a hallmark of the way I approach business."



Herb Granath with (l-r) ESPN's Chris Berman, NFL Network's Steve Bornstein and Showtime's Matt Blank at the 2008 IRTS Foundation Gold Medal Award Dinner.

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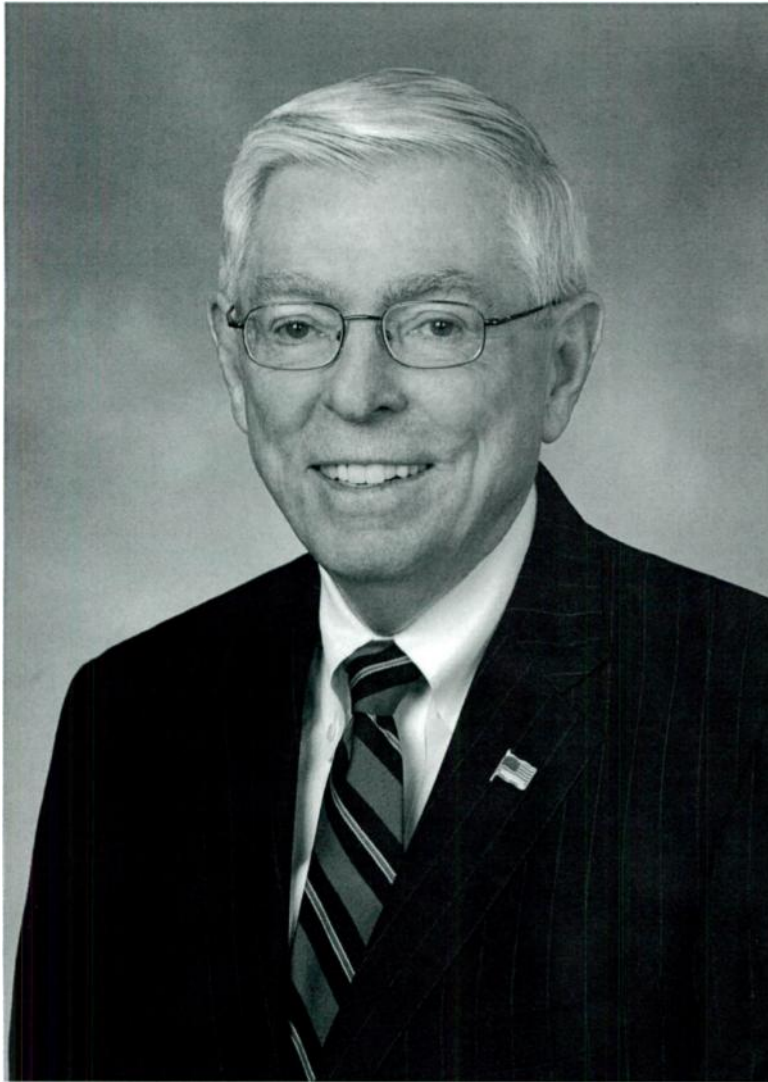
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We congratulate our friend and  
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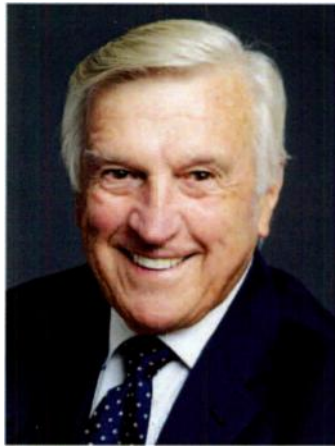
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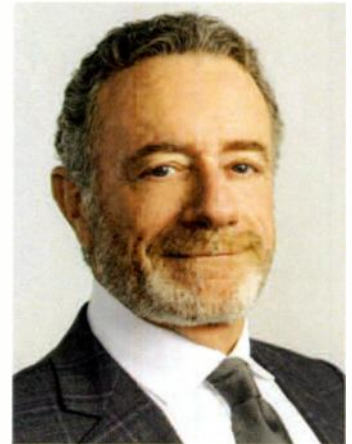
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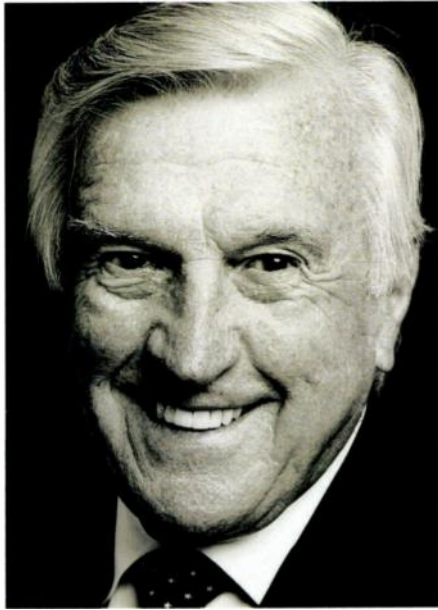
Jeff Smulyan

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Alex Trebek

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## Gene Jankowski

### *Career CBS Slugger Named to Broadcasting 'All-Star Team'*

**A** 28-year veteran of CBS Corp., Gene Jankowski has been chairman of Jankowski Communications System since its inception in 1989. He served as non-executive chairman of the board of Trans-Lux Corporation from 2003 to 2010, and also was managing director of Veronis Suhler Stevenson from 1994 to 2010.

Born and raised in the Buffalo, N.Y., area, Jankowski was bitten by the journalism bug while in high school, where he worked at the school newspaper and was editor in chief of the yearbook. "I decided to be a journalist and majored in English in college," he recalls. "This was about the same time television was coming about, but at that time we had this thing called the draft. Rather than being drafted into the Army I joined the Navy, and I was gone for 3-1/2 years." Having received a bachelor's degree from Canisius College in Buffalo, Jankowski subsequently earned his master's degree in Radio, Television, and Film at Michigan State University. Following a brief stint at an advertising agency in his hometown of Buffalo, he was hired in 1961 by CBS in New York City.

Jankowski served as an account executive with CBS Radio for five years, and in 1966 he was named

eastern sales manager for the radio network. Three years later he moved over to the television side, again as an account executive, and by the end of 1970 he had become general sales manager at WCBS-TV. He later served as vice president/sales for the nationwide CBS Television Stations Division, and eventually was named the vice president and controller of CBS Inc. After serving as executive vice president of the CBS Broadcast Group, in 1977 he was named its president and chairman.

Despite CBS' dominance in network television, the company still was faced with a variety of challenges. When Jankowski stepped into the corner office he had to deal with the aftermath of the network's "Winner Take All" tennis program, which turned out not to be winner-take-all. As a result the Federal Communications Commission determined CBS had betrayed the public's trust and therefore placed its owned-and-operated station licenses in jeopardy. "We took the issue to our outside counsel and they said the thing to do was apologize for the mistake the previous people had made. I went on the air and made a big apology to the public and we managed to hold on to those stations."

Jankowski also managed to keep Dan Rather in the *CBS Evening News* anchor chair even though ABC had made a strong attempt to lure him away. "I worked on that one pretty hard," Jankowski recalls. "Not only did he have the trust of the American public but we also needed an anchorman who could deal with all of our affiliate stations—and respect him as the salesman of the *Evening News*."

After a well-documented shake-up throughout the corporate ranks, Jankowski left CBS in 1989. "It was a great feeling of relief, and I had the good fortune of having a great transition," he said in an oral history interview recorded by Fordham University Library. "MSU, where I did my graduate work, asked if I would teach a graduate course for a fall semester, so my wife and I went back to Lansing and I taught a communications class. It was spectacular. The kids were stimulating, it was intellectually challenging for me to be responding to their questions, and I had a chance to see Big 10 football." It was out of that experience that some MSU professors encouraged Jankowski to write a book. The result was *Television, Today and Tomorrow: It Won't Be What You Think*, published by the Oxford University Press in 1995.

That book, written with David Fuchs, posits that broadcast networks are not the dinosaurs many critics make them out to be. Indeed, Jankowski suggested then, as he does now, that the network business model not only is strong, but necessary. "If the network business didn't exist, someone would

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have to create it," he says. "If they're well-run they won't go away. It's a hit business. All they have to do is make sure they put the best product on the air and put out the best news and information. There are many, many more places to go these days, but as long as the networks continue to maintain their standards they'll continue to be the dominant source of entertainment and information."

Noting that HBO and Netflix have made strong competitive entrées into original programming, Jankowski says, "There is a different model. It's paid through subscriptions, and they don't have to depend on advertising and circulation." Nor do they create and produce the 20-plus hours of original entertainment programming each week the way a broadcast network does, he explains.

Jankowski points to the success of Fox in the 1990s as validation that the broadcast network model is viable and profitable. Using the same business model as CBS, NBC, and ABC, Fox was able to harness the power of numerous independent TV stations that were running old movies and off-network programming and create a fourth network—pilfering the Storer TV stations from CBS in the process. "Not only did this hurt us, but it enabled Fox to pick up a lot of other stations in other markets," he says.

The biggest challenge in network television today is the continued increase in competition, coupled with more and more avenues of distribution, Jankowski observes. "There is a finite audience out there and all these channels aren't going to grow and prosper because there's not enough audience to satisfy them all. Your circulation determines your income, and your income determines how much money you can spend on producing product. The networks survive because they put up the biggest bucks for the most expensive programs."

While digital is an excellent distribution method, it's just that—a distribution platform. "You still need the product, and digitalization allows the network programs to find their distribution in other forms," Jankowski explains. "In a sense it increases their circulation—the quality stuff, at least. It allows them to find a home other than just

over-the-air broadcasting."

In addition to his ongoing work in the communications industry, Jankowski is Chairman Emeritus of the American Film Institute, where he has served as a Board member since 1977 and currently sits on the Executive Committee. He is a Fellow and member of the Board of Directors of the International Academy of Television Arts & Sciences, and also serves as a Fellow and member of the Board of Directors of the International Academy of Television Arts & Sciences. Outside the communications industry he serves as a Director of The National Center on Addiction and Substance Abuse (CASA) at Columbia University, Co-Chairman of St. Vincent's College, and a Trustee of St. Vincent's Medical Center.



*Gene Jankowski, second from right, is flanked by Jane Curtin and Susan Saint James of the CBS series *Kate & Allie*, which ran from 1984-89 on CBS, along with actress Margaret Colin*

Jankowski has established a Communications scholarship at his alma mater, Canisius College, and the Gene Jankowski Scholarship at Michigan State University College of Communication Arts. Additionally, he is the recipient of the B'Nai Brith International-Communications Industry Award, the Southern Baptist-Distinguished Communications Medal, and a Humanitarian Award bestowed by the National Conference of Christians and Jews.

Now Jankowski can add the honor of being named a Giant of Broadcasting & Electronic Arts—a distinction he says is the pinnacle of his career. "When I was a kid I wanted to play for the York Yankees because I considered them the best baseball team in the country," he says. "When I got into broadcasting I considered CBS to be the best broadcasting organization in the country, and I still do. I felt I was playing with a major league team that was the best at its time, and now getting the Giants award for it sort of makes me a member of the All-Star team."

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# Dick Cavett

## *One Of A Kind In Talk*

**N**etwork television talk show hosts are a singular breed. They must be entertaining and interesting all the while dealing with the moods and eccentricities of their guests. In the pantheon of names, Dick Cavett stands out as one of the most witty and erudite, with a conversational style and flair all his own.

Richard Alva Cavett was born in Gibbon, Neb., on Nov. 19, 1936. Growing up in Lincoln, Neb., Cavett got his first taste of a career in entertainment when he directed a Saturday morning radio show titled *The Winslow Boy*. Cavett also played the title role. Outside of school, he studied magic and performed shows. His talent took him to the International Brotherhood of Magicians convention, where he garnered the award for Best New Performer. Through his young career in magic, Cavett met fellow magician—and future talk show legend—Johnny Carson.

In 1954, he earned a scholarship to Yale University where he majored in English and drama. At Yale he appeared in numerous radio and stage productions, while spending his summers working at the Oregon and Stratford (Conn.), Shakespeare Festivals.

After college, he moved to New York where he had various jobs, including being a copy editor at *Time* magazine and an extra on *The Phil Silvers Show*, a variety program. It was while he was at *Time* that Cavett got his big break—he heard through the grapevine that NBC's popular *Tonight Show* host Jack Paar struggled to write a crisp, engaging monologue each day. Cavett wrote some material for the famous comedian, tracked down Paar and handed it to him.

Later that night, Cavett snuck into the studio audience of the Paar show. "I was so full of myself," he remembers, "that I had given Jack material, and he came out at the beginning [of the show], and he reached into his pocket and took out folded, white, typing-sized paper. And I knew what he was going to say: 'This kid came up to me in the hall, and I don't know who he is [or] if he's any good or not. Anyway, here's some of his jokes.' And then, I shrank down in the seat." But the young wannabe-writer's jokes worked, and Cavett was soon hired to write material for Paar on a regular basis.

After Paar left *The Tonight Show* and Johnny Carson came on as host, Cavett continued as a writer. Cavett's behind-the-scenes career would blossom as he wrote jokes for Carson on *Tonight* and Groucho Marx. His longevity and talent led to a number of appearances and guest hosting duties.

Cavett's success as a comedic writer, particularly for *The Tonight Show* and *The Jerry Lewis Show*, led ABC to sign him in 1968 as the host of a morning talk show, *This Morning*, eventually moving Cavett to prime time and then to his own late-night talk show, *The Dick Cavett Show*, that competed against *Tonight*. It ran from 1968 to 1974.

But that was hardly the end of *The Dick Cavett Show*. CBS ran a version of the program in 1975, and then PBS picked up the show from 1977 to 1982. Three years later, in 1985, the USA Network ran *The Dick Cavett Show* for two seasons before it moved back to ABC. The show was canceled in 1987, only to be renewed by CNBC in 1989 where it ran for seven years, until 1996. Again, it was can-



## Mel Karmazin

### *'Zen Master' and Architect of \$100 Billion In M&A Deals*

**B**est described as a habitual CEO and deal-maker, Mel Karmazin insists that at a young age he had no idea his life would take him down the path of corporate leadership and high-level mergers and acquisitions.

In a career that has included over \$100 billion in M&A activity, Karmazin has been involved with virtually every aspect of the interconnected media universe. He's led small start-up companies, has run major corporations generating as much as \$22 billion in annual revenue, and has testified before Congress more times than he cares to remember. He has fought for free speech, stared down the Federal Communications Commission over "indecentcy," and supported the First Amendment rights of a host of entertainers from Howard Stern to Janet Jackson. And none of it would have happened without an offer from a high school typing teacher.

"I went to high school in Hell's Kitchen in Manhattan, and when I was a senior the typing teacher asked me if I wanted a job after school," he recalls. "I told her I had a job—I was working in a factory at the time—but she said this job was in an air-conditioned office. It was an advertising agency and the

job paid minimum wage—\$1.25—so I applied for the job and got it."

The son of a taxi driver and factory worker, Karmazin had no distinct plans to even go to college. The folks at the agency, however, saw something in the 17 year-old Karmazin and convinced him to remain at the company while pursuing college credits. "After I finished high school I was working full-time at the agency while attending early bird sessions, night school, and summer school," he continues. "I graduated from Pace University in four years without ever being a full-time student. Graduating from college was never something I intended to do."

With a degree in business administration and a focus on advertising and communications, Karmazin continued to work at the agency after he graduated in 1965. Over the next five years he worked his way up through the ranks, eventually becoming a vice president and co-owner of the company. Then in 1970 CBS came calling and asked Karmazin if he wanted to be a part of the company's radio group. "Tobacco advertising had just been eliminated and they didn't have any experience in retail selling, so I agreed to join them," he says.

Karmazin started in the local radio station business and quickly was elevated to retail sales manager. "I was doing well by CBS standards," he recalls. "So well, in fact, that they had cut my commission three times. I told them if they did it one more time I was going to quit, and they explained I was making more than my manager's manager—and that wasn't the CBS way." When they cut his commission once again he made good on his promise and went to work for Metromedia, where he says founder John Kluge quickly became his mentor. In his new role Karmazin oversaw the operations of New York's WNEW-AM (now WBBR) and WNEW-FM (now WWFS).

In 1981 he moved to Infinity Broadcasting, which had stations in Jacksonville, San Jose, Boston, and was in the process of buying stations in New York and Philadelphia. Karmazin was instrumental in taking the company public in 1986, when he was named CEO—and dubbed "the Zen Master" by Don Imus. He ran the company until 1997 when it merged with Westinghouse-owned CBS Corp. in a \$4 billion deal.

"When we sold Infinity I joined CBS and was running the TV and radio stations," Karmazin says. "I worked for (CEO) Michael Jordan, and shortly afterward the board asked me if I would become CEO of the corporation. I said 'yes' and in 1998 I was named CEO of the company."

This was at a time when CBS was beginning to sputter in the network television business. The network had lost NFL football a few years earlier, and the company was struggling in both ratings and

celed and renewed, this time by Turner Classic Movies in 2006, where it lasted for a season.

Cavett distinguished himself with his intellectual interviews with newsmakers of the day. On the air, he made it look easy, but Cavett laughs at how he privately felt ill at ease in the spotlight.

"In trying to concentrate so hard and being sure to look like you're listening," recalls Cavett of his TV hosting gig, "you forget to be actually listening, and then the guest's lips have stopped moving, and it's, 'Oh God, what was he saying?' ... I think I said it's a great job for people who haven't had a nervous breakdown but would like to see what it feels like."

Some of his guests included Jimi Hendrix, Sly Stone, Bobby Fischer, Groucho Marx, Lestor Maddox, Orson Welles, Gore Vidal, Marlon Brando and Muhammad Ali. John Lennon and Yoko gave Cavett their first interview after the break-up of the Beatles in September 1971, and the couple was featured in two subsequent episodes. Lennon was facing deportation from the U.S. at the time by the Nixon administration—fueled by drug charges and spurred further by the couple's outspoken participation in anti-war rallies. Cavett went on to testify in John Lennon's defense at his deportation hearing.

It was also revealed through Richard Nixon's secret White House tapes that the President sought to oust Cavett over a debate-style interview between anti-Vietnam War representative John Kerry and pro-war representative John E. O'Neill. The tapes contained an exchange by Nixon asking his chief of staff how they can "screw" Cavett. Since their public release, this taped conver-

sation can be found on YouTube and other Internet sites.

The show was always viewed by many as the "thinking man's talk show." Cavett was generally considered to be a solid and thoughtful interviewer, listening closely to his guests' answers. And he populated his show with guests who carried opposing viewpoints, pairing controversial people with opposite views to discuss taboo subject matter.

In 1986, he hosted the first two seasons of *Faces of Japan*, a 13-part series for PBS. In addition, he was a frequent guest or panelist on syndicated game shows, including *The \$20,000 Pyramid* (1973-1992) and *The New Hollywood Squares* (1986-89).

Footage from his talk show of a John Lennon/Yoko Ono interview was used in the Oscar-winning film *Forrest Gump*. In 1997, Cavett narrated the biographical drama *Elvis Meets Nixon*, about the music icon's visit to the White House and chance meeting with the President. He has made guest appearances on television programs including *Cheers*, *The Edge of Night* and *The Simpsons*.

Cavett also has experience in live theatre. He made his Broadway debut in 1977 playing the leading role in *Otherwise Engaged*, a British comedy by Simon Gray. During the summer of 1988, he returned to Broadway in the role of the narrator in Stephen Sondheim's *Into the Woods*. From October 2000 through January 2002 he appeared as the narrator in the Broadway production of *The Rocky Horror Show*.

In recent years, Cavett has written a blog for the *New York Times*, promoted

DVDs of his former shows, and hosted rebroadcasts of his classic TV interviews with Groucho Marx, Katharine Hepburn, Judy Garland, Marlon Brando and others on Turner Classic Movies. He is the author of three books, *Cavett, an Autobiography* (1974), *Eye on Cavett* (1983) and *Talk Show: Confrontations, Pointed Commentary and Off-Screen Secrets* (2010).

Today's late night talk, which consists mostly of promotional opportunities for film and TV stars, stands in stark contrast to Cavett's time on the air, when he delighted in presenting a wide range of viewpoints and engaging guests, from authors and political figures to musicians and singers.

Something struck a chord. He's got three Emmys to prove it.



Jack Paar, who gave Cavett his first big break writing for *The Tonight Show* in 1960, appears on Cavett's program in 1972.

revenue. "We were mired in last place back then," Karmazin observes. "Les Moonves was running the TV operation for me, and I gave him more responsibility, including putting him on the board based on the extraordinary job he was doing. We got the NFL back, we developed *Survivor* and *CSI*—all the things that would take us back into first place."

This also was the time when media consolidation was occurring at a frenetic pace, and the CBS board decided it needed to have a position both in cable distribution and program production. "We agreed that I should talk to (Chairman) Sumner Redstone to try to buy Viacom, but he had no interest in selling," Karmazin says. "Instead, he suggested that Viacom acquire us, so we sold him the Westinghouse CBS entities, including Infinity. Part of the deal was for me to stay on for three years, but since it was widely known I wasn't good at working for someone else, we agreed that I would report not to Sumner but to the independent directors of the board. If he and I didn't get along the only thing he could do was to call a board meeting and have them fire me."

That never happened, and after three years the board asked Karmazin to stay another three years. "Not only would I get paid a lot of money but I had no non-compete clause," he says. "I could leave any time I wanted and go to work somewhere else." He remained at Viacom one more year, then left for what he says was "good reason" and retired. He and his new bride went on a honeymoon in Europe, and when they returned he says he was ready to burn his passport and return to work.

"Around that time I got a call from the board at Sirius saying they had hired Howard Stern and didn't know what to do," Karmazin says. "They had \$67 million in revenue and the Howard deal was \$500 million, so it was a very challenging time for them. They made it interesting for me not to say 'no,' so in 2004 I joined Sirius." At that point the satellite company had fewer than one million subscribers, negligible revenue, and debt that many analysts believed was insurmountable. These factors led him to engineer the controversial and contentious merger with XM Satellite Radio, a process that took 17 months, numerous hearings, and millions of dollars in legal fees to pull off.

By the time the merger finally was approved the U.S. economy had gone from humming to sputtering, and car sales—the primary source of new subscri-

ers—had taken a beating. Global markets seized up, and the combined companies' share price began to shrivel. Karmazin managed to stave off bankruptcy proceedings with the assistance of Liberty Media Chairman John Malone, who provided a \$530 million loan in exchange for a 40% stake in the company. After one contract extension Karmazin left SiriusXM to retire in late 2012, and is adamant that he has no intention of rejoining the corporate world.

All his deal making aside, Karmazin's career also has been characterized by his support of free speech and First Amendment rights. As Howard Stern's boss at Infinity and CBS, he regularly battled the FCC on what the Commission—and some vocal members of the public—considered "indecent" broadcasting. "Dr. Ruth was saying things that were a whole lot worse, but the FCC would tell me that humor was different," he observes. "It was okay for Ruth to say certain words but not okay for Howard to say them. They played

hardball by threatening not to approve future acquisitions, so we got aggressive and told them we would take them to court. Finally Chairman Reed Hundt convinced me it was in both of our best interests to put this behind us. So we made a deal to make a voluntary contribution to the FCC and never admitted any guilt. In my opinion Howard never did anything wrong and we put it all behind us."

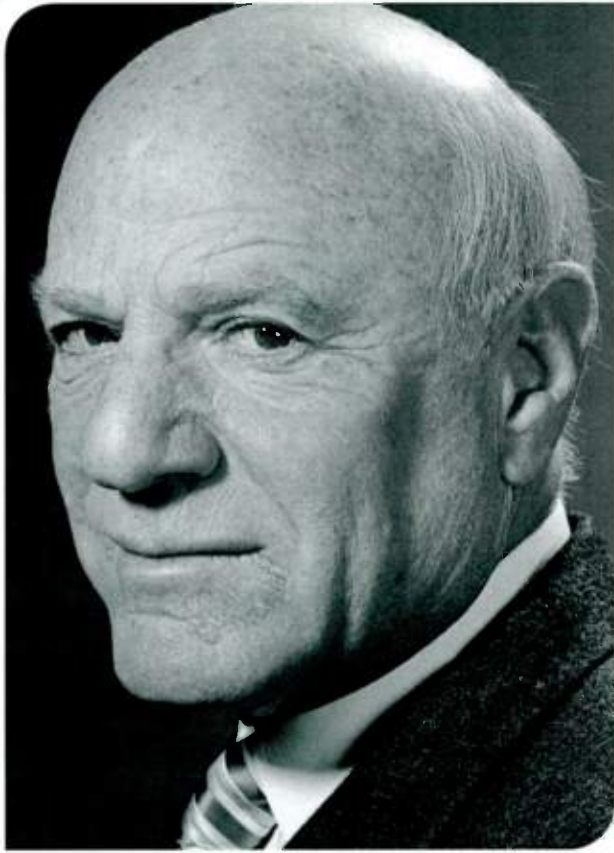
Then along came Super Bowl XXXVIII, and all bets suddenly were off. Some folks saw Janet Jackson's wardrobe mishap as a sign of decreasing American morality, while others considered the incident harmless

and felt it received an undue amount of attention. "I was at that game and during half time I was talking to the NFL Commissioner," Karmazin says. "I got a call from the broadcast truck and they told me about the Janet thing. I ended up having to testify in front of Congress because of that."

Karmazin is involved in numerous philanthropic ventures and has served on a number of boards throughout his career. He is the Founder of the Mel Karmazin Foundation, and has served as a trustee at NYU Langone Medical Center, a board member and Executive Committee member of Autism Speaks, and vice chairman of the Board of Trustees of The Paley Center for Media. He was inducted into the Broadcasting & Cable Hall of Fame, and has received the National Association of Broadcasters National Radio Award and the IRTS Gold Medal Award.



*CBS Corp. CEO Michael Jordan welcomes Infinity CEO Mel Karmazin to CBS after the merger of the two companies in 1997.*



# Barry Diller

## *The Upward Bound Of Barry Diller*

In a career that's ranged from the 1960s to the present—including accomplishments like developing the television miniseries and the controversial new-media streaming service Aereo—Barry Diller has long been labeled “a visionary.” What's his take on that? “The first time they said it, I thought they were talking about eye charts. I don't see anything full-blown. I never have. I see what interests me.”

That's apparently quite a lot.

Barry Charles Diller was born in San Francisco on Feb. 2, 1942, but grew up in Los Angeles. He claims he rarely attended classes on Mondays or Fridays at Beverly Hills High School. He dropped out of UCLA after four months, but his friend Marlo Thomas helped him get a job in the mail-room at the William Morris Agency. There, Diller received the education he never got in college. He read all the contracts, memos and correspondence that came through, in order to learn how the agency operated within the entertainment industry.

Diller was promoted to secretary and later to junior agent, a capacity in which he continued to absorb job details, learning how to handle telephone calls, talk to buyers and make deals. The message he valued was to follow through on promises and to have integrity in business dealings. During his time at the William Morris Agency, Diller developed the passion that characterized his subsequent professional career.

In 1966, he became a programming assistant at ABC and steadily rose to the position of vice president. His suggestion that the network begin producing a series of weekly movies took off and rapidly “movies of the week” were a staple, not only at ABC

but at the other broadcast networks as well.

In 1972, Diller's idea that the network could hold viewers' attention over a period of nights brought about ABC's plan to develop novels for television. (It didn't hurt when he also pointed out that it would be less expensive to produce one eight-hour miniseries than eight one-hour programs.) Diller acquired the TV rights to Leon Uris' bestseller *QB VII* and that project became TV's first miniseries, winning six Emmys. ABC quickly followed that up with *Rich Man, Poor Man*, *Roots* and *The Winds of War*, cementing the miniseries as a programming staple.

In 1974, he took a job as chairman and chief executive of Paramount Studios and turned the flagging company around with theatrical hits including *Saturday Night Fever* (1977) and *Raiders of the Lost Ark* (1981) and popular TV series such as *Taxi* and *Cheers*. But in 1984, Diller had a dispute with Gulf & Western's new head, Martin S. Davis, and quit.

He wasn't out of work for long. Snapped up by Twentieth Century Fox, Diller was put in charge of developing the studio's new television network after Australian newspaper mogul Rupert Murdoch bought the company in 1984 and purchased seven TV stations.

By the time the Fox TV network launched on April 6, 1987, it had signed 108 affiliates around the U.S. (including many formerly independent stations) and was broadcasting two nights a week in prime time. Five years later, it was on the air five nights a week, competing with the “Big Three” networks: ABC, CBS and NBC.

Once again, Diller's savvy instincts played a part in the success. He developed low-cost “reality” fare (back when “reality TV” still dealt with the real world) such as *Cops* and

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*America's Most Wanted*; these hit shows were balanced with alternative and youth-oriented programming such as *In Living Color*, *Married... With Children*, *Beverly Hills 90210* and *The Simpsons*. Under Diller's guidance, Fox developed the successful scheduling strategy of debuting new programs in August, when the other networks traditionally programmed reruns.

Diller, known for his tough-talking, volatile personality, left the company in 1992 after a falling out with Murdoch. Later that year, he bought the cable shopping channel QVC, and also tried to purchase Paramount and later CBS, losing both bids.

In 1995, Diller began amassing his own media empire, creating IAC/InterActiveCorp after purchasing a controlling stake in Silver King Communications, whose primary assets were a collection of 12 UHF stations, and its sister company, the Home Shopping Network (HSN). By the end of 1995, Diller had been named chairman and CEO of Silver King and was serving on the board of HSN. Within a year, he had made a series of deals, including the acquisition of the bankrupt Savoy Pictures Entertainment, and in December 1996 announced the merger of the three entities into HSN Inc.

Over the next two years, Diller increased his holdings by acquiring a large stake in Ticketmaster (May 1997), purchasing USA Networks (October 1997), spending an astounding \$4 billion for Universal's television assets (also October 1997), merging Ticketmaster with CitySearch, an Internet site listing local cultural events (1998), and negotiating the purchase of October Films and Gramercy Pictures (March 1999).

Meanwhile, in early 1999, he made a dramatic bid for Lycos, in a move that

promised to create a powerful cross-media empire. Television promotion and Lycos' high traffic levels would lure Web surfers to the company's commerce offerings, while the websites promoted Diller's syndicated television properties, including shows like *Jerry Springer* and *Xena: Warrior Princess*.

In 2002, he sold USA Networks' television and film assets to Vivendi Universal.

Diller now owns more than 150 Internet companies through his IAC conglomerate. He currently serves as chairman and senior executive, having given up the CEO title in late 2010. IAC's holdings include dating sites Match.com and OKCupid and online reference sites Dictionary.com and Reference.com. In January 2013 IAC bought online tutoring service Tutor.com.

He's found himself back in television broadcasting news recently. His former network Fox, as well as ABC and other station owners, are suing his IAC-backed Aereo, a startup that streams TV station content to subscribers' smartphones and iPads in a growing number of markets. The broadcasters claim Aereo is infringing on their copyrights by not compensating them for their signals. Ultimately, the issues raised by these cases may end up at the Supreme Court, or Congress could be called upon to resolve the issue. Given the potential importance to station income from retransmission consent fees, broadcasters are taking this very seriously.

Diller has been often praised for his ability to choose winning projects and reject losing propositions at the same time that he was criticized for his direct, aggressive

management style. He acknowledges being a difficult person. "I think difficult is good, especially if you're dealing with the 'creative process,' in which you have to make editorial choices.... All you really have to contribute is what you think. There is no rightness involved, only being true to oneself."

The "amazing," "complicated" and "interesting" Diller, as associates say of him, has a soft side, too. He is married to the noted designer Diane von Furstenberg and is incredibly proud of his family (stepchildren Tatiana and Alex and an expanding group of grandchildren). He is both a sailor and a dog lover, and the Diller-von Furstenberg Family Foundation has made an ongoing commitment to the Bill Gates "Giving Pledge" charity among a number of endeavors and organizations.

Being true to himself seems to have worked out pretty well for Diller; *Forbes* estimated his net worth to be \$1.9 billion as of March 2013. Not bad for a high school dropout.



Diller introduces Leonard Goldenson to Penny Marshall at a 1991 reception for Goldenson's book *Beating the Odds*.

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others, it is by standing upon  
the shoulders of giants."*

*– Isaac Newton*

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# Robert L. Johnson

## *A Majority Of One*

If you look up “pioneer” in the dictionary, this is what you’ll find: “A person who goes before, preparing the way for others. Being one of the first of its kind.” All that’s needed is a photo of Bob Johnson to make the definition even clearer.

Robert Louis Johnson was born April 8, 1946, in Hickory, Miss., but spent almost all of his childhood in Freeport, Ill. The ninth of ten children, Johnson graduated from Freeport High School in 1964. He learned early on that gaining an education was the only way to succeed. “Going to college is a statement of your determination to get engaged in being exposed to information and how important knowledge is,” he says. His family could not afford to send him to college, so Johnson worked hard on his studies and earned an academic scholarship to the University of Illinois, where he graduated in 1968 with a bachelor’s degree in history.

After serving in the U.S. Army reserve from 1968 to 1970, he went on to earn a master’s degree in international affairs in 1972 from Princeton University’s Woodrow Wilson School of Public and International Affairs. Following Princeton, Johnson got a job as a public affairs officer at the Corporation for Public Broadcasting in Washington, became director of communications for the Washington Urban League in 1973, and then later that year was named press secretary for Walter Fauntroy, the District of Columbia’s delegate to the House of Representatives.

In 1976, he landed the job that would put him on the path to his future: vice president of pay television at the National Cable Television Association, the cable industry’s primary trade association. Later that year, he was promoted to vice president of government relations.

Johnson’s work at NCTA brought him into contact with major cable programming executives—Viacom’s Ralph Baruch, HBO’s Gerald Levin, TelePrompTer’s Russell Karp and USA Network’s Bob Rosencrans were all on NCTA’s pay television committee. Johnson says he learned from them the disciplines of the business that he was about to put into use. In 1979, Johnson, now familiar with the quickly growing cable network offerings available across the country, realized that there were few offerings for African-American viewers. Johnson saw this void in the cable marketplace as a large untapped market, and his solution was to create a new cable network: Black Entertainment Television (BET).

But moving from idea to reality took a lot of work. He had to line up satellite time, which he got from USA’s Rosencrans, a three-hour block on Friday nights at 11. Next was money. He initially borrowed \$15,000 from the president of NCTA, Tom Wheeler, to fund his plan, but quickly realized he needed more. “If you don’t have deep pockets and aren’t prepared to dig in, stay out of the cable programming business,” he says. He found his deep pockets in TCI President John Malone, whose company bought 20 percent of BET.

BET went on the air on Jan. 25, 1980, with a two-hour movie called *A Visit to the Chief’s Son*. The network’s initial ratings were low, but Johnson continued to improve the lineup, adding talk shows, sports from traditionally black colleges and, most importantly, music videos in 1982, which record companies sent him for free.

By 1982, after two years of losses, BET could no longer survive without additional support, which it found in a new partner, Taft Broadcasting Co. Then, in 1984, Home Box Office added its investment to the slowly growing



## Gracia Martore

### *How Focus and Leadership Cracked the C-Street Ceiling*

**G**racia Martore is president and chief executive officer of TEGNA Inc., a publicly traded broadcast and digital media company, formerly known as Gannett Co., Inc. She was named president and CEO of the company in October 2011 and was a driving force in growing the nation's largest local media company. Under Martore's leadership, the company doubled its broadcast portfolio and acquired full ownership of Cars.com; she also led the separation of the company into two publicly traded companies: TEGNA, comprised of broadcast and digital companies, and Gannett, comprised of the publishing assets.

TEGNA currently owns or operates 46 television stations and is the largest group owner of stations affiliated with NBC and CBS as well as properties in digital media, such as Cars.com and CareerBuilder. At the time of the separation, Martore said the changes were "significant next steps in our ongoing initiatives to increase shareholder value by building scale, increasing cash flow, sharpening management focus, and strengthening all of our businesses to compete effectively in today's increasingly digital landscape."

Martore is the Wellesley College-educated daughter of parents who were the first in their

families to graduate from high school. She was raised in the Boston suburb of Belmont, Mass., in a house built by her father, who died when she was in her teens. "My parents taught me some great values about hard work and personal responsibility and doing whatever it takes to get the job done," Martore told *Barron's* in 2012.

While at Wellesley, Martore learned that positive change could be effected through hard work and personal commitment. "Wellesley was focused on educating women to make a difference, whether in social services or business or at home," Martore said in the *Barron's* article. "It had a huge impact on my confidence, and on my ability to deal with any situation, to learn how to think through problems, and to understand things. It was a great experience for me."

After graduating with degrees in history and political science, Martore accepted a job at a Boston-area bank, which introduced her to business—and taught her valuable lessons in leadership. "I was a lender, and I loved being able to help companies to grow," she told *Barron's*. "You're not lending just to a company; you are lending to people, and understanding what drives them. When I lent money, I could see differences in what leadership means."

Martore's career in the banking industry took her to Maryland National in Washington, D.C., where she moved in 1979 with her husband, Joseph. She turned down numerous job opportunities that arose over the ensuing years, until Gannett approached her in 1985. The media company was relocating to the D.C. area and hired her as assistant treasurer. She was named a vice president in the Treasury group in 1993, and added investor relations duties in 1995. Martore subsequently was named treasurer and vice president of investor relations (1998), and was promoted to senior vice president of finance in addition to her treasurer's responsibilities (2001). Two years later she became senior vice president and chief financial officer, and was appointed to Gannett's Management Committee. Martore became executive vice president and CFO in 2005, and in 2010 she was named president and chief operating officer. She was named president and CEO in October 2011.

As of last June, Martore was one of 24 women CEOs leading a Fortune 500 company. While many women leaders today are urging women to "sit at the table" and "get themselves noticed," Martore says her "nose to the grindstone" approach was what helped get her to the C-suite. "I believe in putting my head down and focusing on the job," she said in a 2012 *Forbes* article. "I found that if I did the very best job I could—and didn't worry about what my next four moves were going to be—that there were people in the organization who would take

cable network. Viewership began to grow, more cable operators began to offer the channel, and by 1989 BET was able to pay back all of its investors and start on the road to profit, even though it was still the smallest network on cable.

Then, in 1991, BET made history by becoming the first African-American owned corporation to be listed on the New York Stock Exchange. The company's stock quickly rose and by 1992 Johnson was a millionaire media executive.

Johnson knew that he had to continue to expand his media ownership if he expected BET to grow. So he ventured into the print publishing world in 1991 by becoming a major investor in *Emerge: Black America's News Magazine*, and also began to publish his own magazine, *Young Sisters and Brothers (YSB)*. By 1994 he had also developed a BET radio network that was broadcast nationwide on urban music stations.

In 1995 BET had expanded not only its holdings in other media, but the BET cable network was also expanding. Added to the music videos, comedy shows and movies, it started airing public affairs shows, town hall meetings and a children's literature program. In 1996 BET broke into the premium movie industry by partnering with STARZ to create another channel, BET Movies, showing mainly African-American focused movies, both contemporary and classics.

Johnson continued to grow his empire in 1998 with BET on Jazz, BET Pictures II and BET Arabesque Films, which produced original programming and films. Johnson continued to work in the world of print as well with *BET Weekend* magazine, *Heart & Soul* magazine, and BET Arabesque Books, a publisher of African-American romance novels.

All of this growth was an effort, Johnson

says, to create "an environment where young African Americans can become executives with tremendous responsibility and who've been able to generate for themselves significant wealth. The real question is have you created a sense of empowerment and I think that's what we've done at BET."

Near the middle of 1998, Johnson took the BET company and made it private once again, and in 2000, Viacom announced plans to purchase BET. The following year the sale went through for approximately \$3 billion and Johnson signed a contract with Viacom to remain the company's CEO and chairman until 2006. The sale made Johnson the first African-American billionaire in the United States.

The reason behind the merger, according to Johnson, was that BET needed to "address ways to compete aggressively against large conglomerates—leveraging all of their assets. And we concluded that this was an opportunity for us to align our brand with their brand and have access to the resources they would bring to bear."

Many people felt that by allowing BET to be bought by a large corporation, a mainly white-run operation, Johnson was giving up on his efforts to produce quality African-American programming in lieu of financial gain. Yet Johnson proved many critics wrong by not only staying on as CEO of the company, but also using Viacom's resources to boost viewership nearly 23 percent the year after BET had been sold.

Upon selling BET, Johnson started The RLJ Companies, which he calls his "Second Act." His goal is to create a premier holding company and asset-management firm run by a minority

businessperson. RLJ's diverse portfolio includes holdings in hotel real estate investment, private equity, financial services, asset management, insurance services, automobile dealerships, sports and entertainment, and video lottery terminal gaming industries.

Johnson has personally invested in several notable companies and organizations as well. He was the first African-American principal owner of a North American major-league sports franchise, the NBA's Charlotte Bobcats. Until December 2006, he also owned the Charlotte Sting of the WNBA.

In addition to his business ventures, Johnson has involved himself in philanthropy. He has donated millions to such good works as the Lincoln Center's Jazz Project, the National Cable Center and Museum and the National Underground Railroad Museum. And in 2007, he organized a tour of African-American business leaders to Liberia. This trip led to the creation of the Liberia Enterprise Development Fund.

As with the rest of his goals, he's hit the mark.



Johnson meets with President George H. W. Bush in October 1990.

notice and add more responsibility. Each time I got to the point of, 'Okay, now I know this area,' boom—a new challenge would miraculously come along, with a new responsibility and a new opportunity.

"What really matters is how you perform your job and how you produce results," she observed in the *Forbes* article. "Whoever could do the best job, that's who the focus is on—and it definitely doesn't matter if I am a woman or a man. That kind of opportunity allowed me to be unfettered in my ability to take on responsibility, rise in the organization, and not to be worried about things like, 'Gee, women can't do this in this organization' or 'Ugh, now I have to crash through this barrier.'"

Martore stepped into the CEO's office in the midst of a changing media landscape and on the heels of a tumultuous collapse that left many companies—and people—reeling. Not long afterwards, she held the company's first-ever investor day, at which she laid out a plan to return capital to shareholders. She also announced a plan to buy back \$300 million of shares in a two-year span, with a goal of returning \$1.3 billion to shareholders by 2015. As a result of these and other initiatives, the outlook for the company brightened in an otherwise grim market for newspaper publishers, and demonstrated Martore's ability to lead through a period of tectonic change and fiscal turmoil.

Despite ongoing financial challenges and shifting media winds, Martore remains a cautious optimist. "I'm not just an optimist, I'm a realist," she told the *Washington Post* in 2011. "We have a great company and a great strategy. We have the right brands and the talent in this organization to be winners and to succeed. These are exciting times for anyone in the media business. I say to my family and to the people

of this company that out of great challenges come great opportunities."

Martore has won numerous business and industry honors for her leadership. She was named one of the "50 Most Powerful Women in Business" by *Fortune* magazine in 2012, 2013 and 2014. She was named to *Forbes'* "100 Most Powerful Women" list, was included in *Variety's* Women's Impact List 2013, and was named one of

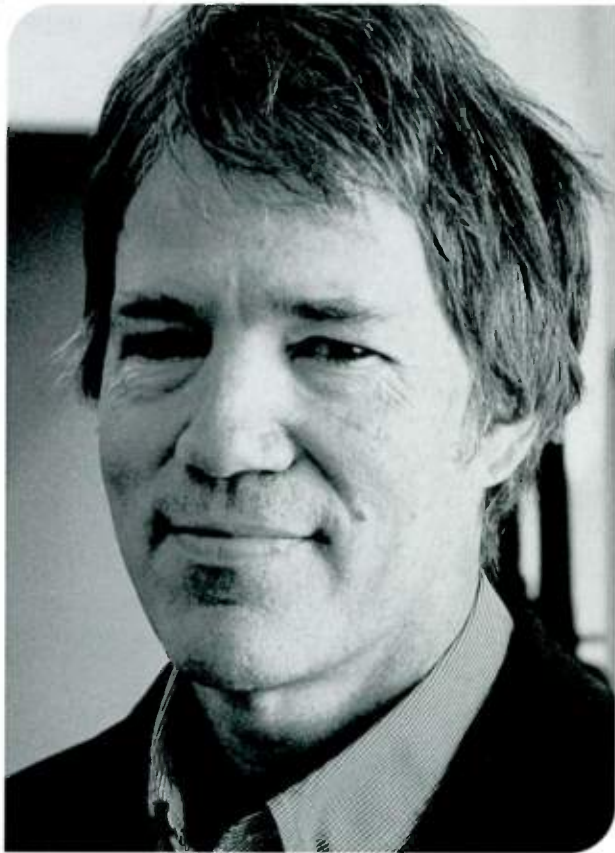
Washington's 100 Most

Powerful Women by *Washingtonian* magazine. *Institutional Investor* magazine named Martore one of the best CFOs in America and ranked her the Best CFO in America in the publishing and advertising agencies category for three years in a row (2004-06).

Martore currently serves on the board of directors of TEGNA Inc., The Associated Press, FM Global, and WestRock Company. In October 2014, she was elected to the Board of Trustees for The Paley Center for Media.



Tennis legend Billie Jean King (c) honors Gracia Martore (l) and senior Advisor to the President Valerie Jarrett at the inaugural Billie Jean King Leadership Initiative gala in 2014.



# David E. Kelley

*Too Good To Be,  
But True*

If you look for TV's most interesting dramas, featuring quirky characters and topics from which many other writers of prime time shows on the Big Four broadcast networks would shy away, you'll find plenty between the 1980s and the present—most with David E. Kelley's fingerprints all over them.

The future standout writer and producer was born April 4, 1956, in Waterville, Maine, raised in Belmont, Mass., and attended the Belmont Hill School. He majored in politics at Princeton and was captain of the ice hockey team. His affinity for the sport runs in the family—his father coached the NHL's Hartford Whalers and later was the president of the Pittsburgh Penguins.

Demonstrating a creative and quirky bent early on, in his junior year at Princeton Kelley submitted a paper for a political science class about John F. Kennedy's plot to kill Fidel Castro, written as a poem. For his senior thesis he turned the Bill of Rights into a play. "I made each amendment into a character," he says. "The First Amendment is a loud-mouth guy who won't shut up. The Second Amendment guy, all he wanted to talk about was his gun collection. Then the 10th Amendment, the one where they say leave the rest for the states to decide, he was a guy with no self-esteem."

After graduating from Princeton in 1979, Kelley attended Boston University Law School, where he earned his J.D. in 1983. He worked at the Boston law firm of Fine & Ambrogne, mostly dealing with real estate and minor criminal cases. But Kelley found practicing law somewhat boring, and in late 1983 he began writing a screenplay for a movie. He optioned it in 1986 and obtained

an agent, who sent Kelley's script to Steven Bochco, a television producer who was looking for legal-minded writers to work on his new drama series. Bochco met with Kelley and was so impressed he hired the young lawyer as the story editor of the new NBC show, *L.A. Law*. Kelley took a leave of absence from his job at Fine & Ambrogne and moved to Los Angeles.

In the second year, he became executive story editor and co-producer. Finally, in 1989, Bochco stepped away from the series, making Kelley the executive producer. While serving in that role, Kelley received two Emmys for Outstanding Writing in a Dramatic Series and the show received the award for Outstanding Drama Series for both years. For the first five seasons that he was involved with the show, he wrote or co-wrote two-thirds of the episodes.

In 1992, after co-creating *Doogie Howser, M.D.* with his mentor Bochco, Kelley formed his own production company, David E. Kelley Productions, making a three-series deal with CBS. Its first creation, *Picket Fences*, debuted on CBS in 1992 and focused on the police department in the fictional quirky town of Rome, Wisconsin. Kelley wrote most of the episodes for the first three years. *Picket Fences* went on for four years, receiving a total of 14 Emmy awards including consecutive Emmys for Outstanding Drama Series for its first and second seasons. Between *Picket Fences* and his next creation, the medical drama *Chicago Hope*, which premiered on CBS in 1994, Kelley wrote more than 40 one-hour episodes during a single season.

Kelley's next two TV offerings, ABC's *The*

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*Practice* and Fox's *Ally McBeal*, both focused on law firms in Boston, but each had a radically different slant. While *The Practice* portrayed the gritty everyday workings of a group of criminal defense lawyers, *Ally McBeal* focused on a stylish, impossibly neurotic female lawyer and her colleagues at a wacky, high-fee law firm. After its debut in spring 1997, *The Practice* started slowly, but went on to win the Emmy for outstanding drama in 1998. By contrast, *Ally McBeal*, released in the fall of 1997, was an immediate hit among viewers and brought stardom to Calista Flockhart, who played the title character.

In 1999, Kelley emerged as the unchallenged king of prime time television. On Sept. 12, 1999, he accomplished the singular feat of winning Emmys for both Outstanding Drama Series and Outstanding Comedy Series for *The Practice* and *Ally McBeal*.

In 2000, 20th Century Fox Television extended its arrangement with Kelley. The deal, which ran for six years, reportedly made Kelley the highest-paid producer in TV history—up to \$40 million a year—in return for a first-look at his projects.

Premiering on Fox in 2000, *Boston Public*, which followed the lives of teachers and administrators at a Boston high school, joined *The Practice* and *Ally McBeal* for the season, making Kelley responsible for writing or overseeing 67 episodes.

The previous season, Kelley stumbled with both the short-lived *Snoops*, his first attempt at delegating most of the responsibilities to others, and with *Ally*, the experiment with 30-minute shortened episodes of *Ally McBeal*.

Other unsuccessful shows included *girls club* in 2002, *The Brotherhood of Poland, New Hampshire* in 2003 and the reality show *The Law Firm* in 2005. All the while, he continued overseeing *Boston Public* and *The Practice*.

*Boston Legal*, which premiered on ABC in 2004, gave continuity and success to the Kelley franchise. It was a spin-off of his long-running legal drama *The Practice*, and followed attorney Alan Shore (a character played by James Spader, who had become the star of *The Practice* in its final season) to his new law firm, Crane, Poole & Schmidt. It also starred veteran television actors Candice Bergen and William Shatner. The show was an Emmy darling during its run, winning seven times and being nominated more than 25 times. The show won a Peabody Award in 2005 for its signature political commentaries.

Kelley was the creator and executive producer of *Harry's Law*, which premiered on NBC on Jan. 17, 2011. The series starred Kathy Bates as the title character. The show was canceled in 2012 even though it was the network's second-most-watched drama, because its audience skewed too old. A medical series, *Monday Mornings*, co-created with Dr. Sanjay Gupta, premiered February 2013 on TNT. Set in Portland, Oregon, the show was canceled in May.

Kelley now has a new series on CBS's fall lineup that's getting buzz from its two leads, Robin Williams and Sarah Michelle Gellar. *The Crazy Ones* focuses on a father and daughter who work together running an advertising agency.

His shows have pretty much all been known for sharing Kelley's quirky sense of

humor. In fact, even his production company's tag at the end of each show is an in-joke. "You stinka" is something Kelley's grandmother used to call him when he was a kid. He liked it so much that the tag at the end of his shows has her sitting in a chair watching TV; his logo flies out of the set and knocks her over in her chair and she says: "You stinka!" David E. Kelley Productions also uses it as its email address: [youstinka.com](mailto:youstinka.com).

A theme that runs throughout this huge body of work is his love of political and social "hot-button" issues, especially in his legal dramas. He says: "You've got to honor your relationship with your audience—that they sit down because they want to be entertained. And that doesn't mean you can't provoke them and antagonize them and challenge them in the course of the entertainment as long as you keep the entertainment part of the equation alive."

Entertaining and challenging. About right for David E. Kelley.



Kelley with screenwriter, director, executive producer and longtime associate Bill D'Elia at the wrap party for *Boston Legal*.



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# Richard Leibner & Carole Cooper

## *What Tracy And Hepburn Were To The Movies*



**T**o build a business into one generally acknowledged as the most powerful in an industry is a major accomplishment. To keep it at the top for almost 50 years is nothing short of extraordinary. That's exactly what Richard Leibner and his wife Carole Cooper have accomplished, turning N.S. Bienstock Inc. into the leading talent agency among broadcast and cable journalists.

Being a broadcast agent is a vocation Richard Leibner virtually created on his own a few years after graduating from the University of Rochester in 1959 at the age of 20. Armed with a master's degree in taxation, a B.S. in accounting and a CPA license, he took an auditing job and then served a hitch in the Army Reserve. In 1963, when his father Sol's health faltered, Leibner went to work for his family's accounting firm.

One of Sol Leibner's associates was an

insurance agent named Nate Bienstock, whose clients included the now-legendary CBS correspondent Eric Sevareid and a handful of other broadcast journalists. On the side, Bienstock helped negotiate their employment contracts.

One year later the three co-founded N.S. Bienstock Inc. and when Bienstock took a medical leave, Richard Leibner filled in. "And I became a news junkie," he recalls. The Leibners eventually bought out Bienstock in 1965, and Richard launched himself as an agent, carving out a powerful niche for himself and the firm as the go-to rep for television news talent.

"When I started, local evening newscasts were a half hour and Cronkite and Huntley-Brinkley were 15 minutes, in black and white," he says. "I was in the right place at the right time when the business began to explode."

In 1980, Leibner supercharged the industry

and his own career when he negotiated a 10-year, \$22 million contract for Dan Rather, whom CBS chose to succeed the retiring Walter Cronkite. Another of Leibner's high-profile negotiations came in 1994 when he got Diane Sawyer a roughly \$6-million-per-year deal with ABC News despite competitive interest from CBS, Fox and NBC.

While Bienstock is not the only agency in the profession that represents TV and radio anchors, correspondents and producers, Leibner's dominance has made his name almost synonymous with the occupation. The New York-based N.S. Bienstock now boasts a staff of 30, 12 of whom are agents. His company's list of clients (present and past) includes household names like Eric Sevareid, Dan Rather, Mike Wallace, Ed Bradley, Maria Shriver, Paula Zahn, Andy Rooney, Diane Sawyer, Bob Schieffer, Steve



## Don Mischer

### *The Master of Live Television Broadcasting*

**D**onald Mischer is an internationally acclaimed producer and director of television and live events, including numerous Super Bowl halftime shows, Primetime Emmy Awards ceremonies, and the Annual Academy Award ceremonies. He also directed the 2004 Democratic Convention in Boston, the Centennial Olympic Summer Games, and the 2002 Salt Lake City Winter Olympics Opening Ceremony.

Over his 35-year career Mischer has captured an invaluable wealth of historic moments that were televised to millions of viewers around the world. These include Michael Jackson performing his first moonwalk, Muhammad Ali lighting the torch at the 1996 Summer Olympics in Atlanta, and Prince performing "Purple Rain" in a downpour at the Super Bowl halftime show. He served as producer/director of *We Are One: The Obama Inaugural Celebration at the Lincoln Memorial*, several Kennedy Center Honors broadcasts, and dozens of specials featuring such superstars as Bruce Springsteen, Barbra Streisand, Britney Spears, James Taylor, Taylor Swift, Stevie Wonder, Sting, Garth Brooks, Elton John, and Carrie Underwood.

Born in San Antonio, Texas, Mischer says he was fascinated by the nascent television industry when he was seven or eight years old. "When television came to San Antonio I was swept off my feet," he said in an

extensive Directors Guild interview in 2013. "I had fantasies of being a television cameraman. I would dream that someday maybe I would be able to run camera on a show that would be broadcast nationally." When Mischer turned 13 his father gave him an 8mm Bell & Howell camera, and he started making short films at football games and local parades.

Mischer graduated from the University of Texas and was well on the way to earning a PhD when the television bug hit him. Through a Ford Foundation grant in 1962 he got into TV on the very bottom rung of the corporate ladder—and he loved it. "I got to paint scenery, I pulled cable for the cameras, hung lights, ran tape machines, all in the course of a year," he recalls. "It was the perfect place to really learn the medium. I was AD-ing by the time I got to the end of the year, and I was offered a job to stay there. And it was also a time I kind of look at as television's coming-of-age in America."

Following the assassination of President Kennedy in Dallas in 1963 he became a runner for the news networks that descended on Texas to do follow-up stories. Caught up in the passion of the moment and the power of this still-evolving medium, he abandoned his intention to become a teacher or an academic in favor of getting into television. In the months that followed he met the acclaimed documentary filmmaker Bob Squier and engaged in an extensive apprenticeship with the United States Information Agency.

Squier became his mentor and Mischer went on to do what he calls "soft propaganda" pieces on the U.S. A few years later he started working with Charlie Guggenheim, a filmmaker who focused on political campaigns and documentaries. "I kind of got sucked into the political thing," Mischer said in the DGA interview. "I was in Chicago in 1968 at the Democratic National Convention working for Hubert Humphrey, and ended up directing some of Humphrey's town-hall meetings, which ran live to the nation. That was the first time I had ever directed anything that was a nationwide live broadcast."

It also was where he met Al Perlmutter, the New York-based journalist who went on to create the PBS magazine show *The Great American Dream Machine*. "It was really cool and kind of edgy," Mischer says. "A lot of interesting people worked on this show: Sheila Nevins was a producer, Barbara Gordon, who wrote the book *I'm Dancing as Fast as I Can* was one of the producers, Bob Shanks who later ran ABC and wrote the book *Cool Fire* was one of the producers." Almost predictably, the program was cancelled after only two years because of extreme political pressure that was put on PBS, but the opportunity brought Mischer to New York.

Kroft and Morley Safer, as well as newer stars like Aaron Brown and Chris Matthews and journalists at TV stations around the country.

Leibner's success stems from his representation style and the salaries he commands for his clients. Said the *The New York Times Magazine*, "Leibner with a phone is like Mantle with a bat, Child with a spatula, Perlman with a bow."

Over the years, Leibner says he has seen some of the luster of broadcast news fade. "The success of *60 Minutes* as a cash cow changed attitudes toward news as something you do for prestige and public spirit," says Leibner. "Dick Salant [former president of CBS News] used to ask at the morning meeting, 'What does the public need to know?' Now it's become more 'What does the public want to know?'"

There's a bit of irony there, in that Leibner himself has been accused of transforming journalists into something closer to Hollywood celebrities, due to his success in negotiating often record-breaking deals. In 1983, after Leibner got offers for a couple of CBS news personnel that caused them to leave for ABC News, then-CBS News President Ed Joyce was quoted as saying, "I am determined not to let the flesh peddlers affect the caliber of our broadcasts." That flap with CBS was summed up in classic *Variety* manner in a Nov. 30, 1983, story with the memorable headline:

#### CBS NEWS DECLARES WAR ON AGENT: SEZ THERE'S TOO MUCH JACK IN THE BIENSTOCK

In 2004, Leibner was honored by his alma mater, The University of Rochester, with the school's Meliora Citation for Career Achievement—the university's most prestigious alumni award for professional excellence.

■ Leibner's wife and partner, Carole Cooper, attended both Syracuse and Adelphi universities, earning her B.A. in speech and drama. Her father, Sidney Cooper, was a musician with Tommy Dorsey's band (he played lead

alto sax) as well as with the NBC staff orchestra. She went to rehearsals and live TV shows, she remembers, "and that was when I knew I had to be in the entertainment business."

Cooper and Leibner met on a blind date in 1962 and married in 1964. In 1976, he convinced her to leave her career as a producer of commercials to join the firm and become an agent representing local television talent. "I didn't think we could be married and work together," she recalls. "I said, 'You have to give me at least a year to decide if I want to keep working with you.' But here we are a lot of years later."

After started out representing local news reporters, Cooper today has a client list of national news stars including Anderson Cooper, Megyn Kelly, Bill O'Reilly, and Lara Logan. Many of them have been clients since their early careers in local television. Cooper has developed relationships with the industry's most powerful executives and creative forces. From local and network news to programming, syndication and new media, she has access to a wide range of decision makers.

"Perhaps the toughest part of being an agent is walking that fine line between what management needs and what our client wants," says Cooper, now vice president of the firm. "It can be tricky, but I know we do it very well." Indeed, Cooper is recognized as one of the most experienced and respected talent agents in the business. *The Hollywood Reporter* included her in its annual Women in Entertainment: Power 100 ranking in 2012. She has helped local talent reach their goals of network television and she has helped news talent make the transition into syndicated television.

Leibner and Cooper's agency has been recognized as the leading

agency in electronic journalism, being honored by *TVWeek* (formerly *Electronic Media*) as one of the "10 Most Powerful in TV News" for 11 consecutive years—the only agency to ever make the list. (And the publication calls Cooper Bienstock's "secret weapon.")

"I think we bring different things to the agency," Cooper says. "There are some people who only want Richard. He's so well-known; he represents so many stars. There are other people who don't want Richard because he's so big and well-known and represents so many stars. They want someone more low key. And I represent a lot of women who are more comfortable with a woman."

In 1999, Cooper and Leibner established the N.S. Bienstock Fellowship at the Radio Television Digital News Association that recognizes a promising minority journalist in radio or television news with a \$2,500 award and an expenses paid trip to the Excellence in Journalism Conference.

But N.S. Bienstock is more than just Leibner and Cooper; they've extended the family connection to a third generation. Their two sons, Adam and Jonathan, joined the firm after getting law degrees and working for big corporations. The next 50 years seem in good hands.



One of the New York Observer's "29 Big Apple Power Families": Richard and Carole with sons Adam (l) and Jonathan

His first major television director role was on *Saturday Night Live with Howard Cosell*—not to be confused with the late-night NBC comedy series. “After doing two or three years of late-night television, I got two great phone calls in one week,” Mischer told the DGA. “One was from *Roone Arledge*, who was like a god in television at the time. He said, ‘I’ve got a new show coming up with Howard Cosell.’ He guaranteed me 18 shows at \$3,000 a show, which was big money. Then I got a call from a guy named *Lorne Michaels* who said, ‘I’m starting a show called *Saturday Night*. It’s late-night, and I’ll guarantee you eight shows.’ It paid \$1,100 per show. So I chose *Saturday Night Live with Howard Cosell*, and I regretted that decision for a long, long time.”

Despite lukewarm reviews, the Cosell show led to a progression of directing jobs with primetime specials, including *The Goldie Hawn Special* (CBS, 1978), *The Third Barry Manilow Special* (ABC, 1979) and *Goldie and Liza Together* (CBS, 1980), as well as directing and producing the annual *The Kennedy Center Honors: A Celebration of the Performing Arts* (1978-2002).

Mischer formed his own production company in 1981 and produced and/or directed numerous high-profile live variety and entertainment programs. These included *Motown 25: Yesterday, Today, Forever* (NBC, 1983), the legendary special on which Michael Jackson debuted the moonwalk, *Motown Returns to the Apollo* (NBC, 1985), and *Liza in London* (HBO 1986). A particular high note in his career was the *Super Bowl XXVII Halftime Show* (NBC, 1993) starring Michael Jackson. It was the first of the many aforementioned Super Bowl halftime shows in which he directed such artists as Prince, the Rolling Stones, Paul McCartney, and Bruce Springsteen.

Mischer also directed some episodic television, from *Murder, She Wrote* to *It’s Garry Shandling’s Show*, but live programming and music specials became his forte. “When I first came out to Los Angeles, variety and music specials were my strong point,” he says. “I loved the different concepts and people that you dealt with in variety. I’m sure that in the long run, I would have been more successful financially in series television. But there were times

when I would work with Baryshnikov and Twyla Tharp, and then six weeks later be riding on Willie Nelson’s bus in Texas. That variety appealed to me, and I have never regretted that decision.”

Mischer quickly built a reputation for excellence in directing and producing live programming, and his name became synonymous with directing the Oscar and Emmy Awards shows. “With live television, you have to be ready for any unforeseen circumstance,” he says. “The best way to be able to do that was to prepare, have the game plan, and know what you want to do. If you find yourself in a situation where the artist walks the wrong way or a light falls down or you lose a camera, you’re better prepared to wing it. When you go through that week

after week after week, you learn to roll with the punches.”

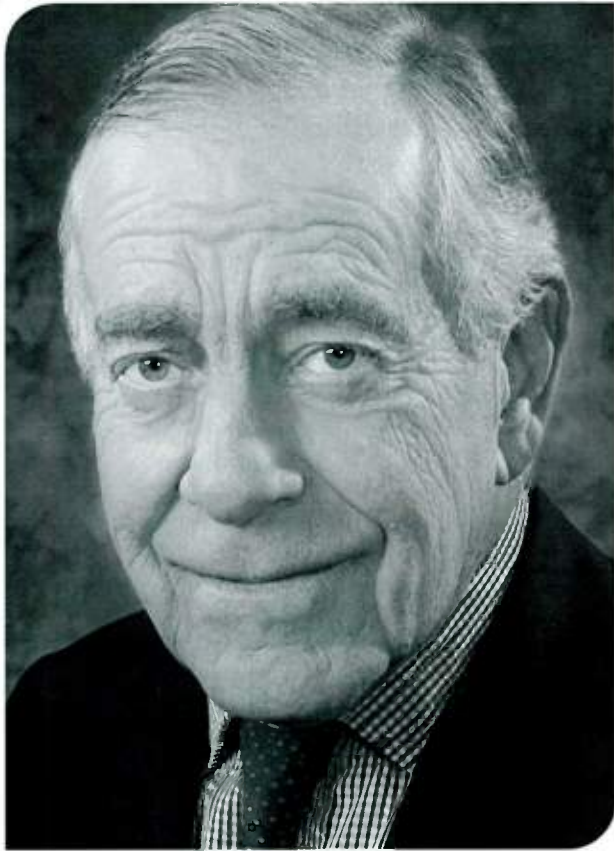
For those who like to count such things, Mischer has been honored with fifteen Emmy Awards and a record ten Directors Guild of America Awards for Outstanding Directorial Achievement. He also has received two NAACP Image Awards, a Peabody Award for excellence in broadcasting, the 2012 Norman Lear Achievement Award in Television from the Producers Guild of America,

and the Governors Award from the National Association of Choreographers. Last December Mischer received a star on the Hollywood Walk of Fame.

But all those awards are recognition for past achievements, and Don Mischer is all about the future—and its creative promise to audiences around the globe. “New technology—and I’m now talking about social networking and all the rest of it—has been wonderful in many, many ways,” he says. “In creating the things that we do for television, I really do think the second screen experience is as important as what we do on the actual show. That’s another reason I like live television. If you’re watching the Oscars live, and you’re my son who’s a junior at NYU, you are socializing with your network of friends during the show, and that enhances the viewing experience. If my son Tivos the Oscars and watches them the next night, he doesn’t have that. And I really do think that’s helping to make live television even more relevant.”



Don Mischer, executive producer of the 41st Annual Tony Awards, is joined at a ball following the telecast by show host Angela Lansbury and fellow Giants inductee Gene Jankowski in 1987.



# Morley Safer

*Who's Seen It All,  
And More*

A television original celebrated for both his reporting and writing, a distinctive style and the broad range of his work has made Morley Safer a mainstay of CBS's weekly news magazine *60 Minutes* since he joined the broadcast in December 1970. The show's 2013-14 season, which debuted on Sept. 29, marks his 44th year on the program.

Safer was born Nov. 8, 1931, in Toronto. He briefly attended the University of Western Ontario in London, Ontario, before landing his first newspaper job in 1951 at the *Sentinel-Review* in Woodstock, Ontario. He soon moved on to the Canadian Broadcasting Corp. and was a pioneer in TV war coverage, beginning with the 1956 Egypt-Israel conflict. He joined CBS News in April 1964 as a correspondent based in the London bureau and its Saigon bureau in 1965, serving two tours in Vietnam and receiving major broadcasting honors for his reporting.

In 1965 Safer filed a report featuring footage of a U.S. Marine setting huts aflame with a cigarette lighter in a small Vietnamese village. This not only gave Americans a shocking look into the conflict, but it incensed both the military and President Lyndon Johnson (who attempted to have Safer censored). This pivotal broadcast on the *CBS Evening News with Walter Cronkite* was one of the realistic reports that helped change America's view of the war and changed war reporting forever.

In 1967, Safer was named London bureau chief, a position he held for three years. In that post, he covered Europe, Africa and the Middle East. In 1967, his special report,

*Morley Safer's Red China Diary*, was the first report broadcast from inside the Communist country by an American network.

As London bureau chief, Safer returned to Vietnam to cover the war until December 1970, when he left London to join *60 Minutes* in New York. Offering hard-hitting investigative reports, interviews, feature segments and profiles of people in the news, *60 Minutes* was created by the late Don Hewitt (also an LAB Giant) and premiered on CBS in 1968. The weekly news magazine is still a hit, regularly making Nielsen's Top 10. Over the 2011-12 season, *60 Minutes* continued its dominance as the No. 1 news program, drawing an average of over 13 million viewers per week—more than any other network news program and twice the audiences of its network news magazine competitors. The average audience for a *60 Minutes* broadcast still dwarfs the biggest audiences drawn by cable news programs.

When citing *60 Minutes'* finest hour, its original executive producer Hewitt often pointed to Safer's investigative report on Lenell Geter. Safer reported on new evidence that resulted in the release from prison of Geter, an engineer wrongly convicted of armed robbery and sentenced to a life term in Texas. The report received national attention and was honored with three prestigious broadcast journalism awards.

But Hewitt didn't give Safer's writing ability short shrift, once describing the correspondent's way with words: "He can thread a needle with a well-turned phrase."

As a CBS News correspondent, Safer has written and been the principal reporter on

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*"If I have seen further,  
it is by standing on the  
shoulders of giants."*

Isaac Newton



## **Congratulations Jarl**

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documentaries, including the *CBS Reports* series and CBS News special reports. In May 1994, he hosted *One for the Road: A Conversation with Charles Kuralt and Morley Safer*, a CBS News special marking colleague Charles Kuralt's retirement.

Safer's unique reports have intrigued viewers for decades with *60 Minutes* classics like "The French Paradox" that explored the health benefits of red wine, and a report on Vincent Van Gogh that provided a new theory about the artist's death. In another, his now-infamous "Yes...But Is It Art?," Safer took on artists, dealers and critics of the 1990s with equal gusto. The artists, he said, make mostly "worthless junk," or better yet, hire craftsmen to make it for them. Dealers, he said "just after the hype-able.," and critics write in a language that "might as well be in Sanskrit."

"Yes...But Is It Art?" created a bigger firestorm among *60 Minutes* viewers than any other story of Safer's long career. He followed it up years later with a piece in April 2012 about one of the country's biggest contemporary art fairs. At Art Basel Miami Beach, Safer finally got an answer to the question he posed back in 1993. Is it art? Let's put it this way: whatever it is, it's worth a thousand times more than when he first mocked it.

In October 2011, Safer landed one of the biggest interviews in memory: 18.5 million watched him ask Ruth Madoff on *60 Minutes* what she knew about her husband Bernard's Ponzi scheme.

Safer's body of work spanning six decades has been acknowledged with 12 Emmy Awards,

three Overseas Press Club Awards, three Peabody Awards, two Alfred I. DuPont-Columbia University Awards, two George Polk Memorial Awards and the Radio Television Digital News Association's highest honor, the Paul White Award. In 1995, he was named a Chevalier dans l'Ordre des Arts et des Lettres by the French government. He has also been the recipient of the Fred Friendly First Amendment Award from Quinnipiac College and special recognition from the Canadian Journalism Foundation. Additionally, Safer received the Robert F. Kennedy Journalism Awards First Prize for Domestic Television for his insightful report about a controversial "School for the Homeless." Safer is also the author of the best-seller *Flashbacks: On Returning to Vietnam* (Random House, 1990).

Safer also likes to have time to ponder the material he's gathered before writing his scripts. "Whether it's great characters, as in people or in topography—the land or the sea or whatever—where the reporter can take a half step back and make some observations, those are the stories I like." But his ability to report, interview and analyze doesn't come at the expense of enjoying himself. "Morley has an amazing wit and an ability to get to the quick of things," says Deirdre Naphin, one of his producers. "Around the office, we call him the King of Fun."

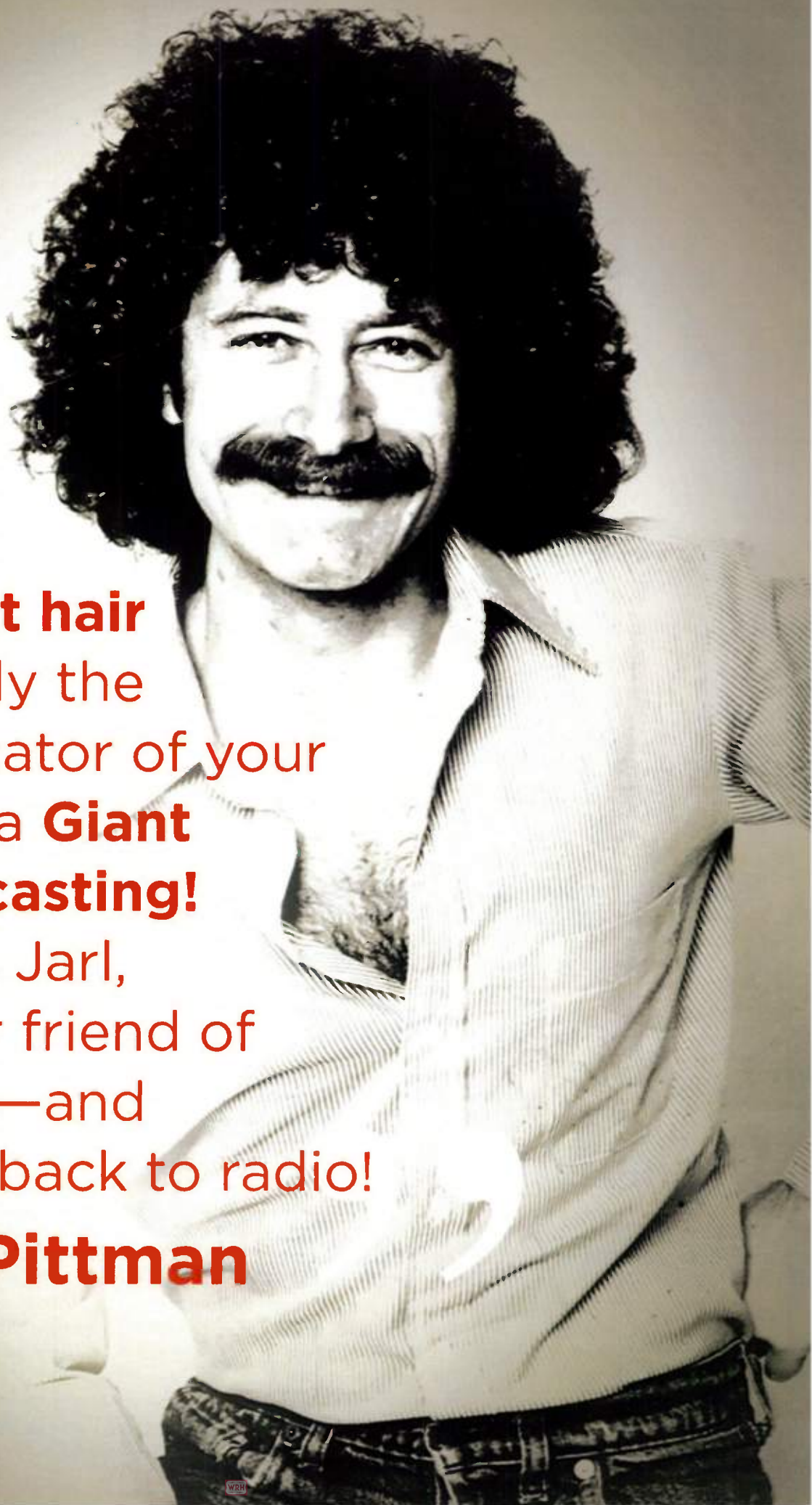
In discussing his

craft, Safer says, "I have a pretty solid body of work that emphasized the words, emphasized ideas, and the craft of writing for this medium. It's not literary; I wouldn't presume to suggest that. But I think you can elevate it a little bit sometimes with the most important part of the medium, which is what people are saying—whether they're the people being interviewed or the guy who's telling the story. It's not literature, but it can be very classy journalism."

Looking back on his career in journalism and the future of the craft he's practiced so well for so long, Safer bemoans the death and disintegration of local newspapers and the repercussions thereof. "It threatens all of journalism and, by extension, our precarious right to know," he says. "The blogosphere is no alternative, crammed as it is with the ravings and manipulations of every nut with a keyboard. Good journalism is structured and structure means responsibility. I would trust citizen journalism as much as I would trust citizen surgery."



In an undated photo from his Vietnam years, Safer watches as medics tend to a wounded GI.



Your **giant hair** was clearly the best indicator of your future as a **Giant of Broadcasting!** Congrats, Jarl, from your friend of 40+ years—and welcome back to radio!

— **Bob Pittman**



# Jeff Smulyan

## *A Radio Champion Leading The Way On Mobile*

In this multimedia age, it's becoming rare to find someone whose entire professional career has been so largely dedicated to one medium. After four decades in the industry, maybe Jeff Smulyan's middle name should be "Radio" instead of "Howard."

Jeffrey Howard Smulyan was born April 6, 1947, in Indianapolis, Ind. His father, Sam, operated hotels and also owned some radio stations. The younger Smulyan earned undergraduate (1969) and law (1972) degrees from the University of Southern California.

Smulyan says he knew from childhood that he wanted a career in radio. "Growing up I used to listen to Russ Hodges and Lou Simmons [announcers for the San Francisco Giants] and also to top-40 stations. I really became a student of it."

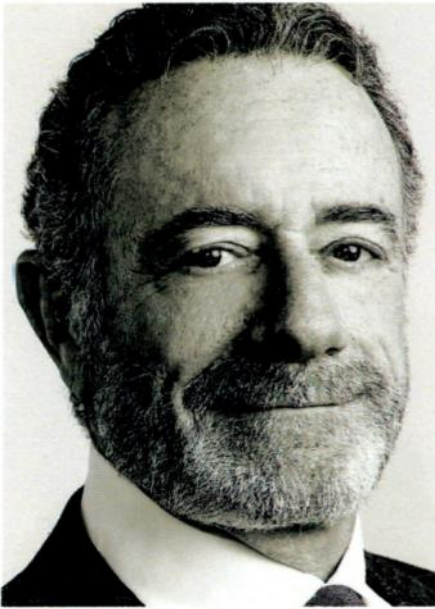
He wasted no time getting into radio, overseeing his father's WNTS-AM Indianapolis from 1973 to 1980 (the station's midday host at the time was one David Letterman). Smulyan also ran his father's KCRO Omaha, Neb., in 1980.

Later that year he founded his own firm, Emmis Broadcasting Corp., acquiring an Indianapolis FM station for \$1.2 million that he renamed WENS. His management and a new format soon had it generating cash, and based on that success Smulyan was able to obtain financing to rapidly expand his portfolio, turning around WFOL-FM Minneapolis; KSHE-FM St. Louis; KMGG-FM Los Angeles; WHN-AM/WQHT-FM New York, and WAVA-FM Washington. In 1995, Emmis became the first company to own top-rated stations in New York and Los Angeles simultaneously.

A public company since 1994, Emmis Communications Corp. today is a diversified media company principally focused on radio broadcasting. Emmis operates the 10th largest publicly traded radio portfolio in the United States based on total listeners, with 18 FM and 3 AM radio stations in New York, Los Angeles, St. Louis, Austin (Emmis has a 50.1 percent controlling interest in Emmis' radio stations located there), Indianapolis and Terre Haute, Ind. The Emmis holdings also include seven local, regional and national magazine operations.

Since the 1990s, Emmis had also been in the television business, developing a portfolio of 16 stations in mid-size markets. But in May 2005, the company decided to sell them to concentrate on radio and its magazine and interactive businesses. It sold the last of its TVs, Fox affiliate WVUE New Orleans, in 2008. The sales resulted in gross proceeds of approximately \$1.24 billion. "Our results from selling these stations have delivered substantial value to our shareholders and positioned us to focus on our core radio and publishing operations," Smulyan said.

An issue that's at the top of Smulyan's agenda these days is getting FM chips into mobile phones and getting them activated (some phones have chips installed but never activated), an idea enthusiastically endorsed by the Radio Advertising Bureau and National Association of Broadcasters—and rigidly opposed by the Consumer Electronics Association. He said during last year's Radio Show that while some people



## Jarl Mohn

*Broadcaster,  
Philanthropist,  
and Purveyor of Truth*

**B**roadcasting has been in Jarl Mohn's blood since his first live broadcast as a 15-year-old high school sophomore at WBUX-AM in Doylestown, PA. After building a stellar resume in virtually all facets of the electronic media industry, today he serves as president and CEO of National Public Radio, where he oversees global operations and partnerships with more than a thousand public radio stations and 30 million weekly listeners.

Mohn's extensive media experience has crossed all media platforms and has been influenced by numerous changes in social and cultural trends. He spent almost 20 years in radio, many of them as on-air personality Lee Masters at a variety of stations, including WNBC in New York. Toward the end of that stage in his career he became co-owner of a station in El Paso and then another in Louisville, before his long-time friend Bob Pittman asked him to join the staff of MTV as vice president/general manager. Nobody knew Top 40 radio better than Masters, and MTV/VH1 seemed a perfect match for his programming talents.

Masters quickly realized one of the challenges at

the fledgling video network was convincing his cohorts that MTV was far more than a radio station with pictures. Indeed, it was a television station designed for teens and young adults, and Masters understood that viewers in this demographic group did not watch television the way their parents did. Masters' approach to the cable network succeeded and MTV's resurgence led him to attempt a similar metamorphosis several years later at Movietime. Best described as a cable channel that was to movie trailers what MTV had been to music videos, he came in to oversee the entity's transformation to E! Entertainment. Masters and his talented group of programming execs concentrated on original, yet cost-efficient programming—and the creation of a powerful brand. As Masters—now Mohn—told C Suite Quarterly last fall, "Desperation led to innovation."

Mohn went on to become the founding president and CEO of Liberty Digital, a public company that invested in cable networks and online businesses. As a venture capitalist, he worked with a number of tech startups, and in public media he has had a long involvement with Southern California Public Radio, where he chaired the board of directors. He also spent over 12 years on the board of The Annenberg School of Communication and Journalism, including six years as its chair.

When he was tapped to lead NPR in May 2014, Mohn took over an organization that had been shaken by deep budget cuts and staff reductions, and was struggling to hit its goal of a break-even budget by fall 2015. To realign itself for a new fiscal discipline, the network had implemented a voluntary buyout of staff and had canceled "*ell Me More*, a weekday show focused on news topics related to people of color. Just a few months into his new job Mohn made some major restructuring moves and launched an initiative to boost the listenership of the popular *Morning Edition* with heavy on-air promotion of the show.

"We want to excel with all of our programming and all of our content," he told Current.org Editor Benn Mook in an extensive interview last fall. "One of the mistakes a lot of businesses make is trying to do 12 things at once and do them well. I've seen it a lot, especially with startups in the venture capital world, but also with larger media companies and within this organization. My goal is to do one thing at a time, make sure we really have it nailed, and then move on to the next one.... It's going to be continual improvement across each of our shows: the storytelling, hosting, production and marketing—every element."

argue that having a radio station app on a smartphone is sufficient, for an app to work it must use the consumer's data plan. An FM chip doesn't require a plan; as long as the phone is on, the local stations will be available—something that's vital during an emergency when cell towers often fail. "Every other issue the industry faces is 5 percent as important as this one," he says.

This August, Smulyan announced an agreement that Sprint will begin installing Emmis' NextRadio application in a broad array of FM-enabled wireless devices over the coming years, allowing consumers to listen to their local radio stations on their smartphones.

"Today we set a new course as an industry, one that will bring exciting audience and advertiser engagement opportunities," Smulyan said. "This announcement is a credit to the entire radio industry, which has unified to make this happen."

The announcement by Sprint also marks the official launch of NextRadio, the smartphone app that delivers a highly interactive artist and ad experience to FM-enabled smartphones.

Data for the NextRadio app is supplied by Emmis' TagStation, a cloud-based engine that offers stations the ability to upload branding images that will display as default artwork in the NextRadio app, as well as call letters, format, station name and slogan. This basic, free level of station integration is open to all radio stations and lets users quickly associate their local stations with familiar visuals while browsing.

If a station does not register at TagStation, listeners using the NextRadio app will still be able to hear the radio station but may not see the station's logo displayed. Smulyan notes that more than 1,500 stations signed up for the free services offered by TagStation and thousands more are expected to follow. Additionally, radio industry leaders including Beasley, CBS Radio, Entercom, Greater Media and Hubbard registered for the additional services through TagStation.

In 1994, Smulyan was named by the White House to head the U.S. Delegation to the Plenipotentiary Conference of the International Telecommunication Union. As a United States Ambassador, he represented the U.S. in various bilateral meetings, including negotiations that resulted in a landmark agreement between Israel and the PLO.

A former director of the National Association of Broadcasters and former chairman of the board of directors of the Radio Advertising Bureau, Smulyan is a member of numerous civic boards and committees. As principal shareholder, he led a group that purchased the Seattle Mariners baseball team in 1989, selling the club three years later. During that time, Smulyan served on the Major League Baseball owner's

Ownership and Television committees. Smulyan was among the bidders for Major League Baseball's Washington Nationals in 2005, but was unsuccessful.

In 2000, Smulyan was honored with the American Women in Radio and Television's Silver Satellite Award, the National Association of Broadcasters' National Radio Award, and as Radio Ink's "Radio Executive of the Year." In 1995, the radio industry newspaper, *R&R*, voted Smulyan one of the 10 most influential radio executives of the past two decades.

Smulyan received the American Women in Radio and Television's Star Award in 1994 and the Entrepreneur of the Year Award from Ernst & Young the following year. And in 2005 Emmis Communications was named one of *Fortune* magazine's "100 Best Companies to Work For."



*Smulyan takes to the airwaves to raise money for charity during WIBC-FM's Radiothon in 2009.*

Mohn believes it is critical for NPR to strengthen its on-air programming while focusing on developing digital content and services. "Digital is the present and the future," he told *Current.org*. "We are in the golden age of the spoken word, whether it's about news, culture or science. Some of it's going to be broadcast, and some will be digital. It's not an either-or. Radio listeners and digital users aren't making either-or choices. For them, it's an à la carte world, selected from radio, mobile phones, and laptops. It really just boils down to resource allocation, but we have to play all those games."

In an era where paradigm shifts have become commonplace, industry pundits seem to predict the death of this or that medium or business model on an almost daily basis. One of the perennial whipping posts has been commercial radio, which numerous critics for the past decade have said will be dead in five years. Mohn is of a different mind, however, noting that "broadcast radio is the cockroach of media. You can't kill it. You can't make it go away. It just gets stronger and more resilient."

Still, he's convinced that commercial radio is struggling because of lagging economic and creative factors that stem from overheated merger and acquisition activities since ownership restrictions were loosened almost 20 years ago. "Over-the-air commercial radio is suffering, in part, because of the incredible consolidation and cost-cutting that has occurred in the business," he told *Current.org*. "There's less room for creativity, innovation, and local relevance. Most often, it's not live. People have become less interested in it. That's one of the reasons I'm wildly optimistic about public radio—because public radio is committing money to being local and live. And many stations are investing in journalism."

While Mohn has built an exceptional personal profile in the greater media and financial spheres, his reach extends into the philanthropic realm, as well. He actually credits his wife Pamela for laying the groundwork for the Mohn Foundation which, since its inception in 2001, has provided funding and assistance to the International Medical Corps and the American Civil Liberties Union. Indeed, the

Mohns are true "put-your-money-where-your-mouth-is" patrons of the arts and humanities, with contributions to the Los Angeles County Museum of Art, the L.A. Museum of Contemporary Art, the Hammer Museum, and the J. Paul Getty Trust.

A strong believer that "art becomes activated when people see it," Mohn and his wife open up their home multiple times a year so the public can



*Jarl Mohn speaks at the 2010 dedication of KPCC's new headquarters which bears his name.*

share in their private collections. They also generously loan works to international museums and exhibitions. As *C Suite Quarterly* notes, "Their collection doesn't need dusting—it needs passports."

In a life and career that has been filled with untold challenges and successes, Mohn remains most proud of NPR and what it means to its 30 million weekly listeners. "Every study I've seen shows NPR is the number one trusted brand for news in the United States, and the number one for quality," he told *Current.org*. "It's news for people who are smart, not intellectual."

He's also critical of today's news media—or the lack thereof. "Newspapers are dying," he observes. "In many cities, newspapers are greatly cutting back or not being printed every day. Radio news is headline news or it's ideological talk. TV news has gone to fire, crime, or car chases in the case of Los Angeles. Cable news networks have become ideological, sensational, or exploitative." By contrast, NPR stands out as a last bastion of pure news and information. Mohn's promise to his listeners, benefactors, and future generations is to make NPR "the one-stop shop for truth."



# Anne Sweeney

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## *Practicing What She Preaches*

**T** rue leaders don't let obstacles deter them from either their personal or professional goals, and they lead by example. Disney-ABC Television Group co-chairman Anne Sweeney says it all: "You have to be somewhat fearless, willing to embrace change and those new ideas that could help you achieve your goals." Sweeney has yet to miss any.

Anne Marie Sweeney was born Nov. 4, 1957, in Kingston, N.Y. She graduated with a B.A. degree from the College of New Rochelle and earned an Ed.M. degree from Harvard University in 1980. Her mother, her grandmother and several aunts had all been teachers, and her father was an elementary school principal. But during her freshman year at the College of New Rochelle, she realized that while she wanted to do something involving kids, it wasn't teaching. "I had a real devotion to kids, and I felt that I would be doing something for them. I just didn't know what it was going to be."

Sweeney's introduction to television came during college working as a page at ABC Studios as well as an internship at the advocacy group Action for Children's Television. A contact next led Sweeney to the then-fledgling cable channel Nickelodeon, where she got a job in 1981 as an assistant to the director of acquisitions, Geraldine Laybourne. She quickly rose through the ranks, spending 12 years with the company, eventually rising to senior vice president of program enterprises.

While there she not only established the cable channel as a prime outlet for reruns of some of television's beloved older shows, including *The Dick Van Dyke Show* and *The Mary Tyler Moore Show*, but also ensured Nickelodeon's expansion to the British market

by setting up a joint venture with Rupert Murdoch's British Sky Broadcasting. In 1993, when Murdoch decided to expand the Fox Television Network into cable television, he asked Sweeney to join him, appointing her chief executive officer and chair to help establish FX Networks. Between 1993 and 1996 Sweeney presided over the launching of both FX, which offered a mix of series and news programming, and FXM: Movies, which unearthed films from the vaults of 20th Century Fox.

Despite her success at Fox, Sweeney was anxious to move back into children's programming and got her wish when she received an offer from her former boss, Laybourne, who had just become president of Disney/ABC Cable Networks. In February of 1996 Sweeney became both executive vice president of Disney/ABC and president of Disney's premium cable network, the Disney Channel. One of her first goals was to bring the channel to a wider audience, supervising its change from premium to basic cable service. She also made sure that the programming would appeal not just to small children and nostalgia fans of older Disney fare, but also to the pivotal "tween" age bracket between 9 and 14, leading to the creation of such series as *Lizzie McGuire*, *Even Stevens*, and *That's So Raven*. The Disney Channel increased its subscriber base from 19 million to 79 million households.

Two years later Sweeney launched Toon Disney, the company's all-animation network, which presented such new series as *Kim Possible*, *Recess* and *House of Mouse*, which brought together such classic Disney characters as Mickey Mouse and Donald Duck on the same show. In January of 2000 Sweeney oversaw the debut of yet another

# CONGRATULATIONS

## Best wishes to Jarl Mohn

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cable network, SoapNet, which presents 24 hours of soap-related programming, airing recent episodes of current shows as well as episodes of older programs.

How does Sweeney account for her meteoric rise? "Growth and learning are so important. I find that I learn the most when I am most uncomfortable, when I am put into a totally new situation."

Her promotion in 2000 to president of ABC Cable Networks Group and president of Disney Channel Worldwide put Sweeney in charge of all non-sports cable programming for the Walt Disney Co. and for its ABC subsidiary. In 2004 she was named co-chair, Disney Media Networks, and president, Disney/ABC Television Group, which includes The Walt Disney Co.'s global entertainment and news television properties, its owned television stations group and its radio and publishing businesses.

In this role Sweeney oversees ABC Studios, the ABC Owned Television Stations Group, and the ABC Television Network, which provides entertainment, news and kids programming to viewers via more than 200 affiliated stations across the U.S. She also oversees Disney Channels Worldwide, a portfolio of 107 kid-driven, family-inclusive entertainment channels, including Disney Channel, Disney XD, Disney Junior, Disney Cinemagic, Hungama, and Radio Disney brands. Additionally, Sweeney's responsibilities include cable networks ABC Family and SoapNet, the company's equity interest in A+E Networks, and Disney's publishing imprint, Hyperion.

In 2005, Sweeney led the industry into the digital era when the Disney/ABC Television

Group became the first media company to put television content on new platforms. The group was the first to leverage iTunes, the first to introduce an ad-supported full episode player online, and the first to deliver an application for the revolutionary iPad.

Since assuming her current role as co-chair of Disney Media Networks and president, Disney/ABC Television Group, Sweeney has repeatedly been named the "Most Powerful Woman in Entertainment" by *The Hollywood Reporter*, one of the "50 Most Powerful Women in Business" by *Fortune* and one of "The World's 100 Most Powerful Women" by *Forbes*. In 2008 she was honored with the Broadcasters Foundation of America's Golden Mike Award for Outstanding Contributions to Broadcasting, the Matrix Award for television from New York Women in Communications Inc., as well as the National Cable & Telecommunications Association's Vanguard Award for Distinguished Leadership.

Sweeney was inducted into the Cable Center's Hall of Fame in October 2007 and recognized by the Producers Guild of America in 2006 with the President's Citation for her efforts on behalf of diversity across the Disney/ABC Television Group. In 2005 she was inducted into the Broadcasting & Cable Hall of Fame, and in 2004 received the Muse Award from New York Women in Film & Television.

She has been honored repeatedly by Women in Cable & Telecommunications—as Executive of the Year in 1994, Woman of the Year in 1997 and as the recipient of the Advocate Leader Award from WICT's Southern California chapter in 1998. In 1995 she received the prestigious STAR Award from American Women in Radio and Television. She was inducted into the

American Advertising Federation's Advertising Hall of Achievement in 1996. In 2002 she received Women in Film's esteemed Lucy Award and she has been awarded the Cable Television Public Affairs Association's President's Award.

Sweeney is quick to deflect praise to others. "I believe in having total clarity around our goals," she says. "I believe in creating these goals together as a group and making sure they're aligned with Bob Iger's goals for the Walt Disney Co. And more than anything, making sure people understand that they have a responsibility to one another. And when one of us has a great victory, it is a result of everyone working together. And quite honestly, we share the failures as well."

So far, the victories have it.



Sweeney attends the 2013 Oscars with Good Morning America co-host Robin Roberts.

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# **BILL PERSKY**

AND THE 2015 GIANTS OF BROADCASTING  
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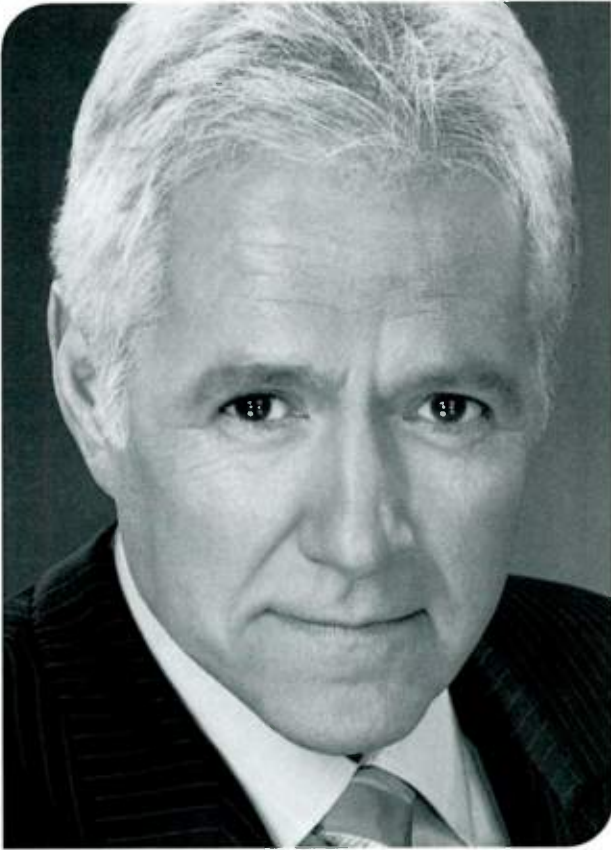
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# Alex Trebek

## *Seriously At Ease On Jeopardy!*

**T**he answer is Alex Trebek. The question is what's behind the man who for almost three decades has delighted, enlightened and challenged the television audience viewers with all they know and don't know about practically everything.

George Alexander Trebek was born July 22, 1940, in Sudbury, Canada, a large city in northern Ontario. He attended Jesuit schools until the age of 12, when he decided to leave Sudbury to attend the University of Ottawa High School in the Canadian capital. He graduated from Lisgar Collegiate Institute in 1957 before graduating from Toronto's Malvern Collegiate Institute in 1958, and later the University of Ottawa with a degree in philosophy in 1961. As a student at the University of Ottawa, he was a member of the English Debating Society.

After graduation, Trebek decided to pursue a career in journalism. Interested in broadcast news, he began his career as a fill-in reporter and newscaster with the Canadian Broadcasting Corp. Trebek specialized in national news and sports and covered a wide range of special events for the CBC's radio and television divisions, including curling and horseracing.

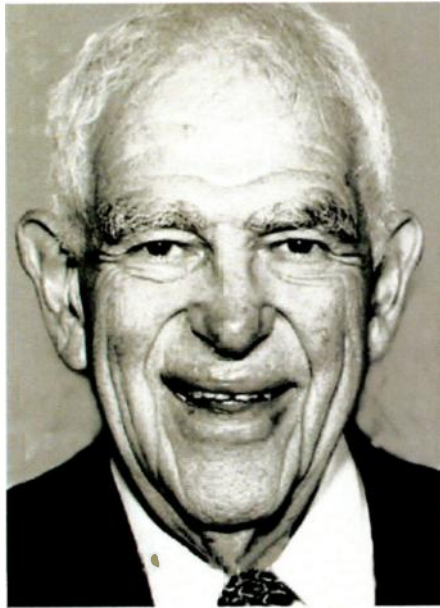
With the growing popularity of game shows, he segued into the role of host of the Canadian quiz show *Reach for the Top*. Then, in 1973, Trebek decided to leave his native country for Hollywood. His first American television gig was as host of the short-lived 1973 NBC game show *The Wizard of Odds*, which lasted only one season; in 1974 Trebek signed on to host its replacement, another game show called *High Rollers*. Trebek hosted the show through a pair of two-year runs on NBC, from 1974-76 and

again from 1978-80. At the same time, he also expanded his repertoire to host such other game shows as *The \$128,000 Question* (1978-80) and *Pitfall* (1981-82), both of which aired in the United States and Canada.

*Pitfall* was canceled after its production company, Catalena Productions, went bankrupt, and as a result, he was never paid for that series. After both series ended, Trebek hosted a revival of *Battlestars* called *The New Battlestars* that ended after 13 weeks, then shot a series of pilots for other series for producers Merrill Heatter and Bob Quigley (for whom he had worked on *High Rollers* and *Battlestars*). The Heatter pilots were *Malcolm*, an NBC-ordered pilot featuring Trebek with an animated character as his co-host, and *Lucky Numbers*, an attempt at a revival of *High Rollers* that didn't sell.

In 1984, when Merv Griffin decided to mount a revival of his classic trivia show *Jeopardy!*, Trebek was chosen to host it. The show employed a unique format in which clues were offered in the form of answers and contestants answered in the form of questions.

In 1987, while still hosting *Jeopardy!*, Trebek returned to daytime television as host of NBC's *Classic Concentration*, his second show for Mark Goodson. He hosted both shows simultaneously until Sept. 20, 1991, when *Classic Concentration* aired its final episode. In 1991 Trebek made broadcast history by becoming the first person to host three American game shows at the same time, earning this distinction on Feb. 4, 1991, when he took over for Lynn Swann as host of NBC's *To Tell the Truth*, which he hosted until the end of the series' run on May 31, 1991.



## Bill Persky With 'That Girl,' This Guy Changed TV Role Models Forever

**B**ill Persky is a five-time Emmy Award-winning writer, director, and producer best known for his work on such hit TV programs as the *Dick Van Dyke Show*, *That Girl*, *Sid Caesar*, *Bill Cosby*, and *Kate & Allie*.

Like many early comedy writers, Persky found himself working with some of the great classic comics of radio and TV. After a stint as a cabana boy at the famed Grossinger's Hotel in the Catskills, he became an assistant program director at WNEW New York in the mid-1950s. His first TV sale came when he and writing partner Don Rosenblit invented a character known as "the Pigloo," a combination of a pig and an igloo that was picked up by *The Howdy Doody Show* as a regular character. Savoring that first taste of success, he moved to California and wrote for a variety of innovative programs, including *The Steve Allen Show*, *The Andy Williams Show*, *The Julie Andrews Show*, *McHale's Navy*, and *The Joey Bishop Show*.

Persky got his big break from Carl Reiner, who recognized the young man's comedic talent and ear for dialogue and hired him as a writer on *The Dick Van Dyke Show*.

"The best thing that ever happened to me in my life is Carl," Persky told the *L.A. Times* in 2012. "With Carl, you walk away with some of his DNA. You are enthused with his values and his fearlessness."

Writers learn from an early age to "write what you know," and nowhere was this clearer than *The Dick Van Dyke Show*. Persky says every episode of the series was based on something that happened to someone working on the show. Always pushing the envelope, Persky and company wrote an episode in which Rob Petrie (Van Dyke) became convinced that his baby son Richie had been switched at birth with a baby belonging to a couple called Mr. and Mrs. Peters. When it turned out the Peters were African American, the network balked, not wanting to offend blacks or whites in the audience. Reiner and Persky pushed back and the episode was a smash hit.

"It really did feel like we were throwing a hand grenade into the audience," Persky told the *Huffington Post* in 2012. "You had to start with the truth with Carl, who's my absolute favorite person in the world. We still talk once a week, and he reads me the stuff he's writing."

Somewhere in those early years Persky met Danny Thomas, whom he describes as funny, warm, and very giving. It was a relationship that was to lead not only to a long friendship but also a turning point in the evolution of network TV programming. After three years (and two Emmys) with *The Dick Van Dyke Show*, Persky and his writing partner Sam Denoff were approached by Danny's daughter Marlo, who talked them into taking a chance on a new show that initially was titled *Miss Independence*.

That was the name Danny called Marlo, but Persky believed the title was far too obvious for its own good. "Calling the show that was like waving a flag," Persky said in a *Huffington Post* interview. "But *That Girl* was how my parents always referred to my sister. She was always doing amazing things and they'd say, 'do you know what *that girl* did today?' So we called it *That Girl*. It was groundbreaking at the time because no one wanted to do a show about a single career woman. But Marlo—I call her the velvet steamroller—is such a passionate person. She absolutely wanted to play a woman with aspirations of living on her own. No one else could have played that role or gotten that show on the air."

The series featured Marlo as a struggling actress in New York who had a boyfriend but was in no

The new *Jeopardy!* quickly became one of the most popular game shows in television history and, as its charismatically unflappable host, Trebek became a pop culture icon, winning five Daytime Emmy Awards for Outstanding Game Show Host in his more than 29 years on the show. In 2011 he was awarded a Lifetime Achievement Award during the Daytime Emmy ceremony.

Another measure of the host's iconic status in pop culture is the ubiquity of Alex Trebek parodies—Will Farrell played a flustered Trebek on *Saturday Night Live*, Eugene Levy played "Alex Trebel" on *Second City Television*, and *Family Guy*, *The Simpsons* and *The X-Files* have all included Trebek-parodying storylines. The good-spirited Trebek thinks the parodies are hilarious, and especially liked Eugene Levy's take. "I thought Eugene captured the private horror a game show host experiences trying to keep things moving on a day where everything is going wrong."

He also confesses that his most memorable time playing himself was on *Cheers*. "The *Cheers* episode that was done in 1987—people still ask me about that. Cliff Clavin was in the finals, and he didn't know the response so he wrote, 'Who are three people who have never been in my kitchen?' It was a funny moment. It's amazing how certain memories affect certain people. If they were into *Cheers*, they remember that episode. I have people who ask me about a brief appearance I made on *The X-Files*. I was one of the original Men in Black, Jesse Ventura and I. One contestant on the program said, 'Can I touch your hand?' And I said, 'Sure, but why?' She said, 'Because you've touched David Duchovny.' "

Regarding his long-running career, Trebek

*Trebek chatting up contestants on the Jeopardy! set.*

said: "What's not to love about working for a show like *Jeopardy!*? It's a great format and continues to evolve with new clues, contestants and competitions. It's an honor to work on a show that rewards knowledge. You can't beat that."

Trebek remains impressed with the quality of the contestant pool and believes it's growing more diverse due to the success of online testing. Since it began in 2006, more than 1.3 million fans of all eligible ages have registered to take the tests. While on stage, Trebek aims to create as soothing an environment as possible. "I want everyone to perform at their very best. It's not my job as host to distract them from the game. I want the contestants, as well as our viewers at home, to see me as a supportive presence."

In addition to his hosting duties, Trebek has a long-standing commitment with numerous charities and educational organizations. With World Vision, he has traveled to many Third

World countries taping reports on the group's efforts on behalf of children around the world. He has traveled with his family to Zambia where he adopted a village and helped build a school, three homes for teachers and a medical facility.

Trebek has also participated in 12 USO tours visiting American troops overseas, and in 1998 he was awarded the prestigious Bob Hope Entertainment Award. Trebek is also committed to education. He regularly hosts the National Geographic Bee and has served as host of the National Geographic World Championship. He also serves on the board of the National Geographic Society Education Foundation.

After almost 30 years hosting *Jeopardy!*, Trebek remains as unassuming as ever. Asked how he manages such a balance between professional success and personal modesty, he responds: "Take your job seriously, but don't take yourself too seriously."



great hurry to tie the knot. When the series finally was cancelled some network execs thought the final episode should end with their wedding, but Persky and Thomas believed that outcome would not be true to her character. "Marlo thought that the whole series would have been a lie if they'd gotten married at the end," Persky said in the *Huffington Post* interview. "That would have sent out a message that all girls want is to be married. She absolutely wouldn't have it. We fought for that not to happen—and it didn't."

Today, *That Girl* is credited with helping to pave the way for *The Mary Tyler Moore Show* and subsequent series

featuring independent single women. It also gave many baby-boomer women the courage and support they needed to declare their own independence in a changing society. "They say what a hero I am to them because I did the show," he told the *L.A. Times*. "What's interesting is that a lot of teenage girls

are getting interested in it. Their grandmothers are buying their grandkids the DVDs—and they're loving it."

In the mid 1970s, the partnership between Persky and Denoff ended amicably, and Persky branched out into directing television pilots. From 1975 to 1982 he directed 22 of them, with 16 actually making it to the air as network series—including the popular *Who's The Boss?* starring Tony Danza and Judith Light. He also directed five television films and the Paramount feature *Serial*, before experiencing an epiphany in front of the Beverly Hills Hotel.

"I had an old Mercedes that I treasured, and I also had a beard I treasured," he told the *Times*. "I stopped at the five-way stop sign in front of the [hotel] and there were three other guys with

Mercedes and beards and two guys with Rolls Royces and beards. I said, 'I don't belong here anymore.'" He sold the Benz, shaved the beard, and fled the Hollywood scene for his beloved Manhattan.

The change in venue didn't stop Persky, who went on to produce the award-winning CBS sitcom *Kate & Allie*. The show starred Susan Saint James and Jane Curtin as recently divorced friends with children who move in together and become a family unit. "I loved it," he says of the series, which ran from 1984-89. "It was like a party every week." He ultimately produced and directed 100 episodes

of the series, and won a directing Emmy in the process.

Ever the TV junkie, Persky told the *Huffington Post* that his favorite recent TV shows include *30 Rock*, *Parks and Recreation*, and *Modern Family* because "they are a throwback to the time when characters had more regard for each other and themselves.

There used to be a time when a star was some-



Left to right: Bill Persky, Carl Reiner, Mary Tyler Moore, Dick Van Dyke, and Sam Denoff celebrate their Emmy wins for *The Dick Van Dyke Show* at the 18th Primetime Emmy Awards in 1966.

thing you looked up to. Now you look down on stars. I grew up on the Jersey Shore, and Snooki used to be something that would have washed up in a storm and been thrown back. Now little girls in affluent parts of New York City are dressing like her. When did this happen? Is this what society has become?"

Persky still lives in New York City with his wife, advertising executive Joanna Patton. He has a very active speaking career and is a guest lecturer at NYU Film School and Yale University, and teaches comedy writing at The New York Film Academy. In addition to his recently published memoir *My Life is a Situation Comedy*, he is a contributing writer to *USA Today*, *Esquire*, and the *L.A. Times*. He also was honored by the Writers Guild with a lifetime achievement award in 1998.



## Richard E. Wiley

*“Doing It All”  
Should Have Been  
Our Clue*

**F**ew people have their careers summed up in one phrase. Dick Wiley has done so much that he can lay claim to two: “The Dean of the Washington Communications Bar” and “The Father of HDTV.”

Richard Emerson Wiley was born in Peoria, Ill., on July 20, 1934. He graduated with distinction from Northwestern (B.S. and J.D. degrees) and holds a master’s degree in Law (LL.M.) from Georgetown. (He also has an Honorary Doctor of Laws from The Catholic University of America.) During the 1960s he worked at a Chicago law firm and paid his Republican dues by campaigning for Sen. Charles Percy and the Nixon-Agnew ticket.

His telecommunications career began at the age of 36 in 1970 when he was named FCC general counsel by President Richard Nixon. Even then, he believed that federal regulation should not be “so pervasive as to amount to federal control.” He carried this philosophy with him in 1972 when he became an FCC commissioner and two years later when he was named the agency’s chairman.

As head of the FCC, he advanced a deregulatory philosophy and agenda that long continued to carry the day in government and industry: “More competition and less regulation—that’s a winning combination for a dynamic communications industry. And we certainly have one in this country.”

Throughout his years on the commission, Wiley made evident his concern for broadcasters’ First Amendment rights. That concern, shared by the commission, was reflected in the FCC’s assertion—in a policy statement that seemed to fly in the face of court decisions—that broadcasters must be free to make their own decisions regarding

entertainment formats and that they should not be influenced by the commission in response to complaints from the public about abandoned programming.

On the other hand, the commission ruled that a George Carlin comedy record broadcast over WBAI-FM New York was “indecent” and therefore barred from the airwaves—a ruling overturned by the appeals court as censorship, but eventually upheld by the Supreme Court, which ruled that the FCC did not violate either the First or Fifth Amendments, but it limited the scope of its ruling to the specific broadcast only and declined to consider whether the FCC’s definition of indecency would survive a First Amendment challenge if applied to the broadcast of other material containing the same or similar words.

Shortly before he stepped down as FCC chairman, Wiley gave a speech at the 1977 convention of the National Radio Broadcasters Association in which he summarized the philosophy of his chairmanship, citing these specifics:

- Efficiency—“The commission has to operate like you run a business.”
- Reregulation—That was his name for his program to eliminate or revise outmoded regulations that resulted in about 600 policy or rule changes, many aimed at “giving small broadcasters a break.”
- “A willingness to face tough issues.”
- Better relations with regulatees.
- More respect at the FCC for the First Amendment.
- Advocating for the repeal of the equal time law (“The effect has been to prevent the electronic media from doing the job as they would in the print

## To be an IRTS Fellow

By Lauren Sawyer

*IRTS Donald V. West Summer Fellowship - Sponsored by LABF Board of Directors*

The IRTS Summer Fellowship Program isn't just about learning about the media industry. For the Fellows, it's also about learning who they are and how they fit into that landscape.

As an IRTS Summer Fellow, I grew more professionally and personally than ever before. I was able to be so bold as to be unapologetically me. I didn't pretend I knew more than I did - instead, I asked questions. I let go of my preconceived career plan as I recognized opportunities never before afforded to me.



### Thank you, LABF Board!

As the Donald V. West IRTS Summer Fellow, sponsored by the Library of American Broadcasting Foundation Board, I have truly been able to experience the full benefits of IRTS' goal: to bring together the wisdom of yesterday's founders, the power of today's leaders, and the promise of tomorrow's young professionals.

I cannot thank the directors of the LABF Board enough for their support. Simply having my name associated with a Giant of Broadcasting and Electronic Arts, Mr. Don West, is a tremendous honor. To have had the opportunity to build relationships with the Board and Mr. West, himself, is almost too incredible to believe. Thank you, LABF Board, for reaching out to me, sharing your stories, and providing guidance.

Thank you for your support, for which I shall be eternally grateful.

Lauren Sawyer

The IRTS Summer Fellowship is an all-expense paid program, complete with housing, travel arrangements, a paid internship, as well as numerous educational seminars and networking opportunities. It provides the funding and access needed to start a career, as well as encouragement— a reminder that we *can* be future media leaders.

The program is nine weeks long, and the first week includes a comprehensive orientation to the industry, with stops like *The New York Times*, Google's YouTube office, Facebook, Nielsen, a taping of *Good Morning America*, Viacom, and a tour of the NY Stock Exchange. We even shadowed account executives from station rep firms on their calls to media agencies. The insider experience reminds Fellows through conversations with industry professionals that even CEOs were once in our shoes.

Throughout the rest of the summer, panel discussions, seminars, and career development counseling all help us learn about professional paths that have not been covered in coursework. And we don't go down the path alone - we have the support of our fellow Fellows. I was amazed at how quickly we connected, forming unbreakable friendships. All of the Fellows gain an unparalleled insight into the media industry, thanks to the outreach and support of the Board, Fellowship sponsors and former Fellows, all saying, "I'm here to help."

As a Fellow, who uniquely got to intern right at the IRTS office, I gained insight into the Foundation itself - and I saw that the selfless desire to give back and help others produces a fierce loyalty to the program. In the process of conducting interviews for a promotional video, I asked every current Fellow, "What does it mean to you to be an IRTS Fellow?" The answer to this question is incredibly difficult to articulate.

"It's a responsibility," one said. "A responsibility to carry on helping others." "It means that I'm a part of something greater than myself," said the next. Another: "It's a dream come true."

And another: "It's better than a dream come true, because no one could imagine this in their wildest dreams."

I used to say that IRTS made it so effortless for me to spend a summer in New York that it felt like nothing. But I quickly discovered that was entirely the wrong description. What does it mean to be an IRTS Summer Fellow? For me, it's everything.



media”) and the so-called fairness doctrine (“The same goes for the fairness doctrine”).

When he left the FCC in 1977, the industry bible *Broadcasting* editorialized:

“It isn’t likely that the Wiley record will soon be eclipsed. No other living being conceivably can take on as many projects. There are those, ourselves included, who sometimes have been critical of Chairman Wiley’s desire to keep contending forces happy—a something-for-everyone philosophy. But although he has compromised and horse-traded, he has never, in our view, sacrificed principle for expediency. On balance, the pluses that have emerged during Mr. Wiley’s three-year-and-three-month stewardship as chairman, capping his five and a half years on the FCC, far exceed the minuses. There was never a more diligent, capable or dedicated public servant.”

While he left the commission, he remained a presence in Washington as managing partner of that city’s office of Chicago-based Kirkland & Ellis. In 1982 he formed Wiley & Rein and put it on the road to becoming a preeminent communications law firm, with a client roster that included CBS, Viacom, Paramount and Comsat.

In 1987 Wiley was asked by then-FCC Chairman Dennis Patrick to head the Advisory Committee on Advanced Television Service that pushed the industry to create digital TV technical standards. The pro bono job took eight years. “I had to find a way to make broadcasting and cable work together. You have to have a solution that works for both or the American people are going to be short-changed. I was thinking of the transmission industries, the industries regulated by the FCC.

*Future FCC Chairman Dick Wiley and then-General Counsel John W. Pettit tour a state-of-the-art radio station in 1971.*

When we turned in our report in 1995 I think we had accomplished that goal.”

After the committee’s final meeting—on Nov. 28, 1995—when it recommended the FCC adopt the ATSC digital television standard of 1,080 lines developed by the so-called Grand Alliance, Wiley was asked where he would rank his work with the Advisory Committee among his career. “First. Without a doubt. It crowns it all.” He also won a special Emmy Award for his efforts.

His tenure with the Advisory Committee is still a source of satisfaction to him: “During those years I probably spent 15 percent to 20 percent of my time working on what was a pro bono project. Now, when I hear my friends and neighbors extol their digital HDTV viewing experiences, it gives me a great deal of per-

sonal satisfaction. As a non-engineer, I obviously didn’t design the new standard, but it was wonderful to have been a part of the process, as well as to receive an Emmy to boot.”

Since then Wiley has continued to work for the development of HDTV and is still head of Wiley Rein’s 80-attorney communications practice, the largest in the nation. He currently represents a who’s who of major communications-oriented organizations, including Verizon, AT&T, JP Morgan, Credit Suisse, Newspaper Association of America, Motorola, CBS, Belo, Gannett, Sirius/XM, Emmis, Gray Television and LG.

“The truth is,” Wiley says, “that with organization, discipline and enthusiasm, there is time for everything in life, and as long as my health allows, I intend to continue to try and do it all.”



# Congratulations to the Giant of Giants!



*From the Board of Directors of the  
Library of American Broadcasting Foundation*

*We are proud to support  
our dear friends,  
Carole and Richard*

*Leesa, Leon, Elissa, Great Neck,  
The Fringe and  
Your Fire Island Family*



## Donald V. West

### 'Mr. Broadcasting' Named a Giant of American Broadcasting

**B**orn in Memphis, Texas, Don West began his distinguished career in the broadcasting business the way many young people did in the industry's infancy. He played records at dances and parties when he was 13, and worked his way into a radio job from there.

After earning his third class operator's license as a teenager, he became a transmitter operator for KICA in Clovis, N.M., when World War II created a dearth of first class licensees and the FCC temporarily changed its rules. When he was 17 he landed his first newspaper job as a reporter at the *Roswell Dispatch*, and was named managing editor a year later. West likes to point out that his early journalism career was distinguished by completely missing the biggest story of the century when, in the summer of 1947, he was the first reporter at the site of the fabled Roswell alien spaceship crash and found absolutely nothing to report.

His career already in full swing, West seriously considered remaining at the *Dispatch* full time, but family and friends urged him to pursue his college education to hone his craft. He heeded their advice and returned to New Mexico A&M College (now New Mexico State University), where he earned a

degree in journalism and English. During those years he served in various capacities as an announcer and news anchor for KSWO Roswell, KAVE Carlsbad, and KOB Albuquerque.

"Immediately after graduating I went to work at the *El Paso Times*, where I was an editor until I was drafted into the Korean War," West recalls. "During that period I got married and had my first child, and after being discharged from the Army we packed up the family car and moved to Washington, D.C., rather than go back to El Paso."

Upon arriving in the nation's capital in 1953, West applied for several journalism jobs and soon joined the staff of *Broadcasting* magazine. "I had applied for a position at the *Washington Post*, which didn't hire me, but I was a hit at *Broadcasting* because I'd had radio experience earlier in my career," he says. The magazine, founded in 1931 under the corporate name Broadcasting Publications Inc. (BPI), already was considered "the bible of the industry" and West came on board just as television was assuming its position of prominence in the American living room. After eight years at the editorial desk in D.C., managing editor Sol Taishoff asked him to manage the company's New York news bureau, and after another two years he became managing editor of the company's recently acquired *Television* magazine.

Six years later West made his first and only break from BPI when he was hired as Assistant to the President of CBS Inc., serving under the legendary Frank Stanton. "That was the most serious broadcasting job I ever had," he says. "I went from low on the totem pole to high up; I never had that experience in the middle of being a station manager, news director, or general manager."

It was during those years at CBS that West grasped the real power of television and its potential to expand the horizons of its weekly captive audience. After the network summarily cancelled *The Smothers Brothers Comedy Hour* because of affiliate opposition to the duo's irreverent humor and their stance on the Vietnam War, West approached Stanton and other company executives with an idea for a new program. This revolutionary new show—ultimately titled *Subject To Change*—was designed as an open and frank chronicle of the emerging American counterculture, featuring a line-up of controversial individuals and topics.

West was given a modest budget and took a leave of absence to develop the program, and he poured all of his passion and enthusiasm into the effort. In the end, however, it was all for naught: "[CBS] network president Bob Wood delivered the

*Barry Diller*

Friend and Wise Counsel



THE WASHINGTON POST COMPANY

*coup de grace* after a screening, in which he declared that *Subject to Change* would never be seen on his network—and never in his home if it were,” West said in an interview in 2013. “I had told Dr. Stanton that if the network turned it down I would fold my tent and silently steal away, which I did.”

Following this misadventure—which he now acknowledges was either the beginning or the end of *avant garde* television—West returned to *Broadcasting* as managing editor in 1971. He became a champion of the First Amendment and free speech, and everything he believed “the fifth estate” stood for. During his tenure West made a conscious effort to raise awareness, both within the industry and on Capitol Hill, of broadcasting’s immense power and potential to contribute to the American ethos. He also inadvertently helped many broadcasters grow their careers through the classified ads for job openings in the back of the magazine—ads many station managers would rip out before letting the rest of the staff read the publication.

West was named editor in chief of *Broadcasting* upon the death of co-founder Sol Taishoff in 1982, and subsequently became known throughout the industry as Mr. Broadcasting. “At the time, *Broadcasting* was the ‘party line’ of the industry,” West says. “Not in the political sense that we use that term today, but because it was like an old telephone party line. Everyone in the community was able to listen in to the same conversation. Everybody in the industry got the same story, and it built the industry. It tied everyone together in a common way. That was the greatness of *Broadcasting* magazine.” West founded and directed what today is known as the Broadcasting & Cable Hall of Fame; he stepped away from the magazine in 2001, after 44 years with that company.

In 2003 West joined the board of the Library of American Broadcasting Foundation. Under that umbrella he created the Giants of Broadcasting & Electronic Arts, an awards celebration that recognizes the contributions of legendary individuals in the television and radio business. During his tenure West inducted 182 honorees, an impressive roster of industry luminaries that can be found in the opening pages of this journal. West himself is one of the honorees this year, a recognition he says is a dubious distinction, at best. “I fought the board that wanted to make me a Giant

because I felt it was truly inappropriate that the person who created these awards should get one,” he observes. “It looks like inside baseball, and I’m not sure I deserve it. These awards celebrate the Giants of broadcasting, and I don’t think I’m a Giant of broadcasting. I’m an ancillary figure; I was a journalist covering the industry. I think I was



Don West (c) enjoying the company of fellow Giant honorees Dawson B. “Tack” Nail (l) and Richard E. Wiley at BMI’s annual NAB Dinner.

damned good at it, but I’m not a Giant.”

In addition to being honored today as a Giant, West also has received The Media Institute’s Freedom of Speech Award, the Broadcasters Foundation of America’s American Broadcast Pioneer Award, the Association of Local TV’s Distinguished Service Award, C-SPAN’S Super Citizen Award, and the Hall of Fame Award of the D. C. Chapter of the Society of Professional Journalists.

Never one to relax, West recently established the online publication titled *70+ Life At The Top*. He says he designed the Web site to “identify, serve and capitalize on a new demographic that is rapidly transforming the last and long thought to be best years of our lives,” noting that people over 70 have acquired a wealth of knowledge and possess an unparalleled sense of wisdom.

Except for his brief foray into the aforementioned realm of television programming, being an entrepreneur is somewhat new to West. “All my life I’ve been a hired hand,” he recalls. “Now I’m anxious to see what I can start and do on my own. I left the Giants and the Library because I thought my window of mortality was getting more and more narrow and there were things I wanted to do on my own account—and that’s what I’m doing now.”

Great Man

Great Honor

Belo salutes our long time friend

**Dick Wiley**

and the other 2013 honorees



BELO

# About the IRTS Foundation

**The IRTS Foundation** is a 501(c)(3) charitable organization, which brings together the wisdom and power of today's leaders to train and educate the next generation of media and communication professionals. Our programs and diversity initiatives help ensure that the business responsible for informing, entertaining, and educating the public reaches its highest potential in this exciting digital age.

This year, we celebrate the 75th anniversary of the organization from which IRTS evolved, and we're proud to say that more than 8,400 competitively selected students and professors from colleges across the nation have been beneficiaries of the IRTS educational programs that are currently in existence. These include:

## **IRTS Multicultural Career Workshop – 32 Years**

Students and recent graduates learn about industry opportunities at this workshop and then have an opportunity to interview with approximately 30 recruiters!

## **IRTS Summer Fellowship Program – 45 Years**

This nine-week, expense-paid training experience includes a one-week orientation, an eight-week customized internship, weekly seminars, industry events, and individual coaching! Fellows receive travel to and from New York, housing, and a weekly allowance.

## **IRTS Faculty/Industry Seminars – 44 Years**

When professors learn from top media leaders, thousands of students benefit from their knowledge! Panels, speakers, on-site visits, demonstrations, simulations and case studies are the many tools we use to provide an in-depth understanding of our business.

## **IRTS Events and Seminars** that provide a valuable service to both industry and academia.

While many philanthropic organizations are social in nature and forward a check to someone else at the end of the day, the IRTS Foundation takes full responsibility for the planning and implementation of all its educational programs, allowing donors to meet beneficiaries and see direct evidence of the difference their generosity is making.

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*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.*

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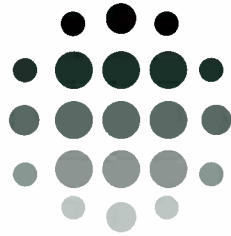
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