

THE 12TH ANNUAL

# GIANTS

OF BROADCASTING  
& ELECTRONIC ARTS

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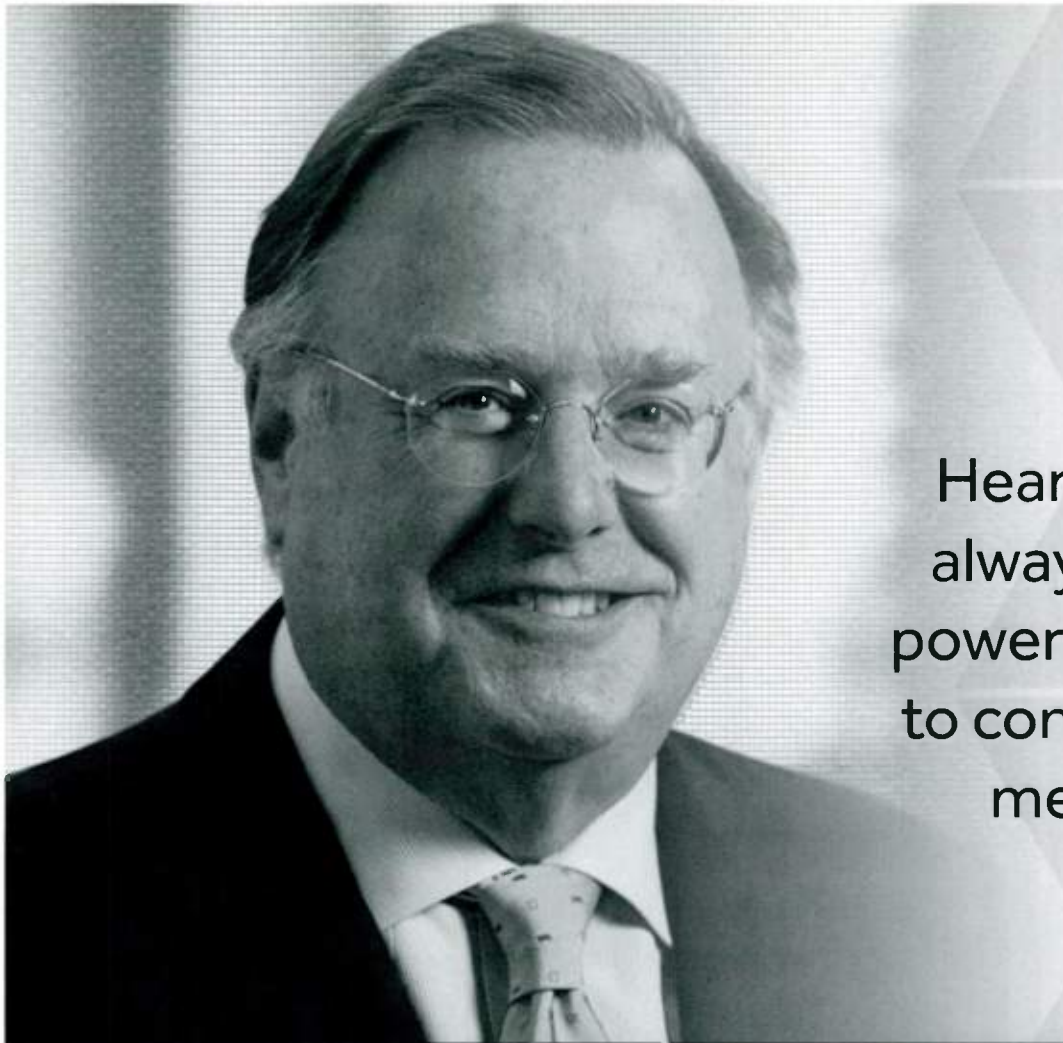
**PABLO RAÚL ALARCÓN SR & RAÚL ALARCÓN JR**

**DAVID BARRETT REGIS PHILBIN CHUCK SCARBOROUGH**

**FRED SILVERMAN PETER SMYTH VIRGINIA PATE WETTER**

**JUDY WOODRUFF & GWEN IFILL AND SYLVESTER L. (PAT) WEAVER**





Hearst Television has always believed in the power of local broadcast to connect to viewers in meaningful ways.

We salute our own **David Barrett** and all of this year's Giants for being unwavering stewards of our industry.

WLKY-TV  
WLWT-TV  
WMOR-TV  
WMTW-TV  
WMUR-TV  
WNNE-TV  
WPBF-TV  
WPTZ-TV  
WTAE-TV  
WXII-TV  
WYFF-TV

# GIANTS OF BROADCASTING: 182 AND COUNTING

## **PABLO RAÚL ALARCÓN SR. & RAÚL ALARCÓN JR.**

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Mel Allen  
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Roone Arledge  
Edwin H. Armstrong  
James Arness  
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Lucille Ball  
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Dawson B "Tack" Nail  
Agnes Nixon  
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Jack Paar  
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J. Leonard Reinsch  
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Fred Rogers  
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We've known it all along!

Congratulations to

**Peter H. Smyth**

on being recognized among the

**Giants of Broadcasting**

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*Your proud Greater Media family!*



**Greater Media, Inc.**  
*a family-owned company*

# 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 fundraising campaign with an eye toward providing the Library with the resources to match the demands of the 21st century.

Principal among them: acquisition

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

Why should you and others who care about broadcasting support the Library of American Broadcasting? Because everything it does helps tell the story of broadcasting's past and helps write the story of broadcasting's future. If the Library weren't already there it would surely have to be invented, and we would be asking for your help from the ground up. As it is we ask only that you participate in maintaining and improving this vital institution from the top down.

With your support, the Library of American Broadcasting will do more than outlive us all. It will tell the story of, carry the torch for and help keep alive the soul of the broadcasting industry into a future we can only imagine.

At the end of the day, it's not our Library. It's yours.

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(Listing as of October 8, 2014)

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Spanish Broadcasting System

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NBC 4 New York  
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WE ARE PROUD TO HONOR THE MEMORY OF OUR FOUNDER  
**PABLO RAÚL ALARCÓN**  
 AND TO CONGRATULATE ALL OF THE  
 2014 GIANTS OF BROADCASTING HONOREES



NEW YORK	NEW YORK	MIAMI	MIAMI	MIAMI	LOS ANGELES	LOS ANGELES	SAN FRANCISCO	CHICAGO
PUERTO RICO	PUERTO RICO	PUERTO RICO	PUERTO RICO	TELEVISION	DIGITAL	CONCERTS		

SPANISH BROADCASTING SYSTEM



**CONGRATULATIONS  
TO OUR OWN**

**CHUCK  
SCARBOROUGH**

**AND ALL OF THE  
2014  
HONOREES**

**4**   
**NEW YORK**



We Congratulate  
The Library of American Broadcasting  
and all of the 2014

**‘GIANTS’**



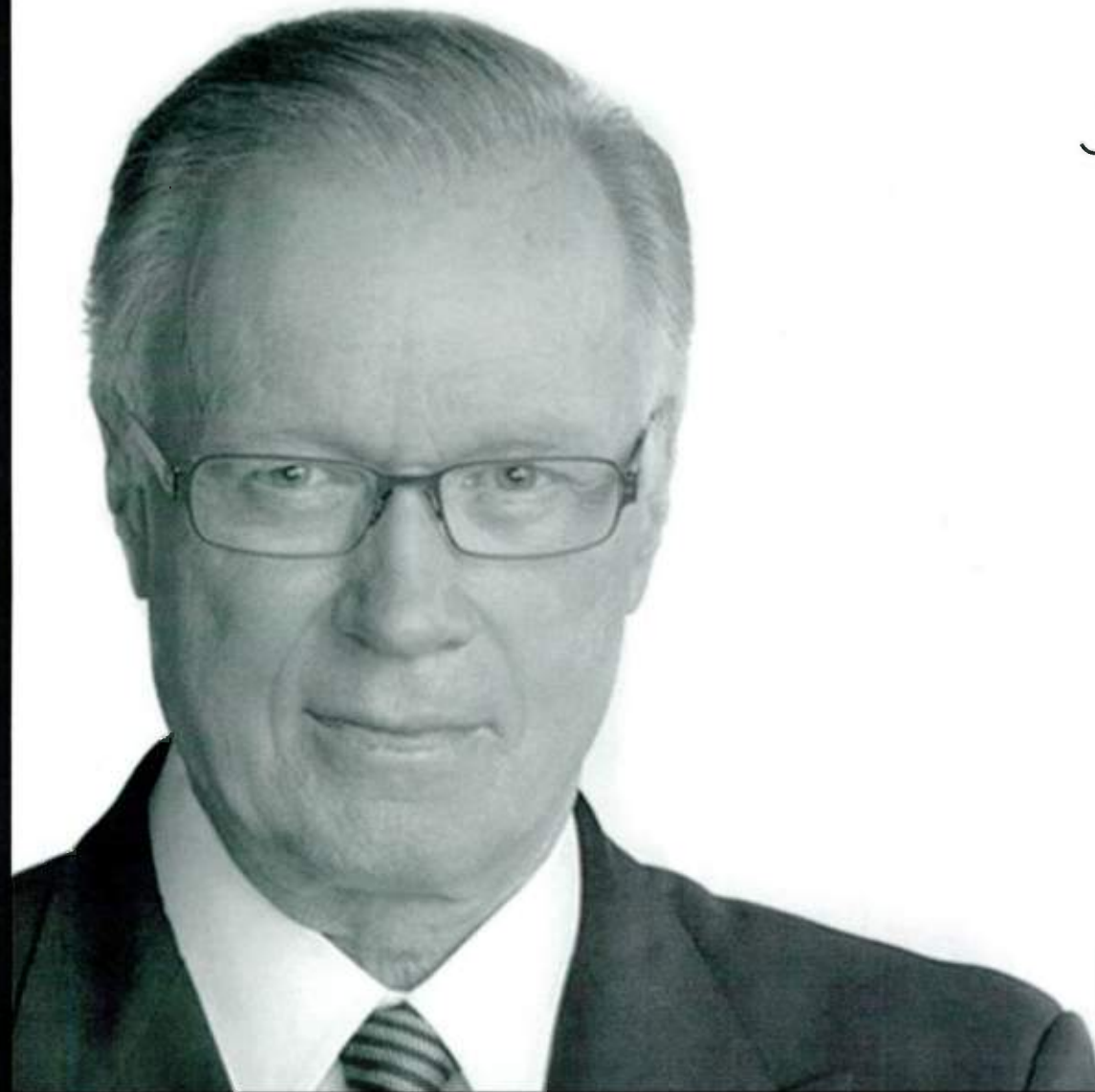
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We proudly congratulate our client

**CHUCK SCARBOROUGH**

NY legend for over 40 years



Journalist.

Friend.

Icon.

**GIANT.**



N. S. BIENSTOCK, INC.  
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# NAB Salutes This Year's Giants of Broadcasting

Pablo Raúl Alarcón Sr.

Raúl Alarcón Jr.

David Barrett

Gwen Ifill

Regis Philbin

Chuck Scarborough

Fred Silverman

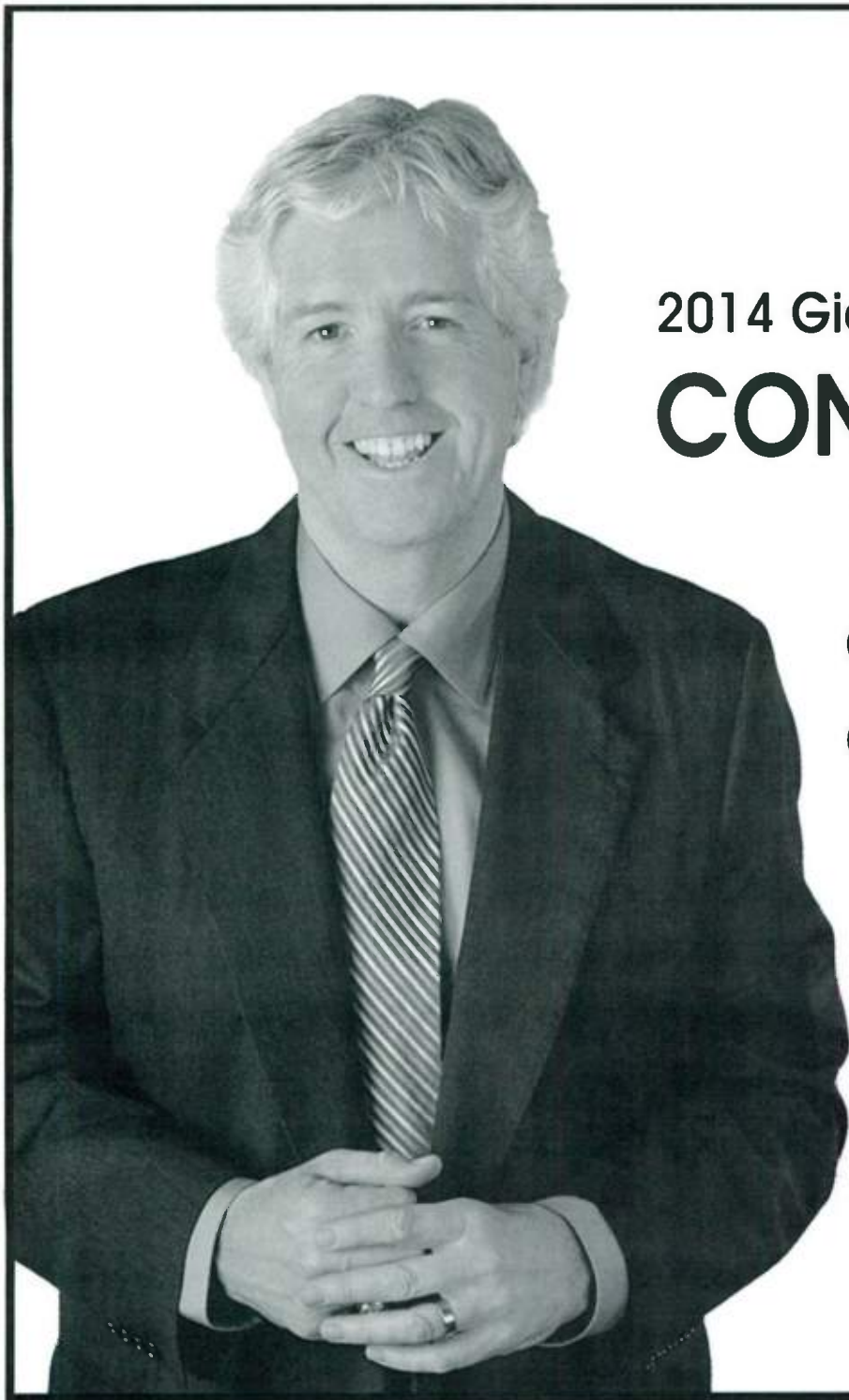
Peter Smyth

Virginia Pate Wetter

Judy Woodruff

We also honor the Giant Legacy of  
Sylvester L. (Pat) Weaver.





2014 Giants of Broadcasting

**CONGRATULATIONS!**

Peter Smyth,  
a committed broadcaster  
and a respected friend.

**George G. Beasley**

'2012 Giants of Broadcasting'

and

 **BEASLEY BROADCAST GROUP, INC.**

Congratulations to  
our friend and partner

**Peter Smyth**

and to  
all the other  
2014

Giants of Broadcasting  
Honorees.



**CREATIVE RESOURCES**



Marketron congratulates the 2014 Giants of Broadcasting  
Thank you for your contributions to the broadcasting world



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INTELLIGENCE

INSPIRE

INNOVATION

When you believe anything's possible—and back it up with the resources to make things happen—word gets around. We have a history of attracting innovators who were before their time. And helped change our times.

**That's how Hearst stays original.**

We salute our own **David Barrett** and all the **Giants of Broadcasting** honorees for boldly moving media forward.

**HEARST** *corporation*

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The  
**WALT DISNEY**  
Company

Congratulations to the immensely  
talented 2014 “Giants” and to our very  
own Regis Philbin

**COXREPS**

**Salutes the 2014 Giants of Broadcasting  
Honorees**

**DAVID BARRETT**

***Of Hearst Television Inc.***



WE PROUDLY EXTEND SINCERE  
CONGRATULATIONS TO OUR  
LONGSTANDING CLIENTS AND FRIENDS  
PETER SMYTH AND RAÚL ALARCÓN, JR.,  
AND HONOR THE MEMORY OF THE  
LATE PABLO RAÚL ALARCÓN, SR.,  
ALL EXEMPLARY LEADERS OF RADIO AND  
TELEVISION BROADCASTING



# Congratulations!

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**To Our Friend Peter Smyth and  
All of the 2014 Giants of Broadcasting Honorees**

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To the honored individuals who have been the creators, innovators, entrepreneurs, performers and journalists that have brought the electronic arts to the prominence they occupy in the United States and the world today, we thank you. Your commitment and belief in what you do inspires us all.



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[www.tritondigital.com](http://www.tritondigital.com)

Warner Bros. Television Group

proudly congratulates

our friend and colleague

*Fred Silverman*

and salutes

all of today's honorees

&

the important work of

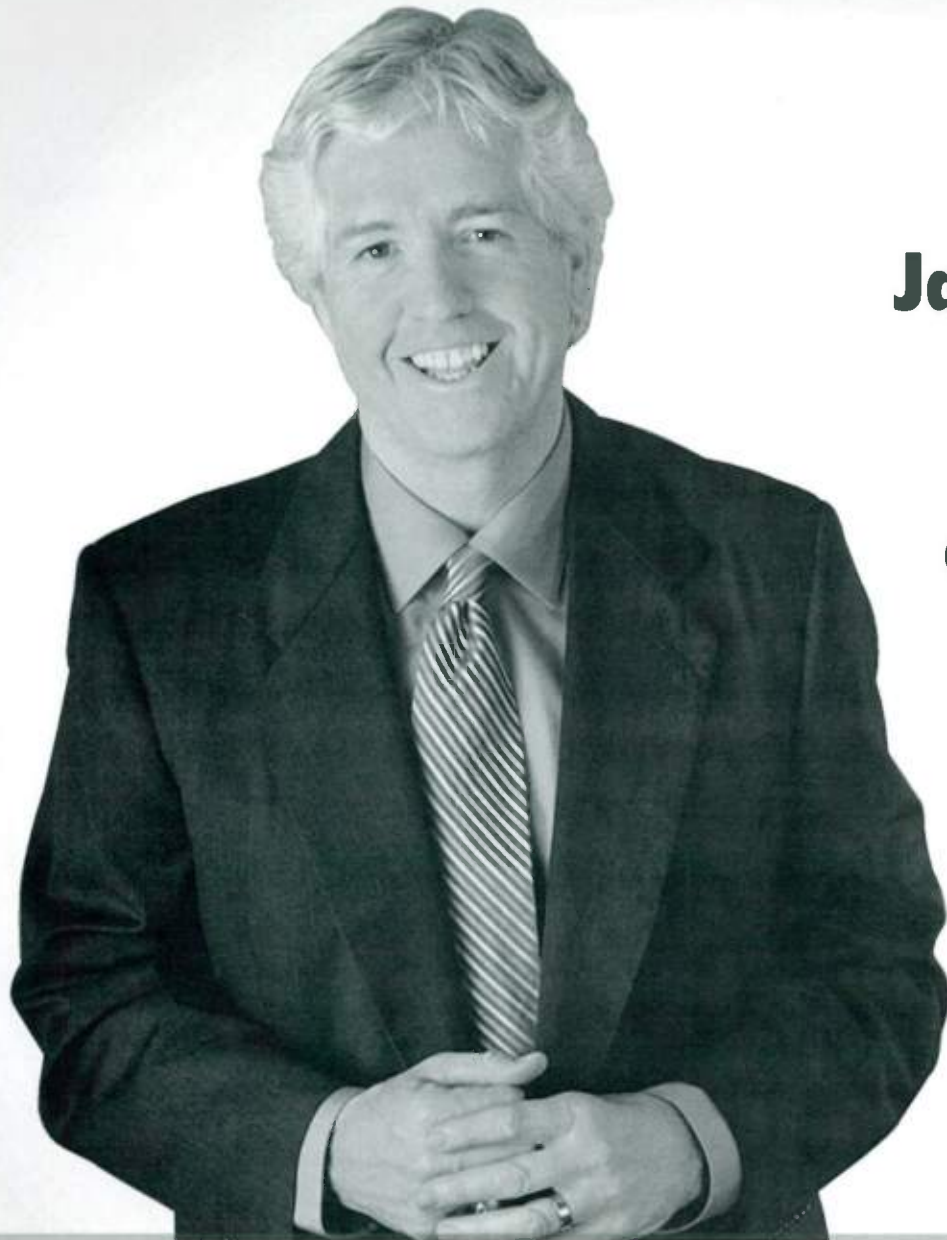
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# **From the Corner Office to a Giant of Broadcasting**



**Jacobs Media congratulates  
Peter Smyth  
on this wonderful honor.**

**Jacobs**  
media | research | mobile | social

# OUT OF THIN AIR

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BY MARK K. MILLER

THE STORY OF THE

# G IANTS

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*of* BROADCASTING  
& ELECTRONIC ARTS

VOLUME TWELVE – 2014



# Pablo Raúl Alarcón Sr. and Raúl Alarcón Jr.

## *Riding the Wave of Hispanic Media*

**T**he story of the Spanish Broadcasting System—the country’s largest publicly traded Hispanic-controlled media and entertainment company—and its founders is a true American success story. But it began in Cuba.

Pablo Raúl Alarcón was born in Ciego de Avila, Cuba, on Jan. 15, 1926. A communications pioneer, he founded his first radio station on the island in the early 1950s and owned 14 stations before fleeing to the United States in 1960 when Fidel Castro rose to power and seized all media, including Alarcón’s stations. When he left his family included a son, Raúl Jr., who was born in Havana in 1956.

In New York, Alarcón Sr. started out as a disc jockey on a Spanish-language station, moving up to program director. He eventually purchased and operated a recording studio

and an advertising agency. As a teenager growing up in the Bronx section of New York, Alarcón Jr. was deeply influenced by his father’s job. He worked at the station after school and listened to records with his father at night. Describing his childhood, Alarcón Jr. said: “I met all his [father’s] colleagues and the music people and the artists. All of that of course affected me. I grew to love it.”

Despite his affinity to the business, the younger Alarcón never planned to follow his father’s career path. He was a pre-med student at Fordham University in New York, graduating in 1981 with a Bachelor of Science degree, and expected to pursue a career in medicine. However, in 1983 his father made a bold move and borrowed \$3.5 million to buy an AM radio station, WSKQ, the first in what would become the Spanish Broadcasting System. Eager to help



his father, Alarcón Jr. took a job in the sales department, then moving up to sales manager. His first advertisement contract was with an electrical repair shop on Broadway. “They would hear it on the air and it was like, wow! It was a very exciting time for me,” he recalled.

SBS generated sales of about \$20 million in its first year, confirming the viability of the growing Spanish-speaking audience. The company’s revenues by the end of 1988, now six stations strong, had reached \$21.1 million.

By 1989, the Alarcóns had built SBS into the largest Hispanic radio company in the United States. Raúl Jr. became president of SBS and a director in October 1985.

Alarcón Sr. was not timid about paying high prices for SBS’s acquisitions. In the fall of 1988, the company paid \$55.5 million for a New York City FM station, and in a 1989 column in *Fortune*,



Alarcon defended the purchase: "Some people call me a crazy Cuban.... But if you don't take calculated risks, you can't make huge gains."

The broadcasting industry hit some hard times during the recession of the early 1990s. Still, through the worst of it, SBS continued to expand into new sectors. Fortunately for SBS and other Hispanic networks, their audience base continued to expand and their Spanish-language radio audience tended to be heavier users of the medium than was the population at large. Because television was so completely dominated by English-language programming, native Spanish-speaking citizens and émigrés also had far fewer media entertainment choices.

By 1993, SBS had seven stations in three principal Spanish-language broadcasting markets, with two in Los Angeles, two in New York, and three in the Miami-Florida Keys area.

In 1994, Alarcón Sr. turned over operational control of SBS to his son. The economic recovery, in full swing, prompted the company to undertake further growth, as did its own financial condition. In fiscal 1995, SBS's revenues reached \$55 million, giving the company some investment clout and furthering its investment plans.

To help those plans, SBS went public in 1996, hoping to raise \$50 million from its 7.5 million share offering to finance its purchase of WPAT-AM, a New York area (Patterson, N.J.), English-language station. SBS's 1996 expansion in the Florida market led to the 1997 relocation of its headquarters to Miami, a move that put it at the heart of another one of the principal Hispanic-American population centers in the United States. The move also positioned the company somewhat closer to its other developing markets in Puerto Rico and Texas.

In September 1999, SBS entered a definitive agreement with AMFM Inc. to purchase eight FM radio stations in Puerto Rico for \$90 million.

In November of that year, in part to help finance its expansion efforts, SBS undertook recapitalization. The stock offering exceeded expectations, selling 21.8 million shares of stock at \$20 per share for a total of \$435.8 million.

Also in 1999, SBS diversified by tapping into the Internet when it purchased 80 percent of the issued and outstanding capital stock of JuJu Media Inc., owner of LaMusica.com, a bilingual Spanish-English-language website focused on the U.S. Hispanic market.

Early in 2000, for \$75 million, SBS purchased KACE-FM, one of the last two radio stations in Los Angeles with African American-oriented programming. SBS acquired KACE from Cox Radio Inc., which had five years earlier bought the station from former professional football standout, Willie Davis.

SBS next acquired six stations from Rodriguez Communications Inc. and its affiliate New World Broadcasting, paying \$165.2 million. The deal opened two new markets for SBS—Dallas and San Francisco—and expanded its operations in Los Angeles and San Antonio. Format flips turned Korean programming stations KFOX-FM and KREA-FM in Los Angeles into Spanish-language stations, while the two Dallas stations, KTCY-FM and KXEB-AM, were already designated Spanish-language formats.

In 2002 the company created SBS Entertainment, a concert production arm. Later that year, at the insistence of Alarcón Jr., SBS launched KZAB-FM, targeting the Central American population in Los Angeles. In 2003, WSKQ was the most listened-to Spanish-language radio station in the United States. According to Alarcón Jr., "My opinion is that radio programming continues to be an art. It is not a science."

In addition to its radio stations and their websites, SBS launched Mega TV on March 1, 2006. The multicast network's original program-

ming includes productions aimed to young Hispanic viewers. Its programming is carried on Spanish-language TV stations in Miami; Chicago; Fresno, Calif.; West Palm Beach, Fla.; Houston; Salt Lake City, and Arecibo, P.R. It is also available nationwide on DirecTV and AT&T U-Verse.

Raúl Alarcón Sr. died June 11, 2008, in Miami at the age of 82, after suffering declining health for several years. As a savvy executive, Alarcón intuitively knew how to turn negatives into positives. Where others saw stigma, he sensed opportunity. "I don't believe the Hispanic market has achieved parity in terms of being able to capture the revenue it really deserves," he told *Billboard* in 2003. "But that again is a positive. You flip it around, and that is the potential for the future. Everyone is pointing to Hispanic media as the future."

Just last year, SBS launched AIRE Radio Networks, a minority certified division to create and distribute Spanish-language radio programming, with shows focused on issues including current events, health and family, finances, education, sports and entertainment. The service gives heritage radio properties national coverage, popular on-air hosts providing unique syndicated programming, and promotional tie-ins with major concert tours and online partnerships. It launched in more than 30 markets.

In June 2014, SBS signed Alarcón Jr. to a new deal that will keep the SBS chairman, president and CEO in his post through Dec. 3, 2018.

So the son will get to continue the work his father started more than 30 years ago, never forgetting that his—and the company's success—are tied to the ethnic community. "Defeat is in acceptance, and winning is in striving," he said. "It certainly holds true for myself, my family, and for my company, but only as a result of the great country that we live in, the United States of America."



## David J. Barrett

### *Broadcasting's Quiet Influence and Hearst's Perfect Match*

**H**earst Television Inc. has long been regarded as one of the country's preeminent television station groups, recognized for excellence in local news, distinguished community service and competitive leadership in markets across America. A big reason for that was the leadership and inspiration offered for more than 30 years by a man at the top.

David John Barrett was born in Chicago on June 20, 1948. He attended Loyola University of Chicago and when he decided he needed a job, he looked at what was available at the university's placement office. His first choice proved to be prescient.

Barrett landed an account executive post at WGLD radio in Chicago. Radio jobs saw him traverse North America, including stints at stations in Montreal and Toronto. (At age 24, Barrett was named general manager of Montreal's CHOM-FM; the station became Canada's most listened-to and most influential FM radio station of the 1970s.)

He held vice president and general manager positions with Doubleday Broadcasting in St. Louis (KWK-AM-FM) and Washington (WAVA-FM) before becoming Doubleday's executive vice president based in Washington.

FM radio was just starting out, and Barrett says he benefited from getting in at the right time. "It enabled me to learn an awful lot about the media business, as well as how to appreciate the value of programming."

After several radio station general manager jobs, Barrett was tapped to be the general manager of the Hearst radio station group in 1984. The company added CBS affiliate WBAL-TV Baltimore to his slate in 1989.

Barrett moved to New York in 1991 as vice president of Hearst Corp. and deputy general

manager of broadcasting, with operating oversight for all the company's television and radio stations. In 1997, with the merger of Hearst Broadcasting and Argyle Television into Hearst-Argyle Television, Barrett became executive vice president and chief operating officer.

In 1999, John Conomikes stepped down as president and co-CEO of Hearst-Argyle, concluding a distinguished career of more than 45 years in broadcast TV. He was succeeded by Barrett, who became president and chief executive officer.

Many in the industry looked to Barrett to be an industry spokesman. In 2005, he delivered the keynote address at the annual convention of the US Telecom Association, calling for a partnership between the telecommunications and television broadcast industries to achieve a regulatory framework to speed introduction of emerging digital TV services.

In 2006, he instituted a group-wide 10-minute daily political-coverage pledge in the month leading up to Election Day. Exceeding the standard was typical for Barrett and, by extension, the Hearst stations, with that minimum increasing to five minutes in 2000, 10 minutes in 2006 and 12 minutes in 2012.

He never loses sight of the mission and importance of local news, especially when it comes to politics. TV coverage of campaigns and candidate debates, he said, is "the filter through which some people will make their determinations. There's a substantial amount of revenue, but with that comes a huge responsibility to report on this thing well."

This year, the company's 28 news-producing stations will air a minimum of 12 minutes of daily coverage in the 30 days leading up to the 2014 general election and in some select primaries and is introducing an "In Their Own

Words” feature inviting candidates to complete questionnaires and to record video statements on the issues, to be made available online and for mobile devices. These statements will be posted to the Hearst TV stations’ web and mobile sites serving the candidates’ regions in the 60 days prior to the election. Collectively, the Hearst Television websites delivered more than five billion pageviews in 2013.

Hearst also has renewed its partnership with PolitiFact, the Pulitzer Prize-winning fact-checking website of the *Tampa Bay Times*. PolitiFact will work with Hearst Television’s Washington bureau to provide monthly reports to Hearst stations, fact-checking candidates’ and elected officials’ ads and statements in key races around the country.

Due in large part to Barrett’s efforts and example, Hearst Television’s stations are among the most-recognized for their journalistic efforts. Their leadership extends to coverage of local news, weather and sports, on-air and online, all helped by support from its Washington, D.C., news bureau that reports local coverage with national impact.

This commitment to news has paid off with strong local newscast ratings and a consistently impressive track record in garnering journalism honors. Hearst Television has been recognized with multiple Walter Cronkite Awards—the premier honor for political news reporting—from the University of Southern California’s Annenberg School.

In recent years, Hearst stations also have won national honors including multiple Edward R. Murrow Awards, the duPont-Columbia Journalism Award and ten George Foster Peabody Awards—all among television’s highest accolades. This recognition has come in addition to several annual National Headliner Awards and

the NABEF Service to America Award for various community leadership efforts.

Hearst-Argyle Television was publicly traded on the NYSE from 1998 until 2009, when Hearst Corp. took it private, with Barrett retaining his titles at the renamed Hearst Television Inc. In 2013, he was upped to chairman and CEO, with Jordan Wertlieb becoming president.

Toward the end of 2013 the industry was hearing rumors that Barrett would soon step down and turn over day-to-day operation of Hearst Corp.’s station group to President Wertlieb. In a state-of-the-corporation memo to employees on Jan. 2, 2014, Hearst Corp. CEO Steven Swartz announced that the transition had already taken place. “David Barrett completed at year-end an outstanding 15-year run as CEO of Hearst Television and handed over leadership to his deputy, Jordan Wertlieb, president, and himself a 20-year veteran of the group,” the memo says. “David will remain very active as a Hearst trustee and board member.”

Barrett is currently a director of Hearst Corporation, a trustee of the trust established under the will of William Randolph Hearst and a director of The Hearst Foundations. He also serves on the boards of directors of the Emma L. Bowen Foundation, the Broadcasters Foundation of America, the National Association of Broadcasters Education Foundation and is chairman of the Center for Communication’s board of directors.

Barrett has been the recipient of numerous industry honors. In 2013 the Broadcasters Foundation of America presented him with its Golden Mike Award. In 2011 he received the DiGamma Kappa Distinguished Achievement Award in Broadcasting from the University of Georgia’s Grady College of Journalism, and the First Amendment Leadership Award from The

Radio Television Digital News Foundation. In 2008 he was inducted into the Broadcasting & Cable Hall of Fame. In 2005 he was the recipient of The Media Institute’s American Horizon Award and was also inducted into the National Academy of Television Arts and Sciences Management Hall of Fame. In 2004 he was named *Broadcasting & Cable* magazine’s “Broadcaster of the Year.”

It’s typical of Barrett, whom many consider a broadcasting industry role model, that when being honored for his contributions, he prefers to turn the attention back on the profession he’s served for so long. “Broadcasting has been a rewarding career, allowing me to be a part of an industry that gives back to local communities across America.”

David Barrett knows a lot about giving back.



David Barrett (r), with former Hearst-Argyle president and co-CEO John G. Conomikes, at his induction into the NATAS Management Hall of Fame in 2005.



# Regis Philbin

*Talking His Way  
into the Hearts  
of America*

**T**here are a number of celebrities known by their first names, but few have had as long and diverse a career as the man also known by a variation of his first name. That man would be “Reege,” television’s perpetual motion machine.

Regis Philbin’s varied accomplishments encompass a variety of broadcast formats—from daytime and latenight talk to game shows to televised parades and news magazines—and multiple media as well, including books, feature films and musical recordings.

Regis Francis Xavier Philbin was born on Aug. 25, 1931, in New York City, the eldest son of Frank and Florence Philbin, and grew up in the South Bronx. He was named after his father’s alma mater, Regis High School, a Jesuit boy’s school in Manhattan.

He graduated from the University of Notre Dame in 1953 (he’s not shy about frequently and vociferously promoting his alma mater) with a degree in sociology, following a stint in the U.S. Navy as a supply officer.

“When I was getting out of the service, this old Marine major said to me, ‘What do you want to do with your life?’ ” he recalls. “And I said, ‘Well, I think I want to go into television, but I don’t know if I have the talent.’ He took his two shoes that he was shining and he smashed them together and he said, ‘Don’t you know you can have anything you want in this life? You’ve just got to want it bad enough! Now, do you really want it?’ I said, ‘Yes, sir, I do.’ That’s when I got in my little Hudson convertible and went to Hollywood and began knocking on doors.”

He landed a series of entry-level jobs in California, including one as a film-delivery man at KCOP-TV Los Angeles. Philbin’s first big break in the TV business came after he began writing tongue-in-cheek reviews of the

station’s newcasts and tacking them on up on walls—he was then hired as a news and sports writer. This led to several news and feature reporting jobs in radio and television, and then to anchoring positions.

One of his earliest show business jobs was as a page at NBC’s *Tonight Show* in the 1950s. That job made a big impression. “You know, I never knew if I had any talent when I started in this business. My first job was being a page at *The Tonight Show*. I saw Jack Paar come out one night and sit on the edge of his desk and talk about what he’d done the night before. I thought, ‘I can do that!’ I used to do that on a street corner in the Bronx with all my buddies.”

With his first talk show, *The Regis Philbin Show*, on KOGO-TV San Diego (now KGTV), he was able to draw on the lesson learned from watching Paar. He developed his style of “host chat” that has become his trademark. That came about as a matter of necessity, Philbin says: “I never had any writers. There was no budget, it was just me and the camera and my friend who was the director. I talked about what I’d done that week.”

In 1964, Philbin took over the show that replaced *The Steve Allen Show* when Allen left the show. Johnny Carson was too strong in the ratings for the same time slot and Philbin’s show lasted only a few weeks.

He finally gained national exposure in 1967 as the “sidekick” on ABC’s latenight *Joey Bishop Show* that ran weeknights for two years. During the early 1970s, Philbin also commuted each weekend to St. Louis, where he filmed *Regis Philbin’s Saturday Night* in St. Louis on KMOX-TV (now KMOV). He also hosted the morning show *Temp* on KHJ-TV Los Angeles for three years, and worked on two game shows for ABC, hosting *The Neighbors*

and reporting for *Almost Anything Goes*.

From 1975 to 1981, he co-hosted *A.M. Los Angeles*, a local morning talk show on KABC-TV, first with Sarah Purcell (1975-78), then with Cyndy Garvey (1978-81). Philbin's presence brought the show from the bottom of the local ratings to No. 1.

After Garvey left Los Angeles in 1982 and moved to New York City, Philbin rejoined her on *The Morning Show* on WABC New York. At the time, the 9 a.m. time slot for WABC suffered from low ratings because of competition from WNBC's *Donahue* and WCBS' game show block featuring *The Joker's Wild* and *Tic Tac Dough*.

After Garvey left again, and Ann Abernathy briefly shared co-hosting duties, Philbin was paired with Kathie Lee Johnson (later Gifford), in June 1985, and ratings improved significantly thanks to the duo's on-air chemistry. The show became nationally syndicated in September 1988 as *Live! with Regis and Kathie Lee* and the success continued, with Philbin eventually receiving seven Emmy nominations. The program replaced *A.M. Los Angeles* upon its cancellation in 1991 and was eventually picked up by all of the ABC owned-and-operated stations except for WLS in Chicago, which aired *The Oprah Winfrey Show* in that time slot.

When Gifford left in 2000, the show was temporarily named *Live! with Regis*. Philbin had guest co-hosts until a replacement was found. Kelly Ripa was chosen as the permanent co-host in 2001, and the show was renamed *Live! with Regis and Kelly*. Their chemistry proved to be another big success as the show continued to enjoy high ratings.

In 2011, Philbin announced his retirement from morning TV. But that didn't keep him away from the medium at other times of the day. Fox

Sports announced on March 5, 2013, that Philbin would be hosting *Crowd Goes Wild*, a daily sports talk show featuring a panel of hosts on their all new national cable sports network Fox Sports 1, which launched on Aug. 17, 2013. In February 2014, Philbin announced that he was leaving Fox Sports, only to return to occasionally host *Crowd Goes Wild* from March until the show's cancelation on May 8, 2014.

If being a talk show maven wasn't enough, Philbin also made a big mark in the game show world. He hosted *The Neighbors*, a short-lived game show on ABC from late 1975 to early 1976. In 1976, he was a "field reporter" for ABC's *Almost Anything Goes*, an American adaptation of a British game show.

In 1999, ABC signed Philbin to host the U.S. version of the U.K. game *Who Wants to be a Millionaire*. Though initially slated for a two-week release in late summer, the success of the show insured its return. After dominating the ratings race during the ratings sweeps period, it earned a regular place in the schedule; made the Philbin phrase "Is that your final answer?" a pop culture staple; and inspired competing networks to jump on the primetime game show bandwagon.

In February 2000, Philbin signed a deal with ABC's corporate owner, Disney, bringing his annual salary for *Who Wants to be a Millionaire* to an unprecedented \$20 million—the highest pay ever for a game-show host. The next year, he was awarded a Daytime Emmy for Outstanding Game Show Host.

*Millionaire* was eventually moved into daytime syndication in 2002, and Philbin left the show to focus on other projects. In 2004, Philbin returned to ABC to host the primetime *Who Wants to Be a Super Millionaire*, a primetime show (a 2007 *Time*

article listed him among the "15 Best Game Show Hosts in History"). To celebrate the 10th anniversary of the show, Philbin also hosted a handful of episodes of a special edition of *Who Wants To Be A Millionaire* in 2009.

He recalls his approach to *Millionaire* and the contestants: "You could only have a minute or two with [them] before the questions began. I did everything I could to make them more available for the right answer."

In addition to his talk and game resume, Philbin has an almost incalculable list of one-off hosting and guest appearances. He is also an author and singer and was inducted into the Academy of Television Arts & Sciences Hall of Fame in 2006.

Philbin set a Guinness World Record for "Most Hours on U.S. Television" on his Aug. 20, 2004, *Live* show, which gave him a total of 15,188 hours on television. The reference work updated that on Sept. 15, 2011, to 16,746.50 hours.

The way he's going, Guinness is going to have to keep its counter running.



Regis Philbin and Kathie Lee Gifford share a moment (and a cake) on their last show together, which aired July 28, 2000.



# Chuck Scarborough

*The High-Flying  
Anchor of  
New York News*

In the local TV news business, it's a given that reporters and anchors will lead a peripatetic life, moving from one station to another to another, hopefully in an ever upward market. So when a newscaster spends 40 years at one station, and that station is in the country's largest market, attention must be paid.

Chuck Scarborough celebrated his 40th anniversary with NBC-owned WNBC-TV New York in March 2014. In the course of his career in NYC, he's reported on six mayors, seven Yankee championships, two terrorist attacks on the World Trade Center, multiple financial meltdowns and countless other stories.

Charles Bishop "Chuck" Scarborough III was born in Pittsburgh on Nov. 4, 1943. His mother and father, a GE manufacturer's representative, moved around the Midwest until they divorced when he was 10. After high school, he joined the Air Force, took pre-engineering on the side, and after his discharge worked as an electronics technician for ITT in California.

Bored with that, he landed a \$1.85-an-hour job doing "everything" at WLOX-TV in Biloxi, Miss. Then, fascinated by TV news, he enrolled at the University of Southern Mississippi to get a degree in broadcasting, while working at WDAM-TV Hattiesburg, Miss., as a reporter and anchor in 1968-69.

After graduating in 1969, he headed for the Big Apple—and "found it a little unfriendly. They weren't about to hire this guy with the cotton still hanging on his jeans." So he moved to Atlanta when he was offered a job with WAGA, where he remained until 1972. While there, he served as managing editor of the station's newscasts, super-

vising and coordinating all news production in addition to his duties as a reporter and anchor of the 6 and 11 p.m. newscasts.

His next move was to WNAC Boston (now WHDH) in 1972 as an anchor and reporter. He was originally hired as part of a two-man anchor team with respected New England journalist Lee Nelson, but soon was made the solo anchor of the station's newscasts. In addition to his anchor work, Scarborough was called on to host a weekly program called *Mass Reaction*, in which the public was invited to the studio to question news broadcasters and newsmakers.

While WNAC had perennially brought up the rear among Boston's three VHF television news broadcasts, with Scarborough as anchor the station managed to best its rivals in the 6 p.m. newscast ratings.

In 1974, Scarborough joined WNBC New York as sole anchor of its then-new 5 p.m. newscast, *NewsCenter 4* (later renamed *News 4 New York*). At the time, the station was third in a three-station news race. "The guy who hired me assured me that there was nowhere to go but up," he recalls. The 5 p.m. broadcast was part of a strategy to attract more viewers.

And while this new format helped turn around the station's fortunes, it was the tragic crash of Flight 66 at JFK Airport in 1974 that introduced Scarborough's skills as a newscaster to the New York market—along with the station's new commitment to reporting breaking news.

"We had a truck on the scene and nobody else could get near [the crash site]," he says. "So we had a live feed and being a pilot, I was uniquely equipped to cover the story. It

was a turning point for us, but we had to build on that to be competitive ... and we did."

Scarborough, who moved from the 5 p.m. show to 6 and 11 p.m., was teamed with Sue Simmons for the 11 o'clock newscast when Simmons joined WNBC in 1980 and they developed into what one critic called "one of the great anchor teams in New York TV history." That team was broken up after 32 years, a longer run than any other anchor team in New York City television history, when she left the station in 2012.

"We complemented each other in a lot of ways," he says. "I'm an analytical guy and Sue added a human element. She was a free spirit who never had an unspoken thought. But it was her unpredictability, sense of humor and warm side that people loved."

In 2003, Scarborough became the unofficial "dean" of New York-area television news anchors when WABC anchor Bill Beutel retired after 37 years. Eight years later, Scarborough surpassed Beutel as the longest-serving English-language news anchor in New York television history. Scarborough's uninterrupted run behind the anchor desk is second in New York-area television only to Spanish-language WXTV's Rafael Pineda, who started with his station in 1972.

For much of his first 20 years with NBC, Scarborough occasionally appeared on NBC News and often anchored the network's primetime news updates. He was the host of the syndicated program *Images—A Year in Review and Memories...Then and Now* in the late 1980s-early 1990s, and also co-anchored the NBC network documentary series *Yesterday, Today and Tomorrow* with Maria Shriver and Mary Alice Williams.

At WNBC he's worked alongside Marv Albert, Len Berman, Jack Cafferty, Dr. Frank Field, John Hambrick, Pat Harper, Pia Lindstrom, Michele Marsh, Al Roker and Tom Snyder, among many others.

Reflecting on his 40 years at the station earlier this year, he said: "Frankly, I think the ability to stay here—that I've been blessed to be able to stay in this market—is so remarkable for this length of time. It doesn't happen that people stay for 40 years in one job in television news. Mainly, I'm grateful that I was able to do it, that there was enough of an audience watching us for me to maintain that position throughout the years, and to be able to build a reservoir of credibility that helps me cover the news here."

Proof of that credibility are his numerous honors, including 33 local Emmy awards for virtually every category of broadcast journalism. Scarborough won a special Emmy for his coverage of the Sept. 11 terror attacks in New York, as well as Emmy awards for his investigative reports on airport security, criminal justice and building safety.

Scarborough was one of the first inductees into the New York State Broadcasters Association Hall of Fame in 2005. He was inducted alongside Simmons. He also holds an honorary Doctor of Letters from Mercy College.

Scarborough is an accomplished writer and has authored three novels, *Stryker* (1978), *The*

*Myrmidon Project* (1980) and *Aftershock* (1991), as well as articles published in *New York*, *Boston* and *American Home* magazines. A proficient aviator, Scarborough holds a commercial pilot's license.

Being in the public eye in the country's largest city for so long has resulted in his becoming something of a pop culture figure. In the 1994 movie *The Paper*, a flash of the nightly news shows Scarborough giving out a headline which is the focal point of the news report the paper is reporting on. Also on *How to Lose Friends and Alienate People*, Chuck Scarborough was briefly shown on a billboard, likely promoting the WNBC news team. He appeared in *The Adjustment Bureau*, reporting a story for WNBC on the film's protagonist, David Norris (Matt Damon), and in two epi\_sodes of the NBC sitcom *Veronica's Closet*.

What's next? He says he's not ready to sign off yet. "I've got no plans to retire. The news is my life. I may write my memoirs, but my broadcasting days are far from done."



Chuck Scarborough and co-anchor Sue Simmons on the set of WNBC's News 4 New York in 2005.



# Fred Silverman

*Been There, Done  
That Almost  
Everywhere in TV*

**B**ack in the days when “network television” meant ABC, CBS and NBC, there were many executives working to create the hours of programming needed to fill their schedules. But there is only one person who can say he crafted the lineups at all three, and he did that in a span of just 18 years.

Fred Silverman was born Sept. 13, 1937, in New York City. He completed his undergraduate studies at Syracuse University then earned a master’s degree in television and theatre arts from Ohio State University. Upon graduation in 1961, he joined WGN-TV, an independent station in Chicago. After three years, Silverman moved to WPIX-TV in New York as a program executive.

His thesis at Ohio State—an analysis of 10 years of programming on ABC—so impressed CBS that it led to his being hired there in 1963 (at age 25) as director of daytime programs and, in 1970, promoted him to vice president, programs for the entire CBS Television Network.

Silverman was responsible for the network’s “rural purge” of 1971, which eventually eliminated many popular country-oriented shows, such as *Green Acres*, *Mayberry R.F.D.*, *Hee Haw* and *The Beverly Hillbillies* from the CBS schedule. In their place came a new wave of eventual classics aimed at the upscale baby boomer generation, such as *All in the Family*, *Mary Tyler Moore*, *M\*A\*S\*H*, *The Waltons*, *Cannon*, *Barnaby Jones*, *Kojak* and *The Sonny & Cher Comedy Hour*.

Silverman had an uncanny ability to spot potential hit material, especially in the form of spin-offs—TV series developed with characters from an existing series. For example, he spun off *Maude* and *The*

*Jeffersons* from *All in the Family*, and *Rhoda* from *Mary Tyler Moore*. In early 1974, Silverman ordered a *Maude* spin-off titled *Good Times*; that show’s success led Silverman to schedule it against ABC’s new hit, *Happy Days*, the following fall.

In other dayparts, Silverman also reintroduced game shows to the network’s daytime lineups in 1972 after a four-year absence; among the shows Silverman introduced was an updated version of the 1950s game show *The Price Is Right*, which is still on the air.

On Saturday mornings, Silverman commissioned Hanna-Barbera to produce the series *Scooby-Doo, Where Are You?* The success of *Scooby-Doo* led to several other Hanna-Barbera series airing on CBS in the early 1970s.

Impressed by his accomplishments at CBS, ABC hired him in June 1975 as head of programming. He was charged with lifting the perennial third-place network out of the ratings cellar. And he rapidly did just that. ABC achieved hits in just his first year. *Welcome Back, Kotter*, *Rich Man, Poor Man* and *The Bionic Woman* all got their start during the Silverman reign at ABC. So did *Charlie’s Angels*, ABC’s defining show of the 1970s. Midway through the 1975-76 season, ABC overtook NBC in the ratings.

Silverman achieved much more. Observing the success of *The Morning Exchange* on the Cleveland ABC station, the network created the innovative newsmagazine *Good Morning America*. He led ABC to what evolved into 20 years of broadcasting Major League Baseball. Through Silverman, ABC premiered the blockbuster miniseries *Roots*. And by the time Silverman left the network, ABC News began redefining itself with *World*



*News Tonight*. In 1977, a *Time* magazine cover story referred to Silverman as the “man with the golden gut,” ostensibly referring to his unflinching programming instincts.

At the height of his power at ABC—in 1978—Silverman left to take on the presidency of NBC. There he was responsible for bringing to the air a number of prestigious programs, including the Emmy-winning miniseries *Shogun*, weekly series such as *Hill Street Blues*, *Cheers*, *St. Elsewhere*, *Facts Of Life*, *Diff'rent Strokes*, *Gimme A Break*, *Real People*, and *Fame*; and cultural offerings including *Live From Studio 8H* and *NBC Live Theatre*.

He also signed a young comedian to the daytime *David Letterman Show* in 1980, which would lead to Letterman’s successful latenight program in 1982. Silverman had Letterman in a holding deal after the morning show ended, which kept the unemployed Letterman from going to another network.

On Saturday mornings, in a time when most of the cartoon output of the three networks were similar, Silverman oversaw the development of an animated series based on a Belgian comic and TV show. *The Smurfs* ran from 1981 to 1989, well after Silverman’s departure, making it one of his longest-lasting contributions to NBC.

Silverman also developed successful comedies such as *Diff'rent Strokes*, *The Facts of Life* and *Gimme a Break!*, and made the series commitments that led to *Cheers* and *St. Elsewhere*. Silverman also pioneered entertainment reality programming with the 1979 launch of *Real People*.

In other areas of NBC, Silverman revitalized the news division, which resulted in *Today* and *NBC Nightly News* achieving parity with their competition for the first time in years. He crea-

ted a new FM Radio Division, with competitive full-service stations in New York, Chicago, San Francisco and Washington. During his NBC tenure, Silverman also brought in an entirely new divisional and corporate management, a team that stayed in place long after Silverman’s departure. (Among this group was a new entertainment executive, Brandon Tartikoff, who would help get NBC back on top by 1985.) Silverman also reintroduced the peacock as NBC’s corporate logo.

His three-year tenure at the NBC proved to be a difficult period, marked by several high-profile failures such as the sitcom *Hello, Larry* featuring McLean Stevenson, the variety shows *The Big Show* and *Pink Lady*, the drama *Supertrain*, and the Jean Doumanian era of *Saturday Night Live*. (Silverman hired Doumanian after Lorne Michaels left in 1980; Michaels returned five years later)

In 1982, Silverman left NBC and founded The Fred Silverman Co., a production and program consulting firm. In 1985, Silverman and partner Dean Hargrove produced the first *Perry Mason* movie with Raymond Burr. It was wildly successful and established the formula that would drive Silverman’s comeback in television. He took identifiable television stars from the recent past and recast them in dramas, creating several hits in addition to the *Perry Mason* movies (1985-94), including *Matlock* with Andy Griffith (1986-95), *Jake and the Fatman* with William Conrad (1987-92), *In the Heat of the Night* with Carroll O’Connor (1988-95), *Father Dowling Mysteries* with Tom Bosley (1987-91) and *Diagnosis: Murder* with Dick Van Dyke (1993-2001). Most of these continue to run in syndication.

During the game show revival that followed the success of *Who Wants to Be a Millionaire* (see the profile of fellow Giant Regis Philbin), Silverman resurrected 1950s game show *Twenty One* for NBC in 2000. A few years later, he returned to ABC in an advisory capacity.

Among the honors Silverman has received are: induction into the National Academy of Television, Arts and Sciences Hall of Fame, Man Of The Year Award from the National Association of Television Program Executives, Man of Achievement Award from the Anti-Defamation League of B’nai B’rith and the Richard Rodgers Award from the Professional Children’s School of New York for “skilled leadership in raising the level of commercial television entertainment.”

That last quote certainly sums up the prodigious output of Fred Silverman’s more than 40 years in television. He puts it a little more modestly: “There are a lot of things that I can point to that I think are proud achievements. Most importantly, I had the opportunity to kind of stretch the medium a little bit. To do some things that had never been done before.”



Fred Silverman enjoying a conversation with Johnny Carson and former Secretary of State Henry Kissinger in 1979.



## Peter Smyth

*His Heart Said Radio,  
and It Turned Out  
to Be Right*

It can be easy to find a career when there's a family business to enter. It can be a different story when you follow your heart when parents and peers think you've lost your mind. That's Peter Smyth's story.

Peter Hayes Smyth was born April 25, 1952, in Tarrytown, N.Y. He graduated from the College of the Holy Cross in Worcester, Mass., in 1975. Smyth wanted to work in radio but couldn't find a job so he took a position with Nestle. His heart wasn't in chocolate, however, and so two years later began his career in broadcasting as an account executive with WROR-FM in Boston.

He was quickly promoted to general sales manager, a position he held for the next five years. In 1983, RKO General, the parent company of WROR, recruited him to serve as general sales manager of its New York stations, where he directed the company's sales operations until his departure in 1986 to work at Braintree, Mass.-based Greater Media Inc. That was the beginning of the second stage of his rocket ride.

Over the past three decades, Smyth has served in a variety of capacities within Greater Media. He joined the company as general manager of WMJX-FM Boston and was appointed vice president-general manager the following year. He was subsequently promoted to the positions of senior vice president-regional general manager, group vice president of radio, and chief operating officer.

In October 2000, Smyth was named to the position of president and chief operating officer, and in March 2002 was appointed Greater Media's president and chief executive officer. In this role, Smyth oversees the operations of 21 AM and FM stations in Boston, Charlotte, Detroit, Philadelphia and New Jersey; a group

of weekly newspapers in central New Jersey, and several telecommunications towers throughout the United States.

From its beginning in 1956, the privately owned Greater Media has stressed the autonomy of local management, dedication to local community service and leadership in developing and adapting new technology and services to improve media communications. From the ownership of a single radio station in Southbridge, Mass., Greater Media steadily and quietly built a broad-based combination of successful communications companies, spanning America from coast to coast. By the 1980's, Greater Media's business included radio, cable television, printing, publishing and telecommunications operations. In 1999, the company sold its cable business in order to focus more exclusively on its radio and newspaper operations.

A great deal of the company's growth has occurred with Smyth at its helm. A visionary in his field, Smyth has helped to revolutionize the radio broadcasting industry by advocating for and adopting new technologies such as HD radio and Internet streaming. (In recognition of his work, he was awarded an honorary Doctor of Commerce degree from Suffolk University in Boston.)

A perfect example of how Smyth and Greater Media meet these emerging demands of the stations' listeners and advertisers is its recently announced partnership of its WMGC-FM, branded "Detroit Sports 105.1," with the Detroit Pistons NBA franchise. This coming season, Sports 105.1 will be the radio home for all Pistons play by play games, home and away. "But," says Smyth, "there's more depth to this partnership; together we will explore new and innovative ways to work together. We are

going to utilize our HD2 channel to create an on-air home for Pistons 'superfans,' where they can get in-depth information, updates, profiles and highlights whenever they choose.

"Video is part of radio today, and now video from games, locker room, practice and player profiles will be part of the online presence at DetroitSports105.1.com. The station will also integrate the Pistons into our mobile app, and game broadcasts will be streamed live."

Among the broader industry concerns currently occupying Smyth's attention is the battle over music royalty payments for the online versions of radio stations.

"The Copyright Royalty Board, the [government] body in charge of the royalty payments for online radio, is again preparing to make changes in the rules that govern what we pay for simulcasting our stations online," he says. "It issued a long list of proposed changes to the reporting requirements that will make the administration of our royalty payments even more tedious than it presently is.

"We believe in the marketplace of innovation and we believe equally in our ongoing relationship with our listeners. Despite all the new technology, broadcast radio still is, far and away, the primary source for new music discovery for the vast majority of the public. The radio industry continues to search for reasonable agreements with music creators and labels to rationalize our partnerships and take the longer view that both sides need to find the win/win solution."

Throughout his career, his faith and belief in radio has not wavered. In a commencement speech at Boston College, he explained why:

"My business is radio. Since I was a young

boy, I have always had a fascination with radio. At night I would sneak a transistor radio under my pillow. The personalities and sounds that came through that box took me from my home in Tarrytown, N.Y., to places that I had never seen: to Nashville, to the music of the *Grand Ole Opry*, to Chicago, to the crack of the bat at Wrigley Field. What a powerful and transformative experience that was.

"It was a wonderful journey that would eventually lead me down a career path that I have never regretted.

"I graduated from college in the mid-1970s. The economy was not unlike what it is today ... it was very hard to find a job. I wasn't able to get a job in broadcasting as I had hoped, and instead I took a job at The Nestle Co. that I believed would give me the financial and marketing skills I would need later on in my career. I was doing well at Nestle and my career path in a multinational company was very promising, but my passion was in radio.

"After two years at Nestle, I decided it was time to follow my passion—and it wasn't chocolate.

"I remember sitting down with my father, a Wall Street banker, and telling him I was leaving Nestle because I had taken a job as a commissioned radio salesperson in Boston, Mass. You can imagine his reaction. Broadcasting definitely was not on his radar screen.

"Then I talked to my managers at Nestle. 'You've got to be crazy' was pretty much all that anyone could say to me.

"When I got to Boston, my wife and I lived in a basement apartment, paying

\$175 a month in rent ... that included utilities. Times were tough, my first commission check was \$57.47... and that was for a month. While that was barely enough to eat, I can honestly say that I never questioned my decision. This period was the beginning of the most exciting chapter of my life.

"Today I am the chairman and CEO of 21 radio stations and 10 newspapers in five markets.

"It would be nice to say that things quickly fell into place, but life doesn't happen that way. Success will only come through hard work, determination and ambition."

Then he exhorted the new graduates: "The new initials after your name that you receive today do not entitle you to success, but rather give you a very important choice ... the choice to take risks and go out and make things happen or to play it safe and be a spectator in the gallery of change."

Solid advice from one whose risk-taking has led to both professional innovation and personal success.



Commencement speaker Peter Smyth receives Honorary Doctor of Commerce degree from Suffolk University College of Arts and Sciences Dean Kenneth Greenberg in 2011.



# Virginia Pate Wetter

## *The Larger-Than-Life Story of a Small- Town Broadcaster*

**S**hattering glass ceilings was not on Virginia Forwood's agenda when she left college before World War II began. She wanted to be a writer, and was beating a path through the publishing worlds of Philadelphia and New York before being married on December 6, 1941, the day before Pearl Harbor. That changed everything, and led to this enterprising and smart woman being thrown abruptly into radio and rising to the challenge of building a business and working for decades to improve the lot of both her gender and her industry.

Virginia Forwood was born Aug. 10, 1919, in Havre de Grace, Md. After graduating from Havre de Grace High School in 1936, she attended the College of William and Mary in Williamsburg, Va., graduating with a Bachelor of Arts degree in 1940. When she married Jason Pate he was in the Army, serving at Aberdeen Proving Ground, which allowed them to continue living in nearby Havre de Grace.

After the war, he returned to a pre-war job with Crucible Steel Co., travelling throughout the South. As Wetter recalls, one evening "we were both reading in bed when all of a sudden he sat bolt upright and said: 'Why doesn't somebody build a radio station here?' I just looked at him and said, 'You're crazy.' I was his greatest doubter. He said: 'I'm not crazy. I've been travelling all through the southern states, there are lots of small radio stations down there. There is not a radio station between Baltimore and Wilmington [Del.].' From that moment on he was just absolutely obsessed with this idea."

Jason Pate left Crucible Steel and formed the Chesapeake Broadcasting Corp., selling 250 shares in blocks of 25 each to raise funds. They kept 25 shares for themselves. on May 15, 1948 WASA-AM went on the air with 500 watts.

Wetter explains how she got involved in the business after the AM station was launched. "Within a few years, I had started reading children's stories—we'd record them, and they'd run them on Sunday mornings. Then one of the directors died and the board invited me to take his place. My husband died suddenly in 1960 [the same year they put WASA-FM on the air]. The other men on the board were all professionals—they weren't going to give up their jobs to run the radio station.

"They gave me a year to prove myself. Luckily, my husband was the kind of person who came home talking about his business. At one point, he thought he was going to be called back to the Army during the Korean War, so he had written notes for his accountant and me.

"There were challenges every day. Right after I got the job, I had to get rid of the engineer. Not only had I not run a radio station before, but I'd also never had to fire someone. I called a friend who was a manager at a radio station in western Maryland. I asked, if you were going to let [your wife] fire someone, what would you tell her to do? I wound up calling the engineer to my house and told him I thought he wasn't happy working with us and would be much happier in Baltimore. And I'd already found him a job there.

"I did my year, and the board decided to let me stay on. Eventually, I bought them all out."

As if dealing with her husband's death and raising three children alone wasn't difficult enough, she was also left with the chore of completing the construction of a co-located FM station. When Jason Pate died on June 2, 1960, the FCC construction permit for WASA-FM specified that the station had to be finished by the end of that month.

"Jason had been up on the roof of our

radio station pulling cable with the engineer the day before he died” of a cerebral hemorrhage, she recalls. The work got done in time and WASA-FM went on the air; she later changed the calls to WHDG. (The Pates also built WKEN-AM in Dover, Del., which was later sold).

As a female radio station owner, she was a definite minority. “There were only five or six women managers in the entire country,” she recalls. “One of my favorite stories was that the National Association of Broadcasters offered sales and management seminars in the summer at Harvard Business School. I registered, and I got a call from one of the top NAB people who knew me well. ‘We got your application,’ he told me, ‘but we can’t accept you.’

“It turns out the participants all stayed in a men’s dormitory—Harvard wasn’t co-ed then. So I didn’t go, but the next year, they put me in a motel. It was the hottest summer in years, and the men were falling out of that dorm like flies because there was no air conditioning. That’s how I became the first woman to get a certificate from the NAB.”

She was an early member of the American Women in Radio and Television, joining in 1955. “I joined because my husband said he thought it would be really helpful for us at the radio station. My husband was an engineering graduate—we were breaking new ground and didn’t have any background or experience in radio. Anything we could learn from talking to someone else would be helpful.” She went on to become the AWRT’s national president in 1970.

She married Edward Wetter on April 7, 1972. He worked for the Edwin Tornberg & Co. station brokerage firm and also owned radio stations with two other members of the firm. The newlyweds attended the NAB convention in Chicago two days after their wedding.

Her list of “firsts” also includes becoming the first woman president of the Maryland-DC-Delaware Broadcasters Association in 1966. She holds the distinction of being the first woman on the NAB’s Radio Board (she served five years), after having earlier been a member of the NAB’s Radio Code Board.

She also served as a director of the Broadcast Pioneers Library, predecessor to the Library of American Broadcasting. When she retired from the Library of American Broadcasting board in 2011, she was named the organization’s first Honorary Trustee in appreciation of her more than three decades of service.

Mrs. Wetter also has the distinction of being one of the first broadcasters to enter cable television. During the 1960s—spurred on by her Washington attorneys who wanted her to get in on the ground floor of that new industry in Harford County—she applied for and won franchises over a period of several years. It became known as the Multiview Cable Co., later sold to Comcast.

In 1982 she turned over control of Chesapeake Broadcasting to her son David. WHDG-FM was sold in 1988 (it’s now WXCX) and WASA was sold in 1992, ending a 44-year saga. Ed Wetter would die in 2001. But she still has a broadcasting connection because while she sold her stations, her company, Chesapeake Broadcasting, retained ownership of their land, buildings and towers, which are leased to the new owners. These days, her grandson Chris Pate, an attorney in Baltimore, oversees those interests, but decisions are still run past her.

Among Wetter’s honors are the AWRT Directors Award and its Radio Leadership Award, the American Broadcast Pioneer Award of the Broadcasters Association of America and the College of William & Mary’s Alumni Medallion (its highest recognition to a graduate) as well as

an Honorary Doctorate of Public Service from that institution.

There’s nothing typical about Virginia Forwood Pate Wetter except perhaps for the regional and community associations that as a small station owner she developed over the years, among them being president of the Harford County Board of Education, chairman of the Harford Community College Board of Trustees, president of the Maryland Association of Boards of Education ... the list goes on and on.

A few years ago she said: “I am very, very thankful that my late husband, Jason Pate, got into broadcasting, and I certainly would never had been in it if it hadn’t been for him. I’ve enjoyed the people that I have met, the contacts that I have had; it’s been an exciting business. I love it. I really and truly love it, and I would recommend it to anybody, regardless of the cost.”



*Virginia with husband and Chesapeake Broadcasting founder Jason Pate in Havre de Grace, circa 1959*



# Judy Woodruff and Gwen Ifill

## *Helming a Unique Redoubt for Serious Broadcast News*



**W**ith Diane Sawyer's departure from ABC's *World News* last month, the roster of female nightly network news anchors is now the exclusive dominion of a pair of veteran PBS journalists. On Sept. 9, 2013, *PBS NewsHour* debuted a co-anchor format with Judy Woodruff and Gwen Ifill (who are also co-managing editors of the broadcast), the first time there was a network female co-anchor team in U.S. broadcast history. They share anchor duties Monday through Thursday with Woodruff going solo on Friday so Ifill can prepare for her other job—moderator and managing editor of PBS's *Washington Week*.

"It's kind of a dream come true," Woodruff says. "I pinch myself every day to believe that I am co-anchoring the *NewsHour*." Ifill seconds the emotion: "I got the great chance to be a

caretaker" of the venerable show. "No matter where I go around the country," Woodruff added, "people come up, and they just say how excited they are, how thrilled they are" about the groundbreaking team.

The appointments came two years after show co-founder Jim Lehrer's retirement in 2011. The newscast began as a half-hour in 1973 by Lehrer and Robert MacNeil. In 1983 it became the first hour-long U.S. broadcast of national nightly news. With as much attention the two have received for the gender angle to their appointments, Lehrer said they were chosen because Woodruff and Ifill were the "logical and best combination" for the job.

**Judy Carline Woodruff** was born Nov. 20, 1946. The daughter of a career army officer, she was born in Tulsa, Okla., but spent her first 12 years moving from one place to another,

both in Europe and America. The family finally settled in Augusta, Ga., where Woodruff graduated high school in 1964, shortly after being crowned Young Miss Augusta.

After high school, she attended Meredith College on a scholarship before transferring to Duke University as a political science major. Her interest in government led to her first Washington job, interning for Georgia Congressman Robert G. Stephens Jr., for two summers. "I fell in love with politics my first year in college," she said. "I got a job as an intern in Washington. I thought, these people are making a difference. This is what's important, and this is what I want to do with my life."

She began her journalism career as a newsroom trainee at Atlanta's ABC affiliate, WQXI, although she was dismayed to learn later that she was hired more on looks than capabilities.

Pleading for a chance for some on-air experience, Woodruff ended up as a weather girl on a little-seen Sunday program, a position she was determined to rise above. "I wanted to do politics and government and I just tried as hard as I could to be serious and not be fluffy. In fact, I think it was a long time before I even smiled."

When she made the transition in 1970 to another Atlanta station, WAGA, to replace its departing female reporter, she insisted that she not be assigned what was considered "women's features," but political stories. Her request was granted. Following 18 months as a field reporter she was promoted to co-anchor of the evening broadcast.

In 1975, Woodruff joined NBC News as a general assignment reporter at the network's Atlanta bureau, where she covered the 1976 U.S. presidential campaign of then-Georgia governor Jimmy Carter. That coverage brought her the White House beat. In 1981 she found herself an eyewitness to the assassination attempt on President Reagan. Being part of D.C.'s journalistic circle also introduced Woodruff to the *Wall Street Journal's* congressional reporter and Washington bureau chief, Albert Hunt, whom she married in 1980.

She served as the chief White House correspondent for NBC News from 1977 to 1982 when, feeling "pinned down by the White House," she became chief Washington correspondent for NBC's *Today*.

Within a year's time she accepted an offer from PBS to join *The MacNeil/Lehrer NewsHour*, which allowed her to continue with comparable assignments, but with more freedom and time than NBC could provide. Concurrent with that program Woodruff could be seen anchoring PBS's weekly documentary series *Frontline*, renamed *Frontline with Judy Woodruff*. She would head *Frontline* until 1990.

In 1993, she joined CNN as a senior corres-

pondent, where she again appeared on concurrent programs, *Inside Politics* and *The World Today*. These series made her one of the most recognizable faces and names on CNN.

Her tenure at CNN continued until 2005 when she left to teaching, writing and working on documentaries. In August 2005, Woodruff was named a visiting fellow for the fall semester at Harvard University's Joan Shorenstein Center on the Press, Politics and Public Policy. In 2006, she was a visiting professor at Duke University's Terry Sanford Institute of Public Policy.

Also in 2006, she returned to PBS to work on *Generation Next*, and the next year she became *NewsHour's* senior correspondent and substitute anchor.

**Gwendolyn Ifill** was born on Sept. 29, 1955, in New York City to Oliver Urcille Ifill, who had emigrated from Panama and married Gwen's mother, Eleanor, who was from Barbados. The family lived in several different cities throughout New England and the Eastern Seaboard because of her father's career as a minister in the African Methodist Episcopal church.

She says her interest in journalism is rooted in her parents' insistence that their children gather nightly in front of the television to watch the national news and read the newspaper daily. In 1973, Ifill graduated from Classical High School in Springfield, Mass.

At Simmons College in Boston she majored in communications and interned at the *Boston Herald-American* during her senior year. Her first on-air appearance came in the early 1980s during her time with the *Baltimore Evening Sun* (1981-84), when she was invited on *Maryland Newswrap*, a weekly analytical news show.

Ifill moved to the nation's capital in 1984 when she was hired by *The Washington Post*. Especially renowned for its political coverage, the *Post* gave the young reporter invaluable experience. She covered the suburban Mary-

land beat until 1988, when she was promoted to the national news desk and sent to report from the Republican National Convention.

"There's nothing like working for a political paper through and through to really teach you the nuances and meaning of politics," she says. "I give it credit for what I know."

Her next stop was *The New York Times* in 1991 to be White House correspondent. In 1994 she switched from newspapers to television, joining NBC News as chief congressional and political correspondent. She spent five years there before joining PBS's *Washington Week in Review* (now just *Washington Week*) and what was then *The NewsHour with Jim Lehrer* in 1999.

The move to public broadcasting turned out to be a good fit. "I always knew I wanted to be a journalist, and my first love was newspapers. But public broadcasting provides the best of both worlds, combining the depth of newspapers with the immediate impact of broadcast television."

On *Washington Week*, Ifill leads a robust roundtable discussion with award-winning journalists who provide reporting and analysis of the major stories emanating from the nation's capital. Now in its 47th year on the air, *Washington Week* is the longest-running primetime news and public affairs program on television.

During the 2008 presidential campaign season *Washington Week* launched a 10-city series of road shows across America with live audiences, which earned the series a 2008 Peabody Award. In honoring the broadcast, the committee cited the program for "its reasoned, reliable contribution to the national discourse" and called it the gold standard "for public-affairs enthusiasts who prefer illumination to confrontational fireworks."

With Woodruff and Ifill at the helm, PBS's signature newscast continues to set the pace and the example for serious nightly journalism. Long may they reign.



## Sylvester L. (Pat) Weaver

*Contender for  
Best to Beat as a  
Network President*

**M**uch of what we take for granted on network television (morning shows, late-night comedy series complete with host monologues) as well as ideas many consider innovative today (live broadcasts of musicals) all sprang from the imagination of one man almost 60 years ago.

Sylvester Laflin Weaver Jr. was born on Dec. 21, 1908, in Los Angeles, the son of a wealthy roofing contractor. Following graduation from Los Angeles High School, he went to Dartmouth College at the insistence of his father (he wanted to attend Stanford), majoring in philosophy. He graduated magna cum laude in 1930. Wanting to write fiction and after doing so on a post-college trip to Europe and Egypt, the stories didn't sell, and Weaver returned to Los Angeles. He found work at an advertising agency before taking his first job in broadcasting, at radio station KHJ, where he wrote, sold ads, produced and directed programs and even acted in some radio dramas. His next radio job was in San Francisco, but New York beckoned and he went to work for the powerful Young & Rubicam ad agency, becoming supervisor of the agency's radio division in 1937. Among his duties was producing the legendary Fred Allen's *Town Hall Tonight* NBC radio show.

In his 1994 autobiography, *The Best Seat in the House*, Weaver recalled how he became Allen's on-air foil when, during one of the *Town Hall* broadcasts, he turned to two men talking in the control booth and asked them to leave.

"This is my first show, and you're bothering me," Weaver said, only later discovering that the two men he ousted were Deke Aylesworth, president of NBC, and Lee Bristol, president of Bristol-Myers, the program's sponsor.

According to Weaver, the incident cemented his relationship with Allen, who would periodically put him on the program as a villain, "Mr. Weaver of Young & Rubicam," when he lampooned advertising agencies.

Not yet 30 years old, Weaver was preparing to become the 38th stockholder in Young & Rubicam at the end of 1938, with the promise of a vice presidency soon to follow. However, the American Tobacco Co., a Y&R client, managed to lure Weaver away by offering him a position as an advertising manager.

In less than three years, Weaver had maneuvered one of Y&R's top clients, Lucky Strike cigarettes, back to the top, surpassing its main competition, Camel and Chesterfield, in sales. By that time, war was looming, and Weaver was anxious to do his part. He worked approximately nine months in Los Angeles setting up Spanish-speaking radio programming to bring propaganda to Latin America. Soon after the bombing of Pearl Harbor on Dec. 7, 1941, Weaver enlisted in the Navy.

In the spring of 1942, Weaver received his orders from the Navy and subsequently spent two years at sea on a sub chaser, but never saw any action. In November 1944, he was reassigned to the Armed Forces Radio Service in Hollywood, where he remained as a producer until the end of the war.

After being discharged in early 1945, Weaver returned to New York City and his job at American Tobacco. In June 1947, Weaver quit smoking cigarettes and returned to Young & Rubicam as vice president in charge of radio, television and movies. He also became a member of the plans board, a stockholder, and a member of the elite five-person executive board that controlled the agency. Weaver was anxious to get involved with the new phenomenon, television. His



idea was that the networks, not the advertisers, would develop television programming. When his advertising cohorts did not enthusiastically receive his thoughts, he took his plans to NBC.

In his autobiography, Weaver remembered telling the NBC executives, "I won't come to NBC just to sell time to ad agencies. I'll come only if we can create our own shows and own them, and if we can sell every kind of advertising to support the program service." As a result, in June 1949, Weaver left Y&R once again, this time to become the NBC vice president in charge of television, and director of a new television network.

At NBC, Weaver established many operating practices that became standard for network television. He introduced the practice of networks producing their own television programming, then selling advertising time during the broadcasts ("magazine style"). Prior to that, ad agencies usually created each show for a particular client. Because commercial announcements could now more easily be sold to more than one company sponsor for each program, a single advertiser pulling out would not necessarily threaten a program.

In 1951, Weaver finally sold an idea for a show he had been developing for several years: an early morning news show that both educated and entertained. Weaver named the show *Today*. After finally convincing the network that people would watch television that early in the morning, Weaver began the creation of *Today*. The first show aired at 7 a.m. in New York on Jan. 14, 1952. Although the critics disliked it, the viewers loved it, and the audience base grew steadily, as did sponsorship.

As network television's first early-morning

program, *Today* was on its way to becoming the longest-running daytime series and one of the most profitable ventures television had ever seen. *Today* is the second-longest running television show in history, behind *Meet the Press* (also on NBC). The list of talent that has helmed and worked on *Today* over the years is its own Who's Who.

In late 1952, Weaver was passed over for the position of president of NBC. Threatening to quit, he was enticed to stay under the terms of a new contract. He agreed to a five-year deal that stipulated that he could not be fired, nor could he quit. He was promoted to vice president of the network, but had little to do. Eight months later, in September 1953, the president of the network, Frank White, resigned due to poor health. Weaver was named the new president.

Back in power, Weaver turned his attention to his next project, a latenight comedy show that would become the *Tonight* show. After developing the concept as a show based on an ad-lib format with some rehearsal for certain segments, Weaver convinced Steve Allen to act as host. The first *Tonight* show aired on Sept. 27, 1954, and was a huge success from the start. Like *Today*, *Tonight* alums comprise a panoply of TV legends: Steve Allen, Ernie Kovacs, Jack Paar, Hugh Downs, Johnny Carson, Jay Leno, Conan O'Brien and Jimmy Fallon. And that list doesn't include co-hosts, announcers and band leaders, many of whom became household names over the years.

Under Weaver, NBC launched such memorable series as *Your Show of Shows*, the sketch comedy starring Sid Caesar. The network also began running "spectaculars" — drawing huge audiences, for example, with Mary Martin in *Peter Pan* — which Weaver saw as a way to create excitement, inspire more families to buy TV sets and challenge the "robotry of habit viewing." (That proved to be prescient given the success last year of NBC's live *Sound of Music* telecast that will be followed this Dec. 4 with a live revival of *Peter Pan* starring Allison Williams, daughter of *NBC Nightly News* anchor Brian Williams.) He believed that broadcasting should educate as well as entertain. NBC's broadcast of Gian Carlo Menotti's *Amahl and the Night Visitors*



Sylvester L. Weaver accepts the Academy of Television Arts & Sciences Governor's Award from Johnny Carson at the 1983 Primetime Emmy Awards ceremony.

was the first opera commissioned for television.

Despite the spectacular success of *Today* and *Tonight*, a third innovative concept didn't work out: *Home* starring Arlene Francis.

NBC's success with television was a double-edged sword. By the mid-1950s TV had just about destroyed the audience for network radio. As soon as TV stations went on the air in city after city, network radio audiences disappeared. NBC, and the other networks, started showing plenty of red ink. Weaver realized that, if a national audio service was to be maintained, a new kind of programming had to be invented—the traditional pattern of 15-minute, half-hour or hour comedies, dramas, quiz shows and Westerns wasn't going to cut it anymore.

Weaver decided to roll the dice: He would toss out almost everything that NBC had going

for it on weekends and replace it with *Monitor*, an incredibly risky move that could have led to NBC Radio's demise if it hadn't worked. *Monitor* was based on a show at NBC's flagship WRCA-AM in New York—a Saturday morning program with an anchor who went to a variety of reporters to cover what was happening in the city that day or weekend.

"The *Monitor* concept came from my conviction that if television had been invented first, by the nature of the need for people to be where they could watch the set pretty much to enjoy ... that the medium of sound, radio only, audio only, would still have been developed as a national service," Weaver explained later.

Weaver told the affiliates that *Monitor* would have "more people on it and more important people saying things of high interest and repeatable values than probably anything that has ever been attempted." He described it as a round-the-clock service (airing in four-hour blocks from 8 a.m. Saturday morning to midnight Sunday) that would go practically anywhere and do almost anything, a program that would break away from the traditional programming patterns of radio networks. It went on the air Jun 12, 1955, and was a weekend staple until its last broadcast on Jan. 26, 1974.

In 1955, *Newsweek* described Weaver this way: "In the feverish world of broadcasting, the dreams of NBC president Sylvester (Pat) Weaver are generally conceded to be the biggest and the best around."

Given that praise, it's ironic that later that year—in December 1955—

*Pat Weaver with his daughter Sigourney at the Museum of Television & Radio in 1994, where he gave the Second Annual William S. Paley Lecture.*



David Sarnoff, president of RCA, which owned NBC, appointed his son Bobby Sarnoff as president of NBC in place of Weaver, with whom he had a strained relationship. Weaver stayed on as chairman of the board until September 1956 when he finally resigned.

Weaver started his own independent network, Program Services, that folded two years later. He also worked as a consultant on several projects, including ABC's hit Western *Maverick* that aired from 1957 to 1961. He oversaw Nelson Rockefeller's bid for governor of New York in 1958 and worked as his personal adviser for all his subsequent campaigns.

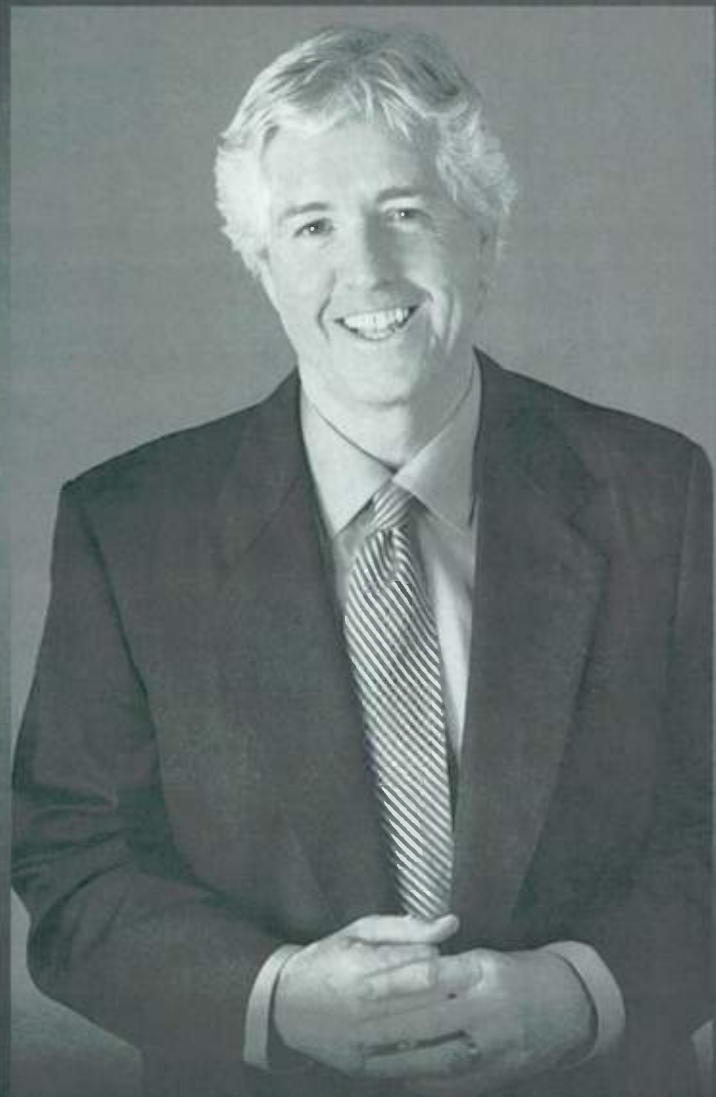
In the early 1960's, he headed Subscription Television Inc., which hoped to be one of the first providers of cable television. The company's attempt to set up cable service in California was blocked by a referendum initiated by established television broadcasters. In subsequent litigation, the Supreme Court ruled that the referendum had been unconstitutional, but the company collapsed under financial pressure.

Weaver was one of the first inductees into the Television Academy's Hall of Fame and was again honored as a TV pioneer at the 50th annual Emmy Awards in 1998, taking the stage alongside his daughter Sigourney.

"No other person has shaped and molded the look of television more," John Mitchell, the then-president of the academy, said when Weaver received the organization's prestigious Governors Award in 1983.

Pat Weaver died in 2002 at his home in Santa Barbara, Calif., at the age of 93.

In a 1999 interview, Weaver said he had been "hired to guide television into what it had a chance of becoming." The rest—that he turned that "chance" into "reality" with his intelligence and innovation—is history.



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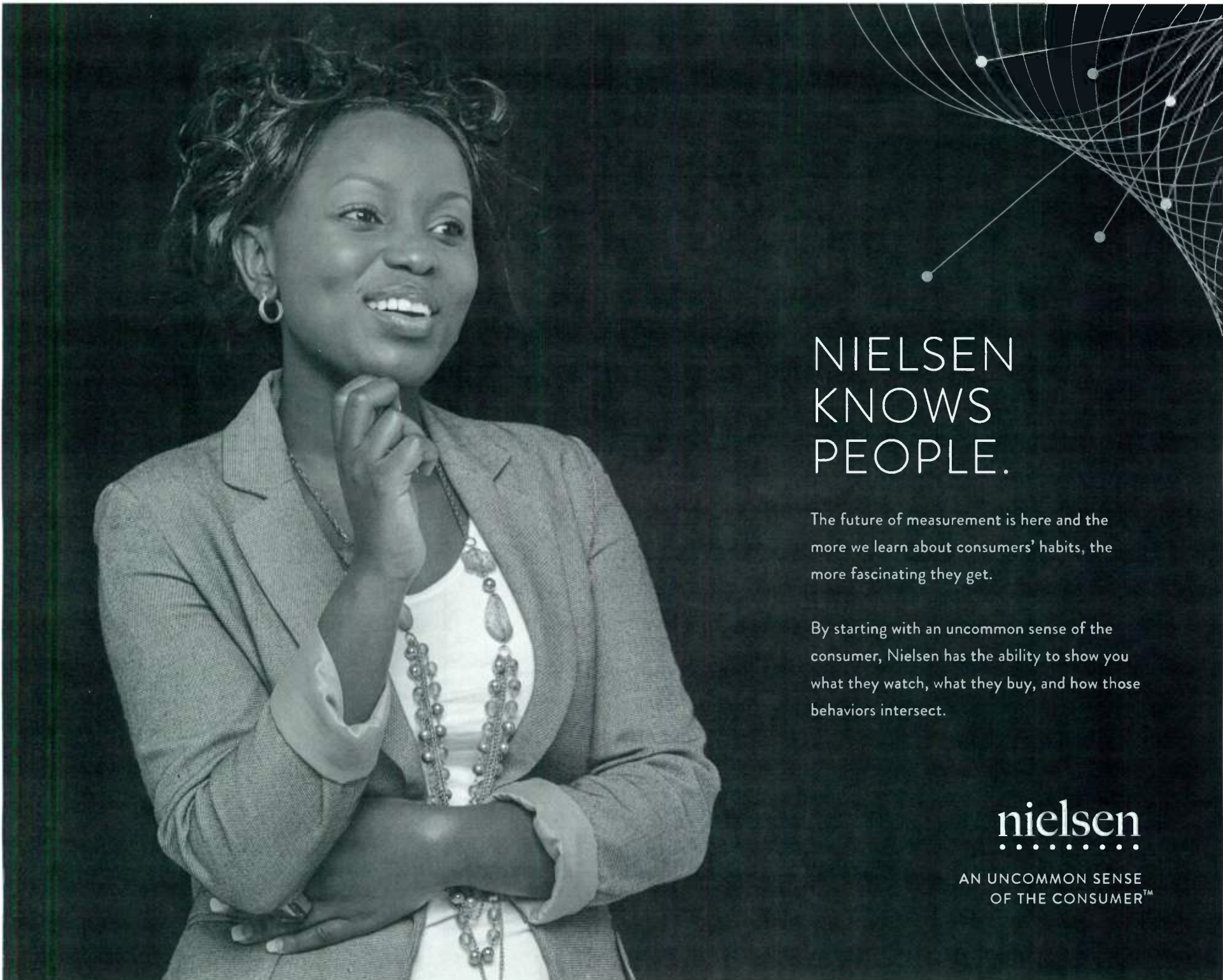
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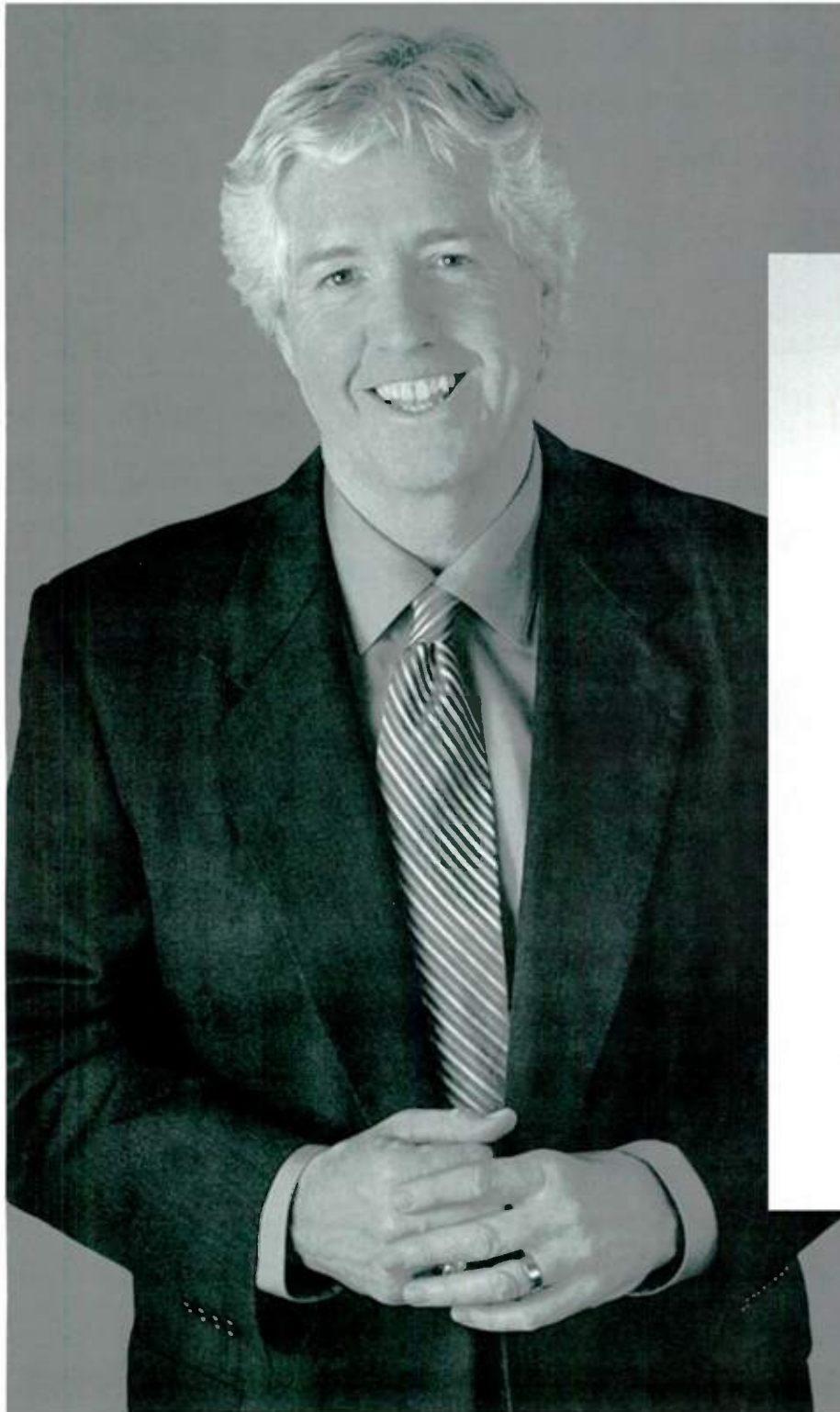
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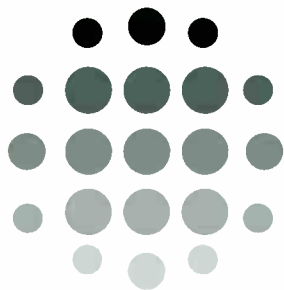
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