

Q&amp;A

# OSGOOD ADDS NAB AWARD TO HIS RESUME

*The Poet, Journalist, Author and NAB Winner Discusses a Long, Fulfilling Career*

In addition to his broadcast career that began more than 50 years ago, Charles Osgood is a poet, a musician, the narrator of the hit animated feature "Horton Hears a Who!"—and now can add recipient of the NAB Distinguished Service Award to his long list of accomplishments.

As host of "The Osgood File," airing four times daily on the CBS Radio Network, and anchor of CBS News' "Sunday Morning" since 1994, Mr. Osgood shows no signs of slowing down. Awak-

ening every weekday at 2:30 a.m., he finds the stories he covers and the people he meets to be a source of endless fascination.

Known as CBS' poet-in-residence, Mr. Osgood reveals some of his feelings in verse. In a poem called "Powers That Be," he opined about authority figures:

*All our lives we have heard of the powers that be.  
The people in charge who control you and me.  
Who decide what will happen...and when they decide,  
You and I have to just go along for the ride.*

*But events seem to happen each day and each hour  
That aren't controlled by the ones with the power.  
The Prime Ministers, Presidents, Emperors too  
Find there's only so much that they're able to do.*

*When it comes to things that in fact do occur,  
The powers that be...or the powers that were...  
Do not really hold the whole world by the stem.  
They don't manage events...the events manage them.*

Mr. Osgood discussed getting



Charles Osgood

his start in broadcasting, his views on the news business and his favorite place to get away from it all with TelevisionWeek correspondent Hillary Atkin. The following is an edited transcript of their conversation.

**TelevisionWeek:** *Congratulations on the NAB Distinguished Service Award. You're certainly no stranger to awards. How do you feel about getting this one?*

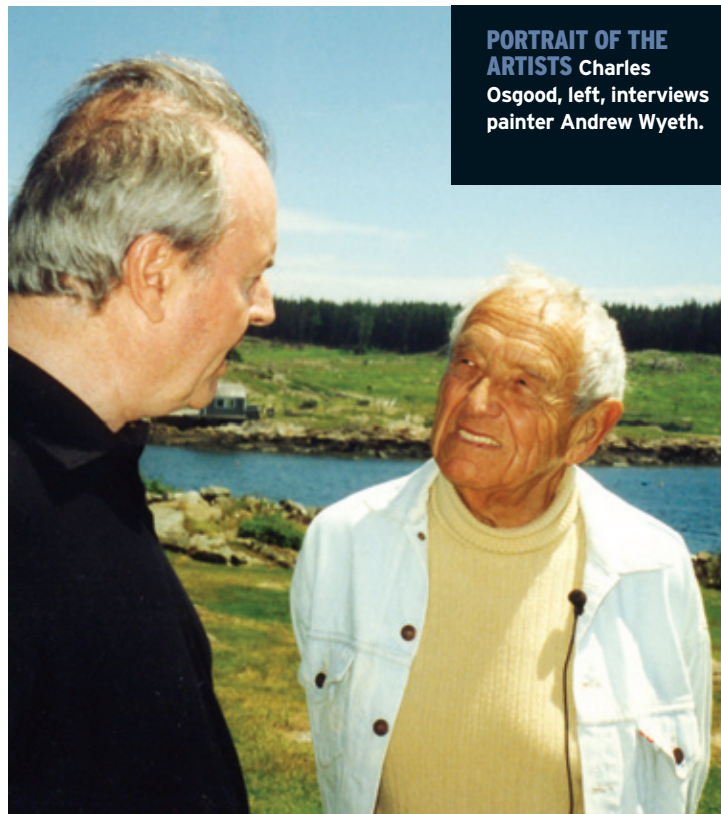
**Charles Osgood:** Well, I think this is a very special one. I mean, the list of people who've gotten it in the past years is very, very impressive, and—I recognize almost all those names. The only name that I don't recognize is my own.

**TVWeek:** *You've obviously had a very illustrious career. But when you were starting off in the business, what was the world of broadcasting like and what were your aspirations?*

**Mr. Osgood:** Well, my first aspiration was to get a job. ... I had been very interested in radio but I never had majored in the subject. I worked at the radio station at Fordham University in the Bronx. [After graduating] I went looking for a job in radio. ... I took a job in Washington. I got out of Fordham

in 1954, so it's been a long time, many years now, 54 years. But there was a draft, and I was IA, and I had taken a physical, and I expected I'd be called up pretty much anytime. But I did apply for a job by answering an ad in Broadcasting Magazine, and I ended up working at WGMS, "Washington's Good Music Station." I only knew a little bit about classical music. I had taken piano lessons as a kid, and I knew a little bit about the names and all that, so I was happy to get that job. It was only about six months later that I was going out to dinner with a friend of mine, who was working for the other classical music station—there were two at that time—and his relief [announcer] turned out to be showing up in an Army uniform. It was a very fancy uniform, blue with braids and harps and epaulets and all that. It turned out that he was in the Army band. And I asked him what instrument he played, and he said he played the mouth—he was the announcer of the band. I said, "There's a job like that in the Army?" and he said, "Yes," and I said, "When are you getting out?" He said, "Next month." So I joined the Army to get that job as

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PORTRAIT OF THE ARTISTS Charles Osgood, left, interviews painter Andrew Wyeth.

## MAKING A SMOOTH TRANSITION

*Osgood Jumped Ship Early From Finance to Broadcasting*

By Hillary Atkin  
*Special to TelevisionWeek*

Not many people know this, but Osgood is not Charles Osgood's last name. His given name is Charles Osgood Wood III, but he became known as Charles Osgood at the beginning of his broadcast career in the 1950s because there was a Charles Woods who also worked at Washington radio station WGMS.

Charles Osgood Wood had graduated from Fordham University with a bachelor of science degree in economics, but it was quickly clear to him that broadcasting, not finance, was his future. In short order, he was named the general manager of WHCT-TV in Hartford, Conn., where he realized he would rather be on the air than be the boss. After a stint at ABC Radio News, in 1967 he joined WCBS Radio in New York as an anchor/reporter.

Forty-one years later, all of them at CBS, Mr. Osgood is still on the radio with "The Osgood File" four times a day, five days a week, on nearly 300 stations across the country. And he is the highly regarded anchor of CBS News' "Sunday Morning," where he took over the reins from the equally acclaimed Charles Kuralt in 1994, who called Mr. Osgood "one of the last great broadcast writers."

Mr. Osgood joined CBS News in 1971, and has served as a reporter and anchor on its television programs including "The CBS Morning News," "The CBS Evening News With Dan Rather" and "The CBS Sunday Night News."

Along the way, he has won the admiration of the audience and his peers and racked up an impressive series of honors, including four Emmy Awards and three George Foster Peabody Awards.

"He has a great journalistic background, an air of authority, and people are very, very comfortable with him," said Sean McManus, president of CBS News and Sports. "There aren't that many journalists like him, and when they do come along, you make sure you put them in a place to be seen and heard by as many people as possible."

### Juggling

In 2005, Mr. Osgood received both the Paul White Award, presented by the Radio-Television News Directors Association, for lifetime contribution to electronic journalism and the Walter Cronkite Excellence in Journalism Award from Arizona State University. This year he is the recipient of the National Association of Broadcasters' Distinguished Service Award.

"I couldn't have predicted how this was going to turn out," said Mr. Osgood. "I realize that I had the privilege to be in this business of reporting and storytelling at a wonderful time for it,

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announcer for the Army band. I was in the Army for three years, 1955 to 1958. And I continued to work at WGMS part-time.

**TVWeek:** How would you describe the broadcasting world in the late '50s?

**Mr. Osgood:** Well, it was quite different. First of all, I was working just in radio, I didn't do any television at that time, but as I mentioned I had worked at WGMS, the classical music station in Washington. That was owned by RKO General, and I had become program director there. Shortly after I got out of the service, I got to know the brass at RKO General, and I found out that they were going to have a paid television station in Hartford, Conn. And I asked a lot of questions about it, I thought it was a fascinating idea, and they made me the general manager of the first big television station in the United States. That was in—let me see. 19 ... 63. And so for the best part of the year I worked in television as the general manager of a pay television station.

**TVWeek:** It sounds like a great job.

**Mr. Osgood:** It was a great job, but I hadn't thought I would be a program director anywhere either, and that's what I did at WGMS. This station in Hartford, Conn., was really one-of-a-kind. There was nothing else like it. I didn't know how to run a pay television station, but neither did anybody else. So we got an experimental license to do that and it was fascinating. But among the things that I discovered is that although the idea of being a boss was great in principle, I didn't actually like doing it. I didn't like the idea of having to supervise people and tell them what to do, and hire and fire people. I liked being on the air much more. So after I got fired from that job, being a general manager, I found another job in New York at ABC.

Frank Maguire, a friend I had worked with at the radio station at Fordham, was putting together a show called "The Mayer Report" on the ABC Radio Network. I was one of four guys who were hired at the same time. One of the other four was a disc jockey who had worked at WMCA in New York as a DJ, and he had brought along a fellow by the name of Ted Koppel, who was a desk assistant and who had never been on the air, even at WMCA, which was a problem. That's where I first stepped in.

Ted had aspirations beyond that, and so did I, except his career moved faster than mine did. He was, as everybody now knows, extremely talented. In fact, he was offered a job at WCBS. They were about to go to an all-news format, and they had heard him on the air and were very impressed, and asked if he would like to go to work for that station. He declined, and I think obviously so because he was going to do very well on



**SUNDAY BEST** Charles Osgood live on the set of "CBS News Sunday Morning" in 2004, when the show celebrated its 25th anniversary.



**'SUNDAY MORNING'** Senior producer Estelle Popkin, Charles Osgood and exec producer Rand Morrison in the CBS control room.

the course he was on. But he actually proposed that they hire me. He thought I would like working for CBS. And that was 40 years ago.

**TVWeek:** I bet it's gone by in the blink of an eye, right?

**Mr. Osgood:** How did you know that? I mean, the older you get, the faster the time goes by. But I can't believe it, but I wouldn't give up any part of it. I am very happy that things worked out the way they did.

**TVWeek:** What have been the most challenging stories that you have covered over these past few decades?

**Mr. Osgood:** Because they happen every day, and you go and do these stories every day—you know, I do four radio shows five days a week. So that's 20 shows a week. And when I say show, I mean—it used to be that we never called them weekly shows, they were broadcasts. And I did these 20 broadcasts by getting up really early in the morning. I still get up at 2:30 in the morning. I have that many stories to do. And I don't think very much once I've done it. I turn to the next one. In fact, even later the

same day, people would say, "What stories you did today?" And I can only remember the last one. You have to wipe what you did before out of your mind and go with a clean slate into the next one. So when people say, over the last 40 years, what are the [major] stories you covered, well, you know, they're all very interesting, but each day is interesting, and you work with whatever has happened that day.

**TVWeek:** How do you manage to do four radio pieces a day Monday through Friday, and then anchor "Sunday Morning"?

**Mr. Osgood:** At 2:30 in the morning I get up and I go in there, and I don't know when I'm headed in to work what the programs are going to be. I have a producer whose full-time job is to help me organize what I'm going to do. And also, to produce the broadcast. And when I start out, I don't know. And sometimes, after I've finished the first broadcast, I still don't know what the third one or the fourth one is going to be, but you take a look at the possible material you have, what the interesting stories in the morning are,

and what we have available in the way of tape. So that's the way it goes. And there are some broadcasts among themselves, specialty, that maybe use some music or I write a little piece of poetry or something like that to put in there. But it's not something that you can really think about very long in advance, and in most cases not something you would think about very much anyway except for those stories that are just, you know, that everybody remembers.

**TVWeek:** Some stories are continuing and you cover them day in and day out for months or years at a time. Are there any of those that have been especially challenging or stand out?

**Mr. Osgood:** I find that a very hard question to answer, because you focus on it very intently while you're doing it, but you have to keep your mind ready to accept whatever the next storytelling possibilities are. And it never lets you down, you know. That's the thing about the news, it's a river—it's continuous. But you don't want to find yourself saying exactly what you said last week, or last month, or last year. And I think we do tend to repeat ourselves a little bit, but I try to fight it—I tell everybody I'm working with that if they catch me doing that, please let me know, so I won't do it.

**TVWeek:** What elements make up a good story?

**Mr. Osgood:** I think it's the same kind of thing that would make a good story whether it was the news or not. You know, we do call them news stories, and I think our job is storytelling. So I think that it's good if it has an element of drama, maybe a twist or surprise; obviously it's got to have characters in it. You have to try to talk about them in a way that makes you—you know, try to make people under-

stand what we're talking about. I have two and a half minutes to tell it. That's not very long.

The broadcast itself is four minutes and change. But there are commercials in there, and the format takes a certain amount of time just to say hello and goodbye.

I think if I find a story fascinating, I should be able to tell it so it will be fascinating to other people, too. If I find it kind of boring or just like yesterday, then I would prefer to find some element in it different than before. You know, the stock market goes up, the stock market goes down, there's calamities in the news, but those are not necessarily the things that you most remember. I think people are endlessly fascinating, you know. We like to hear about them. And so those are the elements. It helps if it has a beginning and a middle and an end—you have to have some sense of where you are in the story. It's not just a list of things, you know, the actual information. It's also a story.

**TVWeek:** What is that old saw—there are no boring stories, just boring reporters. Is that taught in journalism school?

**Mr. Osgood:** Now here's one thing that I think. If the reporter wants to convey the impression that he is one smart guy who knows it all already, or who is a little cynical or he finds all of us rather tiresome and doesn't mind letting you know, that's going to be tiresome and boring to listen to. But none of us knows everything, so those things that come as a surprise, it doesn't mean that we're not good reporters. It means we're open to be told something, and we don't think we know it all.

**TVWeek:** From television to movies—I understand you're a big

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# WALKING WITH THE GIANTS

## Broadcaster Charles Osgood Joins Illustrious List of Past NAB Honorees

By **Hillary Atkin**  
*Special to TelevisionWeek*

When veteran broadcaster Charles Osgood receives the National Association of Broadcasters' Distinguished Service Award today in Las Vegas, he will become the latest in a long line of luminaries to receive the honor, which was first handed out in 1953, 30 years after the organization was founded.

Mr. Osgood, anchor of CBS News' "Sunday Morning" and of CBS Radio Network's "The Osgood File," joins an elite group that includes two presidents of the United States—Herbert Hoover and Ronald Reagan—and leg-

endary icons of broadcasting including CBS founder William S. Paley, David Sarnoff, Edward R. Murrow, Bob Hope, Chet Huntley and David Brinkley, Walter Cronkite, Cokie Roberts, Oprah Winfrey, Peter Jennings and Charles Kuralt.

"Charles Osgood has received some of the highest praise in broadcast journalism for his engaging wit and imaginative commentaries," said NAB President-CEO David K. Rehr. "We are honored to recognize him for the significant contributions he has made to the broadcasting industry."

This is Mr. Osgood's third honor from the NAB. He was inducted

into the organization's Hall of Fame in 1990 and was awarded its Marconi Radio Award in 1993 for outstanding performance.

"Are there any awards he has not received? This may be the only one," said Dennis Wharton, NAB executive VP of media relations, citing Mr. Osgood's trophy case, which includes four Emmy Awards and three George Foster Peabody Awards. "The Distinguished Service Award goes to only one person, and is recognized as the absolute highest honor we present every year. The recipients are the crème de la crème of broadcast icons. We think Charles Osgood stands among those giants."

The recipient is determined by NAB's board of directors based on staff recommendations of the broadcasters who have made sig-



**OPRAH NABS IT** Oprah Winfrey shows off her Distinguished Service Award at the Las Vegas Hilton during the NAB conference in 2004.

nificant and lasting contributions to the broadcasting industry. The criteria: life-long service to the business, viewers and listeners—and a talent that lifts one to the top tier of the industry.

"He's a broadcaster who appreciates the art of a well-crafted sentence. I respect that quality in him, that he understands the craft of great writing," Mr. Wharton said. "With Charles Osgood, you're comfortable inviting him into your home and hearing him on the radio. He respects the audience, which is something I think that sets him apart from some of his younger contemporaries."

Another thing that sets Mr. Osgood apart from other DSA honorees is his concurrent work in television and on the radio.

"It's an unbelievable honor, and

we're thrilled about it," said Bart Tessler, senior VP of news and talk programming for Westwood One, which syndicates "The Osgood File" to 284 radio station affiliates. "He's a consummate professional in everything he does. The style and substance and content of the pieces are beautiful."

"He has carved out a unique position in television and radio. He's distinct," agreed Mr. Osgood's boss, Sean McManus, president of CBS News and Sports. "You hear his voice on the radio, and it's like no one else's in terms of content and creativity and recognizability. On TV he has an aura and ease about him that makes him the perfect anchor for Sunday morning. There aren't that many people who have those qualities, and you're instantly reminded of it." ■

Congratulations, Charles,  
on this well-deserved award.

From your friends and colleagues at CBS.



**CBS NEWS**  
EXPERIENCE YOU CAN TRUST.

## PREVIOUS NAB DISTINGUISHED SERVICE AWARD RECIPIENTS

- 1953 David Sarnoff
- 1954 William S. Paley
- 1955 Mark Ethridge
- 1956 Robert Kitner
- 1957 Herbert Hoover
- 1958 Frank Stanton
- 1959 Robert Sarnoff
- 1960 Clair R. McCollough
- 1961 Justin Miller
- 1962 Edward R. Murrow
- 1963 Bob Hope
- 1964 Donald McGannon
- 1965 Leonard Goldenson
- 1966 Sol Taishoff
- 1967 Chet Huntley / David Brinkley
- 1968 Lowell Thomas
- 1969 John Fetzer
- 1970 Rosel Hyde
- 1971 Neville Miller
- 1972 Billy Graham
- 1973 Ward Quaal
- 1974 Richard Chapin
- 1975 George Storer
- 1976 Julian Goodman
- 1977 Harold Krelstein
- 1978 J. Leonard Reinsch
- 1979 Jack Harris
- 1980 Donald Thurston
- 1981 Arch Madsen
- 1982 Walter Cronkite
- 1983 Vincent Wasilewski
- 1984 Elton Rule
- 1985 Wilson Wearn
- 1986 Grant Tinker
- 1987 Martin Umansky
- 1988 Mark Fowler
- 1989 James Duffy
- 1990 William Smullin
- 1991 Thomas Murphy
- 1992 Ronald Reagan
- 1993 Dick Clark
- 1994 James Quello
- 1995 Stanley Hubbard
- 1996 Charles Kuralt
- 1997 Barbara Walters
- 1998 James Dowdle
- 1999 The Cox Family
- 2000 Frank Bennack
- 2001 Catherine L. Hughes
- 2002 Richard E. Wiley
- 2003 Cokie Roberts
- 2004 Oprah Winfrey
- 2005 Lowry Mays
- 2006 Tom Brokaw / Peter Jennings / Dan Rather
- 2007 David Wolper

## Q&A

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*fan of Theodor Geisel's. Is that what drew you to narrating a part in "Horton Hears a Who"?*

**Mr. Osgood:** What drew me into doing it is I got back to the office from lunch one day, and my assistant said, "20th Century Fox called. They want you to narrate 'Who'" And I said, "Who? Who was it really?" You know, I didn't think that was very likely. But the very first book that I'd done was called "Nothing Could Be Finer Than a Crisis That Is Minor in the Morning." I dedicated that book "To Theodor Geisel, Dr. Seuss, for giving me a new way to look at the Neuss." N-E-U-S-S. And that was because I was speaking in those rhymes, I was reading those stories to my own kids. And I got a note from him. I didn't send him a copy of the book. I don't know how he found out that I had done that. But I got a note from him on Cat in the Hat stationery.

He wrote, "Nothing could be finer than to be an Osgood inspire-ner."

But it's been many years since then. When he died I wrote a poem about him and his work, my reaction to it. But this ["Horton" job] came as a total surprise, and they told me that they had thought about using me for this for a while. And it was so fun to do. It's not that it's glamorous or anything—I didn't get to meet any movie stars—but it was fun going into a studio and seeing these pictures and narrating the story to the picture. I think that's just a fascinating thing to do. And I'm really glad the movie seems to be doing very well indeed.

**TVWeek:** *Not only are you a broadcaster and an author, you're a poet and a musician. Tell me about how you express all these talents that you have.*

**Mr. Osgood:** I've really picked them all up as I go along. I mean, I did take lessons, and I know from B flat, but I don't read the music, you know, with all the notes, to take a piece of classical music and sit down and play. But when I was in the Army band, my roommate, he was and is a composer, and we wrote some songs together, and he wrote the music to some verse pieces that I had. He ended up doing pieces for "Kojak," by the way, John Cacavas is his name, and he's still out in Beverly Hills, and we still stay in touch.



**BIG PARTY** Charles Osgood celebrates 25 years of "CBS News Sunday Morning" with producers Rand Morrison and Estelle Popkin.

Music and poetry, they're very closely related, they have to do with the sound of it, and meter, and all those things that are common to both. It's pretty much the same thing.

**TVWeek:** *You've written six books and I understand you have a new one coming out. What inspired you to become an author?*

**Mr. Osgood:** Well, most of these books that I've done have been collections of pieces, you know, radio pieces that I've done, or some of the newspaper columns that I've written, or pieces that are portions of things that I've done. Sometimes I've done collections that actually come from other people. There was a book of World War II humor. I soon have a book coming out that's called "A Funny Thing Happened on the Way to the White House," which is just going back to, oh, starting around World War II and going forward about some of these things that have happened, in politics and candidacies—and not just presidential politics. It's a pretty good field if you start looking for funny stuff.

**TVWeek:** *What is your take on this current election cycle? Is it different from those in the past? People have been saying, "I've never seen anything like this." What do you think?*

**Mr. Osgood:** I think they recognize that no matter what happens, no matter which party wins, it's going to be either somebody who was considered a long shot not that many months ago or it's going to be the first woman ever or the

first African American ever. And the dynamics of the personalities involved, and the time in history and all that, I don't see how anybody could think it's not a fascinating time. The way it's all worked out, it's just a good story.

**TVWeek:** *I understand that you have a house in France. Does spending time away change your perspective on the United States?*

**Mr. Osgood:** Yes, it does. I think that travel is broadening. I have a home there, so when I go to France I don't usually tool around. I usually go there and stick around the general area of St. Tropez. I can actually see St. Tropez across the gulf, and it's beautiful. When we're there, it's mostly in the spring and summer, the light is beautiful, as so many bathers have found. The smell is great, you know, the vegetation, the flowers are terrific, there's wonderful food and wonderful wine....

And the French really are famous for joie de vivre, the joy of life. And so, what's to not like?

**TVWeek:** *How often do you get to go over there?*

**Mr. Osgood:** I spend a total of about 10 weeks a year. I can do the radio show from there, and I sometimes do. Having been at CBS for 40 years, I get a certain amount of time off, and I take advantage of that. I only miss three or four "Sunday Morning" broadcasts during the summer, so it's not as if I'm neglecting my

duties there. I find that it's very therapeutic—For one thing, I do these broadcasts in the morning. And when I'm home I have to get up at 2:30 in the morning. But it's a six-hour time difference [in France], so I can sleep much later.

And that does help. Also, when I'm over there, I find it's pleasant just to garden and eat, or to go for a walk with my wife or friends. We have people come visit us. We have five kids and three grandchildren, and we see them over there quite a lot, too.

**TVWeek:** *It sounds lovely. Finally, what advice would you would give to broadcasters who are just starting out in the business today?*

**Mr. Osgood:** First of all, I would wish that they have as grand a time in their careers as I've had in mine. That they would get to work for people who have been as wonderful to them as my people have been to me. That they get to work with people who are both talented and inspirational on their own. I think the great thing about news broadcasting is that you don't do exactly the same thing every day. You learn something every day, that's important too. You meet wonderful people. You work in a business that's constantly new.

I'm a talker. I love telling stories and I love being with people, and hearing their stories. There's nothing more pleasurable, as far as I'm concerned. Television always makes fun of talking heads. But that's what I am—I'm a talking head. ■

**Broadcast Pioneer.  
 Award Winning Journalist.  
 Friend.**

**Congratulations from the CBS  
 Affiliates on being honored with the  
 NAB Distinguished Service Award.**



# BIO

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because it's fascinating, with people and events, nobody could ask for anything more."

Juggling his responsibilities in radio and television, Mr. Osgood has one of the most grueling schedules in the business. He wakes up every weekday at 2:30 a.m. and gets to the CBS Broadcast Center on 57th Street by 4 a.m., where he broadcasts "The Osgood File" four times during morning drive.

**"There's no one else doing this. Others have attempted it, but Charlie does four pieces every day."**

Bart Tessler, Westwood One

"I've been doing this for such a long time that it's become sort of natural to me," Mr. Osgood said.

"The great thing is Charlie does everything; hard news, features, and he's very well known for his poems. Across the board, I'm very appreciative of what he does and love listening to his work," said Bart Tessler, senior vice president of news and talk programming for Westwood One, which syndicates

"The Osgood File." "There's no one else doing this. Others have attempted it, but Charlie does four pieces every day, from the top stories to medical issues, science and features. That's tough as far as ability and the demands on a person. It takes a unique skill set to pull it off."

And when others who work early mornings might be going home for the day, Mr. Osgood is heading to meetings with producers on "Sunday Morning" to prep the weekly broadcast. Often, he goes out in the field to shoot a story.

On Saturdays, he comes in to the studio to record elements of the show—often several times. Yes, he does live nearby, within walking distance.

Sunday is normally his shortest day of the week. He comes in by 6 a.m. to work on last-minute rewrites, and he and the staff are wrapped by 10:30 a.m.—giving him time to enjoy a leisurely brunch or take in a play or a concert.

"He's so enthusiastic and curious about the world. He brings that and his intelligence to every venture," said "Sunday Morning"

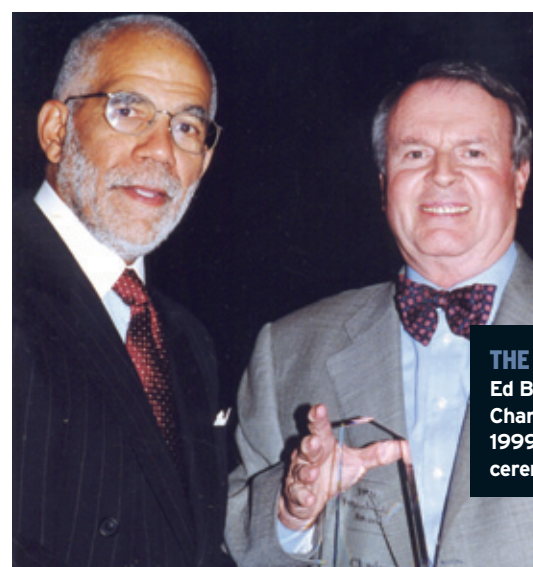
executive producer Rand Morrison, who has worked with Mr. Osgood for almost 10 years. "The energy he brings, it pushes the story to a certain level. He's a real, genuine, down-to-earth, generous, kind person. It sounds incredibly fulsome. There are people you say nice things about to be polite that are not truthful. He's the real deal."

It's been 14 years now since Mr. Osgood took over the Sunday morning broadcast from Mr. Kuralt. "The first Sunday, the way we open the show, he said, 'Good

morning, I'm Charles Osgood and this is 'Sunday Morning.' I know, it sounds strange to me, too.' In any case, it was self-deprecating and honest, and it was real," Mr. Morrison said. "That's what's so great about Charlie. I love this guy. I feel so lucky I get to work for him."

"He was following somebody with an equal amount of recognizability,"

said Mr. McManus. "It was a difficult role, with large shoes to fill, and [former CBS News President] Andrew Heyward should be given a lot of credit for the decision. 'Sunday Morning' is unlike any other show on TV, and Charles Osgood is the right man for the right job."



**THE NEWS PROS**  
Ed Bradley, left, with Charles Osgood at the 1999 IRTS Awards ceremony.

"I'm sure it was a daunting task to take over from a legendary broadcaster," added Mr. Morrison. "What's great is not only that he made a successful transition and followed in the footsteps, but he is in himself a highly regarded broadcaster. It was a daunting responsibility to succeed, but he's done so with aplomb. It turns out Charles Osgood is one of a kind."

Mr. Osgood is the author of six books, with another, "A Funny Thing Happened on the Way to the White House," due out next month. His previous titles are "Nothing Could Be Finer Than a Crisis That Is Minor in the Morning" (Holt, Rinehart & Winston, 1979), "There's Nothing I Wouldn't

Do if You Would Be My POSSLQ" (Holt, Rinehart & Winston, 1981), "Osgood on Speaking: How to Think on Your Feet Without Falling on Your Face" (William Morrow & Co., 1988), "The Osgood Files" (G.P. Putnam's Sons, 1991), "See You on the Radio" (G.P. Putnam's Sons, 1999) and "Defending Baltimore Against Enemy Attack" (Hyperion, 2004).

Another television and radio personality has adopted the moniker "The King of All Media," but Mr. Osgood is clearly a contender in that realm. He has performed with the Mormon Tabernacle Choir and played the piano and banjo with the New York Pops and Boston Pops orchestras. ■

Fordham University, *the proud alma mater of*

## Charles Osgood

FORDHAM COLLEGE AT ROSE HILL, CLASS OF 1954

congratulates the "poet-in-residence" of CBS News on receiving the 2008 National Association of Broadcasters' Distinguished Service Award.

Joseph M. McShane, S.J., *President*

