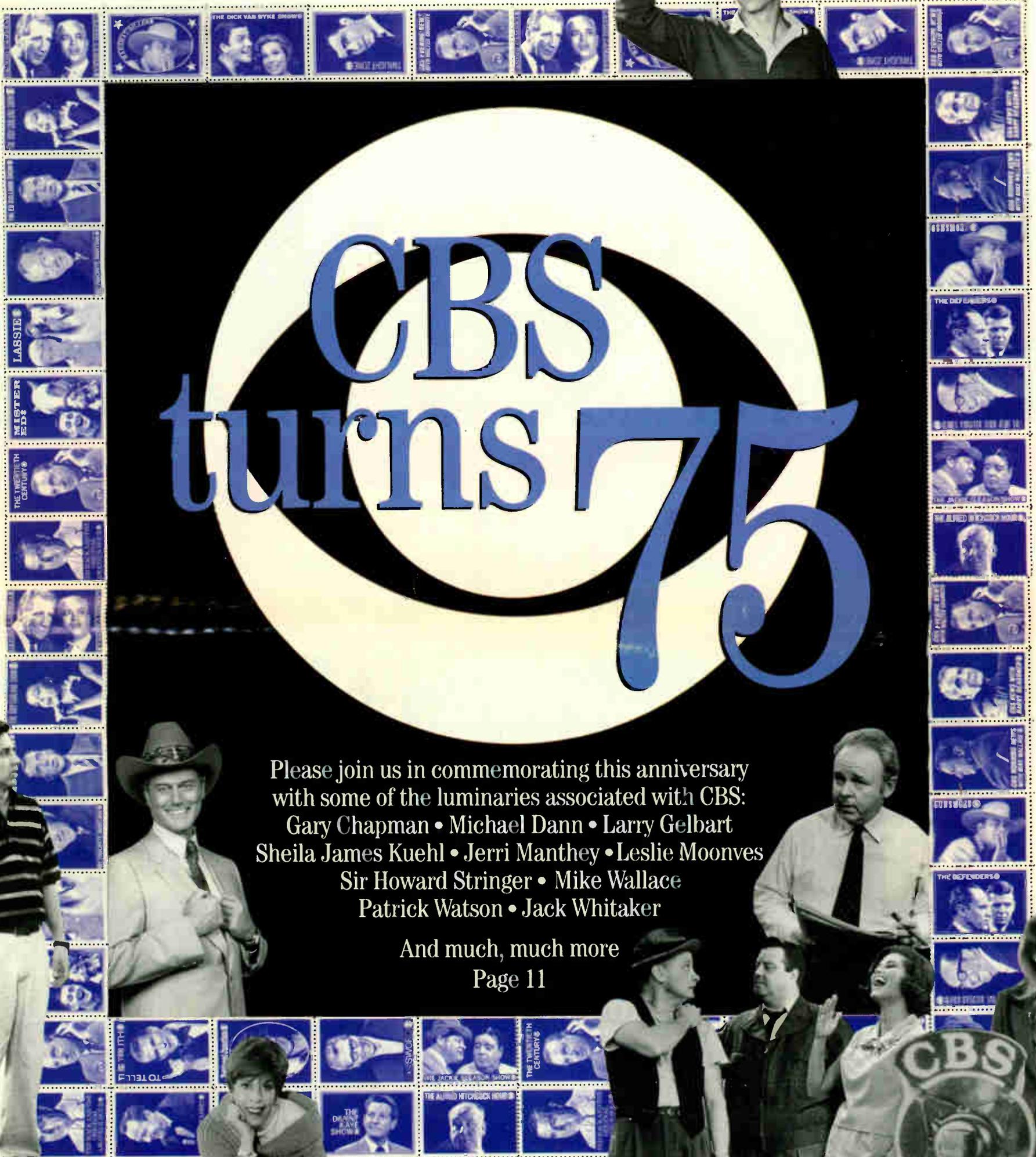


# ELECTRONIC MEDIA

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Please join us in commemorating this anniversary with some of the luminaries associated with CBS:  
Gary Chapman • Michael Dann • Larry Gelbart  
Sheila James Kuehl • Jerri Manthey • Leslie Moonves  
Sir Howard Stringer • Mike Wallace  
Patrick Watson • Jack Whitaker

And much, much more  
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NEWSPAPER

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## Fox Box on track for profitability

4Kids Entertainment says 80 percent of ad inventory already sold / Page 5



## Sibling rivalries sprout up

Viacom duopolies compete with each other for news viewers / Page 5



## Veteran action hours look familiar

New Line's 'Lost World' latest to air a season of reruns / Page 4

## AT PRESS TIME

### NBC will name Escobar to head Telemundo stations

NEW YORK—Ramon Escobar is expected to be named senior VP for NBC's Telemundo station group this week. Mr. Escobar will be responsible for all local news operations, news promotion and local programming in the newly created position, which reflects the growth of local news in the group. He is expected to be based in Miami, where he was news director at NBC-owned WTVJ, and New York, where he moved in January 2000 to become executive producer of MSNBC.



Ramon Escobar

### MTV music awards score best cable rating of year

NEW YORK—The 19th edition of "The 2002 MTV Video Music Awards," telecast live Thursday from New York City's Radio City Music Hall, was the most watched in the show's history, averaging more than 11.9 million viewers, with an 8.3 household rating and an 11.1 rating in the persons 12 to 34 demo, up 5 percent from last year. The "VMA" show outdelivered all broadcast networks in prime time, and it becomes the highest-rated and most-watched basic-cable program for the year to date among households and 12- to 34-year-olds.

### Cable adds 2 million broadband users in Q2

NEW YORK—The cable industry's rollout of digital broadband services added nearly 2 million units during the second quarter of 2002, according to a survey of members of the National Cable & Telecommunications Association. Digital cable customers totaled 16.8 million at the end of the quarter, broadband Internet access customers totaled 9.2 million, and customers for cable's local telephone service increased to 2.1 million. #



CBS's "CSI: Miami"

## CBS gets high marks

Optimedia, Magna pick best bets for fall

By LOUIS CHUNOVIC

The new broadcast season is almost upon us, and Optimedia International and Magna Global, two influential media agencies, have made their final

picks, pans and prognostications.

There's good news for CBS, which both Magna and Optimedia predict will have three successful new shows ("Still Standing," "CSI: Miami" and "Without a Trace"), the most of any broadcast network, and for NBC, which both said will remain the strongest, most upscale network in the new season, despite cracks

CONTINUED ON PAGE 38

## ABC again No. 1 on clutter list

Big 4 nets' nonprogram time nears 15 minutes per hour

By LOUIS CHUNOVIC

In a stinging response to the continuing problem of clutter on TV, MindShare, the WWP Group media agency that closely monitors nonprogramming time on TV, has just issued a report saying that it is "alarmed by the continuing deterioration of the TV environment."

The four broadcast networks averaged about 14:30 minutes of clutter per prime-time hour in the first quarter of 2002, according to the Clutter Watch report.

In the same period, clutter at some of the biggest cable networks was down.

Once again, ABC had the dubious distinction of being the most cluttered of the Big 4.

"Fully one out of every four minutes on ABC [in the quarter] was nonprogram material," according to the report, which was written by Debbie Solomon, senior partner, group research director, MindShare.

An ABC spokeswoman responded that the network was being "penalized" for its commitment to PSAs, saying that ABC typically airs more PSAs than

CONTINUED ON PAGE 39

## Mazda signs \$10M+ football deal with Disney

ABC, ESPN properties are part of package

By LOUIS CHUNOVIC

Are you ready for some "Zoom-zoom-zoom" with your football?

Mazda Motors has reached a pre-launch integrated marketing deal with ESPN and ABC Sports for its newest model, the Mazda 6.

The new Mazda hits U.S. showrooms in late January. The marketing campaign, understood to cost in excess of \$10 million, starts Sept. 5, just as the

football season kicks off. The campaign includes both ABC's "Monday Night Football" and ESPN's "Sunday Night Football," and it will continue through the end of January.

Mazda will be in all 18 ESPN NFL games this season, including the game that launches the football season Thursday, Sept. 5. Mazda will have a presence at the season kickoff launch parties in ESPN Zone dining and entertain-

CONTINUED ON PAGE 38



Mazda's integrated marketing deal includes on-air buys on "Monday Night Football" for its newest model, the Mazda 6.

## INSIDE EM

### DUOPOLY FAMILIES COMPETE

The Viacom duopoly newscasts are competing directly with news programs on sister stations. In Philadelphia, WPSG-TV's headline news service goes up against the first hour of CBS's "The Early Show" on sister station KYW-TV. In Boston WBZ-TV viewers can catch the first hour of "Early" on CBS or switch to WSBK-TV. **Page 5**

### TOTAL CARRIAGE TALKS

The Federal Communications Commission is expected to announce it will hold a new round of discussion before deciding whether to require cable operators to carry all the free programming by broadcasters. The current rules require cable operators to carry only the station's primary video signal, which covers the main free broadcast signal and related programming content. **Page 8**

### THE 'AMOS 'N' ANDY' FILE

TV series have been reviled and blamed for being the end of civilization, but only "Amos 'n' Andy" has been sentenced to life in prison. CBS stores "The Amos 'n' Andy Show" in sealed canisters at Television City in Los Angeles. "Amos 'n' Andy" premiered in 1951 with network TV's first all-black cast and immediately and enduringly became the subject of controversy. **Page 12**

### WHEN IT WAS LIVE

"Playhouse 90" was part of TV's Golden Age of live drama. It premiered on the CBS Television Network on Oct. 4, 1956, and delivered a live 90-minute production every week. The program signed off as a regularly scheduled broadcast in 1960—more than 100 plays later. Tom Shales remembers the highlights. **Page 14**

### DEALS



Diane Mermigas is on vacation. Her column and the Deals page will return next week. #

### 'LIGHT' STILL BRIGHT

"Guiding Light," a veteran CBS soap, began as a daily 15-minute radio serial in 1937, crossing over to television in 1952. In its first four years as a television program, the show's cast performed each script twice daily: on live television and then live on radio. "Guiding Light" is the longest-running program in American broadcasting history. **Page 26**

### GET YER RATINGS HERE!

The EM Night-By-Night Ratings Chart can be found this week on the EM home page at EMonline.com.

### FAVORITE CBS SHOWS

Here are the results of our recent poll on EMonline.com, where we asked, "What's the best CBS show of all time?" These shows received the most votes:

1. "All in the Family"
2. "I Love Lucy"
3. "M\*A\*S\*H"
4. "The Mary Tyler Moore Show"
5. "The Andy Griffith Show"
- t. "Dallas"
- t. "Designing Women"
8. "The Carol Burnett Show"
- t. "CBS Evening News With Walter Cronkite"
- t. "See It Now"
- t. "The Honeymooners"

### REGULAR FEATURES

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# Cigars and spite on the road to becoming the 'Tiffany Network'

**T** rue story. Driving to work a few weeks ago I was convinced I had come up with an irresistible idea. As soon as I got to the office I called my top salesperson.

"You're gonna love this," I said. "It's a killer idea for a congratulatory ad for our special issue commemorating CBS's 75th anniversary. Listen to this: Full page. The background is an instantly recognizable lustrous blue. Here's the copy: 'In the 1950s, during the Golden Age of Television, CBS, with its unprecedented lineup of fine programming and stellar news operations, was dubbed "the Tiffany Network" by the New York Times.'

"I researched it. I've always wondered who first called CBS the Tiffany network. There was a famous TV reviewer at the Times named Jack Gould and, according to a friend of mine at CBS who's

been there for years, he's the one who came up with it. Anyway, listen to the rest of the copy. Next line: 'The public immediately understood the reference. It meant CBS had quality, value and a simple elegance that was second to none.' New line: 'We were flattered.' Next line: 'Congratulations, CBS, on your diamond anniversary.' Last line: 'Tiffany & Co.'"

My sales guy, a baby boomer like myself, went, "Whoa! Love it!" He agreed to call Tiffany that morning to see if they were interested. With some good luck he was able to get the person in charge of marketing for Tiffany on the phone. My guy started off by saying that the marketing chief knew, of course, that over the years CBS has been referred to as the Tiffany Network. To which Tiffany's acting marketing chief, who as it turned out is in her 30s, replied that she had absolutely no idea what my salesman was talking about.

Well, needless to say, there is no congratulatory message from Tiffany in this issue.

But the response from the Tiffany executive is illustrative of why we here at ELECTRONIC MEDIA think it's important to commemorate something like the 75th anniversary of a major media institution such as CBS. It's a chance to acquaint many of our younger readers with how CBS got to where it is today. To share with them the colorful and storied history.

And for others of us it's a chance to look back at ourselves and the shaping of the TV age and TV generation.

If CBS has been anything over most of its existence it's been the vision of William S. Paley.

CBS started broadcasting 75 years ago, on Sept. 18, 1927. The network was started by a man who was mad at NBC. NBC had begun radio broadcasting almost a year earlier, in November 1926. The network refused to hire any of the major music

artists, such as violinist Jascha Heifetz and pianist Vladimir Horowitz, who were represented by talent agent Arthur Judson. So Mr. Judson started his own network, United Independent Broadcasters. Needing financing, Mr. Judson soon approached the Columbia Phonograph Broadcasting System, and the companies merged, taking the latter's name (and soon dropping "Phonograph").

Facing financial difficulties a year later, the company came to the attention of then 26-year-old Mr. Paley, who was introduced to it by his brother-in-law. Mr. Paley, who was advertising manager for his family's very successful cigar business, bought time on CBS to air a program called "The La Palina Smoker." The new medium, radio, seemed to work as an ad vehicle, and sales of the cigars increased dramatically when the show hit the airwaves.

Mr. Paley was hooked. He invested in



**Chuck Ross**



**William S. Paley**  
Got hooked on CBS

CBS, and on Sept. 26, 1928, two days before his 27th birthday, he was elected president.

When Mr. Paley died a month after his 89th birthday, in 1990, EM columnist Tom Shales wrote in The Washington Post that Mr. Paley

"had a sense of responsibility to the audience and to the culture, not just to the sponsor. He knew a network had to put on a certain amount of frivolous drivel to stay in business, but, by God, at CBS it was going to be the best frivolous drivel money could buy. ... For a good long time CBS entertainment and CBS news were the best in the country, and maybe the world."

It's a different world today, both for CBS and for television in general. But on its best days, TV, and yes, CBS, can still emulate the network Mr. Paley envisioned and built. It is those ideals, those past and future days of Tiffany, that we salute. #

*Chuck Ross is publisher and editorial director of ELECTRONIC MEDIA.*

### ON THE COVER

The stamps used as wallpaper are part of a CBS promotion for the 1963-64 season. Photos used on the cover and throughout the CBS 75th Anniversary special section are from the ELECTRONIC MEDIA files or are courtesy of CBS. #



## 'Best of' fare for 'World'

**No new episodes, just repeats to stay 'viable'**

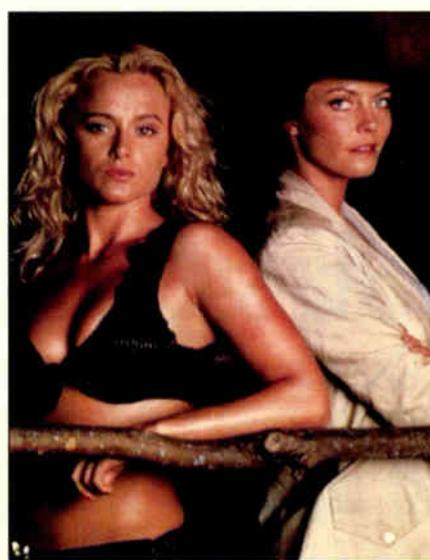
By CHRIS PURSELL

Fans of syndication's once thriving action hours who anxiously await the start of the new season will have to wait a lot longer than expected to see original product.

New Line has confirmed that "The Lost World" will air this season in a "Best of" format in lieu of new episodes, joining "Relic Hunter," "Beastmaster" and "Sheena," which similarly are offering repeat fare. Other series have been canceled outright this season, including "VIP," "Tracker," "Earth: Final Conflict" and "The Invisible Man."

In essence, the only first-run veterans to offer new episodes this season will be Tribune's "Andromeda" and "Mutant X" and MGM's "Stargate SG-1"—a far cry from the days of successful syndies "Xena" and "Baywatch."

"We are moving forward with season four of 'The Lost World' by utilizing the best of seasons one, two and three," said David Spiegelman, executive VP, New Line Television. "During that time, we will ex-



**'The Lost World's' household average, 1.6, was down 16 percent from last year.**

plore every possible option to create a viable financial model to allow us to produce new episodes of the series. Our affiliate partners believe in this project and are supporting us by keeping our time periods

intact. This is a golden opportunity to keep a franchise alive that consistently delivers strong ratings and demos across the board."

"The Lost World" averaged a 1.6 rating in households this season (down 16 percent from last year's 1.9) with a 0.8 in adults 18 to 49. The series also airs on cable network TNT.

That doesn't mean that New Line is out of the genre, however. The company has "The Twilight Zone" set to air on UPN this fall, and sources said the distributor is mulling such action fare as spinoffs of movie library titles including "Blade" as potential future series.

With only three veterans guaranteed to air new episodes for syndication, new players are already emerging this fall to stake a claim in the business. Western International will unveil "Starhunter" with 22 episodes already wrapped and a possible order of 44 more on the table. MGM joined NBC to create "She Spies," which received a limited prime-time run on NBC. October Moon has a full 22-episode order in the can for "John Woo's Once a Thief," and Tribune will launch another franchise, "Adventure Inc." #



"Fighting Foodons," left, "Kirby," top, and Teenage Mutant Ninja Turtles" are all part of the Fox Box Saturday morning lineup.

# Fox Box filling up

## Low CPM increase drives sale of ad inventory to 80%

By MICHAEL FREEMAN

4Kids Entertainment's Saturday morning Fox Box block has sold just over 80 percent of its national ad inventory to date, said 4Kids Entertainment Chairman Al Kahn.

The sell-out rate, though found to be unexpectedly high by national ad buyers, could be the result of modest 2 percent to 3 percent increases on cost-per-thousand rates from Fox Kids Network's rates last year, buyers estimated.

"They were aggressively pitching new business, but they positioned [Fox Box] as a network-equivalent to other established terrestrial broadcasters," said kids buyer Harv Furman, whose Minneapolis-based Campbell/Mithun agency bought some national avails in Fox Box. "There was some discounting, but they did put themselves in a pricing position that was somewhat consistent with [the former] Fox Kids Network. I think they were very realistic going into the kids upfront and until they have a proven [ratings] base to sell off of in the scatter markets and next year."

With the overall kids upfront market estimated to be in the \$750 million to \$800 million range for the entire cable TV and broadcast universe, there are some buyers who think 4Kids can break even or make money on its \$25 million-per-year licensing deal with Fox for the Saturday morning time periods.



"Ultraman Tiga"

## FOX BOX'S 2002-03 SATURDAY MORNING SCHEDULE

(Premiering Sept. 14; all times Eastern)

8 a.m. "Stargate Infinity" (listed as FCC-friendly educational)

8:30 a.m. "Ultraman Tiga" \*

9 a.m. "Kirby" \*

9:30 a.m. "Ultimate Muscle: The Kinnikuman Legacy" \*

10 a.m. "Ultraman Tiga," \* (airing through 4th quarter) "Teenage Mutant Ninja Turtles" (airing 1st through 3rd quarters)

10:30 a.m. "Ultimate Muscle: The Kinnikuman Legacy" \*

11 a.m. "Kirby" \*

11:30 a.m. "Fighting Foodons"

\* All double-run series will feature nonrepeating original episodes in first six-month cycle.

Even though Fox Kids Network fell into some disrepair the past three years as Fox looked to extricate itself from an awkward marriage with Saban Entertainment, it accounted for more than 20 percent of the kids ratings among the broadcast networks on Saturday mornings. For that reason buyers think that if 4Kids can get Fox Box to grab at least a 5 percent share of the overall kids upfront (cable and broadcast), the expected \$40 million in revenue could be enough to break even or profit.

"If 4Kids can reach or pass

that \$40 million threshold, they could stand to walk away some front-end profits," said a New York-based kids buyer, who requested anonymity. Along with other buyers, the source estimated that 4Kids needs only to achieve pricing at \$7,500 to \$12,000 per 30-second commercial unit (or 3,338 units over the whole 52-week schedule) to break even or make money.

"We assumed going in that we might not make enough in ad sales to cover our [first-year] investment," Mr. Kahn said. "But a big part of our amortizing our costs is how it relates to merchandising and licensing of toys, video games, home video, trading cards, international sales and other product lines. But most of it depends on how successful these shows are [in the ratings] to be indicative of the kind of revenues we'll take from these ancillary markets as well. It all has to work hand in hand."

In laying out a four-hour, eight-series Fox Box programming lineup, Mr. Kahn has initiated "cross-media platform" promotional spot buys on cable systems and even non-Fox-affiliated TV stations locally. In addition to having a Fox Box preview special scheduled to air in Fox's prime-time lineup Sunday, Sept. 1, the company launched a new "rich media" Internet site ([www.FoxBox.TV](http://www.FoxBox.TV)) to offer streaming video promotions of the new shows in addition to contests and co-branding initiatives with advertisers.

Mr. Kahn said FoxBox.TV is being offered to advertisers on a value-added or on a standalone basis. He said that "subsite links" will direct children and teen viewers to go from FoxBox.TV to separately branded URL addresses with new shows such as "Kirby" and "Kinnikuman," which could tie-in well with existing video game and comic book lines.#

# Duopoly kin compete for morning wins

## Viacom stations in ratings scimmages

By MICHELE GREPPI

Viacom duopolies are turning into the local-news version of tennis' sister act, Venus and Serena Williams—both competing spiritedly with their eyes on the same prize.

The Viacom stations are out to rack up Nielsen ratings points for newscasts that compete directly with news programs on sister stations. In Philadelphia, UPN station WPSG-TV will launch a 5 a.m.-to-8 a.m. "headline news service" on Tuesday that will go head to head with two hours of the more traditionally paced local news and the first hour of "The Early Show" on sister CBS station KYW-TV.

In Boston, on Sept. 16, it will be business as usual from 5 a.m. to 7 a.m. for WBZ-TV's popular morning news bench of Kerry Connolly, Scott Wahle and meteorologist Barry Burbank. At 7 a.m., viewers will have the option of catching the first hour of "The Early Show" on CBS or switching to WSBK-TV on Channel 38 to spend another hour with WBZ's morning troika, who will be offering up a concentrated blend of local news you can use—headlines, traffic, weather and sports—until 8 a.m.

The thought of two members of the same family competing for news viewers at the same time is no different than Ford or Procter & Gamble offering more than one choice of car or soap, or multiple radio stations owned by the same company competing in the same market, say Viacom station executives who are out to raise the Nielsen ratings profiles and profit margins of the 39-station group.

"The thing I love about duopoly is that what we bring is a lot of resources, and I want to optimize all those resources," said Fred Reynolds, president of the Viacom Television Stations Group. "It's not about the cost side of things. It's about getting better programming

that is local in focus, and that's the beauty of having two stations in one market. If they compete, cool."

"As long as you come to one of the two stations, I'm happy," he added. "I'm agnostic."

An outsider might think that CBS executives, historically unable to field a network morning show that has been anything but an also-ran, would not want to gamble that the local gains won't come at the expense of "The Early Show."

"It really isn't about 'The Early Show,'" said Ed Goldman, general manager of WBZ and WSBK. "We are really creating an alternative. We are not trying to compete with 'The Early Show.'

We want to beat the 'Today' show."

In Boston, where commercial TV stations have been without ratings since May in a standoff with Nielsen Media Research, WBZ's local early news may finish No. 1, but "The Early Show" tends to finish third in competition with NBC's "Today" and ABC's "Good Morning America."

Mr. Goldman envisions "The Morning News on UPN 38" as being faster with a younger feel, but still giving the viewer what he or she needs at a "selfish time of day"—the early morning, when they don't want to have to wait until local windows in "The Early Show" at 25 minutes and 55 minutes after the hour to find out what awaits them when they head out to work. (That local co-op will be simulcast on WBZ and WSBK.)

The WSBK morning show comes a year earlier than planned because Mr. Goldman in July found himself unexpectedly able to negotiate a time slot switch for syndicated children's programming, freeing up the 7 a.m.-to-8 a.m. hour. "The question was: 'Can we do this in this short a time?'" he said.

While Mr. Goldman is drawing

CONTINUED ON PAGE 39



Fred Reynolds  
Viacom



Philadelphia's morning viewers will choose between two hours of WPSG headline news or an hour of news and an hour of "Early Show" on KYW.



BRAD GREY  
TELEVISION



**September 15, 9PM/8C**

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## THE INSIDER

By Michele Greppi

### The plane truth

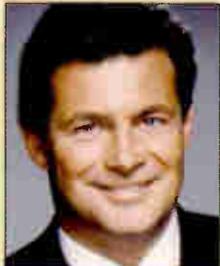
The Insider hates to be a gossip spoilsport, but she's about to take some fun out of a story that's making the rounds. According to this story, Viacom Chief Operating Officer Mel Karmazin was slow to warm to the idea of hiring Larry Wert to run Viacom-owned CBS station WBBM-TV in Chicago (Mr. Wert yanked Karmazin cash cow Howard Stern off WLUP-AM in Chicago in 1993). That created a window of opportunity for NBC to apply some high-level pressure to convince Mr. Wert to remain the general manager of NBC-owned WMAQ-TV. A window during which NBC Chairman Bob Wright supposedly dispatched a plane to bring Mr. Wert to Mr. Wright's vacation home on Nantucket.

As we all know, Mr. Wert stayed at WMAQ, something both sides seem to feel he had always intended to do after getting some mileage out of the offer from former boss and newly anointed Viacom stations COO Dennis Swanson.

Sources familiar with the Viacom side say Mr. Karmazin had mentioned the long-ago flap but had said that if Mr. Wert were a winner, of course he should be hired. In the meantime, the leaks about the courtship of Mr. Wert began at the same time Mr. Swanson's talks with KGO-TV General Manager Joe Ahern heated up. Mr. Ahern, first approached about switching from ABC-owned KGO-TV in San Francisco to CBS's KPIX-TV, decided to come back to Chicago as general manager of WBBM.

Sources familiar with the NBC side say there was indeed a conversation between Mr. Wert and Mr. Wright on Nantucket, but that it happened a couple of weeks after Mr. Wert decided to stay with NBC and had gone on vacation to Hyannis, Mass. When Mr. Wright learned Mr. Wert was on Cape Cod, he called and invited the station executive to hop on over to the island of Nantucket.

As The Insider always says: Context is everything.



Larry Wert  
Nantucket junket

### 'Inside Stuff's' move and makeover

After 12 years on NBC's Saturday "tweener" programming block, where it built a following among 12- to 17-year-olds, "NBA Inside Stuff" is moving Sept. 7 to ABC, where it will air at 12:30 p.m. (ET), following the younger-skewing (and rebranded) ABC Kids lineup.



Ahmad Rashad  
Fast times for "Stuff"

So there's been some nipping and tucking over the summer to make the half-hour program more appealing to the younger kids the NBA wants to wrap into its fan base.

Executive producer Ahmad Rashad and former Olympic swimmer Summer Sanders are staying as co-hosts. Cutting-edge music will continue to drive many features, including the familiar "Rewind" and "Jam Session" segments. But Steve Herbst, VP of series programming for NBA Entertainment, said there will be new theme music (look for a pop-hip-hoppy sound), hipper graphics, a new set (still at the NBA Entertainment facility in Secaucus, N.J.) and a faster pace.

"Faster?" wheezed the geezery Insider, who has been known to get winded just watching "Inside Stuff."

"No more three-minute features!" said Mr. Herbst.

He said it genially enough. Still, The Insider keeps flashing to the image of Faye Dunaway chewing the scenery and chopping the shrubbery as Joan Crawford in full "No wire hangers!!" meltdown mode in "Mommie Dearest." Clearly, it's time for The Insider to take in her medication for fine tuning.

### Mr. Davies' relationship seat is taken

Michael Davies, the man who quit an ABC executive job to import "Who Wants to Be a Millionaire," and Claude Kaplan, who is on the development team of documentarian Barbara Kopple, were married Aug. 24 in East Hampton on Long Island in a ceremony attended by a quiet collection of family and friends.

The latter group, an eclectic one, to be sure, included "ABC World News" anchor Peter Jennings, public television talkmeister and "60 Minutes II" contributor Charlie Rose and WB distribution executive Ken Werner. And, of course, Ms. Kopple, whose four-hour take on the good life in the Hamptons last season ruffled numerous local feathers when it aired on ABC; "Live" host Regis Philbin, whose long career kicked into overdrive as host of "Millionaire" in prime time in 1999; and "The View's" Meredith Vieira, the host of the syndicated "Millionaire" making its debut this month.

### How to lose shirt, keep sense of humor

The evidence would suggest that former Federal Communications Commission regulator Jim Quello has not benefited from insider trading tips in the telecommunications industry. Indeed, Mr. Quello told The Insider that his retirement portfolio was down \$500,000, largely through significant stakes in a variety of telecommunications stocks, including AOL Time Warner, Adelphia Communications and Qwest Communications.

The former commissioner said he would favor government regulation requiring the miscreants who cook company books for personal benefit to forfeit personal wealth to compensate pension and retirement plans and stockholders. "Thank you, Enron and WorldCom," said the former commissioner, 88. He added that he was at work on a humorous book. The title: "The Golden Years Suck." #

—With contributions by Doug Halonen

# FCC to seek input on cable carriage

## Broadcasters: Move hurts DTV transition

By DOUG HALONEN

In a setback for broadcasters, the Federal Communications Commission is expected to announce Sept. 12 that it will seek a new round of comment before deciding whether to require cable operators who carry broadcast digital TV signals to carry all the free programming offered over the channel.

As it stands, the FCC's rules require cable operators to carry only the station's primary video signal, which consists of the main free broadcast signal and related programming content.

Broadcasters have been urging the FCC to expand the obligation to require carriage of all free programming they offer. That means that if they multiplex on their DTV channels, divvying up their DTV frequencies into multiple programming streams, cable operators could be required to carry up to six channels for each of the broadcasters they carry.

Broadcasters also have been urging the FCC to adopt a final regula-

tion now to help pave the way for the transition to DTV technology.

But sources said FCC officials want to first seek a fresh round of comment from the public on whether the expanded carriage obligation raises constitutional concerns—a possibility that could postpone resolution of the issue indefinitely.

Sources also said that if two of the agency's commissioners—Democrat Michael Copps and Republican Kevin Martin—had their way, the agency would adopt a final rule now.

The new comments cycle is a compromise intended to comfort the agency's two other GOP commissioners—Chairman Michael Powell and Kathleen Abernathy.

Of these two, Mr. Powell appeared to have the bigger doubts about the wisdom of expanding cable's DTV carriage obligations. Ms. Abernathy was said to be somewhere between Mr. Powell and the other commissioners.

The National Cable & Telecommunications Association and the National Association of Broadcasters

declined comment on the issue.

But broadcast industry sources said there has already been ample opportunity for all interested parties to comment on the so-called "total carriage" concept, which has been the subject of debate for over a year.

"If you want the transition to move forward, you do the rule now, period," said David Donovan, president of the Association for Maximum Service Television.

In a filing at the FCC, ABC owner The Walt Disney Co.—the only major TV network that has been lobbying on the issue—said that if the commission sticks to its current rule, "The ability of broadcasters to succeed in the digital era by developing and providing multicast programming will be seriously jeopardized."

Sources said the other major networks—NBC, Fox and CBS—have stayed out of the regulatory debate in part because they believe they're powerful enough to negotiate carriage deals with cable operators without relying on specific carriage regulations.#



Michael Powell  
Has his doubts

# A tale of 2 'Showtimes'

## Battle over Apollo show triggers suit

By CHRIS PURSELL

Audiences, stations and advertisers will have to decide this fall where the true appeal of a show lies—with its producers, talent and time slots or with its name and venue. And the Superior Court in Los Angeles may have to make a bigger decision about a long-running urban hour.

Western International will shift the site of what was once "It's Showtime at the Apollo" to the Brooklyn Academy of Music. After nearly a decade and a half on the air the show will be renamed "Showtime." Returning for the new season will be the show's producer, Inner City, and host Rudy Rush along with Kiki Shepard, Ray Chew and the Crew.

With 85 percent of the country recommitted to the series, including WWOR-TV in New York, KCOP-TV in Los Angeles and WCIU-TV in Chicago, the upcoming season promises to be a new chapter in the run of the show, according to executives with distributor Western International.

The show's departure from the legendary Apollo Theater came after the venue opted to sign a deal giving The Heritage Networks rights to use the venue and the title "It's Showtime at the Apollo" to create its own version of the show. Heritage President Frank Mercado-Valdes brought in DePasse Entertainment to produce the series, which cleared

WNBC-TV, New York, and KNBC-TV, Los Angeles, for its launch.

"We are extremely proud to get the rights to 'It's Showtime at the Apollo' and couldn't be happier about Suzanne DePasse and her entertainment company producing the show," Mr. Mercado-Valdes said. "It's also an amazing bonus that we've already got NBC in the top markets to air the show."

Where the advertisers and audience will go remains to be seen. Both programs will air musical and comedic acts, but conflict between the two distributors has caused Western to file a lawsuit against Heritage claiming that Heritage is trying to convince stations, agencies and advertisers to abandon their business relationships with Western.

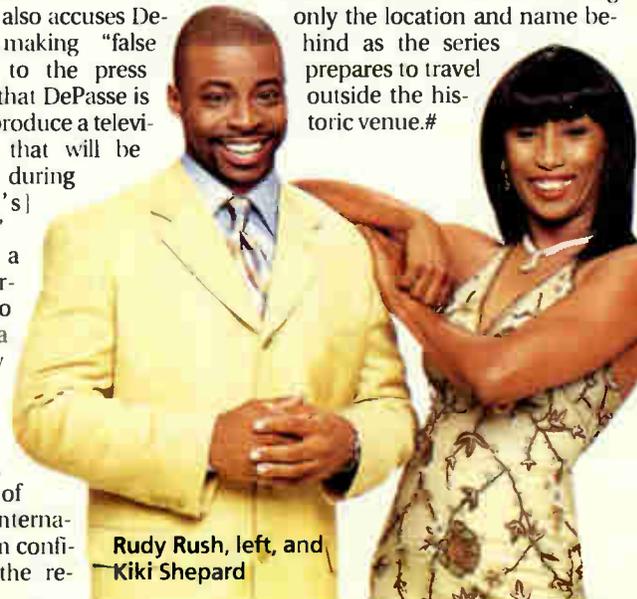
The suit also accuses DePasse of making "false statements to the press and others that DePasse is entitled to produce a television show that will be broadcast during [Western's] clearances."

"This is a great opportunity to create a new energy around our show," said Chris Lancy, president of Western International. "I am confident that the re-

sults will ultimately be successful as we continue to bring the spirit of Harlem to America."

The defendants Heritage and DePasse have widely denied any wrongdoing in the matter, but both parties are dedicating heavy resources to the case. Western is seeking \$30 million in compensatory damages and \$100 million in exemplary damages and injunctive relief.

Western's contract with most of its stations, a copy of which was obtained by ELECTRONIC MEDIA, mandates that the distributor will control the weekly hour as long as a similar format is put in its place. With a successful history and a crew already working the series, Western opted to continue production of the same show, leaving only the location and name behind as the series prepares to travel outside the historic venue.#



Rudy Rush, left, and Kiki Shepard

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## EDITORIAL

## Nielsen makes a wise decision on census data

Nielsen Media Research is caught between a rock and a hard place as it re-examines its audience estimates to incorporate new population data from the 2000 census.

The problem stems from the gradual rollout of 2000 figures by the U.S. Census Bureau. At the time Nielsen made its universe estimates in advance of the 2001-02 season, key pieces of census data had yet to be reported. The rating service made its estimates using the most recent data available at that time, and buyers and sellers negotiated their 2001-02 advertising deals based on those figures.

When the 2000 numbers finally came in early this year, they included some significant changes, notably a larger audience of young viewers than previously estimated. Nielsen recently supplied its clients with market-by-market estimates that incorporate the new information.

Now everyone with a stake in the process has a different idea about what Nielsen should do—and whatever it does, it will alienate some segment of the industry.

The networks have been especially vocal. The WB in particular, believing its younger-skewing audience was substantially larger than initially thought, would like to see revisions in the estimates on which 2001-02 ad deals were based. Ratings-challenged ABC and Fox, buoyed by the possibility that they may not have underdelivered by as much as previously believed, are also motivated to push for updated figures.

Advertising executives, on the other hand, are wisely urging caution, warning that once revisions start they can quickly get out of hand. "Either you bite the bullet and everybody gets credit or nobody. You can't do it piecemeal," one senior executive said.

One criticism some ad buyers have expressed involves timing: Maybe Nielsen should have waited until the new season was under way, and make-goods were completed, before causing a ruckus by unveiling new figures. But had Nielsen done so it would have been hassled by the networks for sitting on the information until it was too late to do anything about it.

There's a certain injustice in the fact that Nielsen comes under pressure now. Its point in releasing the new data was to provide accurate, up-to-date information in a timely manner, just what a rating service is supposed to do.

The bottom line is the fuss over the new numbers appears to be much ado about nothing, if only because a wholesale revamping of 2001-02 advertising deals would be all but impossible. Those in the industry who are calling for such action just aren't being realistic.

Nielsen has indicated that it is providing the new data only to give clients an analytical tool for the upcoming season and will not revise its estimates for 2001-02.

That is the right decision. #

## Notes from a Survivor

Hello, my name is Jerri Manthey, otherwise known as "Jerri From 'Survivor,'" "The Ice Princess," "She-Devil in a Blue Bikini," the "Bitch/Joan Collins of the

Outback," "Man-Eater" (thanks for that one, by the way) and various other derogatory names—most of which can't be printed in a family publication.

Yes, I am one of the many reality television participants who have become a household name and, for the most part, exploited by the system that created us. What sets me apart from most of the others who have now flooded Los Angeles, trying to make it in the biz, is that I was an actress long before the phenomenon that is "Survivor" ever scooped me up and turned my life upside down. I have been doing theater since I was 9 years old and have lived in L.A. now for 7½ years. As an army brat, I've moved around my whole life—and this is the longest I've ever lived anywhere. L.A. is my home. My relationship with L.A. has been one of love/hate, but I have grown to be a huge fan of its idiosyncrasies—the glitter, the smoke and mirrors, the nuts, the flakes a constant source of entertainment.

Before "Survivor," I, like most actors I know, was bartending to help pay the bills. It was this profession that taught me a lot about the different sorts of people who live in L.A. The nightclub/bar/restaurant scene is a literal gold mine of cool characters, stereotypes and interesting personalities I've used on numerous occasions during the course of my acting career.

But I will admit, when I was sent off to the land Down Under it couldn't have been at a better time. If I had heard one more



time someone say, "This drink isn't strong enough," or, "I'll take care of you if you hook me up," or had some drunk guy who hadn't gotten lucky with the girls in the bar and decided on the way out the door to try to pick me up, I was going to lose it! I just couldn't take it anymore. The late nights, the exhaustion of mind, body and soul, the seeming loss of a sense of humor and hope in humanity, the feelings of defeat—they were just getting to be too much.

And forget about having a healthy relationship. Every guy I dated either worked with me or was a patron at the bar—both very volatile combinations. I was tortured because I just couldn't get that break I was looking for that would save me, whisk me away from all of it. I had completely given up my fantasy of a white knight saddling up to the bar and scooping me up, taking me away from all the stress and heartache, making all my dreams come true—a knight we bartenders like to call "the producer of our first big film."

Then it happened. I was chosen to be on "Survivor." I was so excited I could barely speak. I jumped up and down on my bed for at least 20 minutes, realizing the amazing adventure I was about to go on, and the fact that all my dreams could very well come true. I had been chosen to take part in an unbelievably successful show that had taken the nation by storm.

## Mum's the word

It was then that it hit me, the horrifying detail I hadn't thought of until that very moment: I couldn't tell anyone. Not even my own mother. I couldn't share my happiness and excitement with anyone. I never felt more alone in my life.

This loneliness escalated upon my return from the experience. I had been gone



for three months. I couldn't call my friends. They all had to be wondering what happened to me. I couldn't answer their questions. I sat in my apartment *totally alone*, shell-shocked with post-traumatic-stress disorder, eating everything I could get my hands on, the psychiatrist provided by Mark Burnett and CBS on call.

The experience has reshaped my entire existence, the way I look at myself and other people. It has frustrated me, made me happy, given me things I thought only other people could have.

I posed for Playboy, on my own terms. I was criticized by people who didn't even know or realize that I had turned down an extra six figures to make a coinciding video—a route I felt went too far beyond my morals and boundaries. I bought a house. I've never even lived in a house my whole life, and now I own one. I still worry someday that someone will come to my door and admit to making a big mistake. There was no way some-



I get called into auditions from casting directors who loved the show and want to meet me. I get in the door only to have them shocked that I actually can act. Then they are surprised that I've been out here for so long. You see, I understand the frustration of the struggling actor. I've been struggling—and I'm still struggling.

one like me could own a house!

I have spent an entire year flying to places I've only dreamed of. I've been to New York more times than I can count.

On the other hand, I've done nothing but defend myself for the character I appeared to be on the show. Apparently the concept of editing for entertainment value is lost on a majority of the audience. I've had my feelings hurt. People have come up to me on the street and told me they hated me, but that they really like me now that they've seen me in the press giving them some insight into the other sides of me. I always remind them that we were *starving* and *sleep deprived*. I've answered the same questions

CONTINUED ON PAGE 28

## QUICK TAKES By Naomie Worrell

## What's the best CBS show of all time?

"The Mary Tyler Moore Show.' [Mary Richards] was strong, independent, smart, funny and making her mark in what was then an industry that was a 'man's world.' It's because of... that show that I'm a TV news director today."



Lisa Farrell, news director, WLNS-TV (CBS), Lansing, Mich.

"See It Now,' because Murrow and Co. saw the potential of TV and inspired countless young people (myself included) to tackle the medium. Documentaries like 'Harvest of Shame' and even fluff pieces like 'Face to Face' all plowed new ground."



Dave Linder, cable station manager, Public Communications, Las Vegas

"The Ed Sullivan Show.' It was a show the whole family could watch, from rock bands (Beatles, Doors, Rolling Stones) to those weird guys spinning plates to saber dance music."



Larry Greene, photojournalist, KCBS-TV (CBS), Los Angeles

the many loves of  
dobie gillis



lost in space



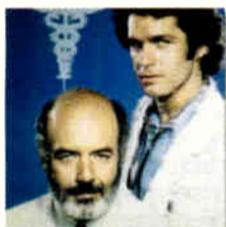
m\*a\*s\*h



the paper chase



trapper john, m.d.



picket fences



chicago hope



judging amy



yes, dear



charlie lawrence



still standing



thank you  
for letting us  
share in  
your past.  
  
and your future.

congratulations to CBS on 75 years.



# This ... is CBS

By LARRY GELBART

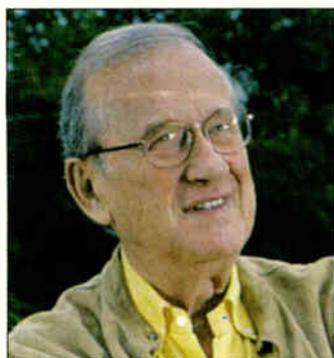
**M**y near lifelong relationship with the Columbia Broadcasting System began in 1943, when CBS was a mere 16 years old, and I, a mere 15-year-old, stood in the studio audience line at Sunset and Gower for a broadcast of the "Pabst Blue Ribbon Town" radio show, starring the then merely 53-year-old Groucho Marx. (This was my second degree of separation from the network, actually.

The first, the fact that the hair on the head of the Tiffany Network, William S. Paley, was regularly cut by the Tiffany of barbers—my father, Harry Gelbart.)

By 1944, I was entering the very same building through the artists' entrance, having become one of the writers of "Maxwell House Coffee's Baby Snooks Show," starring Fanny Brice. My employment was the result of my father's convincing another of his stellar clients, Danny Thomas, who had a weekly spot on the program, that he had a son who could write funny material. (Even after getting the job, I was refused admittance by the stage doorman, who, taking one look at my acne and my saddle shoes, said that if I wanted to see the show, I had to get in line with the other civilians on Sunset Boulevard.)

My skin cleared up, and wearing Guccis, I went on to work at CBS again on the initial seasons of "The Red Buttons Show," in 1952, and then, in 1963, on "The Danny Kaye Show." (I leave it to you to guess who their barber was.)

Came the '70s and it was time to return to Mr. Paley's plantation once more. Just as the large, wooden pince-nez, the outdoor sign of Dr. T.J. Eckleberg, the optometrist, stares out at everyone in Fitzgerald's "Gatsby," I am



Larry Gelbart  
Began his writing career at CBS

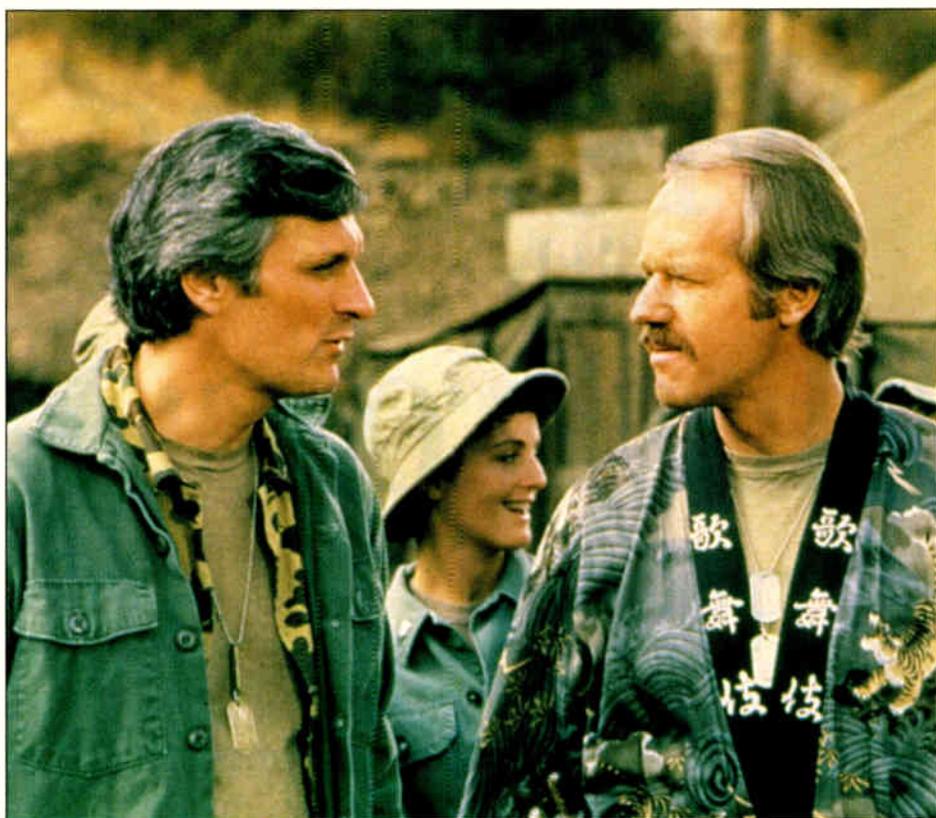
forever feeling the glare of CBS's Big Brotherish organizational orb between my shoulder blades, silently reminding me where my loyalties lie, admonishing me to stay monogamous.

And so, I came back home, unpacked my bags, and for the next four years helped turn out the series that was to change my life—and, should there be anything at all to the notion of reincarnation, probably

half a dozen more to come. Being a slave to symmetry, the combination of doing "M\*A\*S\*H" for CBS was irresistible enough to make my heart skip an unsymmetrical beat.

If anyone can possibly bear to tune in to just one more rerun just one more time, if only for 30 seconds or so, don't watch the picture, listen only to the dialogue—most especially the speeches assigned to Hawkeye, the engine of show, and see if you don't detect the indelible influence that the star I waited in line to see on the "Pabst Blue Ribbon Town" radio show near 60 years ago has always had on my writing. To say nothing of on my mind. And the less said about that, the better.

I will leave it to others on the occasion of CBS's platinum-plus anniversary to commend the efforts of everyone from Murrow



Seeing Groucho Marx at a CBS radio show influenced Gelbart's "M\*A\*S\*H" dialogue.

to Moonves. For my part, I would like to sing a chorus or two in praise of CBS's VP in charge of programming for the West Coast during my four-year hitch on "M\*A\*S\*H." I do this with the full realization that a writer complimenting a network VP in charge of anything at all is not unlike the United Jewish Appeal awarding a lifetime achievement award to Heinrich Himmler. But Perry Lafferty, unlike his co-mavens, was not a mere network humanoid. In a universe of suits, Perry Lafferty was a sport jacket (and when a sticky situation called for him to exert his considerable charm and smoothness, he could also be Mr. White Tie and Tails).

What distinguished Perry from the powers that were (and all too many that are) was his early training in broadcasting. Long before he had his own key to the executive loo, he had earned a living—and the accrued professional and human relations experience—as a

way interested in being a star executive. He was an executive who was content to let the stars be the stars. He understood that to be gifted is to be a little nuts. Gifted himself, and therefore, also a little nutty, but not so it ever showed, Perry knew how to mediate; he knew how to ameliorate. He was a wonderful bridge between those who were above the line and those whose interest was only the bottom one. With his seemingly effortless, distinctive style, it was a bridge that extracted a toll from no one.

Pressing Perry Lafferty for a response to a question that was burning a hole in your heart or in your intestines always prompted his stock response: "If you need to know right now, the answer is no"—the wisdom he had acquired in all of his years in the trenches having taught him that, in an emotion-charged business, putting some space between a problem and a solution could, as often as not, turn out to be the very solution to that problem.

And if, in his WASPy, Godfather-like way, he said that he'd get back to you within 24 hours, you didn't get Perry's call at 24:01.

Always on the job, blocking and tackling in the smoothest, most unobtrusive way, he had a way of making the artists who were turning out the programming on his watch feel as though he was their man at the network. In all the time I worked with the man, he never once gave me a note—other than the ones that read "thank you."

It would seem that what started out as an appreciation of CBS has turned into a confession—or rather more of an admission—that whenever it is I think of that particular network, I really think of it as PBS.

That is to say: Perry's Broadcasting System. #

Larry Gelbart co-created the "M\*A\*S\*H" series and produced and wrote many episodes.

## Doing 'M\*A\*S\*H' for CBS was enough to make my heart skip an unsymmetrical beat.

TV cameraman, a director and a producer. In the apt words of my friend Leonard Stern, "Perry Lafferty is the only television executive in the business who knows what kind of job he's out of."

Perry was also what any entertainment decision-maker would or damn ought to be: He was an unabashed and appreciative fan of those talents with which he worked. He was in no



## CBS 75<sup>TH</sup> ANNIVERSARY: WHAT'S INSIDE

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# Wrestling with an albatross: 'Amos 'n' Andy'

By JOHN CARMAN

**E**ver since Milton Berle first donned a dress, TV series have been reviled, blamed for everything from lapses in civilization to mysterious itches, mercilessly scalded by critics and terminated with extreme prejudice by their networks. And, occasionally, loved.

But jailed? That's special. Only one show has ever been sentenced to life in prison, and it's a decent bet that Charles Manson will be paroled before CBS frees "The Amos 'n' Andy Show" from sealed canisters at Television City in Los Angeles.

"Amos 'n' Andy" premiered on CBS in June 1951 with some genuine promise. Based on the decades-old radio hit performed by two white men, Freeman Gosden and Charles Correll, it boasted network TV's first all-black cast.

It had taken two years to settle on three leads—stage actor Alvin Childress as Amos, the sensible Harlem cab driver and the show's narrator; veteran director and actor Spencer Williams Jr. as the portly cigar-chomping and eternally gullible Andy; and vaudeville star Tim Moore as the conniving George Stevens, exalted Kingfish of the Mystic Knights of the Sea, the show's fictional fraternal lodge. Mr. Moore had been lured out of retirement in Rock Island, Ill., to play the Kingfish.

Laced heavily with exaggerated black dialect, "Amos 'n' Andy" found its comedic groove with the Kingfish's forever using to insurance schemes, real estate schemes or whatever to dupe the slowwitted Andy out of his meager savings. But the Kingfish's connivings usually backfired, often resulting in tongue-lashings from his wife Sapphire (Ernestine Wade).

New York Times reviewer Val Adams, assessing the show a few days after its TV premiere, clucked about "injudicious directing and overplaying," but he praised the new comedy for "several good sight gags" and apparently was convulsed by Mr. Moore's "robust and flamboyant" performance. It was, he wrote, "remindful of Negro actors in the old medicine shows so common in the Midwest and South many years ago."

The National Association for the Advancement of Colored People was less amused. Within two weeks of the program's television debut, it called the show "a gross libel on the Negro and distortion of the truth" and asked the Blatz Brewing Co. to renounce its sponsorship.

In its August 1951 bulletin, the NAACP issued a bill of particulars. It accused "Amos 'n' Andy" of portraying blacks as lazy, dumb and dishonest, of presenting every cast member as a clown or a crook, of depicting

black doctors as quacks, of suggesting that black lawyers were ignorant and dishonest and of painting black women as "cackling, screaming shrews."

Despite the protest, "Amos 'n' Andy" lasted on the network for two seasons until Blatz pulled out. CBS shot an additional 13 episodes for syndication purposes, and "Amos 'n' Andy" aired successfully on local stations for another 13 years. Then in 1966 CBS Films proclaimed that "Amos 'n' Andy" was "outdated"—along with "Mama," "Life with Father" and several other rerun series—and withdrew it from the syndication circuit.

## Groundbreaking, funny

The show was a racial albatross in the civil rights era; its broadcast on a Chicago station had sparked protests, and to the embarrassment of CBS, a government official in Kenya had banned it in that African nation.

So it was off to the slammer for "Amos 'n' Andy," and there it has languished for 36 years. "Amos 'n' Andy" tapes are commonplace in home video stores, but a CBS spokesman said those are all bootleg copies and that the network has occasionally reinforced its legal proprietorship with court actions against distributors.

Over time the groundbreaking show became television's oldest and most reliable controversy. Not surprising, because "Amos 'n' Andy" inflames America's most enduring blister, racial prejudice, and provides ample ammunition to both its defenders and its enemies.

The defense is that whatever its faults, "Amos 'n' Andy" was funny. It still is. If the TV industry can truthfully claim to produce art, "Amos 'n' Andy" is art. And who can be comfortable calling for the suppression of art? All the more so when by any honest evaluation "Amos 'n' Andy" was no more offensive than dozens of black comedies that followed it without lifetime banishment.

Some of the staunchest defenders are black viewers who remember "Amos 'n' Andy" fondly, and black performers who acknowledge a debt to the show's talented and pioneering cast.



On this issue, the NAACP never spoke for all black Americans, and perhaps not for a majority. It's worth pointing out, too, that several of the NAACP's original objections, in 1951, weren't even true. It wasn't true that all the characters were clowns and crooks. It wasn't true that black doctors were routinely depicted as quacks. Nor were black women uniformly depicted as "screaming shrews."

But it was true that some characters were lazy, dumb and shall we say, ethically challenged. It was true that in the Kingfish and

'Amos 'n' Andy' is art. And who can be comfortable calling for the suppression of art?

Andy, the show orbited around two broadly drawn characters easily traceable to stock figures in minstrel shows. And it was true that in the early 1950s, television provided no effective counterbalance to the outlandish "Amos 'n' Andy" model of black American life. That's one of the most persistent burrs in the "Amos 'n' Andy" debate—that in its time, there was no "Cosby Show" to offset it. And that was, of course, the fault of CBS and NBC and ABC, not "Amos 'n' Andy."

For now, the controversy may be as moot as it is invigorating. No broadcast network and no rational station owner is about to plop old "Amos 'n' Andy" tapes onto the airwaves. Nor is CBS about to unlock the cellblock doors.

## TV Land possibility

"Amos 'n' Andy" has one chance at redemption in today's

television environment, and that is the TV Land cable network. Just this past February, TV Land skimmed over the "Amos 'n' Andy" imbroglio in an "Inside TV Land" special about African Americans and television. There on screen was Julian Bond, chairman of the NAACP, repeating the organization's old and unchanged complaints about the show.

I had to chuckle. Back in 1983 at the suggestion of CBS Broadcast Group President Gene Jankowski, I'd written a column in the Atlanta Constitution suggesting that viewers were sufficiently sophisticated to watch "Amos 'n' Andy" and place it in context. That column led to a gentlemanly debate with Mr. Bond on Atlanta's public TV station.

There was a live audience that night in the station studio. I remember a black man in the front row, clutching a copy of "Gone With the Wind" and asking Mr. Bond if he'd next like to start banning books, starting with the Margaret Mitchell classic. Mr. Bond, as I recall, had no answer.

This year's TV Land special got Larry Jones, the executive VP and general manager of TV Land, thinking. Clearly "Amos 'n' Andy" was a funny show with an undeniable niche in TV history. Maybe, under the right circumstances and with some sort of contextual boost "Amos 'n' Andy" could be revived on TV Land.

"It was the first time I thought maybe it could be," Mr. Jones said. "I still don't know if it should be."

Mr. Jones surely has a CBS number in his Rolodex. After all, TV Land and CBS are corporate cousins in the Viacom family.

But don't count on it. If "Amos 'n' Andy" ever again sees daylight legally, it'll be an occasion for one big national "Holy mackerel, Andy."#

John Carman is the former TV columnist for the Minneapolis Star-Tribune, the Atlanta Constitution and the San Francisco Chronicle.



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ANNIVERSARY

**KINGWORLD**



# 'Playhouse 90' was the thing

By TOM SHALES

**W**e think of "Playhouse 90" as belonging to, even epitomizing, TV's Golden Age of live drama. But this most famous of all weekly anthologies really served as a bridge between two eras: the bitter and the sweet, but not in that order.

When it premiered on the CBS Television Network on Oct. 4, 1956, it could boast a new live 90-minute production every week. By the time it signed off as a regularly scheduled broadcast on Jan. 21, 1960—more than 100 plays later—the output had been reduced to one play every other week, and instead of being strictly live, the plays were either entirely or partially on videotape. Some were even shot on film.

Even at the outset it was ending an era, the era of "Live from New York." Live it was, at least at the beginning, but "Playhouse 90" originated at "Television City in Hollywood," the vast and handsome production complex CBS had built at the corner of Beverly and Fairfax—near another great cultural landmark, Canter's Delicatessen. While Television City has become vaster if not handsomer in the intervening years, Canter's, unlike almost everything else in the world, remains relatively and mercifully unchanged.

So great is the renown of "Playhouse 90" and so lustrous its reputation that casual chroniclers of TV history assume it to have been among the first of the weekly drama anthologies when it was one of the last. "Playhouse 90" ushered the era out, though that was hardly considered its mission at the time. In subsequent years, CBS has attempted the occasional de facto revival of the "Playhouse 90" brand name, affixing it to this or that drama special, even one 120 minutes long, but in this case as in so many others, "Nothing can bring back the hour

[and a half] of splendor in the grass, of glory in the flower."

Should we, "Grieve not, but find strength in what remains behind?" No, let's grieve. The demise of "Playhouse 90" marked the demise of the Golden Age and all

these years later that's still to be mourned.

Popular myth has it that the first "Playhouse 90" drama was Rod Serling's "Requiem for a Heavyweight"—a "Requiem" to rank with Bach's—but in fact it was the second broadcast; the first, "Forbidden Area," also by Serling, is largely forgotten. Not forgotten are such other intensely memorable dramas from that amazing first season as "The Miracle Worker," the story of young Helen Keller and her teacher Annie Sullivan—one of several "Nineties" later turned into a theatrical movie.



Rod Serling's "Requiem for a Heavyweight" was the second "Playhouse 90" broadcast.

But two of the first-season productions that remain especially vivid for me, polar opposites on the drama scale, are "The Comedian," a mordant shocker, and "Eloise," a sprightly adaptation of some pretty adult children's books about a little girl who lived at the Plaza Hotel. The great Kay Thompson, who also contributed songs, was in the cast. For some reason I still remember the refrain, "Eloise! What are you doing, doing, doing?!"

There was nothing sprightly about "The Comedian," a brutally scathing portrait of a big-time TV comic who seemed loosely based on Milton Berle, though Berle would deny that in later years, and who was played like a house afire—like a whole city block afire—by a sweating, shouting Mickey Rooney. Critics of the time were not particularly kind, as I recall, to singer Mel Torme, doing a rare straight acting role, but he was painfully poignant as the comedian's poor old doormat of a brother, ridiculed and exploited by the comic both onstage and off.

Sponsor interference supposedly restricted the topicality of "Playhouse 90" and other anthologies at the time, but many of the dramas proved extremely powerful, even shattering, nevertheless; the monster Rooney played in "Comedian" was in its way as scary as the hungry creature of "Alien" many years later.

The 1959-60 season of "Playhouse 90" ended on a bravely bleak note with an adaptation of



"The Days of Wine and Roses" was one "Playhouse" production adapted to film.

## Serling solution

Thanks to reruns, most viewers today are familiar with Rod Serling as the host and creative force behind "The Twilight Zone," which originally ran on CBS from 1959 to 1964.

But Mr. Serling was actually one of the most acclaimed writers in the early days of TV, when live dramas were a programming staple.

Ultimately, Mr. Serling grew frustrated by advertiser interference in his dramas. In a 1957 essay he wrote, "A few years ago on a program called 'Appointment With Adventure,' I was called in to make alterations in some of the dialogue. I was asked not to use the words 'American' or 'lucky.' Instead, the words were to be changed to 'United States' and 'fortunate.'"

When told that these changes must be made, Mr. Serling thought he was the subject of a joke. No, no joke, he was told.

"Appointment With Adventure" was being sponsored by a particular brand of cigarettes, and both the "American" Tobacco Company and "Lucky" Strikes were competitors.

"In television today," Mr. Serling continued in his essay, "the writer is hamstrung and closeted in by myriad of taboos, regulations and imposed dogma that dictate to him what he can write about and what he can't."

Thus a few years later Mr. Serling escaped to "The Twilight Zone," a world of fantasy and science-fiction where he could sometimes write about serious issues, but since they were disguised as fantasy and science-fiction, sponsors didn't interfere.#



Pat Frank's novel "Alas, Babylon," a grim vision of nuclear Armageddon replete with mobs ravaging supermarkets for what little food remained. A young Burt Reynolds was featured, though Don Murray was the star.

These plays could be disturbing to a degree matched by very few of today's network drama shows, even those that tackle social and political issues and court controversy on a regular basis.

Other great moments for "Playhouse 90" included a new production of "Charley's Aunt" starring Art Carney. Plays later adapted into major motion pic-

tures included not only "Requiem" and "Miracle Worker" but also "The Helen Morgan Story" with Polly Bergen; J.P. Miller's "The Days of Wine and Roses" which starred Piper Laurie and Cliff Robertson in the TV version (Lee Remick and Jack Lemmon in the movie); and "Judgment at Nuremberg," with Claude Rains in the role that Spencer Tracy later played in Stanley Kramer's film.

"Nuremberg" was among the infamous examples of sponsor interference cited in "Television's Most Censored Moments," an enterprising documentary that aired earlier this summer on Trio. The American Gas Co. one of the sponsors, you may recall, and its advertising agency wanted all references to gas chambers removed from this drama about accountability for the Holocaust. Rains conspired with fellow cast members to defy the idiotic censorship and say "gas chamber" as originally written in the script, but a loathsome toady in the booth deleted the words with the flip of a switch. Alas, Babylon, indeed.

The list of names associated with "Playhouse 90" both behind and before the cameras was about as auspicious as a list can get, starting with the show's first producer, Martin Manulis, and the legendary CBS executive, Hubbell Robinson, who with William S. Paley's approval got the show on the air in the first place; when Paley saw how commercial breaks disrupted the dramas, he decreed that most "Playhouse 90's" have commercials grouped at the beginning and end.

Actors participating included a virtual Who's Who of stars. Johnny Carson, of all people, starred in the comedy classic "Three Men on a Horse." Eartha Kitt and Oscar Homolka were odd-coupled in a TV adaptation of Joseph Conrad's so-often-adapted "Heart of Darkness." Another auspicious name that definitely merits mention is that of Oscar-winner Alex North, the composer who came up with the imposing musical theme that introduced "Playhouse 90" each week. That theme signaled something important ahead.

A two-part version of Hemingway's "For Whom the Bell Tolls" starring Jason Robards, Maria Schell, Nehemiah Persoff and Eli Wallach was one of the later "Playhouse 90" productions, and it was all too clear for whom the bell was tolling. It was tolling for live drama.

"Bell" was also one of several "Playhouse 90s" to be directed by the late John Frankenheimer, who was intimately involved with the anthology from the beginning; "Days of Wine and Roses" was another of the several "90s" he directed. Frankenheimer often credited the tightrope walking he did on live TV with teaching him how to cope with unexpected catastrophes. He had a repertory of stories about on-the-air mishaps—the night the

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# Dann: When CBS was king

By LOUIS CHUNOVIC

**F**rom 1963 until 1970, Michael Dann was CBS's head of programming, based in New York City. That was a period that included several seasons of almost unbelievable ratings dominance for the network.

In 1963-64, for example, CBS had 14 of the top 15 shows (only NBC's "Bonanza" made the list); in 1966-67, CBS had eight of the top 10 (with only "Bonanza" and ABC's "Bewitched" preventing a clean sweep); and the following season, all of the top five series were on CBS.

Mr. Dann was praised for his many ratings successes at the time but he also was the lightning rod for many of the period's controversies. He was blamed for turning CBS into the so-called Hillbilly Network, with such rural-oriented shows as "The Beverly Hillbillies," "The Andy Griffith Show," "Petticoat Junction" and "Green Acres." It is said that he was against putting "The Mary Tyler Moore Show" and "All in the Family" on the air. It was during Mr. Dann's tenure that such Golden Age institutions as Red Skelton and Jackie Gleason, each of whom had been on the air for two decades, were canceled. And finally, it was under Mr. Dann that one of the key shows of the Vietnam War era was born and died: "The Smothers Brothers Comedy Hour."

Mr. Dann talked about all these battles—the truths and the myths—in a recent conversation with ELECTRONIC MEDIA. He ended that conversation by saying, "I'm not trying to give you pat answers and I'm not trying to hide anything. One of the benefits of being geriatric is you can be honest." He began by recalling his 80th birthday a year ago this



"The Beverly Hillbillies" was one of the shows that made CBS the "Hillbilly Network."

month: Sept. 11, 2001.

**Electronic Media:** Did Sept. 11 remind you of Nov. 22, 1963, the day President Kennedy was killed? You'd been head of programming at CBS for just a few months, since that February.

**Mike Dann:** Absolutely. We were at the Dorado Beach Hotel [in Puerto Rico] at an affiliate board meeting. We had just had lunch and we were walking back, Dick Salant, who was head of CBS News, and [CBS President] Frank Stanton and I. And we got to the lobby and Dick was listening to the news on his own little personal radio, and Walter [Cronkite] was saying the president had been shot.

Here we were in Puerto Rico, three men responsible for the leading network. Walter was saying, 'The president has been killed.' What do you do? It was impossible to get through to New York right away; the lines were jammed. Frank Stanton looked at me and said, 'Mike, we're going to go off the air with entertainment programming until the president is buried.' I said, 'What are we going to do to fill?' He said, 'That's your job.' He said, 'For when news isn't being carried, you have to plan a schedule.'

We walked out of that room and we told the affiliate board members who were attending that we were staying with a news-controlled operation until after the funeral. We didn't know when the funeral was going to be at that point.

[Editor's note: In all, CBS News carried nearly 55 hours of continuous coverage of the assassination and its aftermath that weekend.]

The board members were a little taken aback: To go off the air until after [the funeral without]

commercials was an extraordinary thing! It had never been done before in the history of broadcasting. ...

We did a lot of things—the Verdi Requiem, church music, religious music; Brahms and Beethoven and chamber music; different nature programs; a lot of travel things; a lot of very gentle children's programming. But no commercials.

There was so much happening that weekend. You had the [Jack] Ruby shooting [of Lee Harvey Oswald] on Saturday morning.

We worked practically 24 hours a day trying to find programming that would not repeat. And then the physical job of getting it cut to airtime!

The biggest programming challenge was if you put on anything but musical forms, everything had to be so carefully screened that it wasn't upsetting to the country.

**EM:** What was the biggest difference between Nov. 22, 1963, and Sept. 11, 2001?

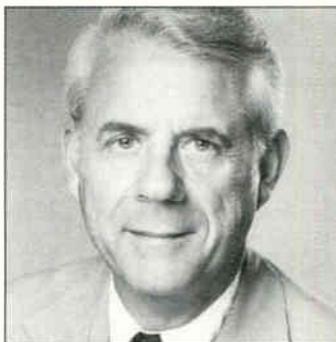
**Mr. Dann:** The live coverage, whether the planes hitting the building or the building falling, was unbelievable! And this time there were no objections from advertisers.

**EM:** There were objections in '63?

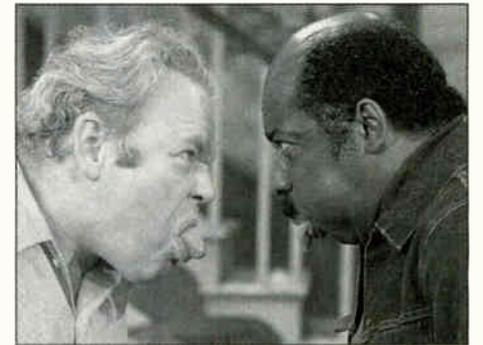
**Mr. Dann:** Oh yes. Some of the broadcasters didn't fully accept the fact that the tragedy should be covered for so long a period. They thought ... life should go on.

**EM:** What was the tenor of those times, when you were heading programming at CBS in the '60s?

**Mr. Dann:** It was totally dominated by three networks. Up until 1960 there was the struggle to introduce color, there was the



**Michael Dann**  
CBS programming veteran



Michael Dann knew the comedy series "All in the Family" was "on the edge."

struggle to have full coverage.

Bill Paley's relationship with the programming department was extraordinarily close. Bill was never really concerned by how much a show cost. We were called the Tiffany Network. We were also called in the mid-'60s the Hillbilly Network.

**EM:** Did you feel bad about being called that?

**Mr. Dann:** Oh sure. Of course. I never looked at any of those shows after I put them on. I didn't like them.

**EM:** You put them on because you knew there was a viewership?

**Mr. Dann:** They were relatively unpopular in New York, for example. By and large I operated under a principle I was trained in, and that was that there was no such thing as a good program executive with low-rated shows or a bad program executive with high-rated shows, and I never changed my position as long as I was working in the commercial networks.

While I did some things I'm very proud of, I never lost sight of the fact that if you want to do anything good, put on 'S. Hurok Presents' or Arthur Miller's 'Death of a Salesman,' you had to be able to afford it.

[The hillbilly shows] saved my job and they also saved some very good shows. For example, the first year 'The Dick Van Dyke Show' was on the air ... I put the show on 8 o'clock Tuesday night in the first year and it wasn't successful at all. It got very good reviews; it was what I like to think of as a Tiffany show. You like good reviews, it makes you feel better, but it doesn't mean a program continues. ...

Paley called me up and said, 'I like the show but I just don't think we should have it in the schedule next year. What do you think?'

Well, he wouldn't order something—ever—but he would tell you what he felt, and if you continued to disagree with him he would hold you responsible.

I couldn't take a chance in the second season. I scheduled it behind 'The Beverly Hillbillies' and it became the No. 2 show on the air.

Imagine having the nerve! It violated all the rules [of audience flow]. But I'd learned from 'December Bride,' a perfectly ordinary show starring Spring Byington that became a No. 2 show when it followed 'Lucy' on Monday night. In syndication it never did anything; it couldn't stand alone. ...

That's when we learned what 'hammocking' a new comedy was. Whenever we got a new show, I always hammocked it between two comedy shows that were successful.

**EM:** Is it true you opposed the original concept for 'The Mary Tyler Moore Show'?

**Mr. Dann:** I wasn't happy about it because I didn't think Mary Tyler Moore would be a big star. Then we argued about whether [Mary Richards, her character] could be a di-

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# Dann

CONTINUED FROM PAGE 16  
vorcee.

Dick Van Dyke had just said he wanted to come back, so I said, 'What the heck' and gave him 26 [weeks] firm. Then Mary's agents came in with Grant Tinker and said, 'So what'll you give us?' And I talked to my staff and to Paley and we all agreed: 13 weeks firm.

Mary, she's an actress, not a comedienne, we thought. Carol Burnett is a comedienne.

Boy were we wrong! ... [MTM] did a gang comedy. Everybody in the newsroom was a comic and Mary sort of held it together. She was the George Burns.

**EM:** Why not let her be a divorced woman?

**Mr. Dann:** Because everybody knew her as a nice woman. Divorced? It was the Vietnam War! Who was her husband? Had he left her? And she had a child! They wanted a kid too. It turned out I wasn't so wrong.

Dick Van Dyke not only had a failure of a show and Mary had a success but Mary spawned other shows from her production company [including 'Rhoda,' 'Phyllis,' 'Lou Grant' and 'The Bob Newhart Show']. That was some investment!

**EM:** And the conventional wisdom is you opposed 'All in the Family.' True?

**Mr. Dann:** I got a call from [an agent] who said, 'Norman Lear wants me to show you a pilot. It's at ABC. They told me this morning they will pass.'

I said, 'Fine, bring it over.' And I looked at it and I was on the floor. I knew it was on the edge. 'Kike,' 'nigger,' 'dago'—those are not words we usually use.

But I then called Freddie Silverman and Irwin Segelstein, who were my two No. 1's, and said, 'Take a look at this thing.'

They look at it and say, 'It's smashing, it's wonderful!' I called [CBS programming executive] Perry Lafferty and [his programming staff] and they go absolutely ape, and I showed it to [my boss] Bob Wood.

He thought it was pretty good, but said, 'You can't get away with it, can you?' so I showed it to ... [the program practices chief] and he said, 'Maybe so.'

**EM:** And that was the end of the Hillbilly Network era?

**Mr. Dann:** Absolutely. I left that June and it went on the air four months later. I wanted to do it. They were negotiating for it when I left.

**EM:** And the Smothers Brothers controversies? You're generally blamed for their cancellation at the height of their popularity.

**Mr. Dann:** I'd failed with four different shows opposite 'Bonanza' at 9 o'clock Sunday night. [After we canceled 'The Garry Moore Show,' a variety show opposite 'Bonanza'], I called the William Morris Agency and said, 'I need a variety show,' and they said, 'We have the Smothers Brothers,' and I said, 'Who are they?'

I called up Paley and said, 'I found a show,' and I ordered nine shows starting Jan. 16th and they went on the air and they were a runaway success. Everybody talked about them. Very often both ['Bonanza' and 'The Smothers Brothers'] were in the top 10.

They and 'The Mary Tyler Moore Show' and 'Mission: Impossible' gave us a new look. I had us cancel [Red] Skelton and [Jackie] Gleason, but those other shows gave us a new look. Especially Tom and Dickie Smothers appealed to a whole new generation.

**EM:** Is it true that you left CBS because you opposed most of those changes and wanted to hang on to those shows.

**Mr. Dann:** I was very disappointed [to lose Skelton and Gleason]. I didn't have anything to take their places. The sales depart-

## Not one of ... The Many Loves of Dobie Gillis

By SHEILA JAMES KUEHL

Although I spent four sweet years working on a top-rated CBS series, "The Many Loves of Dobie Gillis," I actually started my television acting career in the first series to be produced on film, "Trouble With Father," starring Stu and June Erwin. I was 9 years old and it was 1950. I spent six years on that (ABC) show, and later, in 1959, while I was attending UCLA, after a few years of free-lancing, I was cast as Zelda Gilroy on "Dobie Gillis."

I had actually worked with Dwayne Hickman earlier on the Stu Erwin show, where he played a hapless basketball player and friend of my character, Jackie Erwin. Later, when Dwayne was on "The Bob Cummings Show," directed by Rod Amateau, we met again, and I got to meet some of the people who would move over to the "Dobie Gillis" set later, at Fox Western. Fox Western was a little auxiliary Fox lot where we made some of the early TV shows, at the corner of Sunset and Western.

When I went on my first interview for the show, since Rod and Dwayne both knew me, I was sent over to talk to the show's creator and producer, Max Shulman. I walked into his office and wondered where he might be, only to see him appear apparently out of nowhere in a chair overlarge for him, barely to be seen over his desk. In other words, Max was about my height. He asked me to read the first line Zelda has in the first show. "I love you," I read. "You're hired," Max said. He later told me that I was actually hired because I was the only girl he'd interviewed that day who was shorter than he was.

Working with Dwayne and Bob Denver [who later became even more famous as Gilligan on "Gilligan's Island"] and Tuesday Weld and (in the first year) Warren Beatty, and Steve Franken and Frank Faylen and Florida Friebus and Bill Schallert and so many other talented people was like a dream. We had wonderful times on the set and we always thought the work was good—funny, professional, tight and real.

In the first year, our characters were in high school and after that in junior college. Life for our characters was earnest and full of the value of friendship, even if we often had to rediscover it at the end of a show in which we had been tempted to sacrifice it for some selfish end. We always came back to the friendship. We were also a bunch of misfits, both in our characters and in our lives.

Dobie was a poet and a dreamer who wanted any girl so long as she wasn't Zelda. Zelda only wanted Dobie and was constantly working on him to excel, even though she was the one with brains and talent and drive. Thalia (Tuesday Weld) wanted Dobie to earn lots of money. Everyone wanted life to be something other than what it was, but in the end always did the right thing anyway.

ment was saying they couldn't sell those shows, but they were top 10 shows.

But I was burned out too. It was my 20th year [as a head programmer]. I was not fired, I can promise you that. We were still winning.

The conventional wisdom that I was disappointed is very, very accurate, to say the least. I mean, canceling Skelton, who's an institution, who's getting 38 shares? I canceled shows getting 37, 38 shares!

**EM:** So you've got the Smothers Brothers on the air. What about the time you supposedly didn't let folksinger Pete Seeger sing 'Waist Deep in the Big Muddy,' an anti-



Bob Denver, left, Dwayne Hickman and Sheila James in "Dobie Gillis."

In our real lives, we were just as sweet but nonconformist. Ten years after the series ended, we gathered for our first reunion movie. We took one look at each other's lives and couldn't stop laughing. Dwayne was dating a very young woman. Bob was dating a woman, one of the Little People, who came up to about his waist in height. And I was dating a woman ... end of story. America's teenagers had grown up all right!

The fact that I could be open about my sexual orientation by then was a testament to the change in America's consciousness about private lives. It was, however, still the case, then and now, that most actors don't feel they can come out and keep their careers. My experience with CBS was certainly exemplary of the day.

At the end of the third year of the series, CBS and Fox decided they'd film a pilot for a spinoff series featuring Zelda in the lead. It was a heady time for me, of course. I was allowed to participate in casting, developing story line, things that a 21-year-old actress could only dream about. Apparently, CBS was fairly high on the show and it looked good for success. I was let out of my contract with "Dobie" so I could promise to film the new series if it sold.

Then one evening, after shooting, our director asked me to take a walk with him. We walked across the lot and got into his car, then simply sat there. Talk ranged over a number of things, mostly trivial, and then he told me that the pilot was not going to be pushed by CBS. Then-President Jim Aubrey had stated he found me "too butch" and that was it. Since I was already in a long-term but very clandestine relationship with another young woman (not in the industry), and

since that relationship had been discovered by alums in the sorority I belonged to at UCLA, and since I had been expelled by the sorority, an act reported to the UCLA administration, I figured that the word had gotten out that I was a lesbian. I felt like someone had poured cold water over my head and down my neck. My tongue stuck to the roof of my mouth and I couldn't talk.

Since I was no longer under contract to "Dobie," and since they had decided that Dobie and Maynard (Bob Denver) would be in the Army for the fourth year, that was virtually and suddenly the end of Zelda on the show. And virtually the end of my career.

No one ever talks to you, of course, about why. Actors know very little of what goes on behind the scenes, so I don't know whether my private life was a topic of administrative review. In the larger sense, I certainly never knew whether the network was good to our show or a pain in the neck. I do know that the cast and crew of that show were the best I'd ever seen and we remain friends to this day. #

Sheila James Kuehl was known as Sheila James when she appeared on "The Many Loves of Dobie Gillis." She is now a California state senator.

war song?

**Mr. Dann:** That caused some of the problem. Even getting Pete on the show was a problem. He'd never been on a nighttime show before. We put him on a CBS morning show so we could say to the advertisers he's already been on the air. When we put him on the 'Smothers Brothers' show, we got a lot of complaints.

That [show] was the crisis of the week. It was the crisis of my emotional life [too]. It took me a long time to find a show that was successful [against 'Bonanza'], and then the Southern affiliates in particular were always up in arms about [the

brothers'] positions, especially on the Vietnam War. ...

Frank Stanton was very close to Lyndon Johnson. He would be there Sunday evenings in the White House and I would get a call.

The compromise was ... we went to Washington and said, 'They finish shooting on a Tuesday. We will show the programs on affiliates on a Thursday. They can decide whether or not they want to carry it.' And the affiliates said, 'fine.'

Then what happened was, on a Wednesday, I called up Perry Lafferty and asked did they have the cassette of the 'Smothers

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# A spectacular way to present an event

By JACK WHITAKER

The "CBS Sports Spectacular" was TV's first sports anthology program. It was the brain-child of Bill MacPhail, the head of CBS Sports and a man who was ahead of his time.

In 1960, CBS had televised the Olympic Games. The Winter Games that year were in Squaw Valley, Calif., where a group of American college kids beat the vaunted Russian ice hockey team for the gold medal. The Summer Games were held in Rome and produced the graceful Wilma Rudolph in track and field and the graceful Cassius Clay in boxing. Interest in Olympic events was high at the time and so the "CBS Sports Spectacular" came into being.

The series was scheduled for the first 13 weeks of the year, a fill-in on Sunday afternoons until baseball season opened. The show would lean heavily on Olympic-style sports, but it would also serve up some bizarre events that were difficult to categorize. Bud Palmer was the host in the beginning and when he left I took over. It was like diving into a pool of icy water.

In 1962, television was beginning to create a large appetite for sports beyond the regular diet of baseball and football. Every sports promoter in the country was trying to sell an event, no matter how outlandish, to one of the three networks.

Consequently, producers, directors and announcers were forced to take cram courses in a large array of sports or near-sports. The first event I was involved with was typical of the offbeat subjects we sometimes covered.

Someone had sold CBS a film of a fishing tournament that had been held in Alimera on Spain's Costa del Sol. These were the days before videotape. Everything was on film. This fishing tournament was all underwater and was conducted with spear guns. Whoever killed the most pounds of fish would win the competition. It was just as grisly as it sounds and to leaven the gruesomeness—to say nothing of the cruelty of the event—CBS arranged an interview with Jacques Cousteau. So off we went to Paris to inter-



**Jack Whitaker**  
Series had more highs than lows

view the famed oceanographer. He was a pleasure to talk with and he spoke out against this fishing tournament and made a passionate plea for caring more about our oceans and the creatures in them.

After the interview we went into a cavernous studio and saw the film of the spearfishing for the first time.

"Where is the script?" I asked.

"You have to write it," said my producer, Chet Forte, who later became the

director for "Monday Night Football" on ABC. So while Chet and the man who had sold the event to CBS played gin rummy, I had to run this dreary film of overweight men shooting fish underwater, then rushing up on the beach to throw their prey onto a large scale. Monsieur Cousteau notwithstanding, I have never had a gloomier time in Paris.

Another of the more not-quite-a-sport events was an auto thrill show held on a country track 10 miles west of Palm Beach, Fla., which in those days was, as we used to say, out in the boonies. There was a competition among drivers of stock cars to see how far they could go tilted over on two wheels. Another contest was to see how far they could go in the air driving off a ramp. It was sort of a long jump for automobiles. When we went to interview one of the winners, he demurred, saying he was wanted by the police somewhere out West.

My favorite was the man who blew himself up. He would lie on the ground with his head between two blocks—on the outside of each block were dynamite charges.

He would count slowly up to 10 and then set off the dynamite. A cloud of smoke would obscure the fellow and then as it slowly blew away, he would leap to his feet with a triumphant "Ta-da." In the interview I asked him if he didn't have a Herculean headache.

"Oh, no," he said. "I take two



The popularity of the 1960 Games sparked "Spectacular's" creation.

## Tony Verna, the man who changed sports

For almost anyone who loves sports on television, Tony Verna is a hero.

Who?

Mr. Verna, a former producer/director for CBS Sports, made history on Dec. 7, 1963. On that day he lugged a huge videotape machine from CBS's New York studios to a production truck outside Veterans Stadium in Philadelphia, from where CBS was about to telecast the Army-Navy football game. Back in those days, the Army-Navy game was one of the top college football contests of the year.

Navy's quarterback in 1963 was future Hall of Famer Roger Staubach.

"The missing drama of [football] was bothering me," Mr. Verna told USA Today over a decade ago, as he recalled that historic December day. "It took a long time for the players to get back to the huddle, and I felt the energy of the game was being lost."

On the way to the game, Mr. Verna told veteran announcer Lindsay Nelson that they might try something unique during the contest.

Frustratingly for Mr. Verna, Mr. Staubach wasn't doing anything too remarkable during the game. Finally, Mr. Verna focused on Army's quarterback, Rollie Stichweh.

Payoff!

Mr. Stichweh scored a touchdown on a short run.

Mr. Verna cued up his clumsy videotape machine and told announcer Nelson that CBS was about to show the short touchdown run again.

Worried that viewers would be totally confused, as the run was shown again Mr. Nelson shouted into his microphone, "This is not live! Ladies and gentlemen, Army did not score again."

Thus was born instant replay.

It was the only time during the game that it was used. And Mr. Verna didn't apply the technique again for six months, until the NFL Playoff Bowl.

Soon, of course, instant replays became ubiquitous in sports coverage, much to the chagrin of Mr. Verna. "It's ironic," he told the Chicago Tribune years later. "The reason I started instant replays was to keep the momentum going. Now the replays are slowing the whole thing down." #

aspirins before the show."

Most of the programs, however, involved authentic sporting events. The World and National Figure Skating Championships were a staple. In 1963, the World Championships were held in the open-air Olympics stadium in Cortina d'Ampezzo in Italy. There 13-year-old Peggy Fleming made her debut on the world stage. The following year the Championships were in Dortmund, Germany. It was a rousing affair because the West German

pair of Marika Kilius and Hans-Jürgen Baumler skated the program of their lives to defeat the magnificent Russian couple, Ludmilla Belousova and Oleg Protopopov.

In the early days of the series, a Chicago promoter named Bill Martin sold CBS a show in which Major League Baseball players had their own golf tournament. It was held at the Indian Wells Golf Club in California and it had quite a number of the game's biggest stars. The quality of the golf was what you might expect and our producer wanted to inject some entertainment into the show. What better way, he thought, than to have a party with the ball players and the show business people who were in attendance.

It happened to be Mickey Mantle's birthday, and a cake was brought out. After "Happy Birthday" had been sung, someone picked up the cake and threw it in somebody else's face, setting off a huge food fight, ending only when most of the participants had dived into the swimming pool. The party was a disaster and so was the show.

There were more highs than lows on the series. We did a profile of the brand-new Air Force Academy in Colorado Springs, Colo. The formation of cadets marching into evening Mass, their strong voices bouncing off the Rocky Mountains, was a memory to keep. That week they assigned a plebe to be my guide and gofer. He was a very pleasant young man, courteous, smart and attentive. Several years ago I received a letter from him. He was nearing retirement—as a three-star general.

The "CBS Sports Spectacular" gave us a chance to broaden our view of sports, to realize that there were other challenging and often beautiful events that didn't get the coverage in

America that they did overseas. When ABC's "Wide World of Sports" finally came along, it went around the world bringing us the thrill of victory and the agony of defeat, but it was Bill MacPhail's "Sports Spectacular" that began the sports anthology format.

Sometimes these days when I'm channel surfing, I'll pause, for just a minute, to watch a motorcycle race up a mountain or one of those big tire trucks lumber over a mound of dirt. And I think, "Did that 40 years ago." #

Jack Whitaker was the host of "CBS Sports Spectacular" from 1961 to 1982.



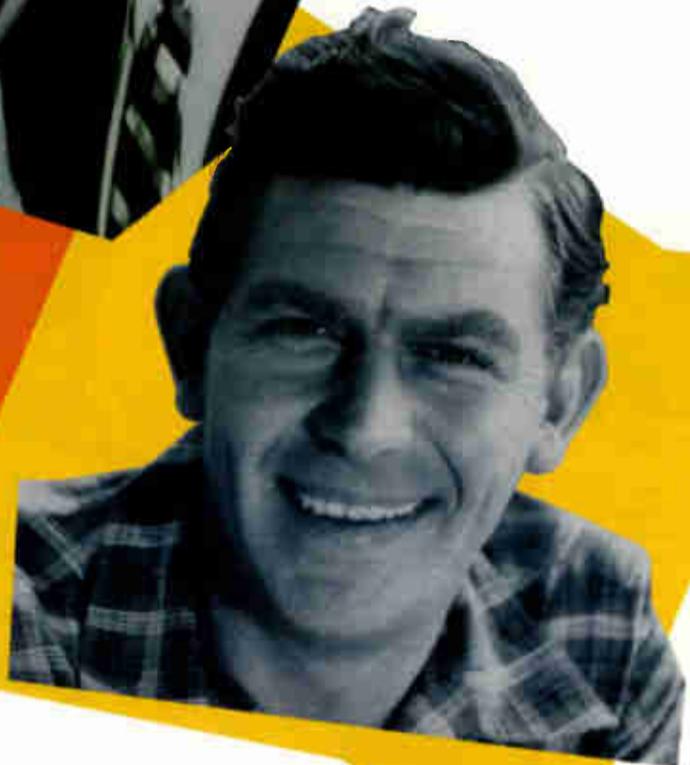
From sophisticated slapstick...



To a rogue redhead...



From hometown heroes...



To movin' on up...



**CBS** has brought us 75 years of entertainment, laughter, and some of the most unforgettable shows and characters in television history.

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# CBS

TV Land salutes CBS, for its invaluable contributions and for helping to create the TV heritage from which our network draws its strength.







# CBS CABLE: One brief, shining moment

By PATRICK WATSON

The CBS Cable initiative, which lasted just a little more than a year, was the last great risk-taking venture by a major U.S. broadcaster before the bean counters and bottom liners took over altogether, and the once proud claims of daring, initiative and public

service—never a large component of commercial broadcasting but long a cherished one—were finally sequestered for good in the Gulags of Accounting Practices, Debt Management and all those other rubrics that have been making us so proud of Corporate America these past few months.

William S. Paley, the chairman of CBS, set so many things in motion in his long career. He invented the modern notion of the network, with its affiliation of independent broadcasters across the country, its benefits to the parent company of a distribution system built on somebody else's capital and to the local broadcaster of a source of national entertainment and national and international information programming. (They actually broadcast news of events taking place outside the United States in those days!)

Paley and CBS had done well. William R. Murrow and his news chief Fred Friendly had set benchmarks for television journalism and aired the McCarthy-Senate Committee hearings that showed the power of television to unmask a political charlatan. Their specials in entertainment and drama had set breathtaking standards of excellence and their ongoing series "The Honeymooners" and "All In the Family" had left an indelible footprint on the American psyche. Just think of the list that includes Jack Benny, Ed Sullivan, Walter Cronkite, Frank Sinatra, "60 Minutes" and "M\*A\*S\*H."

It was 1980. The network had prospered, and Bill Paley was going to put something back into the pot by accepting the palpable risk of a cable service devoted to the arts that would, predictably, take at least five years to emerge from the red ink and another five to pay back the investment. It would be a glorious gift in its beginning, and the business plan saw it gradually coming out of the red as cable penetration spread, and in the end



Patrick Watson  
Former host of CBS Cable

generating a modest profit.

This glorious idea was christened CBS Cable—a 24-hour service of music, theater, cinema, programs about literature, painting, sculpture, the world's best in ballet, symphony, chamber music, the classics and the avant-garde. This was minority broadcasting with tactical smarts. Counting on its special (but in America ultimately very large) audience to find it out, programming Vice President

Jack Willis devised a schedule in which programs were put on a 24-hour "wheel" composed of three-hour blocks beginning at 8 p.m. and then repeated throughout the 24-hour schedule. A new wheel would begin the following day at 8 p.m. Viewers could count on a good, solid block of high-quality programs at any time of the day, of repeats of items that had particularly struck them, and of finding the service at its best wherever they were in the country, at any time of the day, and relatively unencumbered with advertising.

I was brought in as host of the whole service, briefly sketching in the contents of the entire three hours as the block began, and then appearing to give background, gossip and setups to each program as it appeared. The presentation studio was a big one, usually elaborately set, with a simulated concert stage, a part of a museum or an art collection, among whose sculptures and hangings I would walk out to begin the evening. One time the whole 10,000-square-foot space was hung with dozens of huge Rothko originals—millions of dollars worth of spectacular (and controversial) canvases through which I moved as I introduced the upcoming programs. The set might have nothing to do with the programs that followed. Often it was just a striking *sui generis* visual statement by designer David Mitchell ("Annie," "My Dinner with André"),



a ballsy, in-your-face way of saying, "Look at this! Ain't this elegant!"

A block might begin with Greg Jackson's provocative one-on-one, uninterrupted interview program "Signature," in which the interviewer was never seen; as host of the whole service I often got undeserved credit for Greg's trenchant interviews. Powerful films you would never see on the regular channels were frequent fare on CBS Cable: Werner Herzog's "Aguirre, The Wrath of God" had its U.S. debut there. A richly produced 10-part dramatized biography of Napoleon Bonaparte. Original profile documentaries of artists like Twyla Tharp ("Confessions of a Corner Maker") made dozens of such specialized and relatively unknown American and international greats familiar figures to what was becoming an increasingly loyal and slowly growing CBS Cable audience.

But growing too slowly. And the Financial Floor at Black Rock, CBS's glowering

**At the launch party ... I went over to shake hands with Paley. ... 'It's got The Feel!' he said.**

head office on Sixth Avenue, was beginning to get restless when revenues did not pull ahead of the forecasts and the first year's predicted loss of \$40 million was turning into a reality.

In the meantime, we on the production floor were living an exhilarating time. Programs commissioned especially for the service were exceeding expectations, and the acquisitions from abroad were dazzling. There was a constant sense of invention and playfulness. Greg Jackson persuaded David Letterman to sit for a "Signature" interview. Letterman's producers told Jackson and his producer firmly that there must be no reference to any rumors about sexual irregularities. Jackson and Letterman, who were on good terms, winked at each other conspiratorially and Jackson had a quiet word with the director.

As the story goes, when Jackson knew he had the interview in the bag he made a small signal, and the director, without anyone else in the control room being aware of

CBS Cable made unknown greats such as Twyla Tharp familiar to audiences.

it, stopped recording but kept shooting as if the show were still going on.

Jackson said, "Now, David, I know this may make you a bit uncomfortable, but the stories are going around about you hanging around schoolyards and inviting young boys to get into the car with you. Why don't you come clean, here with me now."

Letterman looked anguished, leaned forward, acting with great conviction, and said something like, "Greg, I ... I ... how did you find out about this? I didn't think anybody knew anything about this. I—I know it's wrong. It's just that ... well look, I don't want to hurt anybody but ..."

Well, he probably didn't get that far before the Letterman team in the control room was screaming "Stop tape," and accusing treason and running out to the floor to save their star from this madness. I had the story directly from Jackson, and it doubtless acquired some color in the telling. But it does say something about that heady feeling of confidence and play and risk-taking that underlaid our days and nights in that wonderful enterprise.

At the launch party, at the New York Public Library, I went over to shake hands with Paley feeling a slight touch of apprehension. Here was one of the richest men in America, notoriously despotic, who had bet a bundle on our wild scheme. Would it be up to his standards? He stood up as I came toward his table and walked toward me with both hands held out. He took my hands in his. His eyes were shining.

"Patrick," he said, "it's got The Feel!"

But the feel didn't count at Black Rock. Toward the end of that season Bill Paley stepped down from the chair and turned CBS over to Tom Wyman. He would later regret that move and take back the chair. But not before Wyman and the Black Rock group had killed his noble experiment. It had been on target, according to the business plan. With cable penetration growing, it would have become viable. With the spirit of respect for the audience, which was programming VP Jack Willis' driving motive, it would have built steadily and risen as a monument to what broadcasting can be when the profit motive is enriched by a sense of public service. But it had cost them \$40 million in that first year. And the guys at Black Rock were nothing if not prudent. #

Patrick Watson is the former chairman of the Canadian Broadcasting Corp. Besides his stint on CBS Cable, Mr. Watson has been an award-winning journalist in both the United States and Canada. Currently he is creative director of the Historical Foundation's media activities.



# Congratulations



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TO BE MEMBERS OF YOUR FAMILY



AS THE  
WORLD  
TURNS



Procter & Gamble Productions, Inc.

# Leaving the 'Light' on for 65 years



"The Guiding Light" successfully moved from radio to TV in 1952. Charter cast members were Lyle Sudrow, left, Jane Allison, Herb Nelson and Susan Douglas.

By ED MARTIN

It isn't difficult to find baby boomers who recall racing home after school to catch either "Dark Shadows" in the '60s or "General Hospital" in the '70s and early '80s, in those now seemingly unwieldy days before the advent of VCR-facilitated soap opera viewing.

Those two shows earned their places in history books by captivating older children and teenagers as well as adults.

I recently learned that another serial once engaged young and old alike to such an extent that kids would dash home from school to enjoy it—all the way back in the '40s, even before television. That franchise is "Guiding Light," and the person who recalls racing home for the show is my mother. The circumstances were somewhat different: "Guiding Light," now a long-running CBS TV soap, was at the time a radio serial. My mother would listen to it every day with her mother on the radio in their kitchen.

Just as to this day I remain interested in both "Dark Shadows" and "General Hospital," my mother still watches "Guiding Light." Her interest in the show has waned from time to time throughout its long television run, but she always comes back to it, if only to follow the adventures of the descendants of the character who used to fascinate her during the radio daze of her youth.

Currently, she's caught up in the story of Rick Bauer, a descendant of the Bauer family she remembers well from the '40s. Rick spent much of 2002 hovering at death's door in dire need of a heart transplant. In grand soap opera style, Rick's prayers were answered last month when another character on the show died in a car accident, conveniently providing Rick with the needed organ.

It is the Bauers and other core families and the complexity of their relationships that have kept "Guiding Light" going longer than any program in American broadcasting history. "Guiding Light" began its existence as a daily 15-minute radio serial on Jan. 25, 1937. It crossed over to television on June 30, 1952. Throughout its first four years as a television program, the show's cast performed each script twice daily: first on live television and later live on radio.

This has been a year of multiple milestones for "Guiding Light." The franchise



The watery death of character Reva Shayne in 1990 was a landmark event for the show.

marked its 65th anniversary with its 16,293rd episode on Jan. 25, 2002. Six months later, on June 30, "Guiding Light" celebrated its 50th year on television. Currently, it is television's longest-running drama and the second-longest-running television program, behind NBC's Sunday morning news fixture "Meet the Press," which premiered Nov. 6, 1947. Later this month, "Guiding Light" will celebrate yet another major achievement: The addition to the cast of '80s prime-time-soap diva Joan Collins as the wealthy and powerful Alexandra Spaulding, matri-



arch of another core family on the show.

Also distinguishing "Guiding Light" is its unique status as an enduring example of a bygone tradition in radio and the early years of television, when programming was created and maintained by advertisers. Procter & Gamble has produced "Guiding Light" since it began. P&G has also produced "As the World Turns," another CBS soap, since 1956.

As is true of every soap opera on television "Guiding Light" has over the years altered its dramatic focus and storytelling style to accommodate shifting trends within

the genre. It has been periodically infused with teen and 20-something characters throughout the past two decades in an ongoing effort to capture some of the demographic magic "General Hospital" enjoyed during the long-ago Luke and Laura story arc. "Guiding Light" has also indulged in the occasional over-the-top story line (another contemporary soap staple), often involving science-fiction or the supernatural and calculated to attract young viewers who may otherwise shy away from watching a program they generally perceive as their mother's or grandmother's soap.

There might be something to this theory: "Guiding Light" is my mother's soap and was one of my grandmother's favorites, and I have never watched it on a regular basis. But I have tuned in during high-profile bizarre stories, most notably in 1998, when the show's much put-upon heroine, Reva Shayne, was cloned and eventually kid-

**The Bauers and the complexity of their relationships have kept 'Guiding Light' going.**

napped by her dysfunctional duplicate, Dolly.

Such stories always generate publicity, but for "Guiding Light" they haven't always generated lasting success. According to Nielsen measurements, "Guiding Light" is currently one of the three lowest-rated soaps among adults 18 to 49, and in households it has recently ranked No. 8 out of 10 on the Nielsen charts. (It ranked No. 5 out of 10 on Nielsen's household chart during summer 2001.) Whatever the numbers, it's clear from P&G's longtime sponsorship that the show serves the needs of the packaged-goods giant.

My own experience suggests that the show's taller tales don't do much for long-time (meaning older) viewers. My mother thought the clone story was ridiculous—perhaps not as silly as a more recent story, in which Reva traveled back to the Civil War by somehow moving through a painting, but close. Additionally, mom's tired of the show's mob story line. She often leaves the room during scenes of mob drama and gen-

CONTINUED ON PAGE 28

**Leslie and CBS,**

**Congrats on this, your  
75th network "birthday".  
I am so happy to have  
become part of the  
CBS network family  
in recent years.**

**Mark Burnett**

# A survivor

CONTINUED FROM PAGE 9

over and over again, making the answer seem like it's never been said before, acting surprised as if I'd never heard the question. "YES, I really do believe Kel had beef jerky. ... NO, Keith couldn't make rice. ... YES, it really was tough and very real. ... NO, I had no idea I was going to come across so harsh. ... NO, I'm really not a bitch. ... YES, I did find Colby attractive. ... NO, we never had any sexual relations with each other (even though I tried)." I could have taped my answers and replayed them until the tape broke.

But I've had fun. And I learned a lot about the power of the media, and the scary fact that people believe almost everything they see on television. Now things are different. I get called in to auditions from casting directors who loved the show and want to meet me. I get in the door only to have them be shocked that I actually *can* act. Then they are surprised that I've been out here for so long. You see, I understand the frustration of the struggling actor. I've been struggling—and I'm still struggling.

## Defending reality TV

I see the way reality television has taken over, has taken jobs away from actors and has reshaped the entire industry. I get it. But now I have to take the other side. Reality television is in high demand. It is a new genre of entertainment. It is not going to go away.

If you sit back and look at past TV programming, we have had reality television in our faces for a long time. "That's Incredible!" "Candid Camera," "Dance Fever" and "American Bandstand." These are all reality television shows. We just hadn't labeled them yet. Now the label is in place. And one should seriously take note of the careful



Being hungry and tired made challenges tough for Jerri Manthey and her tribemates.

wording (i.e., reality-based entertainment). So now, in a post-strike-that-didn't-happen business, when we need something or someone to blame for our lack of work, we blame reality television and all the people involved in it. This is just plain wrong.

I understand the frustration in a town already flooded with actors trying to make it, seeing their jobs go to people from reality-based shows who decided yesterday to be an actor. I feel and see both sides of it every day. I think this will change. From what I've seen, these "newcomers" are realizing it's not so easy to be an actor. People are not *giving* us scripts or *handing* us roles (at least not substantial ones), and we are struggling all the same. The only difference is that we have recognizable faces. I am a "celebrity," yet I still have to fight and kick and scratch to get an acting gig—and let me just tell you how frustrating and bizarre *that* is!

Please, don't for a second believe that

the person you saw on "Survivor" is the complete person that I am. I've eaten and slept since then, and when people irritate me in my everyday life, I can walk away. And let us not forget—in the "real" world, we're not all fighting each other for the same million-dollar prize!

And by the way, to those people out there who have made it a point to tell me that they enjoyed me on the show, that they can only imagine how rough it all was, and how much they appreciated seeing a strong woman stand up for herself and speak her mind without fear of judgment, THANK YOU. It means the world to me!

OK. I've said my piece—and this has been an opportunity that would not have happened, of course, if it weren't for a six-month-long trek to the land of reality television.#

*Jerri Manthey describes herself as an "assertive woman/actress/writer/human being/generally nice person and occasional bitch."*

# 'Light'

CONTINUED FROM PAGE 26

eral lunacy. But bring on a Bauer or a character-driven, gimmick-free story of genuine substance, which has kept "Guiding Light" going for so many decades, and she's there.

To its credit, "Guiding Light" hasn't just followed soap trends; early in its television history it initiated them and advanced the genre in the process. The show broke new narrative ground in 1962 with the story of Bert Bauer having a pap smear and the early detection of her uterine cancer, a controversial story that educated women as to the importance of early detection. In 1966 "Guiding Light" challenged daytime's color barrier by introducing the first African American characters in a soap opera, Martha and Dr. Jim Frazier. Martha through the years has been portrayed by Cicely Tyson and Ruby Dee, Jim by Billy Dee Williams and James Earl Jones.

How significant is the 50-year endurance of "Guiding Light" on television? Consider the sad realization that only four new daytime soap operas have been introduced during the past 10 years—ABC's "The City" and "Port Charles" and NBC's "Sunset Beach" and "Passions"—and of these four, only "Port Charles" and "Passions" remain.

More than any other show on television "Guiding Light" connects the present with the past. It stands as nothing less than a tribute to its genre, its producers and the generations of viewers who have embraced it through two mediums.#

*Ed Martin has been writing about TV programming for more than a decade, first at Inside Media and currently for The Myers Report.*

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It's a much-needed laugh when the world feels like crying.

It's CBS.



Happy 75th Anniversary,

Mel, Leslie, Peter and the CBS Family.



"See It Now," a collaboration between Edward R. Murrow, left, and Fred Friendly, was among the shows WIVB got when it joined the network.

# Keeping an eye on the Buffalo affiliate

By GARY CHAPMAN

**A**s the licensee of WIVB-TV in Buffalo, N.Y., the longest-running CBS affiliate not owned by Viacom, LIN TV is happy to congratulate the network on its 75th anniversary.

From its early days and under its current management, CBS has been a class act, providing blue-chip programming to the American people and a strong partner for WIVB.

The rich history of WIVB and its relationship with CBS provides some valuable insights into what the future may hold for our partnership. WIVB, which started life as WBEN-TV, signed on May 14, 1948, with a regular evening schedule of two hours of programming, including a ventriloquist and—deja vu all over again—a live local telecast of professional wrestling.

For the next five years, WBEN was the only station on the air in Buffalo. Its programming could best be described as "local, local, local." In fact, the call letters of the station, as was common back then, indicated the local nature of TV. The BEN in WBEN stood for the local station owner, which was the local newspaper, the Buffalo Evening News.

In addition to the news and local sports, the station aired everything from a local cooking show to its own locally produced mystery show, "The Clue," which launched the careers of Broderick Crawford and Lorne Greene, among others. (Before we wax too nostalgic about the good old days, let us not forget that the station also broke new ground with what I am sure was the first, and probably the last, live telecast of prostate surgery at Millard Fillmore Hospital.)

As the only show in town, WBEN, like other early TV stations, could cherry-pick individual programs from all the then-existing networks (including "Howdy Doody" with Buffalo's own Buffalo Bob Smith). And we always showed, of course, a number of CBS shows. Later, with other Buffalo stations signing on the air, the station finally had to pick a single network partner. On Nov 1, 1953, it became a CBS affli-



75 years of eye-opening programming.

CBS, congratulations on your outstanding legacy.



ate, airing "Gunsmoke," "The Honeymooners," "Jack Benny" and, of course, the "CBS Evening News" and the legendary Fred Friendly/Edward R. Murrow collaboration "See It Now."

The fortunes of CBS and the station have been deeply intertwined ever since. Although both the network and the station started at the pinnacle, there have been periods since when each has fallen from grace. I am happy to report, however, that things have rarely been better than they are today: CBS once again is winning the prime-time household war—thank you, Mr. Moonves—and, thanks in large part to the rebuilding program LIN initiated when we bought the station [five] years ago, every one of WIVB's local newscasts was No. 1 in the last book, quite a feat considering that the station now carries 43 newscasts every week.

Though we both may again be No. 1, we cannot pretend that nothing has changed since 1953. We are not blind to the inroads made by our multichannel competitors, the continuing fragmentation of the television audience and the impending threats presented by interactive technologies. Nor are we blind to the fact that competitive

pressures have exacerbated the historic tensions in the network-affiliate relationship over division of dayparts and programming costs and the new-world tension over "repurposing."

It seems idle to deny that the intensity of today's video marketplace makes the inefficiencies inherent in the network-affiliate relationship less tolerable. We simply have to find ways to improve the quality and pace of our

joint decision-making process.

But there cannot be any doubt that the synergies of the network-affiliate relationship are in some ways more valuable than ever. With the proliferation of programming options, quality branding is crucial and both of our brands bring great value. It is for this reason that we are excited that we will broaden our relationship with Viacom by affiliating WNI.O with UPN next year.

As a company with affiliates of all six networks, I can say with certainty that network performance still has a great impact on station performance in local time periods. Yet the quality of our local programming, and particularly local news, still is indispensable to network success. Without the broadcast platform, there would be no launch pad for syndicated programming and precious little content for the networks' cable distributors.

Which brings me to the digital transition. This is a historic journey, fraught with both danger and promise. The enormous capital outlay, the uncertainty of the technical performance and the tumult of massive channel changes make the digital conversion an intimidating prospect. But the potential payoff is also great: a substantially larger and more flexible "bitstream" than we have today, more and better for everybody.

In any event, both affiliates and networks must recognize that we are embarking on this historic journey not alone but together. It is time, past time really, to get serious about redefining the network-affiliate relationship in the digital world. CBS has led the way with HD programming and has done an unusually good job of keeping open the lines of communication with its affiliates. It is time to use that leadership and good will to undertake the tough but rewarding job of setting the agenda for the future. #

*Gary Chapman is president and CEO of LIN TV Corp.*



Gary Chapman

## 'Playhouse'

CONTINUED FROM PAGE 14

corpse got up and walked away and that sort of thing—and recounted one of them to the authors of "Television," companion book to a so-so 1985 documentary made by England's Granada TV and shown on public TV here.

Frankenheimer worked as assistant director on a particular production, whose title he could not recall. The director, also nameless in the anecdote, wanted to end one scene with a shot of star Lee Marvin smoking a cigarette and begin the next scene with Marvin talking in a telephone booth. Frankenheimer pointed out the obvious logistical problem: how to get Marvin from Point A to Point B in time to make the second shot. The director's eventual solution: Put the phone booth on wheels so it could be rolled up to Marvin and as one camera moved in for a closeup of the cigarette smoldering in an ashtray Marvin could hop into the booth for the next shot.

Unfortunately when the live show aired and the camera moved in for the closeup of the smoking butt, Marvin experienced "this terrific burst of adrenalin" common on live TV shows and hit the rolling phone booth at, Frankenheimer estimated, about 20 miles an hour. Result: It kept rolling, right across the studio floor, with a camera panning to keep up. "We even panned past one actress who was completely naked, changing for her next scene," Frankenheimer recalled. The trip "came to an end when the booth hit the wall at the end of the studio."

That adrenalin rush Marvin experienced was integral to the whole experience of

doing live TV drama. It's also what gives "Saturday Night Live" an indefinable extra spark of electricity, and it is something that cannot be simulated or faked on film. It gave live dramas like "Playhouse 90" the edgiest edge of all—even though having an "edge" wasn't the cliché and badge of honor in those days that it is now.

We all know the factors that helped kill the genre: Economics, economics and economics. Filming programs and showing them over and over and over was ever so much more cost-effective. And dull.

But while their era lasted, "Playhouse 90" and its brethren brought glory and honor to television. "Playhouse 90" ended the age with artistry and excellence and will stand forever as a credit not only to CBS but to all those who ventured out onto the barren terrain of television and brought taste, dignity and class to the new frontier.

"My Favorite Year" was an affectionate look back at the comedy, not the drama, of TV's Golden Age, and yet it's hard to watch that film and not recall "Studio One"—also on CBS—and "Kraft Television Theater" and, naturally, "Playhouse 90" as well. The dramas were the real shows of shows, and director Richard Benjamin wisely began "My Favorite Year" with poetry that serves as an apt epitaph to the genre—the verse, just the verse, to Hoagy Carmichael's "Stardust":

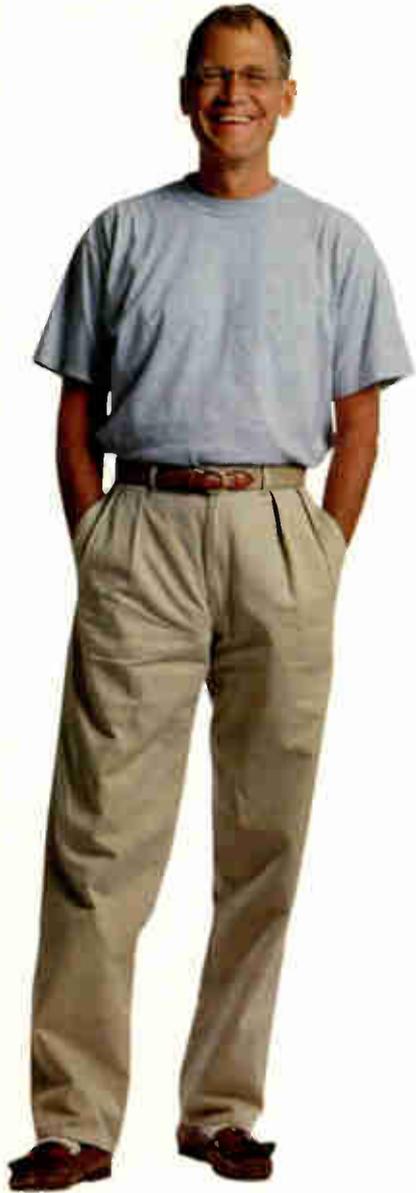
"You wander down the lane and far away/  
Leaving me a song that will not die/  
Love is now the stardust of yesterday, the music of the years gone by." #

*Tom Shales is a regular columnist for ELECTRONIC MEDIA. His latest book, "Live From New York City: An Uncensored History of Saturday Night Live," co-written with Jim Miller, will be published Oct. 5 by Little Brown.*

HERE'S TO 75 MORE YEARS  
OF KEEPING YOUR EYE ON THE BALL.

CONGRATULATIONS, CBS, FROM YOUR FRIENDS AT THE PGA TOUR





# Stringer: Delivering Letterman

By LOUIS CHUNOVIC

**S**ir Howard Stringer, chairman and CEO of Sony Corp. of America since 1998 and a British knight since 1999, spent the first 30 years of his career at CBS.

From 1976 to 1981 Mr. Stringer was executive producer of "CBS Reports," the much-honored documentary unit; from 1986 to 1988, during a period of painful cost-cutting, he was president of CBS News; and from 1988 to 1995, he was president of CBS. In 1993, after the easily satirized missteps and comically tortuous negotiations that were chronicled in the best-selling "The Late Shift," by Bill Carter, Mr. Stringer's self-described crusade to bring David Letterman from NBC to the Eye Network paid off.

*ELECTRONIC MEDIA: Here's your chance to correct the record: Anything in 'The Late Shift' you want to take issue with?*

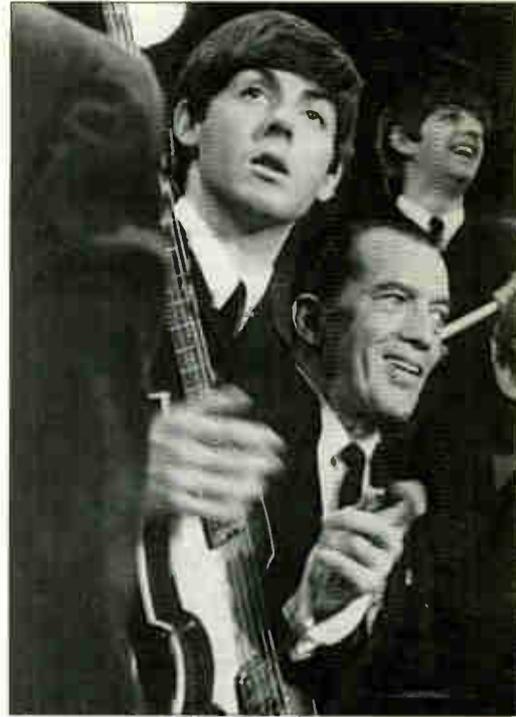
Howard Stringer: The man who played

me [in the HBO movie] was too short.

When I read the details of the desperate attempts we made to lure David Letterman to the network, I cringe. ... We probably didn't need any of that. Because in the end, intelligence was his motivating factor.

*EM: How so? And what was your motivating factor in pursuing him?*

**Mr. Stringer:** Even in the greatest days of the so-called Tiffany Network, when we were No. 1 in daytime, No. 1 in evening news, No. 1 in prime time, the bookends never worked. The morning news has had more anchors than the U.S. Navy, and [in late-night] we were ... never able to dent Johnny Carson. So in retrospect,



Howard Stringer in his CBS days

## 75 Years



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Howard Stringer's long CBS career included a stint answering phones for "The Ed Sullivan Show" in the mid-1960s.

going after David Letterman was still ... the best thing I could have done. ... For me, even though the word "Tiffany" doesn't get used in this day and age, given the competition, he himself, his guiding intelligence on that show, is what gives the network its sheen and brands it, in a way connects it to the days of 'M\*A\*S\*H' and 'Mary Tyler Moore.'

EM: Had you met David before you first offered him a show at CBS?

Mr. Stringer: I had met him twice. Once in

a softball game at Yankee Stadium, where he tagged me out, and once I tracked him down to one of those award lunches. ... I ambushed him somewhat on the way out the door.

EM: Why David?

Mr. Stringer: I grew up in the United Kingdom. ... The tradition [of university-educated humor], of the well-educated, smart comedian, as opposed to the blue-collar stand-up, was very familiar. ... That's why he was so effective after Sept. 11. We're not talking about someone who does one-liners, we're talking about someone who thinks.

EM: Was there any time during the negotiations when you thought you'd lost him?

Mr. Stringer: Oh, lots of times! As a matter of fact, I had a sort of run-in with my friend Jeff Sagansky [currently president and CEO of Pax TV, who was then president of CBS Entertainment] because as we were closing on the deal, we were at an affiliates' event and he let it slip to a bunch of people that we've got Dave. I was terrified—terrified—that NBC would see that in print somewhere and reverse, because they always had the last shot [at matching the deal].

For 24 hours I was an absolute basket case. I remember standing at some phone somewhere and saying to Jeff, 'No, no, you can't do that!'

EM: It was your personal idea to get David?

Mr. Stringer: Yes, yes, it was my crusade, but a lot of people shared it. And to put him in the Ed Sullivan Theater. ...

When I came to this country, CBS was the only network that I had any idea of, because of Ed Murrow and Jack Benny and Burns & Allen and Phil Silvers. So a sentimental relationship to the history of the industry made David Letterman's arrival at CBS so utterly compelling to me.

And the Ed Sullivan Theater! My first job at

CBS in '65 was answering viewers' phone calls after 'The Ed Sullivan Show,' and I would take people [who] were yelling at me whether they liked Barbra Streisand or didn't like Barbra Streisand, or whether they liked the Beatles or didn't like the Beatles. So 'The Ed Sullivan Show,' which I watched every Sunday, waiting for phone calls, was another kind of connection which I felt was absolutely appropriate, and I was delighted.

A lot of people thought this was a rather silly idea, but David understood that theater.

## 'Going after David Letterman was still ... the best thing I could have done.'

And that place was sort of a link to something we both believed in.

EM: The obvious name at this point is Larry Tisch, then the chairman of CBS and of Loews Corp. Is it true, as EM columnist Tom Shales once reported, that you called David before the premiere of the CBS show to ask whether Mr. Tisch could sit in the audience, and David said no?

Mr. Stringer: Yes. ... I don't think I was allowed to sit in the first-night audience either, because David has this strong feeling that the audience ought to be real. ... [In fact] I never ever sat in the audience of the Letterman show.

EM: What did Mr. Tisch say?

Mr. Stringer: He didn't mind. ... Larry is not pretentious. You don't have to treat him like a demigod.

EM: Mr. Tisch is known for being tight with

a dollar. Did he balk at the price for Dave?

Mr. Stringer: Listen, we'd overpaid for baseball by \$300 million.... I never had concerns.

EM: What were some of the low points?

Mr. Stringer: I had one major low point and that was being sued by General Westmoreland. [Gen. William Westmoreland, who headed U.S. forces in Vietnam, sued CBS, claiming he was libeled in a 'CBS Reports' Vietnam documentary. The case, in which Mr. Stringer and correspondent Mike Wallace were among the defendants, was eventually settled out of court.] That was the longest year of my career. ...

That was so easily the low point. And then later on when I was News president doing layoffs and so forth, that was a pretty miserable experience.

EM: When the foreign bureaus were closed?

Mr. Stringer: Some of them. I didn't close all of them. But yeah, that was a tough time.



Dan Rather  
A high point

EM: What were some of the high points of your CBS career?

Mr. Stringer: I think taking Dan Rather into first place by the margin that we did. ...

The five-hour 'Defense of the United States' documentary series that we did ... all of which won their

time periods ...

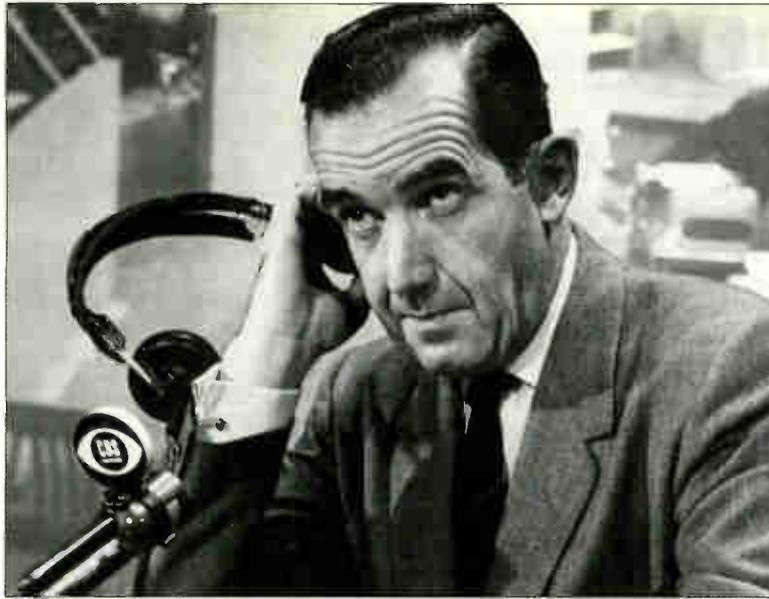
Doing '48 Hours on Crack Street,' which began the '48 Hours' series ...

Some of the Bill Moyers documentaries. ... I remember every documentary that I ever worked on.#

# Congratulations

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Affiliates  
Advisory  
Board

# In it for the long run



Mike Wallace, above right, with "60 Minutes" Don Hewitt and Harry Reasoner. In photo at left, CBS News great Edward R. Murrow.

**F**or years, Milton Berle was known as Mr. Television. He got that moniker by becoming TV's first superstar back in 1948. Eight years later, Mr. Berle's reign as a TV superstar was over.

But the true Mr. Television, in our view, is a man who started in the medium two years before Mr. Berle ascended to fame, and who is, 57 years later, still on TV. In other words, he has been on TV about as long as TV has been around. He has appeared on the tube as an actor, as a game show host and, most notably, as a news personality. He's Mike Wallace.



Mike Wallace

A few weeks ago ELECTRONIC MEDIA National Editor Michele Greppi caught up with Mr. Wallace as he was starting to prepare his segments for the upcoming season's "60 Minutes."

Since Mr. Wallace is a natural storyteller, we present Mr. Wallace's fascinating story in his own words, as told to Ms. Greppi.

Mike Wallace: I started in televi-

sion in Chicago in 1946 when I got back out of the Navy. I started in Grand Rapids, Mich., out of the University of Michigan, at WOOD and moved from there down to Detroit at WXYZ. Then I came to Chicago and was free-lance and then worked NBC locally in Chicago, and did the air edition of the Chicago Sun.

And finally, finally, and this is where I picked up with the network at CBS. [The network] was looking for people around the country to bring to New York to go to work. And in 1951, they came out to Chicago and saw some of the things that I was doing and I was offered a contract for \$15,000 a year, which was big money. I was being asked to come into the big time, to New York City.

[One of the first shows Wallace did for CBS was "Mike and Buff," a morning show with his then wife, Buff Cobb. At first the show was titled "Two Sleepy People."]

We were the first regular color show. That was back in the days when [color TV] was not compatible [with the transmission of black-and-

been out of the Navy maybe two or three months and I was offered a television [show], I forget what the series was, and I figured this was not going to be for me, because the lights were too damn hot and it made me sick to my stomach. And there was something about you couldn't wear a white shirt because that would somehow bleed on the screen. So that was when we learned that we had to wear off-whites or blues or whatever.

[In 1955 Wallace left CBS for Channel 5, the DuMont network station in New York.] I was doing, at that time, the 7 and 11 o'clock news on Channel 5. My then partner, Ted Yates, who was an extraordinary reporter, producer, etc., came up with the notion of something called "Night-Beat," which was an overnight phenomenon.

It was on at 11 o'clock at night, each night, on Channel 5. Everybody began to pay attention to it, because it was the first time that [anyone broadcast] that kind of unvarnished [interview]—up to that time interview broadcast on radio and television had been pabulum mostly, with the microphone hidden in the flowers on the coffee table in between the interviewer and the interviewee.



Bill Paley, left, with Frank Stanton, spent millions on color TV technology.

that we worked with back then. Of course, [Edward R.] Murrow and [Fred] Friendly, [Charles] Collingwood, [Eric] Sevareid. [Walter] Cronkite came along. A lot of the people—and this was back in the days of the Tiffany Network, when Bill Paley had decided that he was going to make it what eventually was called the Tiffany Network—and we were all caught up in the excitement.

There was no 555 W. 57th St. Everything was at 485 Madison Ave., the studios and the color show, [which] lasted I think for one season. That broadcast, incidentally, was just an experiment, really, in trying to show people in various department stores, where there were color television sets, that there was something to watch.

[Wallace says he didn't particularly dress colorfully for the early color TV broadcasts.] You wore what you wore. I remember at the beginning at WBKB in Chicago, where I did my first television. I had

We just simply did a lot of research and it became an overnight hit.

The first time that I became aware of the fact that people recognized me was during "Night-Beat." Everybody watched. And it was the first time that somebody really went after [someone on TV], sometimes with nosy, abrasive, interesting questions. And everybody wanted to be on the broadcast because they knew that everybody was watching. So whether it was cab drivers or people in department stores or just people on the street, they said, "Oh, give 'em hell, Mike. Way to go, Mike." And you can imagine what a kick that was, because I'd been reasonably anonymous all my working life up until then, and in as much as I was born in 1918 I was pushing 40 by the time that began to happen. I finally felt that I had found my metier. That was very, very satisfying, as you can imagine.



Everybody watched. As a result of which, ABC came along and Leonard Goldenson offered me a

CONTINUED ON PAGE 36

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Ikegami

# Looking back **75** on years of proud leadership

By LESLIE MOONVES

**A**s viewers, we all have shared in CBS's proud heritage. Working at CBS, it's impossible not to feel great pride knowing you are part of a company with such a great history.

I'm reminded of this every time I walk the halls at Television City and the Broadcast Center or when I get the chance to talk to CBS legends such as Walter Cronkite, Mary Tyler Moore and Carol Burnett, living ambassadors to the network's rich legacy. All of us at CBS now are the heirs of this history, and we are humbled by its stewardship.

CBS through the years has carved indelible memories in so many lives—unifying us, entertaining us, informing us. ... After all, when you think of the moment we learned that JFK had died, you see a saddened Walter Cronkite removing his glasses.

So many viewers still remember those nights sitting in front of the TV set with their family, watching Lucy stuff chocolate into her mouth, Gleason shouting "One of these days, Alice..." Dick Van Dyke tripping over the ottoman and Archie telling Edith to "Stifle it." Or Ed Sullivan introducing the Beatles, John-Boy's "good night" as the lights clicked off on Walton's Mountain, Rod Serling inviting us on a journey into the unknown or CBS Sports' broadcast of the very first Super Bowl in 1967.

There's a special pride at all levels of CBS because we are the caretakers of something that's more than a business. This Company has always been about something ... broadcasting.

It was about broadcasting when William S. Paley got the idea 75 years ago to link 16 independent radio stations and offer programming to the broadest possible audience over the Columbia Broadcasting System. It was about broadcasting in 1948, when the CBS Television Network linked five stations together to provide news, entertainment, special events and sports—this time with pictures.

And it has been about broadcasting ever since. For 75 years CBS has set out to entertain and inform the widest possible audience. From news



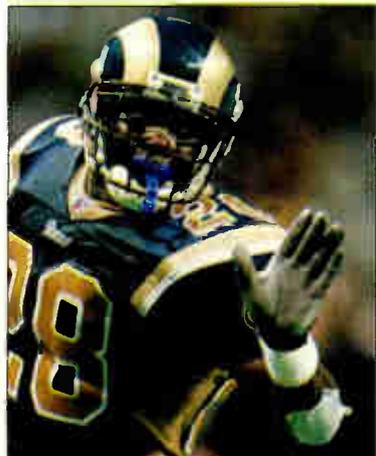
Leslie Moonves

veterans such as Edward R. Murrow and Dan Rather and the correspondents of "60 Minutes" to groundbreaking dramas such as "Dallas" and "CSI" to classic family fare such as "Gunsmoke" and "Dr. Quinn, Medicine Woman" and comedies such as "All in the Family" and

"Everybody Loves Raymond," CBS has provided viewing experiences that families, friends and the entire country have enjoyed together.

Throughout that time, CBS has brought viewers the best in television movies such as "Helter Skelter" and "Sarah Plain and Tall," long-running daytime dramas such as "Guiding Light" and "The Young and the Restless" and popular game shows such as "The Price Is Right." And CBS Sports has captured some of the greatest moments in sports history, from Super Bowls and the Masters to NCAA Basketball and U.S. Open Tennis Championships.

Our past achievements have left big shoes to fill, but we continue to carry that tradition through our current offerings. Shows such as "Everybody Loves Raymond" and "The



2002's Super Bowl XXXVI, the Rams vs. the Patriots, drew more than 75 million viewers to CBS.



Walter Cronkite's teary report of JFK's assassination is an indelible memory.

King of Queens" follow in the tradition of CBS classics "All in the Family" and "The Honeymooners." And David Letterman continues to set the standard for variety television, much as Ed Sullivan did before him.

While we honor our past with quality programming in the present, we are also forging new territory and breaking new ground, advancing the medium as we know it. Shows such as "CSI" are taking the great procedural dramas of yesterday to a new level, combining great storytelling with the highest-caliber acting and production qualities. And nonscripted shows such as "Survivor" and "The Amazing Race" have introduced a bold new form of programming.

I often go back to the literal definition of broadcasting—casting your program over the broadest possible audience—because it is not only our legacy as a top television network but our responsibility. Today CBS's prime-time lineup reaches its vast audience because of diverse entertainment programming and bold

scheduling that offers something to everyone, not just martini-sipping city dwellers with disposable income, although we like them too.

CBS has been successful in attracting an audience that's getting younger and more upscale, but we have not abandoned our roots. Our schedule today offers a diversity of programming that appeals to viewers on all levels in every sector of the country and society.

**Past achievements have left big shoes to fill, but we continue the tradition.**

While our commitment remains the same, the landscape surrounding network television has changed drastically. There are now hundreds of cable channels, millions of Internet sites and upstart networks all clamoring for a piece of the pie.

Broadcasters are also faced with a dizzying array of new technologies that test our ability to continue to offer free over-the-air programming.

To fend off these challenges, the onus is clearly on CBS and all networks to deliver the kind of programming audiences will watch in masses and to be the place where Blue Chip advertisers turn to market their products. And in almost every case we are succeeding.

Nearly 40 million viewers watched CBS's presentation of the "9/11" documentary last March. More than 75 million watched the Super Bowl. Millions of viewers continue to flock to the broadcast networks for events such as the Grammys and the Emmys and sports programming such as the NFL and PGA tournaments. On an average day 37 million Americans get their world news from the major networks.

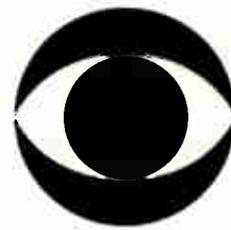
No other medium delivers the amount of viewers that network television can—and does—day after day. It remains the most powerful medium in our society today, helping unite and inform us in times of crisis and entertain and enlighten us in times of prosperity.

The executives before me—William S. Paley, Frank Stanton, Fred Silverman and Howard Stringer, among many others—understood the power, impact and responsibility that come with broadcasting, and so do Viacom leaders Sumner Redstone and Mel Karmazin and all of us at CBS. The landscape may have changed since we first signed on 75 years ago, but our attitude hasn't. Our predecessors left us a sterling legacy with many riches and we are determined to provide the next era of great television programming.

That's been the enduring spirit at CBS for the last 75 years, and that's how it should be for the next 75. #

*Leslie Moonves is president and CEO of CBS.*

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Happy 75th Anniversary!

The New York Times  
Company  
BROADCAST GROUP



# Dann's CBS

CONTINUED FROM PAGE 18

Brothers,' because every week they were a bit late. It was only two weeks after we renewed [the show].

He said no, he didn't have it. I said, 'Where is Tommy?' He said, 'He's in San Francisco.' What I didn't know was he was shopping for a new location for shooting [away from the Sunset & Vine studios], because he wanted to get away from the CBS eye.

So finally, Friday came and I still didn't have the cassette. We had a meeting in Bob Wood's office and ... our chief attorney was there. Bob said, 'Well, have you got the cassette?' And I said, 'I don't.' And [the attorney] jumped up and said, 'We've got him!'

And I looked at him. I couldn't believe it. I said, 'What do you mean, "We've got him"?' 'Well,' he said, 'we've got to show it to the affiliates, so they broke their contract.'

And Bob Wood backed him and we canceled the 'Smothers Brothers' right then and there. And there was nothing I could do about it. I was always on their side, but I couldn't do anything about it. It was dead, dead in the water.

EM: *What about cutting the Seeger song?*

Mr. Dann: Oy, the trouble I had with that! Tommy was always playing games with me and the program standards and practices department. He'd leave in things that he thought we'd cut out and we would let them go by and he would get upset because we let them go by. He didn't want them in the show. He just did it to tease us. You couldn't win with him. He was really anti-establishment. It made him absolutely smashing with the kids. When [the attorney] jumped up and said, 'We have him,' I thought I was going to die. [The show] was a touch of class and we were proud of it.

EM: *That was a show you canceled at the end of your CBS career. At the beginning, you canceled 'Leave It to Beaver' at the end of its first season. It was then picked up by ABC. Do you regret that?*

Mr. Dann: We canceled 'Leave It To Beaver' after about three days of arguing among the executives simply because the ratings were just too low and the demographics then were appealing to such young people that on the whole it just didn't attract the right advertisers. That was the sales department's point of view. The program department, of course, wanted to hold it because the ratings were not bad, and we didn't have very many gentle shows



**GOING STRONG:** "I Love Lucy," CBS's seminal hit sitcom, continues to attract audiences as it approaches its 51st anniversary. Its 50th was the subject of an EM special issue on Oct. 1, 2001.

like that that were truly all-family ...

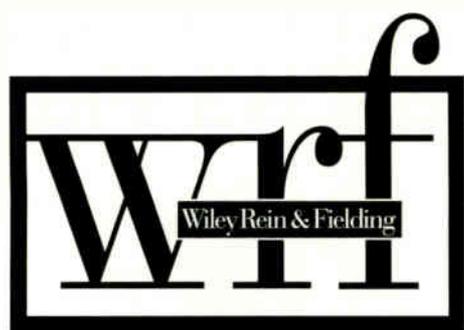
But in the end the sales department won, and many people were sorry to see it go. Incidentally, we got more mail probably about canceling 'Leave It to Beaver' when we did, so I was very happy to see ABC pick it up. It didn't do much better over there, but at least it took the pressure off us.

[Editor's note: Though popular in syndication, during its network run on both CBS and ABC "Leave It to Beaver" never cracked the top-25 highest-rated shows for any season.]

EM: *Of all the shows you put on, which were you proudest of?*

Mr. Dann: 'The Defenders' in drama was my favorite. The year we had [Judy] Garland and [Danny] Kaye [in variety shows] contributed to our image so much. #

*Louis Chunovic is a senior editor at ELECTRONIC MEDIA.*



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# Wallace

CONTINUED FROM PAGE 34  
half-hour once a week on the network [called] "The Mike Wallace Interview."

[According to the Museum of Broadcast Communications, for that show Mr. Wallace was promoted as "Mike Malice" and "The Terrible Torquemada of the TV Inquisition."]

That lasted for a couple of years until I was weaned to Ch. 13 because we were going to do a half-hour interview program and the first half-hour—believe it or not—the first half-hour newscast in New York, which was called "Newsbeat."

[Up until then newscasts were] 15 minutes. It was unheard of to have a half-hour local news broadcast. Channel 13 was private. It was independent. The first big sponsor that we had as I remember it was Xerox, which was a little-known—it's so funny when you think of it—a little-known company that for the first time was beginning to put out something, it looked like purple ink on a paper, for copies.

Anyway, so Ted Yates and I and a fellow by the name of Lou Lomax, who was the first black reporter on television [did the show].

And that is when we, for the first time, began to tell a story about something called the Nation of Islam. Lou Lomax came to interview me for a black magazine and told me about the black Muslims. It caused quite a stir when we told that story of the Nation of Islam and the black Muslims, and Elijah Muhammad and Malcolm X and so forth. That's how Malcolm and I became friends.

[In 1963 Mr. Wallace, having found his calling as a newsman, returned to CBS for good.]

I've been blessed with working with three of the great producers of television. First was Ted Yates, whom I met in '56. Then I came [back] to CBS and Av Westin and I were given the opportunity to do the first half-hour network news show. We did it from 10 to 10:30 in the morning and Cronkite turned it into a half-hour that same night. This would have been September of '63. Westin was like Yates. He was feisty and a pioneer and would try anything and we just had a good time together. Everybody was having a good time. This is 40 years ago. And then finally Don Hewitt. We lived in a house on East 74th Street, and Hewitt came to visit me one Sunday afternoon. I didn't really know him well, and he began to talk about the possibility of doing an hour. At that time Hewitt was not in particularly good odor at CBS.

When I say he was in bad odor at CBS News it's because he was a bit of a cowboy. Again, we're talking [almost] 40 years ago. He was trying to put together an hour show, a magazine. Harry Reasoner had already been tapped to be the anchor. There was a still unnamed hour that was going to go on. And Hewitt said, "Can you imagine? You'll have a chance to do those wonderful 'Night-Beat' interviews all over again." And when he's in full cry, he's irresistible. And I'm sure that [CBS News executives] Bill Leonard and Dick Salant had to be persuaded. And, of course, they were. We put together a pilot of sorts. Reasoner was the top banana and I was the second. It must have been February or March of '68. I was covering Richard Nixon at the time for CBS

News. I had to make up my mind what I was going to do: Continue covering Nixon on the chance that he would go to the White House and I would wind up with him, or was I going to go to work with Hewitt.

So I opted for "60 Minutes." Can you imagine?

Every time I have rolled the professional dice, they have come up seven. If you take the chance, if you believe in yourself and if you are willing to work with somebody you respect and admire—and I did with Yates, Westin and Hewitt—that's had an immense amount to do with the fact that I have survived and have been reasonably successful.

## Television news pioneers

This has been collaboration, always, with Yates and with Westin and with Hewitt. We had such a good time, from the get-go. From 1968 in September, when we finally went on the air, and when you think about it—we're entering the 35th season—back in those days we would work 10 hours a day, seven days a week and we were doing things that nobody else had ever thought of doing on television.

Yates was a cowboy of sorts. I don't think Westin was. But Hewitt was an adventurer. He had been in it since the beginning. Talk about doing



**Mike Wallace talks with Richard Nixon during an interview.**

things that had never been done before in television, he was the guy who was doing it in all kinds of ways. And to work with him in the control room back in those days was to watch—I'm sure there's a better word to describe, but it was a joy to watch this man help to develop what has become a staple of television news.

You remember the political conventions? Talk about reality shows. That was a reality show. Those were indeed reality shows. Now they're packaged displays in effect handwritten by the Democrats or the Republicans.

In the early days, what you saw was what was raw and real, back in the days when John Chancellor was led off the floor. "This is John Chancellor reporting from somewhere in captivity," that kind of thing. To have had the privilege to have taken part in the development of television news—when they tell stories about how Hewitt stole the NBC playbook and then when it was discovered he threw it out of the window, a 24th-story window of a hotel in San Francisco—was really an extraordinary time to be in this business.

We're still learning, but there was something so brand-new, fresh, honest and untried in it back in those days.

And of course, we were a half-century younger, too. #

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The Director of Advertising & Promotion is responsible for developing and managing successful advertising and promotion campaigns for Martha Stewart Living's television programs including the On-Air Promotion for MSLTV's three (3) television series and various one-hour specials, Media Buying Plans for Nielsen-rated Sweeps, national newspaper listings, cross-platform promotion via the MSO website, radio promotions and sweepstakes. Additionally, is responsible for managing on-going distribution relationships with Kingworld Entertainment, affiliated stations, the Food Network, Home & Garden Television and international licensees.

□ Television Business Operations and Executive Producer, creates, produces and delivers quarterly and annual advertising, marketing and promotional campaigns (to budget) for the one-hour show, "Martha Stewart Living", currently distributed via King World to 177 broadcast stations each Monday through Saturday.

□ Manages day-to-day operations of in-house "On-Air Promotion" department and is responsible for creating, each week, 37 different promos for six different episodes for the daily syndicated MSL program, one-hour network specials and additional promos for Food Network and Home & Garden Television, to budget.

□ Working with SVP, Creative Services and Ad Sales, oversees the creative development of all marketing and promotional collateral materials for MSLTV programs including extensive print campaigns for Sweeps and Specials as well as for MSLTV partners e.g. Food Network and Home & Garden Television, international licensees (Canada, Japan), manages sweepstakes, special promotional pieces for Entertainment Tonight. Inside Edition and coordinates weekly with MSO outside public relations firm, Susan Magrino Agency and MSO's national newspaper listing agency, Steve Syatt Agency.

□ Serves as the primary point of contact for Kingworld, affiliated broadcast stations, Food Network, Home & Garden Television Network, various international licensees. Liaises quarterly with MSO Corporate/Investor Relations and works closely with Television Ad Sales, Post Production, Susan Magrino Public Relations and Steve Syatt Agency.

□ Responsible for responding and trouble-shooting problems in a timely and efficient manner.

□ Oversees promotional events related to the distribution and sales of MSLTV programs. Such annual events include NATPE and PROMAX.

Qualified candidates must have a minimum of ten (10) years experience writing and producing on-air television promotions (for cable and/or broadcast network or station), sweepstakes, radio, print advertising and "sweeps" media-buying campaign strategy. Working knowledge of national and overnight Nielsen ratings system essential. Ability to work under deadline with talent and outside suppliers. Bachelor's degree required.

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## BRIEFLY NOTED

### Clear Channel names regional VPs

Clear Channel Television President Bill Moll named five of the station group's executives regional VPs to help streamline the reporting structure. "It's a way of simply getting our arms around nearly 40 television stations," he said.

KCBA-TV and KION-TV General Manager Mark Faylor will oversee the North Coast Group consisting of Monterey-Salinas, Santa Rosa and Eureka in California and Eugene, Ore. Former Ackerley regional executive Steve Kimatian will oversee the New York Group stations in Albany, Syracuse, Rochester, Binghamton, Elmira, Ithaca and Watertown. Don Perry, of KMOL-TV and KPXL-TV, will oversee the Southwest Group stations in San Antonio, Tulsa and Wichita. Former Ackerley executive Dave Reid will oversee the Northwest Group stations in Bellingham, Wash.-Vancouver, B.C., and Fairbanks, Alaska. KSTU-TV's Steve Spendlove will oversee the Central Coast Group stations in Salt Lake City and in Bakersfield, Calif., Fresno, Calif., and Santa Maria-Santa Barbara-San Luis Obispo, Calif. Mr. Moll himself will continue to have direct oversight of Clear Channel's Continental Group of stations in Cincinnati, Little Rock, Memphis, Jacksonville, Fla., Mobile, Ala., and Harrisburg, Pa.

### CBS, ABC to broadcast in HD



"Everybody Loves Raymond" Airing in high-def on CBS

CBS Television last week said it will offer all of its 18 prime-time comedies and dramas in high-definition TV format in the 2002-03 season, with sponsorships from Zenith Electronics Corp. and Samsung Electronics America. CBS said this would be the fourth year the network has broadcast the majority of its prime-time schedule in HDTV. It also offers its current prime-time programming in HDTV. ABC also plans to broadcast all of its scripted series and theatrical movies for the 2002-2003 season in HD, an expanded commitment made easier by a

partnership with Zenith, which is sponsoring the prime-time HDTV this fall. Zenith will get an on-air billboard mention at the beginning of the programs. ABC broadcast the majority of its lineup in HDTV last season.

### Broadcast regulations under scrutiny at FCC

The Federal Communications Commission is expected to formally launch a wide-ranging review of its broadcast ownership rules on Sept. 12. Among the regulations that could be axed or relaxed in the wake of the proceedings is one that bars daily newspapers from buying broadcast stations in their market. Among the other regulations subject to scrutiny are the duopoly rules, which limit the ability of broadcasters to acquire a second TV station in many markets, and the national cap, which bars a single company from owning TV stations reaching more than 35 percent of the nation's homes. At a news conference in June, Ken Ferree, FCC media bureau chief, said he hopes to conclude the review in time to recommend action on the regulations next spring.

### Pax TV launching media campaign

Pax TV, beginning its fifth season this fall, has laid out a multitiered media campaign and promotional efforts for its 2002-03 season series premieres. The centerpiece of the promo campaign is "The Million Dollar Giveaway," which Pax TV claims will put multiple cash prizes totaling more than \$1 million into the hands of multiple winners throughout the country. Media elements include local spot radio, local spot cable, online, outdoor in up to 31 markets and national print ads in TV Guide for Pax TV's new and returning series. Pax TV's "Million Dollar Giveaway" will be promoted on more than 1,100 radio stations owned by Clear Channel Communications, with more than 1.6 million promotional announcements between Sept. 16 and Nov. 1.

### Tennis Channel lands Wilson ad deal

The Tennis Channel, which plans to launch by the end of the year, has set its first original series, "No Strings," a look at the lifestyles of professional tennis players off the court. The network also announced a charter advertising deal with Wilson Racquet Sports, a division of Chicago-based Wilson Sporting Goods. Financial terms of the multiyear advertising deal were not disclosed, but a TTC statement called it a "significant financial commitment by Wilson." As part of the deal, shows will be developed to take viewers behind the scenes as new Wilson equipment is developed. Wilson and its distribution infrastructure will provide tactical marketing support for TTC. The first episode of "No Strings" will be a profile of Pete Sampras, the sport's all-time leading money winner and one of the channel's investors. Subsequent episodes include "Lindsay Davenport: No Strings," focusing on the three-time Grand Slam winner, and "Andy Roddick: No Strings," about the rising American tennis star.

### Short takes

**Quan Phung** has been promoted to VP of comedy development at Fox Broadcasting Co., from director of comedy development. ... **Patricia Kiel** was named executive VP of corporate communications and media relations at NBC, from head of communications at Sony Music Entertainment.#



Quan Phung  
Fox Broadcasting

# CBS

CONTINUED FROM PAGE 3  
in its once unassailable Thursday schedule.

Neither agency sees a new show reaching the breakout-hit stratosphere, with the possible exception of "CSI: Miami," which is an "extension of a franchise," as Bob Flood, Optimedia's senior VP and director of national TV, pointed out.

Both agencies also gave the thumbs up to "American Dreams," NBC's new Sunday 8 p.m. hour, and to The WB's overall strategy of targeting young adults, particularly females. Both agree that it's a rebuilding year for ABC, with the Nielsen jury yet to weigh in on the network's 8 p.m. "Happy Hour" family-viewing strategy.

ABC needs to "stop the bleeding before it can recover from its wounds," said Steve Sternberg, Magna's senior VP and director of audience analysis.

The six major broadcast networks are debuting 36 shows. Of those, 13 new series get a thumbs down from Optimedia. ABC has the most with five, followed by Fox with four and CBS with three. NBC and The WB have one clunker each, according to Optimedia.

"Being on our 'miss' list doesn't mean a show won't draw a following," Mr. Flood said. "But the marketplace is so hotly competitive that the networks want to see strong ratings almost from the start or they don't consider a show a success."

### Mum about the 'misses'

Not surprisingly Optimedia was reluctant to name its "misses." That's at least partly because all the big agencies, including Optimedia, will inevitably have placed clients in shows that are destined to fail. However, it is understood that a partial list of shows Optimedia believes will soon be gone includes NBC's "The In-Laws," CBS's "Bram & Alice," ABC's "Less Than Perfect" and "Dinotopia" and Fox's "Meet the Marks," "30 Seconds to Fame" and "The Grubbs." The WB's "Family Affair" and Fox's "Oliver Beene" have borderline places on that list as well.

Many of these same shows are on Magna's thumbs-down list, which also includes NBC's "Hidden Hills." "Where do we start?" Mr. Sternberg said of ABC's potential misfires.

Both Magna and Optimedia gave the thumbs up to just one new ABC series, "8 Simple Rules," starring John Ritter, although Magna's Mr. Sternberg added that he liked the "Push, Nevada" pilot and is "hoping" that it can do well in its tough 9 p.m. Thursday time period too.

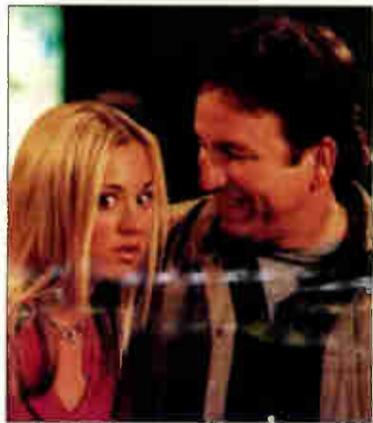
Also in Optimedia's thumbs-up



NBC's "American Dreams" got a thumbs up from Optimedia and Magna.

column are two new series from Fox ("Cedric the Entertainer" and "girls club," the new David E. Kelley series), two new series from The WB ("Everwood" and "Do Over") and two new series from UPN ("Half & Half" and "The Twilight Zone").

Mr. Sternberg said he wasn't prepared to call either Fox's "Cedric" or UPN's "The Twilight Zone" potential



"8 Simple Rules" appears to be one of the few bright spots for ABC.

hits yet, but that his own dark-horse possibilities included "Fastlane" on Fox and The WB's "What I Like About You," starring Jennie Garth, which is a compatible lead-in to "Sabrina" on Friday nights.

Also on Fridays, CBS's "Hack" and Fox's "John Doe" "both look good, but they're on opposite each other, so maybe one will make it and one won't," Mr. Sternberg said.

Every season bad things happen to good shows that find themselves in tough time periods. This year, once "Monday Night Football" ends, ABC will be airing "Dragnet" and "Miracles" in the 9 p.m.-to-11 p.m. time periods, and the competition will include everything from "Every-

body Loves Raymond" and "CSI: Miami" on CBS to "Third Watch" and "Crossing Jordan" on NBC. "That's going to be quite a fight," Mr. Flood said.

Fox's "Fastlane," airing Wednesdays against NBC's "The West Wing," CBS's "Amazing Race" and ABC's "The Bachelor," is another show that will be in an immediate time-period fight for its life, he said, which will be exacerbated by the show's high production costs. "There are a number of good shows there. Somebody's going to have to fall off the radar screen," he said.

### Handicapping the networks

The fourth quarter will see a "virtual dead heat" in households between NBC and CBS, while NBC will lead among adults 18 to 49 and adults 18 to 34, edging out Fox in the latter category, Mr. Sternberg predicted. He also foresees Fox leading among teens, followed closely by The WB, and among persons 12 to 34. CBS will continue its dominance in the older demos, Mr. Sternberg said, and will be locked in a tight race with Fox for second place in the 18 to 49 demo.

Broadcast network ownership of new series is more of a force this year than ever before, Mr. Sternberg said. "In fall 2002, the six networks will own a combined 67 percent of the schedule and a remarkable 75 percent of new series hours," he said, comparing that with 1995, the year before the financial interest and syndication rules were repealed, when the networks had an ownership stake in just 31 percent of their new shows.

Ownership "really hasn't benefited [the networks] yet," Mr. Sternberg said, "but if one or two shows become major hits and they go into syndication, then it's worth it."#

# Mazda

CONTINUED FROM PAGE 3  
ment complexes in major markets.

The campaign includes approximately 500 co-branded promo spots across all four ESPN networks, including pre-Sunday game "Enhanced TV Presented by Mazda" weekly kickoff promos that will point viewers to a play-and-win Web-based contest with a Mazda 6 as the grand prize. A similar contest for Mazda dealers offers a trip to the Super Bowl as the grand prize.

Other components of the campaign are a 52-week ESPN The Truck

tour to football-game cities and other sports events that will include stops at local Mazda dealers; ESPN Radio ads; and ads and cover wraps in ESPN The Magazine.

"It's a 360," said Ed Erhardt, ESPN ABC sports customer marketing and sales president. "We've got every one of our mediums used in a way that makes sense. It's not gratuitous."

Mr. Erhardt also saluted John Lisko, Doner Advertising's senior VP and media director, who "deserves significant credit for making this thing work."

One of the contests will employ ABC/ESPN's Enhanced TV technology, a two-screen application that allows viewers to play along

with live or other programming. ABC has already used the technology for the Oscars telecast as well as with prime-time programming "Alias" and "Who Wants to Be a Millionaire."

For the Mazda campaign, viewers will be able to play along with games at ETV.go.com. Viewers get points for picking what the next play will be and who will get the ball. A second contest that lets users pick the winning teams in the weekly slates of games will run on ESPN.com In both contests, winners for the entire season will get a Mazda 6, as will the winner of a sweepstakes into which all contest players are automatically entered.#

# Duopoly stations competing

CONTINUED FROM PAGE 5

from the WBZ newsroom (which also produces WSBK's 10 p.m. news) for the additional hour of news, it is another Viacom family resource that is enabling WPSG in Philadelphia to get into the news business in the early morning, where HUT levels have been rising for several years.

WPSG General Manager Kevin O'Kane's new show is produced by KYW Newsradio, which is owned by Viacom's Infinity. The hour, titled "KYW Newsradio This Morning," is modeled after the radio station's format and is anchored by KYW Newsradio's Beth Trapani from a desk in the radio station's studio. There will be video from KYW-TV and weather reports from KYW-TV's Tom Lamaine.

"There is a niche that's available," Mr. O'Kane said.

Announced in early June, the new news show has been in discussion "for at least a year," said Mr. O'Kane, who has been running paid programming in the slot. "Paid is just what it is until you can come up with something better," said Mr. Reynolds, who believes that on the UPN stations, which have to program 22 hours or more a day, the only way to grow is with better entertainment, sports and, perhaps, news.

"I have not forced news on anyone," Mr. Reynolds said. "I say to the general managers: If you think there's an underserved market of viewers, that they're not getting something—local, because that's what we can do best—then you should look at it. But you should



WSBK's morning team includes meteorologist Barry Burbank, left, and anchors Kerry Connolly and Scott Wahle.

look at getting the local sports franchises; you should look at getting the best possible syndicated programming. So those are the three rungs we are going to go after."

## Searching for a niche

An empty niche does not necessarily guarantee success. WSBK launched a 7 p.m. newscast on Labor Day 2001 but shelved it late last winter. "I think we kind of got hung up in the Sept. 11 attack and people went to the more traditional (outlets), but we then moved to a 10 p.m. news which is doing fine," Mr. Reynolds said.

In Los Angeles, news-heavy independent station KCAL-TV already was competing with KCBS-TV newscasts at noon and 4 p.m. when KCAL was acquired by Viacom from Young Broadcasting in mid-May. Now, several times a day, anchors from both stations share an amiable bit of cross-talk designed to tell viewers where to tune if they want to continue watching news. Starting Tuesday, the two stations, which produce some 11 hours of local news each weekday, will divvy up the 4 p.m.-to-5 p.m. hour, with KCAL anchors handing off to KCBS anchors at

4:30 p.m.

KCBS-KCAL general manager Don Corsini is hoping the cross-promotions can "enhance the visibility of KCBS," especially when there is big breaking news. On July 18, when authorities in San Diego detained Alejandro Avila in the kidnapping and killing of 5-year-old Samantha Runnion, KCAL had exclusive reports and momentum. KCAL scrapped the 15-minute sportscast regularly scheduled at 10:45 p.m. weeknights and "tossed hot" to KCBS, Mr. Corsini said. "That night it was a perfect example of how this is working."#

# Clutter

CONTINUED FROM PAGE 3

the other broadcast networks and that, at one time, it aired "as much as all the other [broadcast] networks combined."

Clutter, according to MindShare's definition, includes commercials, public service announcements and promos, which are the networks' own commercials for themselves.

Not surprisingly, the report finds that the broadcast networks in many cases have "strategically allotted the highest number of non-program minutes to some of their highest-rated shows, popular series in which advertisers are already paying premiums."

For example, "60 Minutes" might better be named "41 Minutes Plus," as the popular CBS newsmagazine averaged 18:16 minutes of nonprogram material during the first quarter.

In addition to "60 Minutes," other Nielsen favorites with groaning commercial and promo loads include NBC's "ER" and "Will & Grace," with 16:10 and 16:00 of non-program minutes per average hour, respectively, and CBS's "Everybody Loves Raymond," with 16:58.

In the quarter, ABC averaged 15:10 nonprogram minutes per prime-time hour (up from 14:50 in the same quarter last year), of which 10:01 was filled with commercials (up from 9:40 last year).

A high level of clutter at ABC is not a new phenomenon related to the network's recent ratings and make-good problems, Ms. Solomon said. "ABC was more cluttered even when they had the best ratings ... and they were more cluttered before Disney owned them, too."

The prime-time environment on Fox, which added more than a minute of clutter, deteriorated the most of the four networks in the period, a distinction it earned for the first time in the history of Clutter

broadcast partners their right to make money," Ms. Solomon wrote. "Nevertheless, we are alarmed by the continuing deterioration of the TV environment caused by the increasing number of distracting elements present in prime time. More restraint would be most welcome."

Adding to the prime-time deterioration are relatively new forms of "screen clutter," according to the report, including the "split screen," in which a commercial or promo runs next to a show's credit crawl; the "snipe," in which a text message crawls across the bottom of the screen; and even "clutter within programs," in which a network inserts its own logo or plugs one of its programs in one corner of the screen.

Last season even saw clutter go high tech in the form of the Time Machine, a digital device employed by local stations and others to eliminate duplicate frames and imperceptibly shorten programs and commercials (and thereby make time for even more commercials). Use of this device seems to have been curtailed since it was first exposed (ELECTRONIC MEDIA, Nov. 5, 2001), Ms. Solomon said. "I haven't heard complaints about it very recently," she said.

Clutter at some of the biggest cable networks was down in the period, according to the study. ESPN had 11:11 nonprogram minutes (compared with 11:43), of which 8:32 was commercials (compared with 9:17); Lifetime had 12:35 nonprogram minutes (compared with 14:05), of which 9:59 was commercials (down from 11:26); TNT had 13:28 nonpro-

gram minutes (down from 13:33), of which 9:23 was commercials (down from 9:29); and USA Network had 13:29 nonprogram minutes (down from 14:16), of which 9:58 was commercials (down from 11:35).

Of course, those cable network drops probably don't represent anything more than the vagaries of the depressed marketplace in the first quarter, Ms. Solomon said. Nonetheless, "Cable is generally less cluttered than broadcast," she said. "That's something we've seen consistently over time."

The most cluttered shows tend to change from month to month, Ms. Solomon said, but when MindShare issues its next Clutter Watch, it's "probably a safe bet that ABC will retain its dubious title."

The MindShare Clutter Watch report, which has been on ongoing series for the past five year, is based on monthly data compiled by CMR. For the past five years Clutter Watch reports have been tracking how many minutes of nonprogram material the networks cram into an average prime-time hour.#

| TV CLUTTER               |       |       |
|--------------------------|-------|-------|
| (First quarter)          |       |       |
| Total nonprogram minutes |       |       |
|                          | 2002  | 2001  |
| ABC                      | 15:10 | 14:50 |
| CBS                      | 14:09 | 14:10 |
| Fox                      | 14:33 | 13:10 |
| NBC                      | 14:39 | 14:43 |

Source: MindShare Clutter Watch First Quarter 2002 report

gram minutes (down from 13:33), of which 9:23 was commercials (down from 9:29); and USA Network had 13:29 nonprogram minutes (down from 14:16), of which 9:58 was commercials (down from 11:35).

By comparison, NBC had 14:39 nonprogram minutes (down 4 seconds from 14:43), of which 9:45 was commercials (up from 9:18); and CBS had 14:09 nonprogram minutes (down 1 second from 14:10), of which 9:31 was commercials (up from 9:24).

"We do not begrudge our national

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## SHALES

Tom Shales appears on Page 14 of this week's special section devoted to CBS's 75th anniversary. His column will return to its usual spot next week.#



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### 🎵 **The Beverly Hillbillies**

Come and listen to a story about a man named Jed, a poor mountaineer, barely kept his family fed. Then one day he was shootin' at some food, and up through the ground came a bubblin' crude. Oil that is, black gold, Texas tea. Well the first thing you know ol' Jed's a millionaire. Kinfolk said "Jed move away from there." Said "Californy is the place you ought to be," so they loaded up the truck and moved to Beverly Hills, that is. Swimmin' pools, movie stars.

### 🎵 **Gilligan's Island**

Just sit right back and you'll hear a tale, the tale of a fateful trip. That started from this tropic port aboard this tiny ship. The mate was a mighty sailing man. The skipper brave and sure. Five passengers set sail that day for a three-hour tour, a three-hour tour. The weather started getting rough, the tiny ship was tossed, if not for the courage of the fearless crew, the Minnow would be lost, the Minnow would be lost. The ship's aground on the shore of this uncharted desert isle. With Gilligan. The skipper, too. The Millionaire, and his wife. A movie star. The Professor and Mary Ann. Here on Gilligan's Isle! So this is the tale of the castaways, they're here for a long, long time, They'll have to make the best of things, it's an uphill climb. The first mate and the Skipper too, will do their very best, to make the others comfortable, in the tropic island nest. No phone, no lights no motor cars, not a single luxury. Like Robinson Crusoe, as primitive as can be. So join us here each week my friends, you're sure to get a smile, from seven stranded castaways, here on Gilligan's Isle!

### 🎵 **Green Acres**

Green Acres is the place to be. Farm livin' is the life for me. Land spreadin' out so far and wide. Keep Manhattan, just give me that countryside. New York is where I'd rather stay. I get allergic smelling hay. I just adore a penthouse view. Dah-ling I love you but give me Park Avenue...The chores...The stores... Fresh air...Times Square. You are my wife. Goodbye, city life. Green Acres we are there!

### 🎵 **Have Gun Will Travel**

Have Gun Will Travel reads the card of a man. A knight without armor in a savage land. His fast gun for hire heads the calling wind. A soldier of fortune is the man called Paladin. Paladin, Paladin Where do you roam? Paladin, Paladin, far, far from home.

### 🎵 **Mighty Mouse**

Mister Trouble never hangs around, when he hears this Mighty sound: "Here I come to save the day." That means that Mighty Mouse is on his way. Yes sir, when there is a wrong to right, Mighty Mouse will join the fight. On the sea or on the land, he gets the situation well in hand.

### 🎵 **Mr. Ed**

A horse is a horse, of course, of course, and no one can talk to a horse of course That is, of course, unless the horse is the famous Mr. Ed. Go right to the source and ask the horse, he'll give you the answer that you'll endorse. He's always on a steady course. Talk to Mr. Ed. People yakkity yak a streak and waste your time of day, but Mister Ed will never speak unless he has something to say. A horse is a horse, of course, of course, and this one'll talk 'til his voice is hoarse. You never heard of a talking horse? Well listen to this: "I am Mister Ed."

### 🎵 **The Many Loves of Dobie Gillis**

Dobie, wants a little cutie. Dobie, wants a little beauty. Dobie, wants a gal to call his own. Any size, any style, any eyes, any smile, any Jean, any Jane, any Joan. Oh Dobie, wants a girl who is dreamy, Dobie, wants a girl who's creamy. Dobie, wants a girl to call his own. Is she blond, is she tall, is she dark, is she small? Is she any kinda dreamboat at all? No matter, he's hers and hers alone.

### 🎵 **Rawhide**

Rollin', rollin', rollin'. Rollin', rollin', rollin'. Rollin', rollin', rollin'. Rollin', rollin', rollin'. Rawhide! Rollin', rollin', rollin' though the streams are swollen. Keep them dogies rollin'. Rawhide! Rain and wind and weather. Hell-bent for leather. Wishin' my gal was by my side. All the things I'm missin'. Good vittles, love, and kissin', are waiting at the end of my ride. Move 'em on, head 'em up. Head 'em up, move 'em on. Move 'em on, head 'em up. Rawhide. Count 'em out, ride 'em in. Ride 'em in, count 'em out, Count 'em out, ride 'em in, Rawhide! Keep movin', movin', movin'. Though they're disapprovin'. Keep them dogies movin' Rawhide! Don't try to understand 'em. Just rope, throw, and brand 'em. Soon we'll be living high and wide. My hearts calculatin'. My true love will be waitin', be waitin' at the end of my ride. Rawhide! Rawhide!

### 🎵 **The Mary Tyler Moore Show**

Who can turn the world on with her smile? Who can take a nothing day, and suddenly make it all seem worthwhile? Well it's you girl, and you should know it With each glance and every little movement you show it. Love is all around, no need to waste it. You can have a town, why don't you take it? You're gonna make it after all. You're gonna make it after all. How will you make it on your own? This world is awfully big, girl this time you're all alone. But it's time you started living. It's time you let someone else do some giving. Love is all around, no need to waste it. You can have a town, why don't you take it? You're gonna make it after all. You're gonna make it after all.

**Electronic Media  
would like  
to sing the praises  
of CBS  
on the network's  
75th anniversary**