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

Page 11
THE STORY IS BEHIND THE SCENES...

THE SUCCESS IS OUT IN THE OPEN.

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SEARCHLIGHT

"a sublimely hilarious half-hour"
HOLLYWOOD REPORTER

"brilliant"
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COMEDY CENTRAL

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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. showroom in late January. The marketing campaign, which included 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 entertainment.

Mazda's integrated marketing deal includes on-air buys on "Monday Night Football" for its newest model, the Mazada 6.
Cigars and spite on the road to becoming the 'Titaniffy Network'

The story. Driving to work a few weeks ago I was convinced I had come up with an irresistible idea. As I drove, I told 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 occasion." After I hung up, my idea gestated in the back of my mind for a few days. On the radio, a commercial on the Golden Age of Televisions, CBS, with its un-precedented programming and stellar news operations, was dubbed "the Tiffany Network" by the New York Times. "I researched it," I said. "I have always loved the first call CBS the Tiffany Network. There was a famous TV review. The name was Jack Gould and, according to a friend of mine at CBS, he was born there for,” the one who came up with it. Anyhow, listen to the rest of the copy. Next line: "The public immediately under- stood 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 di- amond anniversary.’ Last line: ‘Tiffany & Co.’

My sales guy, a baby boomer like myself, was raving about 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 marketing chief, who as it turned out is in his 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 ELECTRON: MOX think its important to communicate 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 our- selves and 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. 11, 1937. 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 repre- sented by talent agent Arthur Judson. So Mr. Judson started his own network, United In- dependent 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 Palma Smoker.” The new medium, radio, seemed to work as an ad vehicle, and sales of the cig- ars increased dramatically when the show hit the airwaves.

Mr. Paley was hooked. He invested in 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 Chuck Ross wrote in The Washington Post that Mr. Paley “was a sense of re- sponsibility to the audience and to the cul- ture, not just to the sponsor. He knew a network had to put on a certain amount of frivo- lous drive to stay in business, but, by God, at CBS it was going to be the best frivolous dri- vel money could buy… For a good long time CBS came in first and CBS was where 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, CBS, can still surpass 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.

No new episodes, just repeats to stay ‘viable’

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.

The network has confirmed that “The Lost World” will air this season in a “Best of” format in lieu of new episodes, joining “Reel Hunter,” “Beautymaster” and “Skeo,” which similarly are offering repeat fare. Other series have been canceled outright this season, including “UFO,” “Earth’s Finest: Conflict” and “The Invisible Man.”

In essence, the only first-run veterans to offer new episodes this season will be Tri- bune’s “The Jean Smart Show” 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- plore every possible option to create a vi- able financial model to allow us to produce new episodes of the series. Our affiliate partners believe in this project and are sup- porting 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 per- cent from last year’s 1.9) with a 6 in adults 18 to 49. The series also airs on cable net- work TNN.

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

90th only guarantees to air new episodes for syndication, new players are already emerging this fall to stake a claim in the business. Western Interna- tional TV and USA cable network has already wrapped a possible order of 44 more on the table. MGM joined NBC to create “Skeo” which received a limited prime-time run on NBC. October Moont has a full 22-episode order in the can for “John Woo’s Once a Thief,” and Tribune will launch another franchise, “Adventure Inc.”
**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 networks 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 their established terrestrial broadcasters,” said kids buyer Harry Furman, whose Minneapolis-based Campbell Milhau 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 $730 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.

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**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. “Ultranam Tiga” **

9 a.m. “Kirby” **

9:30 a.m. “Ultimate Music: The Kimikun Legacy” **

10 a.m. “Ultranam Tiga” * (airing in 4th quarter) “Teenage Mutant Ninja Turtles” (airing 1st through 3rd quarters)

10:30 a.m. “Ultimate Music: The Kimikun Legacy” **

11 a.m. “Kirby” **

11:30 a.m. “Fighting Foodons” *

*An encore second-season run of four episodes in the same month.

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

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**Duopoly kin compete for morning wins**

Viacom stations in ratings scrambles

**BY MICHELE GREPP**

Viacom duopolies are turning into 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 has been doing well with news programs on sister stations. In Philadelphia, UPN station WPWG-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 placed 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 Connelly, Scott Whitcomb and meteorologist Barry Burbank. At 7 a.m., viewers will have the opportunity of catching the first hour of “The Early Show” on CBS or choosing to watch WBZ-TV to spend another hour with WBZ’s morning troughton. Involved, we’ll 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 soap or shampoo 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 38-station group.

The thing I love about duopolies 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 doing well on its own, 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 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.”

Fred Reynolds Viacom

Viacon envisions “The Morning News on UPN ’38” as being faxes with a younger feel, but still giving the viewers 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 wins in “The Early Show” at 25 minutes and 55 minutes after the hour to find out what trials have been before they head out to work. (That local coop 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 childers programming, freeing up the 7 a.m.-to-7:30 a.m. hour. “The use was: ‘Can we do this in this short a time?’ he said.

Fred Goldman is drawing **continued on page 39**
September 15, 9PM/8c
FCC to seek input on cable carriage

By DOUG KALONEN

In a setback for broadcasters, the Federal Communications Commission is expected to approve Friday an order that could lead to a new round of carriage negotiations, according to sources familiar with the FCC's plans.

Sources familiar with the order say it's expected that the FCC will approve a rule that would allow cable operators to carry digital TV signals to all free all the programming offered across the channel. As a result, the FCC's rules require cable operators to carry all the primary video signal, which consists of all free broadcast digital TV signals and related programming.

Broadcasters have been arguing to expand the obligation to require carriage of all free programming that they offer. That means that if they multiply their channels and ATN channels, divvying up their DTV frequencies into multiple programming streams, cable operators could be required to pay for each of the broadcasters they carry. Broadcasters have also been arguing that the FCC needs to adopt a new proposal from the Broadcasting Board of Governors.

Sources familiar with the order say there was an indication earlier this year that the FCC would consider a new rule that would require cable operators to carry all free programming, but that it appeared to have fallen through after weeks of negotiations. The FCC decided to stay with its original decision and the FCC will hold a meeting on Tuesday to discuss the issue.

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Notes from a Survivoor

Hello, my name is Jerri Manthey, otherwise known as “Jerri From ‘Survivor’,” “The Ice Princess,” “She-Devil in a Blue Bikini,” the “Bitch/Jean Collins of the
Outback,” “Marti-Biter” (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-tv ex-wives who have become a house 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 conceived of me and turned me upside down. I have been doing theater since I was 9 years old and have lived in L.A. now for 7 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 less caught up in its idiosyncrasies—the glitz, the smoke and mirrors, the nuts, the Badeau, 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 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 with everyone 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, whack me away from all of it. I had completely given up on my fantasy of a white knight saving up the bar and scooping me up, taking me away from all the stress and heartache, making all my dreams come true—a knight we barmaids 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 and wishes 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 say 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 went too far to 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 knock a big mistake. There was no way some-

To answer next week’s Quick Takes question, visit the Speak Out section of E-Monline.com.
thank you
for letting us
share in
your past.
and your future.

Congratulations to CBS on 75 years.
This ... is CBS

by Larry Gelbart

My 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, Larry Gelbart.)

By 1944, I was entering the very same college through the artists’ entrance, having become one of the writers of “Maxwells Silver Coffee,” 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 admission 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 or, 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 odotour sign of Dr. T.J. Eckleberg, the ophthalmist, stares out at everyone in Fitzgerald’s “Gatsby.” I am forever feeling the glare of CBS’s Big Brotherish organizational orb between my shoulder blades, silently reminding me where my loyalty lies, 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 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 could 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 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 Murnau 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-mourners, 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 extoll his considerable charm and smoothness, he could also be Mr. White Tie and Tail.)

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 personal relations experience—as a "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 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 nutty, 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.
Wrestling with an albatox: 'Amos 'n' Andy'

by John Carman

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

But killed? That's special. Only one show has ever been sentenced to life in prison, and I don't mean that Charles Manxen 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 actors, Forrest Bond 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 conning George Stevens, called Kingfish of the Mystical 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 when the Kingfish's slapstick ideas from insurance schemes, real estate schemes or whatever to dupe the slowwitted Andy out of his meager savings. But the Kingfish's connings 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, chucked about "injudicious directing and overplaying." But he praised the new comedy for "several good sight gags" and apparently was convinced by Mr. Moore's "robust and Bamboystant" 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 rescind 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 whores."

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 11 years. Then, in 1965, 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 commonly available 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 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, 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 whores."

But it was true that some characters were lazy, dumb and shall we say, ethically challenged. It was true that in the Kingfish and 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 outlawed "Amos 'n' Andy" model of black American life. That's one of the most persistent bastions 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 skinned over the "Amos 'n' Andy" imbrago 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.
WE PROUDLY CONGRATULATE CBS ON YOUR 75th ANNIVERSARY
the thing

BY TOM SHALES

We 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 faster if not handsomer in the intervening years, Canter’s, unlike almost everything else, remains relatively and mercifully unchanged.

So great is the renown of “Playhouse 90” and so lusty 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 to occasion the facts that remain, remain and mercifully unchanged.

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 affl—like a whole city block affl—by a sweating, shouting Mickey Rooney. Critics of the time were not particularly kind, as I recall, to singer Mel Torme, doing a rare 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 re-

 territory 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 crea-

 ture of “Alien” many years later. The 1959-60 season of “Play-

house 90” ended on a braving bleak note with an adaptation of Pat Frank’s novel “Alas, Babylon,” a grim vi-

sion 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 net-

work 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 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. once commanded the audience, but its advertising agency wanted all references to gas chambers removed from this drama about accountability for the Holocaust. Raines conspired with fellow cast members to defy the idiotic censorship and say “gas chamber” as originally written in the script, but a last-minute change in the booth deleted the words with the flip of a switch. Aas, Babylon, indeed.

The list of names associated with “Play-

house 90” is long, and some of the first names that come to mind were as auspicious as a list can get, starting with the show’s first producer, Martin Mann, 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 broadsides backed by an endeavor to insinuate most “Playhouse 90′s” have commer-

cials grouped at the beginning and end.

Actors participating included Who’s Who of stars. Johnny Carson, of all people, starred in the comedy classic “Three Men on a Horse.” Eartha Kitt and Oscar Ho-

mola 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 intro-

duced “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 Elia Vula-

tich was one of the later “Playhouse 90” pro-

ductions, and it was all too clear for whom the bell was tolling. It was the rule of live drama.

“Bell” was also one of several “Playhouse 90′s” to be directed by the late John Frankenhei-

mer, who was intimately involved with the anthology from the beginning. “Days of Wine and Roses” was another of the several in his he directed. Frankenheimer often credited the tightrope walking he did on live TV with teaching him how to cope with un-

expected catastrophes. He had a repertory of stor-

ies about the-air mishaps—the night the
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CBS
Dann: When CBS was king

By LOUIS CHUNOVIC

From 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 "Gilligan's Island" capturing any unshared spots); 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 generous is you can be honest." He began by recalling his 80th birthday a year ago this 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 we're going to do is fill it up." 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 53 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 handling 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 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 coast. 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 on the 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 anything 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 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

CONTINUED ON PAGE 18
WILLIAM MORRIS CONGRATULATES

All of our friends at CBS on their 75th Anniversary
Mr. Dann: Absolutely. I left that (time and it went on) with the producer and the writer. I wanted to do it. They were negotiating for it when I left.

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

Mr. Dann: I was devastated. I called the William Morris Agency and said, 'I need a variety show, and they said, 'We have the Smothers Brothers,' and I said, 'Wasn't that the last show?'

I called up Paley and said, 'I found a show,' and I ordered nine shows starting June 16th, and they went on the air and they were runaway success. Everyday, everybody talked about them. Very often both [Bannon] and [The Smothers Brothers] were in the top ten. That show was the kind of show that couldn't be killed, and 'Mission: Impossible' gave us a new look. I had used cancel [Jim] Skelton and [Jackie] Gleason. I never saw him again, but I saw him again in our new look. Especially Curnick and Dickie Smothers appealed to a whole new generation.

EM: Is it true that you left CBS because you opposed all of those changes and refused to hang onto those shows.

Mr. Dann: I was very disappointed to lose Skelton and Gleason. I didn't have anything to take their places. The sales department was saying they couldn't sell those shows, but they were top ten shows.

But I was burned out too. It was my 20th year at the network. I wasn't a kid, and I can promise you that. We were still winning.

The conventional wisdom that I was dispointed in very, very, very, very the least. I mean, canceling Skelton, who was 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 didn't get the folk singer Pete Seeger singing 'Waist Deep in the High Muddy,' an anti-war song?

Mr. Dann: That caused some of the problems. Even getting Pete on the show was a nightmare. He'd never been on a television show before. He said, 'I would never do it for first run in a 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 his waist in height. And I was dating a woman... end of story. America's teenagers has 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 personal 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 was that the show went on.

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 storyline, things that a 21-year-old actress could only dream about. Apparently, CBS was fairly high on me and they thought I was successful. 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, and I asked him 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 "tough" and that it would not be a success. I was all about success. It was the end of my career.

I was no longer under contract to "Dobie," and since then I had decided that Dwayne and Mary Ann (LaFreniere) were 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 talked 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.

I certainly never knew whether the network was good to our show or a part of the network. I knew that the cast and crew were looking back on their work and it was good, and I was happy that we'd put back to the roof of my mouth and I couldn't speak.

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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 brainchild 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 promotor 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 Allmera 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 gristy as it sounds and to leave 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 interview 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 dreamy 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 see 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 aspirins before the show.”

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 producerproducer/director for CBS Sports Most of the programs, Dec. 7, 1963. On that day he hushed 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 televise 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, Bollie Stichweh.

"Mr. Stichweh scored a touchdown on a short run," Mr. Verna cued up his chunky videotape machine and told announcer Nelson that CBS was about to show the short touchdown run again. Wanted that viewers would be totally confused, in 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 against four 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."

The popularity of the 1960 Games sparked “Spectacular’s” creation.

pair of Matika Kulis and Hans-Jürgen Basuner skated the program of their lives to defeat the magnificent Russian Ludmilla Belousova and Oleg Protopopov. In the early days of the series, a Chilean promoter named Miguel Barroso offered to produce 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 those golf tournaments was expected 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” was 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. The Winter Games, which in those days we used to call “The Winter Olympics” with the emphasis on the Olympics, was a memory to keep. That week they assigned a pledge 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 on television.

Sometimes these days when I 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 host of “CBS Sports Spectacular” from 1961 to 1982.
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William S. Paley

Mr. Paley devised a revolutionary plan that will make radio stations want to sign up with the fledgling CBS network as opposed to the more powerful NBC. Give them free programming in exchange for running "national" advertising.

Fall 1938—The first woman on air. Natalie Tower, enters into an exclusive contract with a TV station. The station is W2XAB, CBS's experimental station in New York City.

July 21, 1931—CBS becomes the first network to begin regular TV programming: 28 hours a week on W2XAB in New York City.

1933—March

Robert Trout is hired. He will later coin the term "femal tape chat" to describe the occasional radio broadcasts of President Franklin Roosevelt.

Nov. 8, 1932—CBS TV impacts on the presidential election.

March 10, 1933

—Experimental TV station WCAU (later WCBW-TV) goes on air in Los Angeles. At 5:34 p.m. a major 6.4 magnitude earthquake hits, centered in nearby Long Beach, Calif. Film of the damage is broadcast the next day.

1935—Edward R. Murrow joins the network.

Oct. 30, 1938—Orson Welles' Mercury Theater on the Air broadcasts an adaptation of H. G. Wells' "War of the Worlds." Many listeners thought they were hearing reports of an actual Martian invasion.

Aug. 29, 1940—CBS research director Peter Goldmark announces the invention of color TV. He demonstrates it on Sept. 3 over W2XAB in New York City.

1940—Goldmark invents the 33 1/3 long-playing record.

April 1948—First network TV network.

Martin & Lewis

1955, the series is renamed "The Ed Sullivan Show" after its long-time host.

Jan. 2, 1949—Jack Benny, the No. 1 star in radio, jumps from NBC to CBS. William S. Paley, armed with a clever tape plan and understanding the importance of talent, lures a series of stars from NBC's top talent.

Oct. 6, 1949—"The Ed Wynn Show" becomes the first regularly scheduled network TV show broadcast live from Hollywood instead of New York.

June 25, 1951—The beginning of regular network TV color broadcasting. Six months earlier the FCC had picked CBS's color system, which was not compatible with NBC's black & white, as the nation's standard. The same day CBS took out its first ad in The New York Times, for a color TV it was going to manufacture.

CBS stopped color broadcasting just four months later. TV manufacturers, under pressure from NBC parent RCA, never adopted the CBS system in great numbers. In 1953 the FCC reversed itself.
... at a glance

and packed a then much-improved RCA color-camera system as its U.S. standard.

**Oct. 15, 1955 - "I Love Lucy" premieres.**


**June 30, 1952 -** After 15 years on radio, "The Guiding Light" premieres on TV.

**Sept 20, 1952 -** "The Jackie Gleason Show" with the "Honeymakers" debuts.

**1956 -** William S. Paley becomes the primary backer of the upcoming Broadway musical "My Fair Lady." The show makes musical comedy history, and its album becomes the largest seller in Columbia Records history, not overtaken until 1960 by the release of Simon and Garfunkel's "Bridge Over Troubled Water.

**Jan. 28, 1956 -** Elvis Presley’s network TV debut on "Stage Show.

**Nov. 11, 1956 -** Broadcast of the first show on videotape, "Douglas Edwards and the News.

**Sept 21, 1957 -** The premiere of "Peter Mason.


**March 16, 1962 -** Walter Cronkite begins anchoring the evening news.

**1964 -** CBS acquires the New York Yankees.

**Sept 24, 1966 -** "60 Minutes" premieres.

**Jan 12, 1971 -** "All in the Family" premieres.

**Sept 4, 1972 -** "The Price Is Right," which had been on TV continuously (except for seven years) since 1956, comes to CBS.

**March 17, 1980 -** J.R. Ewing gets shot on "Dallas," in the last episode of the season. "Who Shot J.R.?," became a catchphrase and subsequent became an international obsession.

**Feb. 28, 1983 -** The final episode of "1941," draws a 15.3 rating, 77 share, which remains the largest audience ever to watch a single TV program.

**1986 -** Ted Turner mounts a hostile takeover bid for the network. William S. Paley turns to Lawrence Tisch, who becomes president and CEO, to stave off Mr. Turner. Mr. Tisch makes major cuts and sells the company's records, magazines and publishing divisions.

**Jan 14, 1993 -** Couric Letterman, having lost the battle to replace Johnny Carson, announces he's leaving NBC after 13 years to join CBS.

**1995 -** Viacom buys the network.

**Sept. 7, 1999 -** Viacom agrees to acquire CBS.

**May 31, 2000 -** "Survivor" hits the airwaves.

Edward R. Murrow
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 squashed forever 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 broadcasting 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 palatable 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 generating a modest profit. A cable 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 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 schedule 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 set of generic visual statements by designer David Mitchell (“Annie,” “My Dinner with Andre”), a ballet, 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 (“Confections of a Corner Maker”) made dozens of such specialized and relatively unknown American and international greats familiar 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 glowing 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 rumor 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 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. So don’t you come clean, here with me now.”

Letterman looked anguish, 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, but please just 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, notorious for the way he 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 his 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 $450 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 Historic Foundation’s media activities.
Congratulations CBS on 75 years of broadcasting

WE'RE PROUD TO BE MEMBERS OF YOUR FAMILY

Procter & Gamble Productions, Inc.
Leaving the 'Light' on for 65 years

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 characters 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 cost 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 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 power-mad Alexandra Spaulding, matriarch 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 stay 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 killed.
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 been jerking... 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 that 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 Incredibl..." "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 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 courtesy or handing us roles (at least not substantial ones), and we are struggling all the same. The only difference is that we have recognized 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 been here for so long. 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/a teacher/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 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.

Congratulations on 75 years of broadcasting history.

We're looking forward to partnering with you for 100!

CARAT
It's about taking a moment to catch up on world events.
It's a date with a comfy couch and a familiar cast.
It's edge-of-your-seat action.
It's slow-burning, daytime seduction.
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

As 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.

75 years of eye-opening programming.

CBS, congratulations on your outstanding legacy.
Gary Chapman is president and CEO of LIN TV Corp.

Here's to 75 More Years of Keeping your Eye on the Ball.

Congratulations, CBS, From Your Friends at the PGA Tour.
Sir 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 1985 to 1988, during a period of painful cost-cutting, he was president of CBS News; and from 1986 to 1988, he was president of CBS. In 1993, after the easily satirized mistakes and comically torturous 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,
going after David Letterman was still...the best thing I could have done... For me, even though the word 'Tiffany's' doesn't get used in this day and age, 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 comic, 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 come to this country, CBS was the only network that I had any idea of, because of Ed Murrow and Jack Benny and Barbara Walters and Phil Silvers. So a sentimental relationship to the history of the industry made 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: What were some of the high points of your CBS career?
Mr. Stringer: A high point for me was when 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.}
In it for the long run

For 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 television 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 Huff," a morning show with his then wife, Buff Colb.)

Mike Wallace: That was back in the days when (color TV) was not compatible (with the transmission of black-and-white signals). It was swirling circles of color, which [was a different transmission system and] somehow came together as a real picture. And there it was a big, big fight between CBS and NBC at that time. And CBS was. One of the reasons that it won was because it had a fine lawyer by the name of Dick Salant, who later became the CEO of the Tiffany Network, who after a while, NBC had compatible color.

Peter Goldmark was the engineer for CBS and Bill Paley was fascinated about the possibility of color on television. It was Goldmark who devised this particular color operation. Paley poured millions and billions into it, an immense amount of money, which eventually, of course, went down the drain because of the fact that NBC came up with compatible color.

It was fascinating. You were just happy to have a job and a job that was a challenge, was a thoroughly entertaining way to spend your life. And when I think back to those days, who were some of the people that 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 the beginning at WBKB in Chicago, where I did my first television. I had white suit. It was a thrill. Isn't that what television was? It was a way of bringing us to the audience. 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 was watching. And it was the first time that somebody really was saying that someone on TV, sometimes with noisy, 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 50 by the time that began to happen. I finally felt that I had found my métier. That was very, very satisfying, as you can imagine. Everybody watched. And the result of which, ABC came along and Leonard Goldenson offered me a deal.
Looking back 75 years of proud leadership

By LESLIE MOONVES

As 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 turn on the TV. From the original CBS Television City and the Broadcast Center where the chance to talk to CBS legends such as Walter Cronkite, Mary Tyler Moore, and Carol Burnett, living a legacy 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—uniting 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 shots sitting in front of the TV set with their family, watching Lucy stuff chocolate into her mouth, Gleason showing "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 broadcast possible audience over the Columbia Broadcasting System. It was about broadcasting in 1946, 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 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 "Heifer Skelfer" 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 the Super Bowls and 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 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 start-up 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.

Proud to be part of the CBS Family.

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?’’ He said, ‘We’ve got it to show it to the affiliates, so they broke their contract.’

And Bob Wood backed him and we canceled the ‘Brothers 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 an establishment. It made him actually 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 demographic then was 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 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.

(Editors’ 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 [Dannye] Kaye [in va- riety shows] contributed to our image so much.

Louis Chunovic is a senior editor at Electronic Media.

Wallace

Continued from Page 14

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.

Wallace

Continued from Page 14

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 moved 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 “Newsmakers.”

[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 company that for the first time did something that had never been done before. It sort of 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 was new, for the first time, to tell a story about something called the Nation of Islam. Lou Lomax came to interview me for a black magazine and asked 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 newsmen, returned to CBS for good.

We were 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 about 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 still an unnamed hour that was going to go on. And Hewitt said, ‘Can you imagine? You’ll have a chance to do the NBC Nightly News. ‘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 I was 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, al-

ways, 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 55th 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 Beverly Lomax was an adventurer. He had been in it since the beginning. Talk about doing 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—If 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 hard-ware 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 laid off the floor. “This is John Chan-nceller reporting from somewhere in captivity,” that kind of thing. To have 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 Fran-cisco—was really an extraordinary time to be in this business.

Mike Wallace talks with Richard Nixon during an interview.

Wallace was a well-known figure in the 1970s, but he was also a foil to Richard Nixon during their time on television. The image of Wallace interviewing Nixon became iconic and helped to establish the role of the news anchor as a significant figure in American politics.

Wallace’s tenure at CBS News was marked by his critical reporting and his interviews with some of the most prominent figures of the time, including Richard Nixon. He was known for his tough questioning and his willingness to challenge the powerful figures of the day.

Throughout his career, Wallace was praised for his journalistic integrity and his commitment to uncovering the truth. His reporting helped to shape the course of American politics and his legacy continues to be felt in the field of journalism today.
CLASSIFIED ADVERTISING

To place your ad, contact John Stipe at (323) 370-2415 Email jstipe@crain.com Fax (323) 658-6174

DIRECTOR OF CREATIVE SERVICES

WFTS, the ABC affiliate in Tampa, Florida (DMA44) is currently looking for a Director of Creative Services. This position will be responsible for all marketing research and design efforts of the station. The ideal candidate will possess creativity and innovation with a proven track record in audience growth. Five to seven years management experience and a proven track record in a large market required. WFTS is a Scripps Broadcasting station. Qualified candidates please send resume to WFTS-TV, Human Resources; 4045 N. Himes Avenue; Tampa, FL 33610. No phone calls please! EOE/AA

EM Online: News

EXECUTIVE PRODUCER

WOKV-TV, Rochester NY’s news leader, seeks an experienced producer/proposer for its newscasts. EP will supervise producers and reporters and will be responsible for the overall content and look of our newscasts. WOKV-TV, known for its aggressive, self-starting approach to journalism, requires an energetic, self-starting producer with strong research and decision-making skills. Please send cover letter, tape and resume to: Human Resources, WOKV, 1297 Henrietta Rd., Rochester, NY, 14623.

EM Online: News

NEWS PRODUCER

The successful candidate is a self-starter with the ability to create fast paced, balanced newscasts under tight deadlines. Must be a quick study and willing to work various shifts. Send resume and recent non-returnable VT with brief critique (no call backs) to Camille Edwards, 33607. WFTV Producer, WPVI TV, Suite 500, 4100 City Avenue, Philadelphia, PA 19131.

EM Online: News

SUNDAY MORNING ANCHOR/REPORTER

ABC 7, Chicago’s family of news organizations, is looking for an anchor with the ability to connect with our audience. Excellent writing, reporting and research skills required. Candidates must have a minimum of 5 years experience working in a top market. Direct tapes and resumes to Jeniffer Graves, News Director, WLS-TV News, 190 N. State Street, Chicago, IL 60601. Absolutely no telephone calls or emails.

EM Online: News

PROMOTION DIRECTOR

WAVE-TV in Louisville, Kentucky seeks a full-time promotion producer to help promote local news in highly competitive metered market. If you have at least two years experience in television promotions with familiarity with electronic media, and production from concept and copywriting to directing talent, creating graphics, writing, editing and layout, send cover letter, non-returnable demo reel and resume to Personnel, WAVE-TV, 4101 Manual Avenue, Louisville, Kentucky 40232.

EM Online: Promotion

Need help getting 1st job in TV News? Our Director, Award Winning News Director help you.

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September 2, 2002

CLASSIFIED ADVERTISING

Career Opportunities

DIRECTOR OF ADVERTISING

EM Online: Marketing

Scripps Productions, part of the Scripps Networks family (HGTV, Food Network, DIY, and Fine Living), is seeking a

POST PRODUCTION MANAGER

This position offers an excellent opportunity for an individual who has demonstrated management qualifications in addition to direct post-production editing experience. The successful candidate will be responsible for managing a large editing staff, utilizing state-of-the-art post-production facilities including Quantel Edition, Sony linear, and Avia Meida Composer edits bays. Candidate should possess an intimate understanding of the editing process, including the off-line to on-line workflow, color correction, graphics importing, sound design, and final conforming. Demonstrated experience with shared media applications preferred. Strong communication and leadership skills required. This position reports to the Vice President of Post Production and is based in Knoxville, Tennessee, headquarters for Scripps Networks. Send resume and salary requirements to:

Scripps Productions, P.O. Box 30780
Knoxville, TN 37930

(To be call, please)

Scripps Productions, part of the E.W. Scripps Co., is an Equal Opportunity Employer providing a drug-free workplace through pre-employment screenings.

PROMOTIONS PRODUCER

GKO-TWABC in San Francisco, seeks an experienced Writer/Producer to create effective News Topicals, Special Report Promos and Image Campaigns. Candidates should understand strategic marketing and viewer benefit. Excellent writing and non-linear editing skills required. Prior newsmore and production experience preferred.

SEND PLEASE COVER LETTER, REEL AND RESUME TO:

KGO-TV / ABC 7
300 Front Street
San Francisco, CA 94111
Att: HR Department
NO PHONE CALLS ACCEPTED

EVENING PRODUCER

KHOU TV, Houston, Production Engineer: If you are a top producer with strong judgement, excellent writing & organizational skills a proven track record handling multiple lives, breaking news & have 3-5 yrs. exp. in med.mkt., send a recent tape & resume to: W. Walker, KHOU TV 1945 Allen Parkway, Hou, TX 77019 by Sep. 13. EOE.

EM Online: News

NEWS PRODUCER

Strong news judgement is a must, along with compelling broadcast writing skills and videotape editing abilities. CANDIDATE must have experience in a top market. Direct tapes and resumes to: Camille Edwards, 33607. WFTV Producer, WPVI TV, Suite 500, 4100 City Avenue, Philadelphia, PA 19131.

EM Online: News

NEWS REPORTER/ANCHOR UNIVISION 41

New York’s leading Spanish-language news leader seeking a driven, aggressive newscaster to fill key position. Opportunity exists for experienced, aggressive, self-starting television journalists. Candidates must be bilingual (Spanish and English) and be able to write in a style that clearly defines work, efficiently and effectively go live at moments notice. One to two years on-air experience preferred. No phone calls please. EOE. Send resume and photo to: Marcus Portillo Univision 41, 500 Frank W. Burr Blvd., 6th Fl. Teaneck, NJ 07666

EM Online: News

CREATIVE SERVICES MANAGER KGET-TV17, NBC Affiliate / Eye Studio Productions is seeking an experienced manager to oversee production of commercials, station promotion, promotion, graphics, and community events. And manage one of the most respected video production facilities between Los Angeles and San Francisco. Need an experienced, creative, energetic, positive leader to work closely with personnel, local, regional and corporate clientele. A true team player. Must be able to report to a first class operation. Send resume to: WPVMG KGET-TV 17 2120 "L" Street Bakersfield, CA 93301 Equal Opportunity Employer

EM Online: Creative Services

RESEARCH DIRECTOR Milwaukee’s own WB 18 and UPN 24 are seeking a self-motivated, innovative research director. The ideal candidate should possess a strong work ethic, the ability to find the right leads, be able to communicate effectively, be a team player, enjoy working with sales management, marketing director and sales staff. Duties include development of salesmarketing pieces and maintaining ratings trendanalyses. Prior media research and/or ad experience preferred. Knowledge of Simmons, Comr, wxr, Excel and Powerpoint preferred. Send resume to: Bev Captain, HR Manager, 4041 N. 35th Street Milwaukee, WI 53216 or email to: bcaptain@b12net.com, or fax to 414-874-1812.

EM Online: Research

REPORTER

Sell yourself with compelling broadcast writing skills and compelling on-air delivery. Must deal well with live, breaking news and feature reports and computer skills required, with at least one year of commercial TV news experience. Send resume with photo to: NEWS PHOTOGRAPHER Prefer at least one year of TV news videography experience to be able to cover and edit your own story. Send resume to: WPVMG KGET-TV 17 2120 "L" Street Bakersfield, CA 93301 Equal Opportunity Employer

EM Online: Creative Services

DIRECTOR OF ADVERTISING PROMOTION

Martha Stewart Living Omnimedia currently seeks a Director of Advertising & Promotion based out of our Westport, CT office. This position is responsible for advertising and promotions direction on behalf of Martha Stewart Living Magazine, Martha Stewart Living Omnimedia, Martha Stewart Living Radio, Martha Stewart Living Home shows arabella, Martha Stewart Living Online, and Martha Stewart Living Home Shows. Responsibilities include managing creative distribution relationships with KingWorld Entertainment, affiliated stations, the Food Network, Home & Garden Television and international licensees. The Director of Advertising & Promotion is responsible for developing and managing successful advertising and promotion campaigns for Martha Stewart Living’s television programming including the on-air promotion for MS17 TV’s three television series and various one-hour specials, preferably buying for Nielsen-rated Specials, national network on-air sales, Martha Stewart Living Home Shows and Martha Stewart Living Radio. Responsibilities include managing on-air promotions and sales, overseeing the distribution of promotional materials, coordinating advertising campaigns, and working with stations to maximize the potential of Martha Stewart Living programming. Candidates must have a clear understanding of the product lines sold and the programs that use them. Must have the ability to work independently and under tight deadlines. Applicants must have a minimum of 5 years experience in a media organization in advertising and promotion. Understanding of the advertising market and successfully achieving radio, magazine and television distribution objectives is required. Send resumes to: Sting Stewart Living Omnimedia, 2121 New Haven Road, Westport, CT 06880. Equal Opportunity Employer

SITUATED WANTED ADS $1.75 per word. Get the job you deserve!

Scripps Productions, part of the Scripps Networks family (HGTV, Food Network, DIY, and Fine Living), is seeking a

POST PRODUCTION MANAGER

This position offers an excellent opportunity for an individual who has demonstrated management qualifications in addition to direct post-production editing experience. The successful candidate will be responsible for managing a large editing staff, utilizing state-of-the-art post-production facilities including Quantel Edition, Sony linear, and Avia Meida Composer edits bays. Candidate should possess an intimate understanding of the editing process, including the off-line to on-line workflow, color correction, graphics importing, sound design, and final conforming. Demonstrated experience with shared media applications preferred. Strong communication and leadership skills required. This position reports to the Vice President of Post Production and is based in Knoxville, Tennessee, headquarters for Scripps Networks. Send resume and salary requirements to:

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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.

CBS, ABC to broadcast in HD

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 HD. ABC also plans to broadcast all of its scripted series and theatrical movies for the 2002-03 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 Ferrer, FCC media 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, its fifth season this fall, has laid out a multimedia media campaign and promotional efforts for the 2002-03 season 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 channel 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 TCA 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 TCI. The first episode of "No Strings" will be a profile of Pete Sampras, the sports all-time-leading singles winner and one of the channel's investors. Subsequent episodes include "Lindsey Davenport: No Strings," focusing on the three-time妈 Slam winner and tennis powerhouse, "John McEnroe: 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.

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

his yet, but that his own dark-horse possibilities included "Fastlane" on Fox and the WB's "What I Like About You," starring Lisa Kudrow, which is a compatible lead-in to "Sabrina" on Fridays.

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

"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. "We're 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 ABC will lead among adults 18 to 49 and adults 18 to 34, "dragging 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 "four-way tie" in second place for second season in the 18 to 49 demo.

Broadcast network ownership of new shows continues to be "merger bait" more than ever before, Mr. Sternberg said. "In fall 2002, the six networks will own or control 67 percent of the schedule, up from 50 percent per new series hours," he said, comparing that with 1995, the year that Mr. Sternberg predicted. "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 "Everybody Loves Raymond" and "CSI: Miami" on CBS to "Third Watch" and "Crossing Jordan" on NBC. "That's going to be quite a fight," Mr. Floyd said.

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**Duopoly stations competing**

Many cases have "strategically allotted" Loves Raymond, with 16:58.

Program minutes per average hour, other Nielsen favorites with groan-of non-program material during the plus, as the popular CBS program minutes to some of their mentions and promos, which are the network's 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, to fill a schedule with something—local, because that's what we can do best—then you should look at it. But you should look at getting the local sports franchises; you should look at getting the best possible syndicated program. So these are the three runes we are going to go after."

**Searching for a niche**

An empty niche does not necessarily guarantee success. WSIRK launched a 7 p.m. newscast on Labor Day but lasted it late last winter. "I think we kind of hung up in the Sept. 11 attack and people on 14:33, of which 9:35 was commercials (up from 7:51). By comparison, NICD had 14:39 non-program minutes (down 4 sec. from 14:43), of which 9:45 was commercials (up from 19:18); and CIS had 14:49 non-program minutes (down 1 sec. from 14:50), of which 9:31 was commercials (up from 9:24)." "We do not begrudge our national 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 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 test 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 new 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 slot shows 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 News, Aug. 5, 1991)." "I haven't heard complaints about it very recently," she said.

Clutter at some of the biggest cable operators is doing away with the period, according to the study. ES'N had 11:11 non-program minutes (down from 11:43), of which 8:32 was commercials (compared with 9:17); Lifetime had 12:35 non-program minutes (compared with 14:05), of which 9:59 was commercials (down from 11:26). TNT had 13:28 non-program minutes (down from 13:33), of which 9:23 was commercials (down from 9:25), and USA Network had 13:29 non-program minutes (down from 14:18), of which 9:56 was commercials (down from 11:35)."

Of course, those cable networks don't have 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 return to its cluttered role."

The MindShare Clutter Watch report, which has been on ongoing series for the past five years, is based on monthly data compiled by CM7. For the past five years Clutter Watch reports have been tracking how many minutes of non-program material on national networks crept into an average prime-time hour.

**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.
**All in the Family**
Boy the way Glenn Miller played. Songs that made the hit parade. Guys like us we had it made, those were the days. And you knew who you were then. Girls were girls and men were men. Mister we could use a man like Herbert Hoover again. Didn't need no welfare state, everybody pulled his weight. Gee our old LaSalle ran great. Those were the days.

**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. Kinfold 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 leads the calling wind. A soldier of fortune is the man called Paladin. Paladin, Paladin Where do you roam? Paladin, Paladin, far, far from home.

**Electronic Media**

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

**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 yakity 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 tali, is she dark, is she small? Is she any kinda dreamboat at all? No matter, he's hers and hers alone.

**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.

**Rawhide**
Rollin', rollin', rollin.' Rollin', rollin', rollin' Rollin', rollin', rollin' 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 calculating. My true love will be waitin', be waitin' at the end of my ride. Rawhide! Rawhide!