

BROADCASTING CABLE

MAY 28, 2001

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DC GOES ON THE FRITZ

With Jeffords' flip-flop, Hollings is back in charge of Senate telcom policy, and he's no John McCain

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UPFRONT DOWNER

Ad buyers say they have less than \$7B to spend on broadcast nets' fall schedules

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WHO'S GOT THE RIGHTS

Which syndicators stand to gain from fall's new shows

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NETWORKS LOOK GOOD IN BLACK

Just like the old days, the four major networks all made money in 2000.

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SPECIAL: ORIGINAL CABLE PROGRAMMING

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Top of the Week May 28, 2001



Photo: Dennis Brack / Black Star

With Jeffords' defection from GOP, Sen. Hollings (l) takes over from Sen. McCain (r) as Commerce Committee chairman.

GAVEL CONTROL

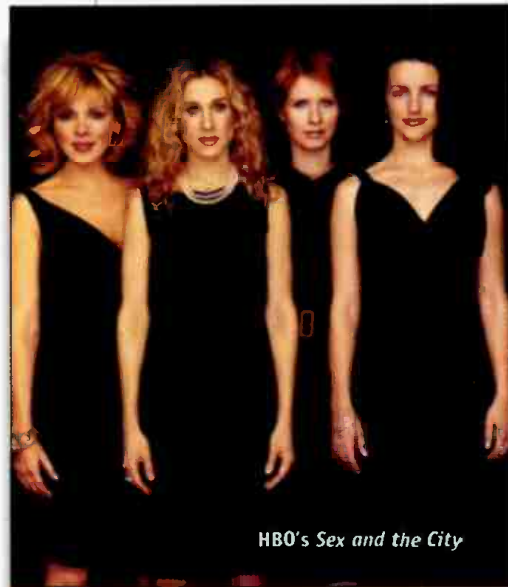
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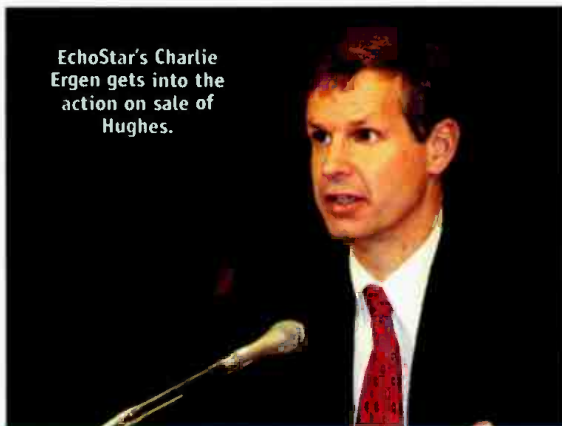


HBO's *Sex and the City*

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Pennsylvania station offers area weather 24/7 on DTV.

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WASHINGTON

Speak now...

Even though a potential marriage of DBS companies DirecTV and EchoStar is being heralded by analysts as an efficient use of spectrum and a boon to competition, House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) isn't so sure. "Billy has spent most of his career in Washington trying to create more choice for consumers, not less," says Tauzin spokesman Ken Johnson. "Clearly, if EchoStar acquires DirecTV, there would be one less competitor in the marketplace. From that standpoint alone, the proposed deal creates some concerns for us." Scrutiny from Tauzin could put a crimp in the deal, although the real gauntlet would be antitrust authorities.—PA

BCEYE

SYNDICATION

He's got game

Columbia TriStar Television Distribution is bringing out a new version of *Pyramid* for fall 2002, joining a growing field that will likely include syndicated versions of *Weakest Link* and *Who Wants to Be a Millionaire*. Donny Osmond, who co-hosted the studio's *Donny and Marie* from 1998-2000, has been tapped to fill Dick Clark's penny loafers. The studio taped a pilot with Osmond late last year and considered bringing *Pyramid* out for the fall. A crowded marketplace prompted CTTD to hold off for a season. Now they say they will be in the marketplace as soon as this week in search of a combination of access and fringe time periods for the strip. The top dollar number will likely be \$100,000 this go-round.—JS



SYNDICATION

Tracker may cross over

New syndicated action hour, *Tracker*, is looking to land a dual run on the Sci Fi Channel. Unlike the soon-to-be dual run of Studios USA's *Crossing Over* with John Edward, which debuts in syndication in the fall while continuing its run on co-owned Sci Fi, *Tracker*'s producer, Lion's Gate, and distributor, Mercury, are outside the USA family. A Sci Fi source said the show "is definitely in the mix," but that talks have been on the back burner while executives waited out Hollywood strike negotiations—the writers' strike is effectively settled, while the actors' strike is likely. Set to star is *Highlander*'s Adrian Paul doing battle with aliens, but *Tracker*'s honchos weren't commenting.—SA

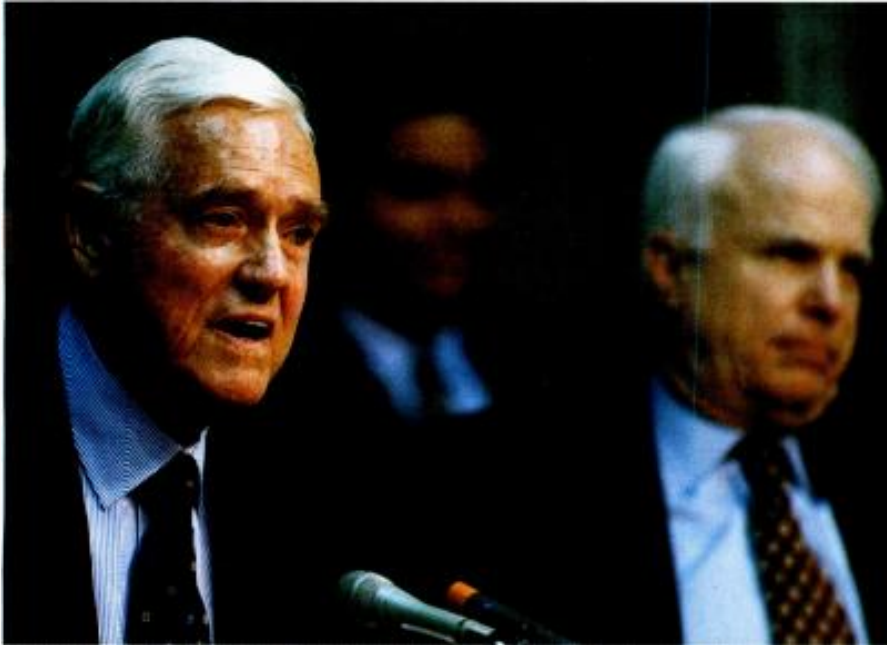
MAN OF STEEL

WebTV creator Steve Perlman's new venture, Rearden Steel Technologies, has quietly bought up the intellectual property for datacasting applications from defunct Geocast Networks for approximately \$2 million. Perlman tried to buy Geocast in mid-December of last year, but Geocast's board said no—the company subsequently folded Feb.28. Perlman has assembled about 300 people in Palo Alto, Calif. (including a num-

ber of ex-Geocast engineers) and accumulated nearly \$67 million in funding to build an "all-in-one" set-top box. The company is actively seeking resumes on its Web site (www.ReardenSteel.com) for positions in business development, marketing, software and hardware engineering and operations. Cisco, EchoStar, Mayfield venture capital and the Washington Post Co. have all taken a stake in the company. Perlman sold WebTV to Microsoft for \$425 million in 1997.—MG

LOWDOWN IN CHI-TOWN

Chicago is one town that is still letting WBBM-TV down. The CBS O&O dropped its no-frills 10 p.m. newscast with Carol Marin last fall in the wake of sinking ratings. It didn't help. Nielsen ratings show the late news was down 13% in May sweeps from a low-rated February. Given its frequent changes recently, an overhaul isn't likely before the next sweeps period, but on the plus side, the station's 4:30 newscast is improving.—DT



Although Sen. Fritz Hollings and outgoing Chairman Sen. John McCain have gotten along, observers say Hollings would have liked the committee to handle many items that McCain ignored.

Flip-flop, Fritz

Senate shift returns Hollings to the center seat on Commerce

By Paige Albinak

The deregulatory express could become a local. The return of Sen. Fritz Hollings (D-S.C.) to chairman of the Senate Commerce Committee will likely shine a new and different light on some key communications issues, plus reintroduce ones the industry would rather not see. But the practical effect of that change is more likely to be a slowing of the deregulatory timetable than a derailling of key initiatives.

With many issues to be settled at the FCC and in the courts, and with a Republican president, House and FCC chairman, most industry observers say they don't expect last week's power shift in the Senate to represent a shift in the treatment of their industry.

Still, they say, the difference in political tone will be huge. "It's very significant who

controls the gavel," said one industry lobbyist. Hollings, who chaired the committee from 1987 to 1994, will set the agenda, and that could well include restricting violent television to late hours, keeping the broadcast industry under government's watchful eye and making sure incumbent phone companies aren't deregulated before they open their local markets to competition.

Although Hollings and outgoing Chairman John McCain (R-Ariz.) have gotten on well—the two were the first chairman and ranking member to craft a power-sharing agreement

after the 2000 election—observers say Hollings would have liked the committee to handle many items that McCain ignored.

One issue McCain did allow the committee to debate is a Hollings bill that would ban violent TV programming from all but late hours. It never passed the full Senate, but, as chairman, Hollings can focus more attention on the measure. The place that attention might start is at a hearing on TV violence that Hollings asked McCain to hold.

Once Vermont Republican Sen. James Jeffords announced last week that he was becoming an independent, all scheduled hearings were off. That swept three media-related hearings from the Commerce Committee's agenda—one on media concentration for June 12, another on TV violence for June 13 and a third on the migration of sports programming from free-TV to pay-TV for June 14. Hollings' TV violence hearing is the one likely to remain on the schedule, giving Hollings a good place to begin.

Hollings also has long taken the side of the local TV affiliates in their disputes with the broadcast networks.

Chairman Hollings can impede the networks' efforts to get rid of ownership regulations.

It's significant who controls the gavel, and after the Jeffords defection, it's Hollings, not McCain, who will steer the Commerce agenda. For broadcasters, that could turn out to be a major change.

But lobbyists say that's not such a big change: Ranking Member Hollings was practically as powerful as Chairman Hollings will be. In both iterations, Hollings is apt to delay anything with which he disagrees. And now Hollings can spend the committee's time focusing on his issues, while politely ignoring those that interest John McCain.

More to their advantage, network lobbyists say, is that the fate of the 35% national TV audience cap lies in

IN BRIEF

ANSTROM MOVES UP

Former NCTA President Decker Anstrom is moving up at Landmark Communications, owner of The Weather Channel, replacing longtime president and CEO Dubby Wynne. After Wynne retires at the end of the year, Anstrom will be in charge of Landmark's newspapers and broadcast stations while remaining president of TWC.

DIVERSITY GROUP BLASTS FALL SLATE

The Multiethnic Coalition last week gave low grades to the four major networks' fall schedules and threatened legal action and boycotts. ABC received a D- from Latino, Asian-American and American-Indian groups. CBS was given a D+, Fox a C- and NBC a C. The coalition reached diversity agreements with the Big Four a year ago, but now say networks are failing to make good on their promises. The networks defended their schedules; ABC said the coalition "misrepresented" the network's record.

FCC NOMINEES GET OK

The Senate Commerce Committee last week approved unanimously the nominations of FCC Chairman Michael Powell to a second five-year term. It also gave the nod to three new FCC commissioners: Republicans Kathleen Abernathy and Kevin Martin and Democrat Michael Copps.

WOW BUYS SBC SYSTEMS

Overbuilder WideOpenWest is buying up the cable systems being abandoned by telco SBC Communications. WOW is paying about \$275 million for the 310,000-subscriber operation, which overbuilds conventional MSOs in suburban Chicago, Detroit and parts of Illinois.

the hands of the D.C. Court of Appeals, which is expected to remand its decision to the FCC. Chairman Michael Powell says he's no fan of caps, and network lobbyists this year expect to rid themselves of an ownership limit they abhor.

Deregulation-minded Powell may find himself in an interesting position vis-à-vis the new chairman. Hollings now is chairman of two committees—one that authorizes the FCC's existence and one that decides how much money the agency gets.

While all observers say Hollings has a good relationship with Powell, they also say the two have very different views. Powell is a champion of allowing market forces to operate; Hollings believes the big hand of government occasionally should be put to work.

"We'll see how savvy a politician Michael is," says one industry lobbyist. "The last thing you ever want to do is get cross-eyed with your appropriator."

It could get challenging, but all bets are on Powell to make the relationship work. "From Fritz' standpoint, having Michael Powell in there is a dream. Michael Powell is not some crazy ideologue. He would do everything he could to be responsive to Chairman Hollings—just because he's a good pol," says one industry executive.

The other relationship to watch will be

between Hollings and House Energy and Commerce Committee Chairman Billy Tauzin (R-La.). Both being maverick Republicans with a flair for press, McCain and Tauzin circled each other somewhat uneasily but managed to come out on the same page. Hollings and Tauzin clash directly on many issues.

"Billy's not going to get anything done without Hollings," says one lobbyist. Tauzin spokesman Ken Johnson says the two will get along fine. "Billy has great affection for Fritz Hollings. They've worked together on a number of issues."

Of course, the Commerce Committee isn't the only one changing hands. With regard to communications-related committees, Sen. Daniel Inouye (D-Hawaii) takes over the Senate Communications Subcommittee; Sen. Patrick Leahy (D-Vt.) becomes chair of the Senate Judiciary Committee, and Sen. Herb Kohl (D-Wis.) will head the Senate Antitrust Subcommittee.

Observers point out that not only have both the Senate Commerce and Judiciary Committees, and their subcommittees, operated in a bipartisan fashion for years, but the issues these committees cover tend to cross party lines, as well, making the Senate power-shift more important from a political point of view than a policy one. ■

What a difference a day makes

Sen. John McCain vs. Sen. Fritz Hollings on key issues

The issues	McCain	Hollings
35% TV ownership cap	Raise it	Leave it
Newspaper/broadcast crossownership	Fine with it	Dead set against it
TV violence	Thinks it's bad; wants industry to clean up its act	Thinks it's bad; wants to channel violent programs to late nights
Telco broadband deregulation	For it, sort of	Dead set against it
Digital TV	Broadcasters ran away with \$70 billion in free spectrum, should be held to a tight transition schedule	Broadcasters should have gotten spectrum but should act in the public interest; sources say that could include more HDTV content.

Recognizing Journalistic Excellence

George Foster Peabody Award
Alfred I. duPont-Columbia University Award
Edward R. Murrow Award
George Polk Award
Scripps Howard Foundation Award
National Headliners Award
Emmy Awards

Belo's KHOU-TV has received virtually every major award honoring excellence in broadcast journalism for its investigative series on the safety of Firestone tires. We congratulate Anna Werner, David Raziq and Chris Henao, along with everyone at our CBS affiliate in Houston, for breaking the consumer story of the year, exemplifying the standards of every Belo media company, and keeping our commitment to provide our audiences with the highest-quality news and information.

The winning team:
Anna Werner, investigative
reporter; David Raziq,
producer; and Chris Henao,
photojournalist.



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New Orleans: WWL-TV, Phoenix: KTVK-TV, KASW-TV, Arizona NewsChannel, iMas! Arizona, Portland: KGW-TV,
Providence: The Providence Journal, Riverside: The Press-Enterprise, San Antonio: KENS-TV, KBEJ-TV (LMA), Seattle/Tacoma: KING-TV,
KONG-TV, NWCN, Spokane: KREM-TV, KSKN-TV (LMA), St. Louis: KMOV-TV, Tucson: KMSB-TV, KTUU-TV (LMA)

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IN BRIEF

CBS RESTLESS FOR HDTV

The soap *The Young and the Restless* will begin shooting next week in 1080i HDTV for broadcast on June 27. The production, underwritten in part by Mitsubishi, will use Ikegami HDK-79D cameras (configured for the studio) and Canon HD lenses. Six cameras have been ordered by CBS, although only three will be used daily in the studio. The Sony Pictures Entertainment production, taped at CBS Television City in Hollywood, Calif. will also utilize Panasonic D-5 recorders.

With the addition of *The Young and the Restless* five days a week, CBS will be offering 24 hours a week of HDTV programming to its 40 owned and affiliated stations currently broadcasting DTV.

MORAL COURT GETS DISMISSED

Warner Bros.' rookie *Moral Court* has been canceled, after rarely pulling national Nielsen numbers above 1.0. Safer but not out of the woods, apparently, is Warner Bros.' other rookie, *Street Smarts*. Tribune Broadcasting, which launched the show in several markets, including on WPIX-TV New York, KTLA-TV Los Angeles and WGN-TV Chicago, has not renewed it for next season. Certain sources do counter that *Street Smarts*, one of the season's highest-rated freshmen, is secured in over 100 markets for the fall.

NICK THE WINNER ON SATURDAY MORNINGS

Nickelodeon, powered by *Rugrats* and *SpongeBob SquarePants*, took the Saturday-morning ratings crown for the fourth straight season. For the 2000-01 season, the kids net grabbed a 4.8 rating/21 share (1.9 million viewers) in kids 2-11, jumping 17% from this time last year.

Who won? What's being counted?

NBC takes year, sweeps in key demo; CBS wins total viewers and households

By Joe Schlosser

The 2000-01 season will go down as the year of the haves and have-nots. With the completion of the season and May sweeps last Wednesday, a handful of networks were tooting their own horns while others were simply apologizing for their misfortunes. The season of *Survivor*, supersized *Friends* and *Temptation Island* will also go down as one of the most heated battles in network-TV history.

NBC and CBS were the official winners,

'I don't think it's ever been more true that all of us are just one big hit away being No. 1'

—Lloyd Braun, ABC Entertainment

with NBC taking the year and the final sweeps period in the key adults 18-49 demographic. CBS rode the tidal wave of *Survivor* to victories in total viewers and households for both May and the season as well. Fox and The WB also rebounded from the previous season.

ABC saw the biggest declines of all the majors, having been boosted in 1999-2000 by *Who Wants to Be a Millionaire?* and hurt this season as its aging viewership base affected the network overall. Although NBC still came out on top in adults 18-49, that network, too, suffered across-the-board declines in the major ratings categories, including that 18-49 demographic. UPN, which has added a number of high-profile series for the fall, was relatively flat on the ratings front.

"It's probably one of the most competitive seasons we've all seen in a very long time," says Lloyd Braun, co-chairman of the ABC Entertainment Group. "I don't think it's ever been more true that all of us are just one big hit away being No. 1."

In terms of median age, ABC and CBS went in different directions as *Who Wants to Be a Millionaire?* aged up and CBS benefited from *Survivor*'s mass appeal. CBS finished the season with viewers averaging 50.9 years, down from 52.4 the season before. ABC rose to 46.8 from its 43.3 average for the 1999-2000 season. NBC went down in age, falling slightly to 45.0 from 45.2. UPN went up three years to 33.6, while The WB and Fox aged less than a year to 29.0 and 35.9 respectively.

"We clearly had a better May sweeps than anybody else, and we're in the best competitive position we've been in for many years," CBS TV President and CEO Les Moonves maintains.

The two-hour finale of *Survivor: The Australian Out-*

The change of seasons

Here's a look at how the top six networks performed the past two seasons, measured in ratings/share and by demographics and total viewers.

Adults 18-49

	2000-01 season	1999-2000 season	% change
NBC	4.8/13	5.0/14	-4
FOX	4.5/12	4.2/12	+7
ABC	4.4/12	5.5/15	-20
CBS	4.0/11	3.7/10	+8
WB	1.6/4	1.4/4	+14
UPN	1.6/4	1.6/4	even

Total Viewers

	2000-01 season	1999-2000 season	% change
CBS	12.53 million	12.51 million	+1
ABC	12.51 million	14.27 million	-12
NBC	11.60 million	12.33 million	-6
FOX	9.60 million	8.97 million	+7
WB	3.75 million	3.64 million	+3
UPN	3.74 million	3.92 million	-5

Source: Nielsen Media Research

back helped CBS win the May sweeps in total viewers and households for the first time since 1988. It was CBS' first season victory in the two categories since the 1998-99 season. Freshman shows *CSI* and *The District*, along with the network's strong Monday-night comedy block helped CBS reclaim some of its past glory. The network did improve its adults 18-49 standing by 8%, but its final season average of a 4.0 rating/11 share is still fourth among the major networks.

Outside of CBS, Fox was definitely the season's other big story. A year ago, the network was in the dumps, shaking up its executive ranks and going downward in the ratings. That's not the case now.

"Simply put, we had our most competitive season ever, and we really like our prospects for the upcoming season," says Fox's Sandy Grushow. "We truly believe that, in spite of all the noise that others are making, the real story of this broadcast season is the emergence of Fox as a major player in the race for prime time leadership."

Helped by new series *Dark Angel* and *Boston Public*, Fox improved across the board in both the May and final season tallies, including its best-ever adults 18-49 season average of a 4.5/12.

The WB, which was disrupted by distribution woes and the failure of a few new series a year ago, came back to life in 2000-01. "Last year was the first year we moved backwards or stood still," says WB Entertainment Co-President Jordan Levin. "Other than that, it's been seven years of momentum, and I know we are back on track now." We'll find out if the loss of *Buffy the Vampire Slayer* and *Roswell* derails The WB in the fall and, conversely, propels UPN, which is picking them up.

At ABC, it's "wait until next year." ABC tumbled 31% in adults 18-49 and 29% in total viewers in May and had double-digit losses in the two categories for the season.

"Clearly, we are not thrilled with our performance this May," ABC's Braun acknowledges. "Last year at this time, we were riding the incredible phenomenon that was *Millionaire* and the halo effect that it had on our entire schedule. This year, while still a



marriage episode of *Friends*. The network also won the season in the key demographic for the fifth time in the past six years. And NBC programmers continued to hammer home the fact that their network reaches more upscale viewers (viewers with incomes over \$75,000) than any other network—by far. On the downside, NBC finished a distant third in the total viewer race for the year with a 6% drop to 11.6 million.

terrific show, *Millionaire* is not the ratings phenomenon it was last year, and our performance this May reflects that to a degree."

NBC continued to hold on to its first-place status in adults 18-49 for the fifth sweeps in a row and for the seventh consecutive May sweeps, helped by a special

"The network that usually wins May usually goes on to win the following season," NBC West Coast President Scott Sassa says. "And considering the fact that we are returning four nights virtually intact, which is something we haven't done since 1989, we feel very good about next season being a good one for NBC." ■

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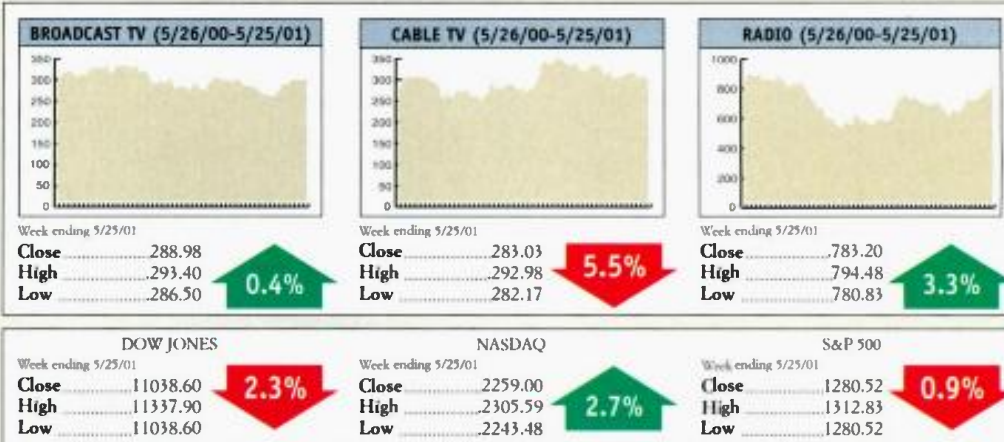
Week of May 21 - 25

WINNERS

	5/25	% change
TiVo Inc.	\$11.12	153.30
Liberty Digital	\$5.44	41.30
Playboy Enterprises	\$15.10	27.86
Spanish Brst.	\$6.92	18.29
Hispanic Brst.	\$26.09	17.74

LOSERS

	5/25	% change
Classic Comm.	\$6.65	(16.67)
Big City Radio	\$1.75	(10.26)
UnitedGlobalCom	\$13.75	(8.82)
Insight Comm.	\$24.70	(7.97)
Comcast Corp.	\$41.07	(7.42)



Upfront downdraft

Buyers see price cuts in this year's spending, but sellers don't

By Steve McClellan

When CBS presented its new prime time schedule to advertisers two weeks ago, network sales President Joe Abruzzese said he expected to wrap up the upfront sales market in three days just like last year—with one big difference: Those three days would be in August instead of May.

Abruzzese was joking—or at least half joking. But the fact is that, a year ago, the upfront was wrapped up in time for buyers and sellers to relax over the long Memorial Day weekend after a week of marathon negotiating sessions.

This year, too, buyers and sellers could relax—because the upfront hadn't begun and isn't expected to get under way for another week or two. Buyers say that they aren't in a big hurry this year and that the market could stretch well into July.

Both sides say it's a buyers market this year, and both sides also say advertisers will spend less upfront. Where buyers and sellers differ is on how much less money there will be and whether there will be price reductions on a cost-per-thousand-viewers (CPM) basis. Buyers, including Starcom's

John Muszynski, say there will be price cuts; sellers say there won't be.

Speaking to Morgan Stanley investors and analysts last week, Muszynski, who oversees \$2.7 billion in TV ad spending, predicted a 20% drop in total upfront ad dollars compared with a year ago, sources said. If that prediction turns out to be true, that would translate to roughly \$6.4 billion to \$6.5 billion, compared with the \$8-plus billion in spending commitments recorded a year ago and the roughly \$7 billion in 1999.

But network executives caution that last year's true upfront number declined significantly later in the year when advertisers exercised options to get out of as much as \$500 million in spending commitments. That dropped the upfront number to somewhere in the \$7.7 billion to \$7.8 billion range, they say. And they are hopeful that there won't be a drop of more than 5% to 10%—or between \$7.02 billion and \$7.4 billion. But Muszynski reported that one network executive told him last week that

his network is bracing for an 18% drop in its upfront take compared with last year.

At Starcom, he reported, client budgets are down about 20% for TV network, 29% for cable TV and a whopping 51% for syndication, compared with a year ago.

Muszynski reportedly said NBC is in a tough position. Why? Because the network "gouged" advertisers in a way the other networks did not last year. Advertisers may try to return the favor this year, he reportedly said. The network's response, in essence: Deal with it. We're still No.1 in the demo most advertisers want most, adults 18-49.

John Nesvig, president, advertising sales, at Fox, estimates that the prime time upfront take will be in the low- to mid-\$7 billion range, making it the second-best upfront after last year. But he doubts there will be CPM price cuts. Such talk, he says, stems from "agencies that have a problem managing some clients' expectations."

Starcom hasn't done any upfront deals yet, and network sources say that no other major agencies or advertisers have stepped up either. "They're hiding their money for now," a Big Four source said about the network advertisers. "We're not begging for any money. We know it's there. We know it's ours. It's going to be a much more gradual market this year." ■

Starcom's Muszynski predicted a 20% drop in total upfront ad dollars.

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IN BRIEF

TRIBUNE GETS BARTER RIGHTS TO WEAKEST LINK

Tribune Entertainment has snapped up the barter ad sales rights to NBC Enterprises' syndicated version of *Weakest Link*, set to launch in January. In February, the two struck a multiyear deal under which Tribune will oversee barter activities for several NBC syndicated efforts, including fall 2001 entry *The Other Half* and long-running weekly *George Michael Sports Machine*.

STRONG SEASON FINALE FOR THE SOPRANOS

The Sopranos finished strong but didn't rub out the Sunday-night competition. The season finale of the Home Box Office hit drew 9.5 million viewers, shy of the 11.3 million that its third-season debut drew. HBO is available only in a third of TV households, however. *The Sopranos* ranked fourth among all TV networks that night, behind CBS, ABC and Fox but ahead of NBC.

FCC SEEKS COMMENT ON AFFILIATE CLAIMS

The FCC is stepping up its review of abuse allegations filed by more than 600 affiliates against the Big Four networks, by asking for public comment, due July 23. Replies are due Aug. 22. In March, the Network Affiliated Stations Alliance asked the FCC to investigate a host of network practices.

UNIVISION GETS OK TO BUY USA STATIONS

Univision snared the FCC's go-ahead to buy 13 USA Broadcasting stations last week. The country's largest Spanish-language broadcaster plans to use them to launch a 24-hour English-programmed channel.

Suits, laws and audiotape

Radio personality wins pivotal First Amendment Supreme Court case

By Dan Trigoboff

The name of WILK-AM talk host Fred Williams of Wilkes-Barre, Pa. will live—the lawyers say—in perpetuity, in the nation's law books as the victor in one of the most important Supreme Court media cases in years.

"I never would have dreamed it," Williams said after last week's high-court decision that the First Amendment protected him from liability for airing a phone conversation illegally taped by a still-unknown source. "Little Fred Williams ... it boggles the mind."

Fred Vopper, actually. That's Williams' real name and the one that will be cited in the future, along with local negotiator Gloria Bartnicki and union president Anthony Kane. They sued Williams and WILK-AM under federal and state wiretap law for airing a tape in which Kane said, "We're gonna have to go to [school board members'] homes ... to blow off their front porches. We'll have to do some work on some of those guys."

A local activist provided the tape, Williams says, and the decision to air it was made after great deliberation.

The federal government argued that such content-neutral prohibitions are necessary to protect privacy rights and have no "censorious motive." But Justice John Paul Stevens wrote for the majority that "a stranger's illegal conduct does not suffice to remove the First Amendment shield from speech about a matter of public concern."



Photo: Bachman / Scranton-Times Tribune

Fred Williams, a.k.a. Fred Vopper, says a local activist provided the tape and the decision to air it came after great deliberation.

Journalism groups including the Reporters Committee for Freedom of the Press and the Radio-Television News Directors Association praised the decision. A contrary holding could have caused a nightmare for journalists, forcing them to verify that all the information aired or published was obtained—from whatever source—legally.

But the narrow decision may leave the media still open to attacks on its own information gathering. Several recent cases have challenged reporting techniques, rather than the truth or accuracy of the report.

"This decision does not give the media the green light to engage in any illegal behavior itself," said Lucy Dalglish, executive director of the RCFP. Dalglish is also concerned that, in this case, "the Supreme Court is giving great weight to an individual's right to privacy," which could leave the media defending itself in cases that are not of obvious public interest, with courts making the determination.

Chief Justice William Rehnquist cited privacy in a dissent, contending that, while the majority's decision was intended to uphold speech, it ultimately would chill speech as people backed off new forms of communications.

WILK-AM and Williams' legal bills were covered by a liability policy. Sinclair Broadcasting, which owned the station during key parts of the case before selling to Entercomm, continued to oversee the litigation. ■

The narrow decision may leave the media still open to attacks on its own information gathering.

DirecTV shake-up

Hughes' Smith abruptly 'retires' after stifling Murdoch deal

By John M. Higgins

The chief executive of DirecTV parent Hughes Electronics, who opposed the company's sale to Rupert Murdoch, left suddenly Friday, a day after DBS player EchoStar Communications got into the action.

Mike Smith, brother of Jack Smith, chairman of Hughes' parent General Motors, announced his immediate retirement after 16 years at GM.

Smith has openly criticized News Corp. Chairman Murdoch's attempts to buy Hughes, saying his offers haven't been very impressive. Murdoch wants to merge it into his international satellite unit, Sky Global, and would pay cash. Murdoch has blasted Smith for supposedly trying to save his job.

Smith's replacement, GM Vice Chairman

Harry Pearce, would say only that "these changes were the result of intense and comprehensive discussion among GM, Hughes, the boards and Mike."

Smith's exit came a day after it was revealed that GM had reached out to EchoStar Chairman Charlie Ergen about a counteroffer. Ergen suddenly borrowed \$1 billion last week, raising his checking account to \$2.3 billion. But GM, which owns 30% of the Hughes tracking stock, wants at least \$5 billion in cash out of any merger. Analysts say Ergen would need new, deep-pocketed equity partners to come up with that.

Industry and Wall Street execs believe Smith was squeezed out for his opposition to a sale. "The due diligence process has been excruciatingly slow, and it's Smith that's been holding it up," said one analyst. "Murdoch clearly has the upper hand now." News Corp. and EchoStar execs could not be reached for comment. ■

IN BRIEF

DRUG ADS MOVE TO BACK BURNER

Lawmakers' plans to examine the impact of TV ads on buying habits of prescription-drug users have been hampered by the Senate leadership shakeup. The Senate Consumer Affairs Subcommittee had scheduled a hearing May 22 but canceled to clear time for a heavy slate of Senate votes.

The issue is still alive, however. The FDA is reviewing comments filed by insurance and drug companies and health-care providers. Critics say the ads lead patients to demand brand-name drugs rather than less costly generics.

POWELL: TELEPHONE, CABLE ARE DIFFERENT

FCC Chairman Michael Powell apparently has reservations about broadband legislation authored by House Commerce Committee Chairman Billy Tauzin.

The bill would put telephone companies on similar regulatory footing with cable by eliminating rules forcing them to carry competing broadband service providers on their networks.

Although cable and local telephone are capable of providing similar services, Powell told an investor conference last week, the two are still dependent on very different core businesses: for local telephone companies, it's wireline voice services; for cable, one-way video delivery.

CORRECTION

The contact information for Pinnacle Systems was inadvertently left out of the "Server Players" list in the May 21 special report. Pinnacle Systems is located at 280 N. Bernardo Ave., Mountain View, CA 94043, and can be reached at 650-526-1600 or www.pinnaclesys.com.

Foxy maneuver

Cable net to drive Speedvision but pay no tolls

By John M. Higgins

In an unusually elegant move, Fox Cable cut a deal to take control of racing network Speedvision by shuffling assets, not putting up any cash.

The deal will let Fox fully pair Speedvision with its Fox Sports national and regional networks. At the same time, content-hungry MSO Comcast Corp. gets full control of Speedvision's sister networks Outdoor Life and The Golf Channel, in which it had been a partial owner with Fox. In turn, Fox, selling its minority interests in Outdoor and Golf, uses the proceeds to buy out Speedvision's other minority partners: AT&T, Cox, founder Roger Werner and the estate of

cable broker Bill Daniels.

Industry execs said the deal values Speedvision at \$750 million, Outdoor Life at \$400 million and Golf Channel around \$350 million.

The deal is reminiscent of the one Comcast cut to take control of E!, in which Walt Disney Co. put up all the cash to buy out other investors but Comcast wound up running it.

Fox Cable President Jeff Shell said Outdoor Life was less interesting to Fox and

there was no path to control the Golf Channel, in which Comcast already owned 60%.

"It ends up being a home run for us," he said. "We effect the whole thing without any cash." ■

'It ends up being a home run for us. We effect the whole thing without any cash.'

—Jeff Shell, Fox Cable

SPECIAL REPORT

Cable networks look to attract niche audiences with originals that make a difference

Putting on the hits

By Beth Pinsker

Over the years, the promise of cable television for viewers has been the ability to watch content more specifically geared to a person's interests. And the promise to advertisers is that those programs will allow for more-targeted advertising opportunities.

But the reality facing cable networks is that they have had a constant tug between offering original programming that plays to a smaller audience and offering reruns of broadcast programming that can more easily attract a larger audience.

A perfect example of this was demonstrated at the USA Network's recent upfront, which offered a dizzying array of original

programs and movies meant to fill the hole created when the WWF franchise eloped to Viacom.

What was the first thing that USA Cable President Stephen Chao mentioned when he took the microphone to drum up business? Bravo's buying the off-network syndication rights to *The West Wing*. "That was enormous," he said.

With all the money being lavished on original programming by USA and every other cable network, the biggest scores are still in garnering known audiences for repeats of existing shows from the Big Three networks. It's hard to imagine why anyone would bother creating new shows when a smaller investment and lower risk can earn numbers just as big (or bigger) with reruns or broadcast pre-



Such shows as *That's My Bush*, on Comedy Central, help networks draw specific audiences.

mieres of major movies.

But, this week, the networks attack the summer with a new slate of originals. HBO will kick off another season of *Sex in the City*, MTV offers up some new programs, and, in fact, every major cable network seems ready to make a big play with originals this summer.

So there must be something in original programming for the cable networks, but exactly *what* that is is hard to define. Ratings, reputation, critical attention, awards, foreign sales, video deals and a library of repeats are some of the pluses. But what it comes down to, increasingly, is that original programming helps a cable network stand out from the enormous pack.

"You know *NYPD Blue* has a built-in audience, so, if you show reruns, you'll get an audience," says Michael Goodman, an analyst at the Yankee Group. "But there's a cap on that. If you want to grow your audience, it's all about compelling content. And if you're competing against USA and TNT, they're spending a fair chunk of change, and you've got to, too. The more money you lavish on something, the better it's going to look, and you can produce a fair amount. That stuff is important. But original pro-



HBO's WWII epic, *Band of Brothers*, promises to be one of this fall's major efforts.

gramming carries with it a bigger risk.”

There is the chance, also, that one of these originals can turn into a hit that encompasses every possible definition of success: a phenomenon big enough to carry the network, cement a reputation and give a healthy lead-in to experiment with other programs. Everyone is after the next *South Park*, *The Sopranos* or *Biography*.

“One can do it for you,” says new USA President Doug Herzog, who was at MTV when *The Real World* launched and at Comedy Central for *South Park*. “Two would be better; three would be nirvana.”

His challenge in his new job is that USA has none. The series it launched last year, which included *Manhattan*, *AZ* and *Cover Me*, didn't go anywhere. Learning a lesson, Herzog has steered his new slate away from sitcoms or wry humor in favor of hard-core action like Mark Burnett's *Eco-Challenge*, John Woo's *Red Skies* and a martial-arts thriller

called *Kung Pow*.

He has an idea of what will spell success for these programs. The two things that matter, he says, are “creating an identifiable brand” and “having that one hit program.” Except he knows it's nearly impossible to define these things given that USA's brand is that amorphous “general entertainment” and the shifting ratings and economic landscapes make a “hit” harder and harder to define.

For some, this formula of success is rather simple. UBS Warburg media analyst Chris Dixon says it's an age-old financial dictum: “If it brings in more money than it costs to make, then it's a success.” It doesn't matter

what the margins are or if there are existential values involved. What matters, simply, is if a program beats the cost ratio, and that means it gets ratings big enough to bring in the advertising dollars to cover the budget.

The big difference Dixon sees between the broadcast and the cable worlds in this

scenario is that cable actually has two sources of revenue—advertising and subscriber payments from cable operators—while broadcasters have only advertising. But the advantage that the big networks have is that, when they start a new season, they throw out a whole bunch of stuff to see what sticks. The cable networks have only a shot or two per season for a series and up to a dozen slots a year for original movies. They can't just manufacture in bulk and wait for hits, especially if they aren't growing their audience in the meantime.

So cable networks just take their best shot. And the result is often that they spend more money on this original programming than they could ever hope to make back in one shot from advertising revenue. Sometimes the difference is made up from foreign sales and repeats, but often the network eats the loss. Why would an industry operate like this? It's mostly because a network's own definition of success includes more than just immediate financial return.

“Our secret weapon is the brand,” says Lifetime's Senior Vice President of Research Tim Brooks. “The broadcast networks don't have a brand; they have to attract viewers to a show, not a network. We have to attract viewers to Lifetime.” And in doing so, the only way he really has to measure success is if a show furthers the development of the brand by fulfilling the definition of “television for women.” Sounds easy, but it took Lifetime a couple years to figure it out.

“Prior to 1998, Lifetime hadn't had a hit original series. Some of them had done OK, but none had broken through,” Brooks adds. “*Any Day Now* was the first one; it got some traction.”

Launched the same season as two sitcoms, *Maggie* and *Oh Baby!*, *Any Day Now*'s good press and steady ratings helped it avert cancellation. Now it's the tent pole for Sunday evening, where Lifetime is trying out two other hour-long series, *Strong Medicine* and *The Division*, which have both maintained decent audiences even if they haven't had much cultural impact. “*The Division* is not a title that grabs you, and the cast is not the

‘Our secret weapon is the brand. Broadcast networks don't have a brand. They have to attract viewers to a show, not a network.’

—Tim Brooks, Lifetime

Second Coming,” Brooks says. “But what drove so many women to check out that show? It was that Lifetime has a new series.”

Over at the Food Network, almost every hour that’s on the network counts as original programming. Next year will require 950 hours of new shows. The ratings however, are still low and inconsistent, and so, says President Judy Girard, the bottom line is the only way to evaluate its shows. “Over the long haul, ratings can never be ignored, but they’re not that stable. You have to do specials by gut. The other measure is our Web site, and that’s new. We get 2.4 million unique visitors a month, and they’re very loyal viewers. They tell us what’s successful and why and why not. It’s a great tool.”

As for Dixon’s algorithm, she wholeheartedly disagrees. The Food Network often loses money, she says, such as when it takes its top chefs to Cannes or touring across Canada. “I’ve only ever been measured by whether the overall channel itself makes money. What’s important is anything that helps us create a destination brand.”

Showtime’s new executive vice president of original programming, Gary Levine, doesn’t think much about ratings either. He’s new, of course, and so he hasn’t been steeped in the numbers, but he also works for a pay-cable channel where ratings matter less, if only because it’s hard to tell their immediate effect on the bottom line. There are too many other factors, not the least of which is digital cable’s bringing in millions of new subscribers on package deals.

“Not having that next-morning-ratings desperation allows us to take lots of chances,” Levine says. “We’ll check the numbers, but we may already have a success on our hands if it attracted talent or if it provoked a con-

troversy, if it got glowing reviews or looked like it’s being hailed as an incredible achievement.”

Levine’s primary example of success is last year’s original movie *Dirty Pictures*, about the museum curator who started a furor with the NEA over a Robert Mapplethorpe exhibit. “We won the Golden Globe for that last year,” Levine says. “It’s not blockbuster material. It’s about a guy got caught up in this maelstrom. It’s a perfect example of what Showtime can do in its filmmaking.” Does he know what kind of ratings it got? No. He says, “This would be a raging success even if just you and I watched it.”

When Bravo Executive Vice President Ed Carroll talks about his channel’s artistic achievement, he sometimes sounds like he’s talking about a community arts foundation instead of a for-profit business. He says his network puts more money than it could hope to get returned to film Broadway plays, dance performances, concerts and other events that fit in with Bravo’s mandate to cover the arts world. The way it pays off is in cultural impact. “*Inside the Actors Studio*, in its seventh season now, continues to gain awareness every year,” he says.

Figuring out what ratings mean in the cable world depends on which network you’re talking about. Niche programmer Food Network is happy with a 0.7 or 0.8 in prime time and really happy when something like an *Iron Chef* special can earn a 2.0 rating. On TNT and USA, both general entertainment networks, the stakes are higher, and executives aren’t satisfied unless ratings are above 3.0 in prime time and sometimes even

higher for the movies and special events.

“We look at our competition in basic cable, at our own parameters of what we want,” says TNT President of Original Programming Bob DeBitteto. “If you’re just looking at ratings and what constitutes a ratings success, even broadcast has changed in last couple of years.”

FX Network was sweating out just this sort of reasoning this spring, when the ratings were due for its third original movie, *A Glimpse of Hell*, which premiered in March. More than just being a test of how the network was doing in its quest to take on the big cable guns of TNT and USA, it was the first major project for Kevin Reilly, who came over from Brillstein Grey in August to head the original-programming effort. Could a \$100 million budget and a little

elbow grease really make FX a player? Could Reilly pull off a win opposite NCAA basketball and a first-run episode of *The Sopranos*? It depended on the rating.

The movie turned out better than OK. The 3.3 household rating, or about 2.7 million viewers, made it the most-watched program in FX history. While it doesn’t approach the numbers bigger cable nets

get for their best original programming (TNT’s showcase *Nuremberg* got a 5.6 household rating last July and was the best-rated original in 2000), it shows significant growth.

“A 3.3 rating—that’s great,” says Michael Goodman, an analyst at the Yankee Group. “Clearly, it validates the idea of doing original programming.”

The next stop for a network like FX is to take its success with an original that had repeats of *NYPD Blue* pumping up the audience and create more original programming. Repeats can bring in a steady audience. Then you keep putting on originals until something clicks; then you put on more originals, get better repeats, bigger movies and put on more series. In the meantime, cable and broadcast TV get closer and closer. ■



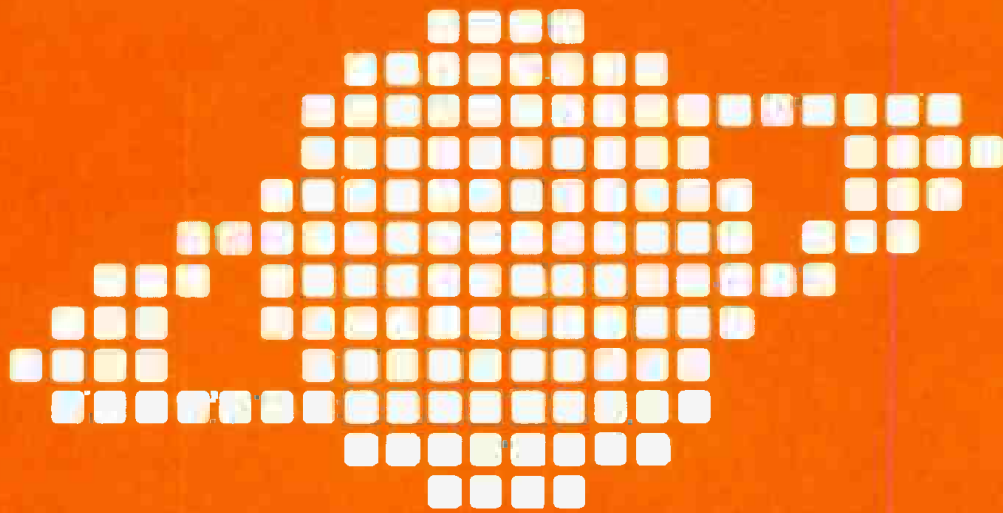
Bravo's Ed Carroll notes his network's artistic achievements and sees a payoff in terms of cultural impact.



To USA's Doug Herzog, the two things that matter are "creating an identifiable brand" and "having one hit program."



Food Network's Judy Girard says, because ratings are low and inconsistent, the bottom line is the only way to evaluate her shows.



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What's up with originals?

For one thing, costs, as networks battle in a more competitive market

By Jean Bergantini Grillo

At its recent upfront presentation, Lifetime announced it would be spending \$700 million on programming over the next two years, quadruple what it spent only five years ago.

HBO, notoriously closed-mouthed about programming costs, eagerly proclaims that it will spend \$120 million on its 10-part miniseries, *Band of Brothers*, the most it has spent on original programming "ever."

Meanwhile, midsize nets Sci-Fi and Comedy Central already pay well over \$700,000 an episode for their original series *Farscape* and *That's My Bush*.

Indeed, even newly relaunched Country Music Television is doubling its programming budget—from \$10 million to \$20 million.

What's going on with these ballooning programming costs? Heightened competition, the high cost of off-network products, even the decision by new cable networks to "buy" carriage are all playing a part in the recent programming cost explosion, insiders say. The bottom line is that basic and

Comedy Central's *Battlebots* (above) received increased spending and saw double-digit gains in both male and female 18-49 demos. Court TV will air five episodes of *Forensic Files* (right) during the last week in August.



pay-cable networks are ready, willing and committed to spending what it takes to get and keep cable viewers.

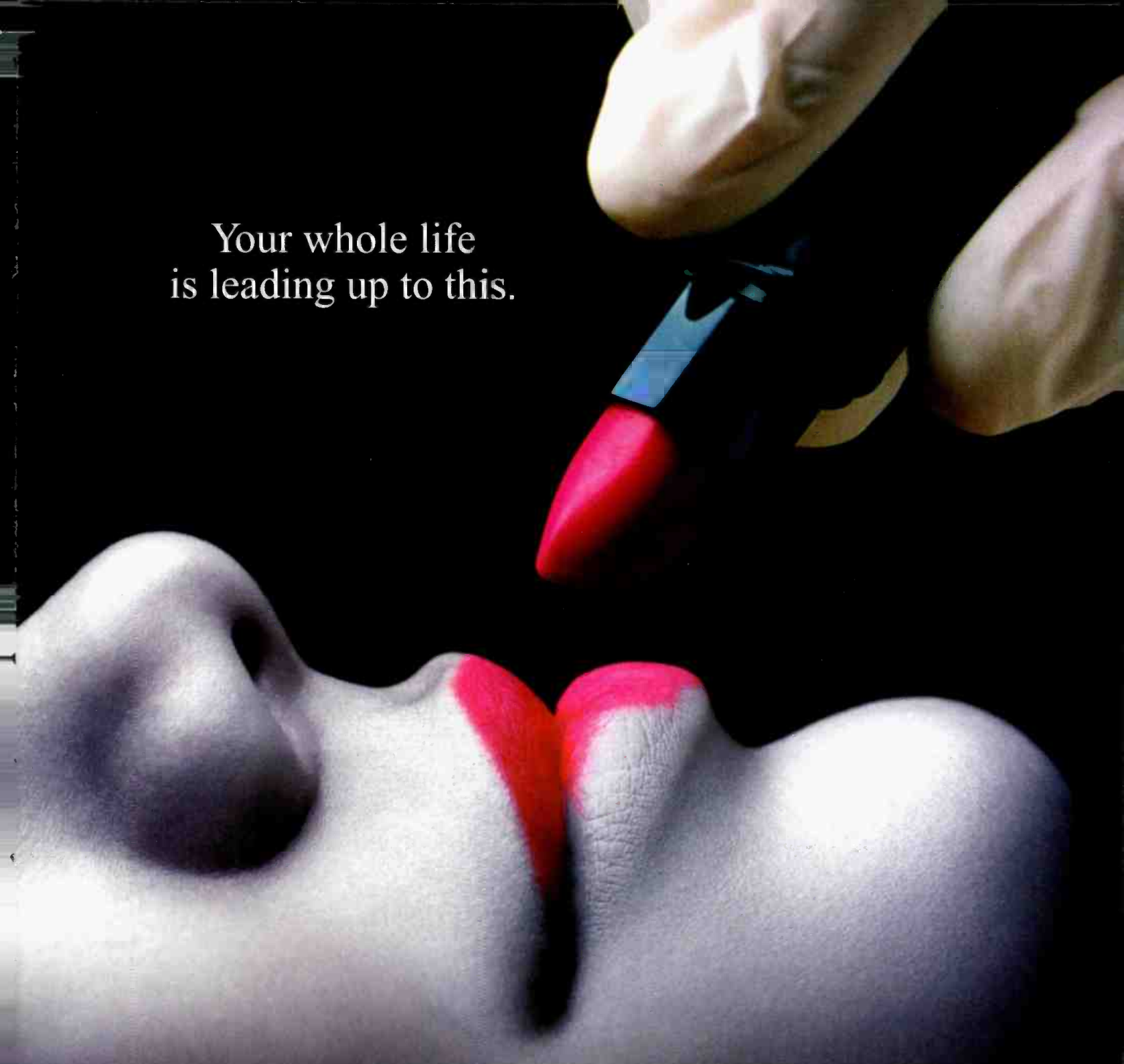
According to Derek Baine, senior analyst, Paul Kagan Associates, a 1999 study Kagan undertook for NCTA to learn why cable rates had increased offered the first clue on the impact of the 1994 rate rollback on escalating programming costs, especially among startup services.

"Networks launched between 1997 and 1999 chose not to move slowly on building up their subscriber base as others had done before," Baine explains. "The 1994 rate

cuts caused a delay in new network launches. So those coming on in 1997 and after came on with pockets bulging, paying top dollar not only to acquire the maximum number of subs going in but to provide top-quality programming to keep them."

It became all or nothing, with lots of costs loaded upfront, he explains. New nets were determined to debut with at least 10 million subs, and many were willing to pay anywhere from \$7 to \$10 a sub, or more, to get carriage.

"Fox put aside \$300 million to buy 30 million subs," Baine says. "If you're going to make that huge of an investment, then



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Comedy Central pays well over \$700,000 an episode for *Farscape* (left). HBO will spend \$120 million on 10-part miniseries *Band of Brothers*, executive-produced by Tom Hanks and Steven Spielberg (top right). Food TV will spend \$55.3 million this year on its programming, including highly popular *Iron Chef*.

you'll need to come out with some glitzy, high-profile programming."

The numbers speak for themselves. According to Kagan data, after a 4.7% decline in programming spending in 1994, basic cable networks began to slowly increase their programming budgets, inching up at a single-digit pace until 1997 (when budgets rose by 15%). Then the pace fell to 3.4% in 1998, before escalating to nearly 16% in 1999 and 11.4% in 2000. Estimated growth for 2001 also is a double-digit 10.3%. Over that five-year period, total programming spending for all basic networks grew from \$4.2 billion in 1997 to \$7.2 billion in 2001.

Paying top dollar for programming, whether acquired or created, is one way for new networks to stand out and another way for established ones to stay on top. But, coincidentally, as the costs for off-network offerings began hitting the stratosphere, it actually began to make economic sense to use those hefty programming-budget increases to create unique programming, which also can be exported overseas for back-end profits, or to forge creative buying partnerships. Thus, you have Lifetime paying in the million-dollar range for its own original movies, HBO paying that amount per episode for *The Sopranos*,

and Court TV and TNT splitting the rights costs for *NYPD Blue*.

"Obviously, we need to keep our viewers happy," says Dawn Tamofsky-Ostroff, executive vice president of entertainment for Lifetime. "We have built a relationship with our viewers, and we need to satisfy those expectations."

She says Lifetime prides itself on being a broadcaster to women, but she insists, "What

we do doesn't cost as much as broadcast." But the rising competition for quality scripts, stars and productions are closing that gap.

"Clearly, we are paying more money for programming because there is not as much talent to go around," Tamofsky-Ostroff notes. "There is only X number of great writers, X number of great directors. We really strive for quality programming." The payoff for Lifetime, she adds, is a jump from fifth in the ratings only three years ago to No. 1 in prime time in first quarter 2001.

Chris Albrecht, president, original programming, HBO, agrees: "We are in the business of getting and keeping viewers, and compelling products advance loyalty to our brand." In fact, Albrecht insists that, despite the fact that *Band of Brothers* is HBO's most expensive show ever, it's a bulge that occurs occasionally, growing out of the need to please viewers with quality stuff, but shouldn't be looked at as some programming-cost race.

"*Brothers* is a balloon on a one-time-only basis," Albrecht says. The more critical motivating force is grabbing more pay viewers and unique original offerings help do that, especially when Hollywood supermovas like *Brothers* executive producers Tom Hanks and Steven Spielberg are involved. "What's happening in the last few years is, where once theatricals were the driving force, now we hear as many people say they are taking HBO for the original series," he adds. That said, Albrecht doesn't see HBO changing its current 30%/70% original-vs.-theatrical-programming balance.

For fully distributed, midsize and start-up cable nets, though, there's growing reliance on original fare and, with that, rising programming costs, partly because niche nets often can't find programming that fits their niche.

Consider Discovery Networks, which offers 97% originals. "Very little is acquired," says John Ford, president/content group, Discovery Networks. In turn, Discovery's programming costs routinely rise from 8% to 12% each year. What Ford is after is to use Discovery's high penetration and top ratings to "attract" outstanding products.

"Producers want to work with us," he

Programming: Costs on the rise

Network	1997	2001
A&E	\$43.0M	\$121.5M
Court TV	\$21.4M	\$39.8M
Discovery	\$142.0M	\$277.2M
Food	\$17.0M	\$55.3M
Lifetime	\$147.4M	\$260.3M
Travel	\$12.6M	\$65.1M
We	\$9.5M	\$41.0M
Total: All Basic Nets	\$4.2B	\$7.2B
HBO	\$865M	\$1.0B*
Showtime	\$376M	\$458M*
StarzEncore	\$231M	\$367M*

*Costs for 2000

Source: Paul Kagan Associates, May 2001

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says. Though admitting that talent is motivated by both money and artistic satisfaction, Ford insists, "Discovery won't get into a bidding war, and people still come to us."

Discovery's stand-alone reputation does help drive up programming costs. "Cable needs to be distinctive from broadcast, and it can't do that if it spends most of its budget on off-network sports or reruns," Ford says. Noting that Bravo recently spent over \$1 million to land syndication rights to *The West Wing*, Ford says he's concerned about cable's spending "exorbitant amounts" for reruns. "Where is the distinction?" he asks.

Country Music Television, with only 47 million cable and satellite homes, takes a similar view and is doubling its original-programming fare to prove it. "All the cable networks continually fight for audience," says Kaye Zusmann, vice president, program development and production. "They have to be innovative in creating original programming rather than recycling what's out there."

Although CMT was once largely a video service, in order to widen its audience, it is adding long-form series and specials, she says. CMT currently runs only 25% original programming, but Zusmann says that will soon grow to 50%.

Court TV also has dramatically increased its original programming, with annual budgets growing 20% to 40% yearly. Nonetheless, its programming chief suggests there might be a disadvantage to increasing budgets too greatly. "There is a downside to original programming," says Bill Hilary, executive vice president and general manager, Comedy Central. "It's expensive, and we have a burnout factor."

According to Hilary, "the shelf life of a made-for-cable series is two to three years, because you play it so often." Indeed, he fears that *That's My Bush* might be too edgy for syndication, so back-end savings aren't a consideration.

Instead, Hilary revels in the near-term results of increased spending on original series like *South Park*, *Battlebots* and *The Daily Show*, which, he says, have resulted in double-digit gains in both male and female 18-49 demos. ■

What's new in cable

A brief look at what the top 25 networks will bring to viewers this year

By Ken Kerschbaumer

A&E

A&E will premiere two new series in the fall: *Real People TV* (from *Who Wants to Be a Millionaire?* executive producer Michael Davies) and *Minute-by-Minute*. Several documentary specials are also on tap, including *Heroes of Iwo Jima*, *Darkside of Boxing* and *Barrymore on the Barrymores*.



AMC's Marilyn Monroe: *The Final Days*

AMC

A new series from AMC is *The Lot*, which takes a satirical look at life behind the gates of a major movie studio during Hollywood's golden age. AMC will offer a number of specials in the coming months, as well. First up is *Marilyn Monroe: The Final Days* on June 1. Also on tap is *Out of the Closet*, *Off the Screen: The William Haines Story*. In August, *Beyond Tara: The Extraordinary Life of Hattie McDaniel* will be shown, followed in September by *Dish*. In October, *The Omen Legacy* will make its debut, and November brings *Hello, He Lied & Other Truths From the Hollywood Trenches*.

BRAVO

Along with *The West Wing* and *The Larry Sanders Show*, Bravo will also present new originals. July will bring the six-part *Stagestruck*, and October offers the 13-part

The It Factor series and *Musicians*. August will give viewers a look at popular music with the eight-hour *Popular Song: Soundtrack of the Century*. Special events include *Aeros*, *A Midsummer Night's Dream*, *Marlene*, *Cinderella*, *Bill Wyman's Blues Odyssey*, *Jazz Seen: The Life and Times of Photographer William Claxton*, *Cirque du Soleil's Alegria* and *Linda Eder's Christmas Concert*.

CARTOON NETWORK

Along with a Bugs Bunny marathon the first weekend in June that promises to be the Bugs marathon of all marathons, the Cartoon Network has a number of original animated series set to debut, as well. *Time Squad*, *Samurai Jack*, *Justice League*, *Grim & Evil* and more than 110 new episodes of renewed programs top the slate. Other new series to the network include *Batman: The Animated Series*, *The Adventures of Batman & Robin*, *The New Batman/Superman Adventures* and *Superman*.



Bugs Bunny on Cartoon Network

COMEDY CENTRAL

Comedy Central's summer lineup kicks off with *Primetime Glick* on Wednesday, June 20. The show features "Hollywood legend" Jiminy Glick, played by Martin Short, who reprises a role he originated for *The Martin Short Show*. Also new this summer will be *Let's Bowl*, premiering Sunday, Aug. 19. Comedy Central describes it as *The People's Court* meets *Bowling for Dollars* as two people with a beef bowl for prizes. If a 7-10

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A recent Yankelovich* study reports that over half of cable and satellite subscribers say there is an unmet need for quality, family-oriented television programs.



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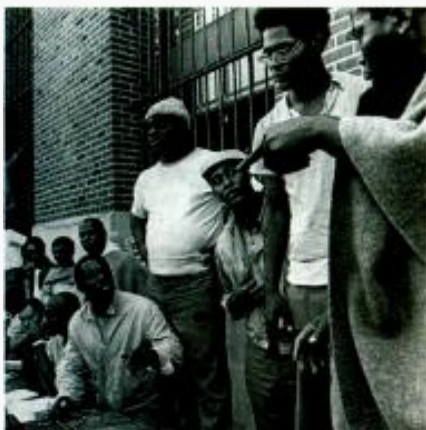
*Source: Yankelovich Image Segmentation Viewer Study, March 2001

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split isn't funny enough for you, sketch comedy is also part of the equation.

On the late-night front, Comedy Central is giving Chris Wylde and Dave Attell their own shows on Sunday nights at 11:30 and midnight, respectively. The working title of Wylde's program is *Good Night America Starring Chris Wylde*, while Dave Attell's program will be called *Insomniac With Dave Attell*. The network has ordered 10 episodes of each.



Court TV's *Attica*

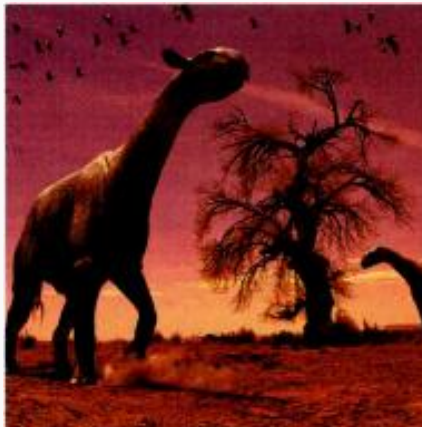
COURT TV

Forensics jumps to the forefront during the last week of August for fans looking to get their fill of *Forensic Files*. Five episodes of the series will be shown, as well as a documentary called *Ira Einhorn (Unicorn Killer)*. The week of Aug. 13 will see two documentaries premiere: *The Wrong Man* and *Murder or Tragedy: The Pioneer Hotel Fire*. In September, documentary *Attica* will debut.

Original specials include *Court TV's Safety Challenge 2001*, *The Secret History of Rock and Roll*, *Shots in the Dark* and *Secret Service: In the Line of Fire*. The network will also offer its first original made-for-TV movie: *A Bombing in Birmingham*.

DISCOVERY

This summer, Discovery will present two new originals: *State of the Planet With David Attenborough* (a three-part miniseries) and *When Dinosaurs Roamed America*. A number of prime time specials will premiere in the fourth quarter, including *Walking With Prehistoric Beasts* (from the team that did *Walking With Dinosaurs*),



Discovery's *Walking With Prehistoric Beasts*

Weather X, *In Search of the USS Indianapolis*, *Pearl Harbor: The Death of the Arizona* (working title), *The Mystery of the Alaskan Mummies* and *The Ultimate Guide: Mastodon*.

FAMILY CHANNEL

Two new daytime series will be offered this summer on the Fox Family Channel: *Braveface* and *So Little Time*. A new prime time series, *State of Grace*, will be launched on June 25, and a new original movie will also grace the channel this summer: *Till Dad Do Us Part*. In December, the romantic drama *Three Days* will be shown.

FOOD TV

Two new series will whet the appetite of viewers beginning in July: *Unwrapped* and *Appetite for Adventure*. The working title for a new series to hit in the fall is *Fit With Flavor*, while *Cooking School Stories* will let viewers see what it takes to be a chef in a top restaurant kitchen. A number of limited series will also be offered in the summer and fall, including *My Country, My Kitchen* and *Jacques Torres Chocolate*. Other specials include *NBA Cafe: Most Valuable Moms* and *Roadie Chefs II*, hosted by kd lang.

FX

FX is still sorting out the series situation for the fall, but it does have three movies set. *Sins of the Father* is the first of a three-picture deal with former HBO Pictures head Bob Cooper and Landscape Entertainment. The second picture in the deal will be for a movie based on the life of Robert F. Kennedy. The third movie is from Andy Wolk and has the working title *The Warren Commission*.

HBO

HBO is riding a hot streak with its original series, and it looks to continue the streak with *Six Feet Under* and *The Mind of the Married Man*, a comedy series debuting in September.

The network's big event looks to be September's *Band of Brothers*, a 10-part miniseries executive-produced by Tom Hanks and Steven Spielberg.

New HBO films include *Stranger Inside* and *Dinner With Friends*. *Britney Spears: Live from MGM Grand Las Vegas* is also set to premiere later this year.

HGTV

HGTV has a busy year planned, with 11 new series, 38 new specials, and 54 returning series. New series for the remainder of 2001 include *House Detective*, *Indoor Gardening*, *A Place to Call Home*, *Renovations*, *Sensible Chic*, *Sew Much More* and *Wood Works*. Several new specials are also planned, including *Celebrating Autumn*, *Spectacular Pools*, *Barns* and *A Small Town Christmas*.

HISTORY CHANNEL

The History Channel has new series in the programming mix, as well as miniseries and specials. New series include *This Week in History*, *History vs. Hollywood*, *Modern Marvels*, *History Alive*, *History Undercover*, *Dangerous Missions* and *The Color of War*. Specials include *Founding Brothers*, *American Classics*, *Blind Man's Bluff*, *Gold!*, *Mr. Dreyfuss Goes to Washington* and *My Father's Gun*.

LIFETIME

Lifetime will look to build a second night of original programming on Saturdays beginning in August. The block will be anchored by *Women Docs*, a reality-based program that will profile women in the medical field. It will be paired with existing program *Beyond Chance*. A number of new daytime series are also on tap. *Lifetime Now* is a half-hour weekly magazine-style talk show, while *Health Show* (working title) looks to provide 30 minutes of health information. *Real Lives* will also start.

Original movies include *Snap Decision* and *Dangerous Child*. On the slate is *Their Last Chance*, starring Ellen Burstyn.

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MTV

The network has already kicked off its summer slate with *TRL's Retirement Home*, which is located in Key West. New programs on the schedule include *Key West Sunrise*, *Hot Zone*, *Mandy* (a talk show hosted by Mandy Moore), MTV's *Sink or Swim*, and *Carmen Electra's Hypermix*.

NICKELODEON

The only new series that can be confirmed is *Oswald*, a half-hour program aimed at preschoolers and featuring a blue octopus in the "big city." It debuts in August. As for specials, the new *TEENick* summer concert series begins on June 17.

ODYSSEY

Odyssey will introduce new series in August, with *Telling Stories With Tomie dePaola* and *The Neverending Story* both making their debuts. In the fall, *Lincoln Hall* (working title) and *The Infinite Worlds of H.G. Wells* will be added to the schedule, while *Sherlock Holmes in the Royal Scandal*, the working title of a two-hour movie, will premiere in September.

SCI FI

July will see the launch of *The Chronicle*, a one-hour comedy/drama series that follows the exploits of a tabloid newspaper whose alien and other wacky headlines are true. New original movies include *Babylon 5: The Legend of the Rangers* and *Firestarter: The Next Chapter*.



Showtime's *Soul Food*

SHOWTIME

Showtime continues to make its case as a strong contender for quality original programming as *Walter and Henry* premieres

on June 10. On June 29, the network offers up a sci-fi trilogy: *On the Edge*.

June series highlights include season premieres for *Resurrection Blvd.* and *Soul Food*. *Resurrection Blvd.* is the first weekly one-hour dramatic series to prominently feature Latinos in front of and behind the cameras. *Soul Food* is based on the 1997 hit film of the same name and follows the multi-generational struggles and triumphs of an African-American family in Chicago.

For July, two original movies are in the offing: *3 A.M.* (produced by Spike Lee and Sam Kitt) and *My Horrible Year* (starring Eric Stoltz). A new series, *Leap Years*, will also premiere, focusing on the lives of a multi-ethnic group of five New Yorkers.

TBS

TBS has two original movies on the docket this year: *Robin Cook's Acceptable Risk* (starring Chad Lowe) in October and *Invincible* in November.

THE LEARNING CHANNEL

First up for TLC will be the four-part *Legal Action*, on July 2, a look at the criminal justice system in San Francisco. Later in July, another four-part series will be shown, *Diana: Story of a Princess*. August will bring *The Human Face With John Cleese*, while October will offer *Hyperspace* and *Inventions We Love to Hate*. In November, TLC will show *Junkyard Mega-Wars*, and, in December, *Swat Showdown* will make its debut.

TNN

The National Network will premiere its first two original series this summer: *Small Shots* and *Lifegame*. Other new series include *Pop Across America*, *Robot Wars* and *Ultimate Revenge*, the network's first steps toward having 50% original programming by 2005. Pilots in development include *Conspiracy*, *15 and Counting*, *Adventure Chef* and *Stinkin' Rich*.

TNT

TNT's plans call for a number of original productions to join the mix this year. "TNT Originals" include *Boss of Bosses* (June), *The Mists of Avalon* (July, starring Anjelica Houston, Joan Allen and Julianna Margulies), *James Dean* (August), *Call Me Claus* (December, starring Whoopi



TNT's *The Mists of Avalon*

Goldberg) and *Pretender: Island of the Haunted* (December, tied into weekly first-run cable airings of *The Pretender*).

USA

A number of original scripted series dot the USA lineup. John Woo's *Red Skies* and action dramas *Wildfire*, *Daylight Robbery* and *Kung Pow* top the list. There are also unscripted shows set for showing, including *Combat Missions* and *Break In*.

As always, original movies will be part of the USA slate, with up to 12 in the works. Among the movies are *Trapped* (starring Meat Loaf and Parker Stevenson), *Beer Money*, *Class Warfare*, *Hitched*, *Another Day* (starring Shannen Doherty), *Diamond of Jeru* and *Redeemer* (starring Matthew Modine).

VH1

VH1 is offering a slate of new programming this summer (fall series and specials are to be determined, but VH1's *My Music Awards* and the *VH1 Fashion Awards* will be back). New series include *Cover War* (hosted by Paul Shaffer), the weekly countdown show *What's My 20?* and a dramatic anthology series called *Strange Frequency*. A five-part documentary series *From the Waist Down: Men, Women & Music* will also look to keep viewers shaking. *Rock Across America*, a cross-country journey to top summer festivals across the country, also will be a viewing option.

The original movies are *Hysteria: The Def Leppard Story* (starring Anthony Michael Hall) and romantic drama *When the Music Stops*. ■

A Focus On Growth

As media ownership consolidates, AWRT zeroes in on building leadership skills and expanding its network

BY KATHY HALEY

Some of the most powerful women in the electronic media gathered in Washington two months ago to review the status of their gender in the industry. The news wasn't good: Despite a rapid expansion in the number of media outlets over the past 20 years, women hold surprisingly few top management positions at major media and telecommunications companies, according to a study by the Annenberg Public Policy Center.

Still, the mood at the meeting, sponsored by the Annenberg Center, was surprisingly upbeat. After years of climbing through the ranks at broadcast, cable and telecommunications companies, women leaders have identified some of the tools they'll need to move into more positions at the very tops of companies, and those tools were on display that day. From a leadership course that teaches women the financial skills they need to run, buy and launch companies, to a series of events that allow female entrepreneurs access to venture capitalists and lenders, programs are emerging to address the needs of women poised just under the glass ceiling and trying to break through.

The statistics unveiled at the meeting represented the kind of information the American Women in Radio and Television has been trying for years to convince the FCC to collect and analyze. The fact that the figures will now be released annually will put subtle pressure on companies to include more women in the pools from which they select top managers, according to AWRT leaders.

As it celebrates its 50th anniversary this year, AWRT is an organization on an upswing. Thirty-five local chapters, some of them the largest media organizations in their home cities, offer members opportunities to hone management skills, broaden their industry knowledge and make contacts vital to advancing their careers.

Like many groups, AWRT's ranks have been buffeted by consolidation and budget cutting among media company owners, but the tough times appear to have brought a sharper focus to the organization. A flashy annual Gracie Awards™ ceremony, which draws industry stars and top company executives, has replaced what leaders once termed an "interminable luncheon" that brought far less visibility to AWRT and its members. Educational programs have been streamlined, putting less emphasis on reviewing industry trends and more on developing skills for advancing careers. An annual convention is in the process

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Actress Camryn Manheim accepts a Genii Award from ????? of AWRT's Southern California Chapter; (right) Syndicated radio host Dr. Judy Kuriansky, AWRT-Houston president elect Denise Janowski, outgoing FCC Commissioner Susan Ness and AWRT-Houston board member Lara Bell at the 2000 AWRT convention in Los Angeles



"AWRT has really been my continuity in all the markets I have worked in."

**—Jiffy Beaver,
Tampa Bay Interconnect**

to Dallas, Phoenix and Los Angeles—to identify the specific needs of individuals in their communities and figure how best to meet those needs. Because of this, chapters have come up with a wide range of events, programs and services.

In some cities, AWRT-sponsored events have become big enough to draw large crowds, local notables and the media.

AWRT's Dallas/Ft. Worth chapter, which at 200 members is one of the organization's largest, draws up to 1,000 people each year to its Awards of Excellence, honoring individuals in a range of media-related categories. "I think we're the strongest media organization in the Dallas/Ft. Worth market," says Jill Fredericks, who recently completed a term as the chapter's president.

AWRT's grassroots strength comes in part from resources available at the national level, explains Teresa Novak, president of the Dallas/Ft. Worth chapter. "All of the AWRT chapters are able to tie back to the national organization," she says. "We have the knowledge and can be strong with a national organization that is the voice for women in our industry."

Other chapters have equally successful events. Every other year for the last 36, for example, new members of Congress have turned out for a reception hosted by the Washington, D.C. AWRT chapter. The event, which is usually held in early February, is among the first invitations the new representatives and senators receive, so the turnout can be fairly large, says chapter president Pat Spurlock. This year, 18 new leaders attended the reception.

The Los Angeles chapter has drawn Hollywood-types, including actress Whoopi Goldberg and television executive Aaron Spelling, to its annual Genii Awards ceremony, recognizing individuals for their industry and community contributions. A Fall Premiere event in Phoenix draws people from across the spectrum of media industries, making it one of the city's better bashes, says chapter president Mary Hudak. And in Houston, the AWRT-sponsored Battle of the Ad Stars, an annual event that features zany games including a relay race featuring runners dressed in drag, draws television and radio personalities from throughout the market.

In many cases, the proceeds from such events go to good causes, most often AWRT scholarships awarded to local college students planning media-related careers. Some AWRT chapters, including Houston, award as much as \$7,500 in scholarships each year.

AWRT chapters provide other community services as well. The Dallas/Ft. Worth chapter, for example, helps fund both a local women's shelter and Dream Fund, which helps

individuals in the media in need and was founded by one of that chapter's board members. Houston's chapter hosts a breast cancer awareness breakfast and has started a mentoring program at a local private girls' high school. Leaders hope to eventually expand the program to include public schools as well, says chapter president-elect Denise Janowski.

The Twin Cities chapter, one of AWRT's fast-growing affiliates, uses its monthly luncheons as platforms to discuss industry wide issues and concerns, such as Minnesota Gov. Jesse Ventura's proposal to tax the ad industry. "Our goal is to be a resource to the community so we want to offer high quality programming," says Claire Olson, Twin Cities chapter president.

At such events around the country, it's not unusual for as many non-members as members to show up, giving AWRT's messages and missions wide reach in local communities. In addition, many chapters are increasing their presence by reaching out to potential members who previously may not have thought that AWRT is for them. Though the group started out as primarily a women's organization, that is changing. Chapter heads say, that the organization must include all members of the media if it's truly going to meet its goal of bettering the position of women in the field.

That broadening base is most notable in some of AWRT's largest chapters, such as Dallas/Ft. Worth, which has nearly as many male members as female, Fredericks says.

Other chapters have recently started offering corporate memberships, which have been very successful in increasing the organization's membership and exposure. Florida's Tampa chapter, which is called the Bay Area Media Network, recently got a boost when it started offering corporate memberships, which guarantee companies 10 tickets to every AWRT event, says chapter president Jill Caruso. Two years ago, Houston's chapter started offering corporate packages that cover annual membership dues and pre-paid events for five, seven or 10 people.

In both cases, the pay-off has been big. In Tampa, all but one area television station have become corporate members of the group. And the Houston chapter has grown from just about 40 members to 185 during the last four years, Janowski says.

Such efforts to beef up AWRT chapters' presence in and penetration of their communities are in full force in many cities. "There is the richness of the tradition and the consistency of our leadership that keeps us strong year to year," says Fredericks, of the Dallas/Ft. Worth chapter. "I am so honored to be a part of it."



At NAB2001, AWRT President Nancy Logan accepts The Spirit of Broadcasting Award from NAB President/CEO Eddie Fritts.

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The annual Gracie Awards™ ceremony is both glittering event and top-notch networking opportunity

BY SHARON DONOVAN

To the audience doubled over laughing, Gracie Allen, the dizzy housewife who played the straight woman to husband George Burns' one-liners, might have been perceived as a few plungers short of the sink. In reality, however, she was a brilliant comedienne and one of few entertainers able to move her career successfully from vaudeville to radio to film and finally to TV.

No wonder, then, that when leaders of the American Women in Radio and Television went looking for an important industry figure to embody their annual awards presentation, they chose Allen.

The Gracie Allen Awards™ celebrate programming by, for and about women. They represent AWRT's commitment to improve the quality of the electronic media and the image and status of women in radio and TV.

Launched 26 years ago as the AWRT Commendation Awards, and renamed in 1997, the Gracie Allen Awards™ have grown into an important industry event that attracts top industry stars and executives. Last year, the event outgrew the ballroom at the Hudson Theater on Broadway



(left) CNN anchor Leslie Stahl and AWRT executive director Jacci Duncan at the 2000 Gracies™; (right) 20/20 correspondent Deborah Roberts and NBC's Jane Pauley at the 1998 Gracie Allen Awards™.



and took up residence at the Plaza Hotel, where the event will be held again this year. Also this year, the Gracies™ expand into a two-part extravaganza with a luncheon and a dinner ceremony to be held Thursday, May 31.

"Limited only to an evening program, we had to make room for 80 award winners in a 2.5 hour time frame—and we felt that inevitably the local market winners were getting eclipsed by the higher profile national winners," explains this year's awards chairwoman Sandra D. Rice, vice president of the Emma L. Bowen Foundation's Eastern Region. The luncheon will highlight the local winners, while the dinner event will concentrate on national winners.

Of the 84 Gracies™ to be bestowed this year, 44 will go to national award winners, and 40 to local winners. More than 400 nominations went through the judging process—a three day weekend when 35 judges convene (this year in Austin, Tex.) to review applicants' tapes.

Ellen Graham, the Gracies™ judging chair and account executive at KFOR-TV Kansas City, believes the effort is well worth the time devoted to finding the individuals who best exemplify the spirit of the award. "The Gracie Allen Awards™ embody the power and the pride of women," she says. "These writers, producers, directors, on-air talent, and cinematographers/photographers have the power to change lives with their messages."

The Quest for Top Slots

Women make up a big percentage of TV and radio station sales staffs, but few have made it into the ranks of general sales managers. Rarer still are female general managers and the woman station group head is almost unheard of.

The problem, say AWRT leaders, is the "hire the one you know," phenomenon—people in power promote people like them. Because men are most of the people at the top of media companies, they're promoting men, more often than women, into top management ranks.



Nassau Radio Network president Joan Gerberding with actress Janet Leigh at the 2000 AWRT Silver Satellite Awards

A solution is to get more women at the tops of corporations, and several programs have sprung up to help this happen.

One is the Broad-

cast Leadership Training Program, a ten month course designed to give women and minorities the top-level skills they need to run companies. Funded by the National Association of Broadcasters Education Foundation and station groups, the course meets on weekends in Washington, D.C. and features industry CEOs, bankers, and educators teaching skills ranging from reading a balance sheet to developing a business plan. It is the brainchild of Diane Sutter, founder and CEO of Shooting Star Broadcasting and a former AWRT president.

Another program, created by the National Women's Business Council, gathers women entrepreneurs to present plans for launching new companies to venture capitalists.

Help may also come from statistics now being collected on women in management in the media, telecommunications and Internet industry by the Annenberg Public Policy Center. Released for the first time in March, the Center's study found that women account for only nine percent of the board members at major media, telecom and e-companies and only 13 percent of top executives. This puts media companies, at least in

part, behind Fortune 500 companies in employing women in top spots, according to Catalyst, a non-profit research and advisory organization working to advance women in business. According to Catalyst's 2000 Census, women fill 11.7 percent of the board seats and 12.5 percent of corporate officer posts at Fortune 500 companies.

The numbers get worse when considering women with clout titles, which Catalyst defines as ranging from executive vice president through CEO and chairman. While 6.2 percent of Fortune 500 company executives with clout titles are women, only three percent of those at major media, telecom and e-companies are women, according to the Annenberg study.

FCC Commissioner Susan Ness, who was instrumental in convincing the Annenberg Center to collect the data, hopes the figures will move companies to examine their practices to see if they are conducive to attracting [or advancing] women to the top. "I hope we'll begin to see some concrete steps taken that will make a difference, not just for women at the top but for women throughout these organizations," Ness says. "We need more women role models at the top."



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that a small group of thoughtful, committed citizens
can change the world.
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that ever has.”*

- Margaret Mead



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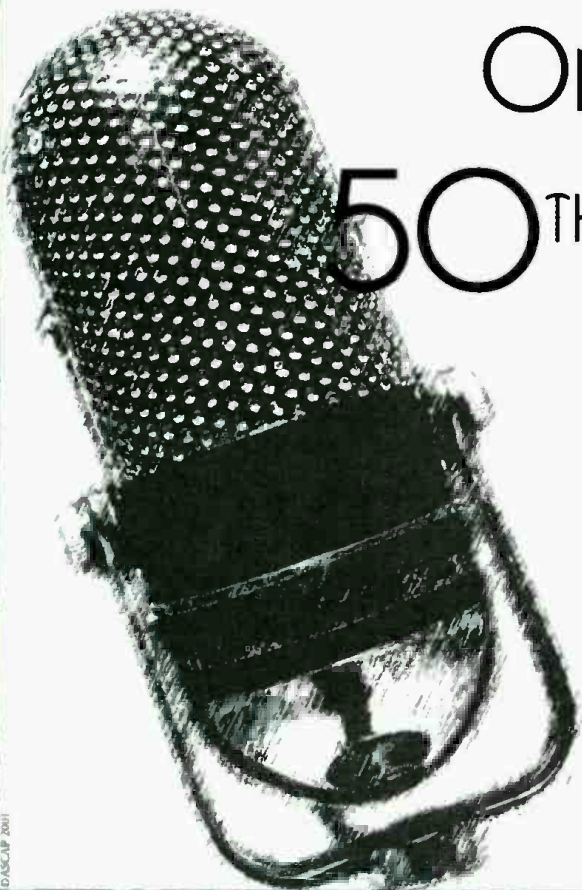


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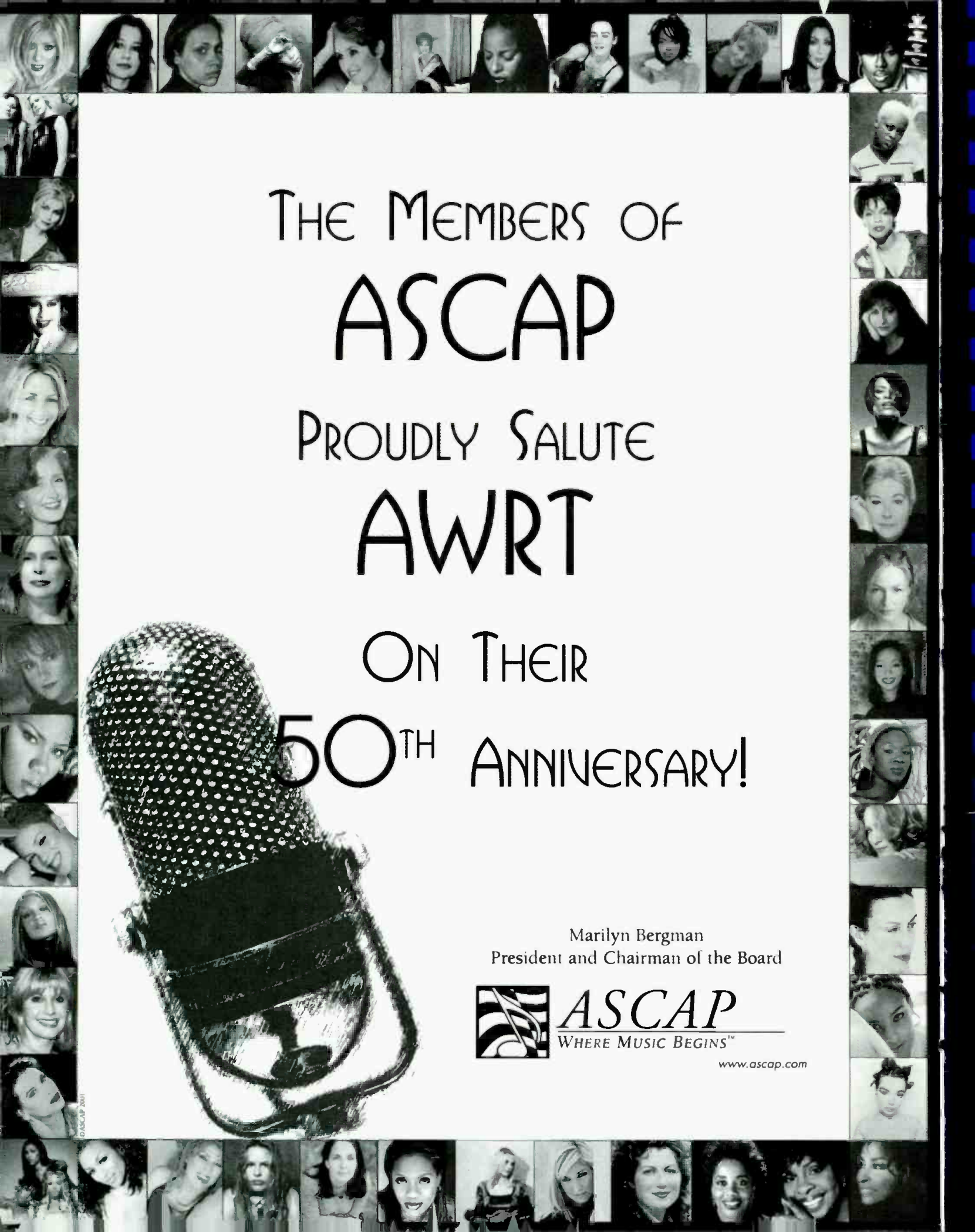


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Programming

Maybe later ...

This fall's network premieres could be future syndicated gold mines, with lots of luck

By Joe Schlosser

Land a new show on a network's fall schedule is fine and dandy, but getting a show past the deficit-finance phase and into off-network syndication is where the real payoff begins.

The Big Six broadcast networks unveiled their fall lineups earlier this month, and, combined, they will launch 33 new scripted series, 16 comedies and 17 dramas. The real bonanza for studios and distributors begin when any of those series reach the 100-episode mark—the hard-to-reach point that is the gateway to off-network syndication riches. But, of course, shows are syndicated with just a couple years' worth of episodes. Even so, few make it that far.

Vertical integration, increased competition from cable and the lack of patience at the major networks to allow new shows a chance to grow has made getting to syndication a tricky business. But once a show gets there, it can mean millions if not billions to a company's bottom line. Cable networks are lining up to pay top dollar for reruns of network dramas, while local stations seem willing to pay whatever it takes to get the hottest off-net comedies.

"What's important is maintaining and continuing the assets that we've developed in the past. That's the business of show business," says 20th Century Fox co-President Dana Walden. "If I had to put a higher priority on one or the other, I would certainly say returning shows because this business is so hard."

Who gives them the rights?

This fall the six major networks will present 34 new series. Below is the list of producing studios, and the syndicator—if they get that far.

Show	Studio	Syndicator
ABC		
Bob Patterson	Touchstone/20th Century	Twentieth
Philly	Paramount/Bohco Prod.	Paramount
The Dad	Touchstone/Brad Grey	Buena Vista
Thieves	Warner Bros.	Warner Bros.
Alias	Touchstone	Buena Vista
CBS		
The Guardian	Columbia/CBS Prod.	CBS/King World
The Amazing Race	Bruckheimer/Touchstone/CBS	CBS/King World
Wolf Lake	Big Ticket	Paramount
The Agency	Radiant/CBS/Studios USA	Studios USA
The Ellen Show	ATG/CBS	Columbia TriStar
American Wreck	ACME/Big Ticket	Paramount
Citizen Baines	Warner Bros.	Warner Bros.
Education of Max Bickford	20th Century Fox/CBS	CBS/King World
Fox		
Undeclared	Agatow Prods/DreamWorks	DreamWorks
24	Imagine/20th Century Fox	Twentieth
Bernie Mac Show	Regency/20th Century Fox	Twentieth
The Tick	Col./Sonnenfeld/Josephson	Columbia TriStar
Pasadena	Brillstein-Grey/Col, TriStar	Columbia TriStar
NBC		
Crossing Jordan	Tailwind/NBC Prods.	NBC Enterprises
Emeril	NBC Studios	NBC Enterprises
Scrubs	Touchstone TV	Buena Vista
Inside Schwartz	20th Century Fox/NBC	Twentieth
Law & Order: Criminal Intent	Wolf Films/Studios USA	Studios USA
UC: Undercover	NBC/Jersey Films/20th Century Fox	Twentieth
UPN		
One on One	Greenblatt-Janollari/Paramount	Paramount
Enterprise	Paramount	Paramount
The WB		
Smallville	Warner Bros.	Warner Bros.
Elimidate Deluxe	Telepictures	Telepictures
Maybe I'm Adopted	Warner Bros./Touchstone	Warner Bros.
Reba	20th Century Fox	Twentieth
Raising Dad	Paramount	Paramount
Lost in the USA	ATG/Bunim-Murray	TBA
Men, Women & Dogs	Paramount	Paramount
Off Centre	Warner Bros./DreamWorks	Warner Bros.

Walden's studio at 20th Century Fox Television actually returned the most programs on network schedules this fall and also managed to land seven new series for a combined 24 shows for the fall. A number of the veteran and new series are co-productions with other studios or networks—

but the total was an all-time industry record.

Of the seven new shows, co-owned News Corp. entity Twentieth Television will handle the off-network syndication sales on six of them. In terms of returning series *Boston Public* and *Dark Angel*, each received second-season orders, while

IN BRIEF

**ANNE FRANK MINI
BUILDS FOR ABC**

ABC's *Anne Frank* miniseries attracted more viewers on its second night and will finish its two-night run as the second-highest-rated miniseries for the season. The four-hour film averaged 14.1 million viewers and a 4.8 rating in adults 18-49, according to Nielsen Media Research. On Sunday, it averaged a 4.9 in adults 18-49 and 13.99 million viewers; on Monday, a 4.7 rating and 14.24 million viewers. ABC's *Judy Garland: Me and My Shadows* ranks as the season's highest-rated miniseries.

**WASN'T A BUFFY FINALE
TO DIE FOR, EXACTLY**

Given the \$102 million UPN will shell out over the next two years for *Buffy, the Vampire Slayer*, UPN executives had to have been surprised by Tuesday's season finale: The title character played by Sarah Michelle Gellar, apparently dies at the end.

A UPN representative noted that the network believes "the Slayer will rise again." For a finale, *Buffy* attracted a rather modest 5.2 million viewers, its ninth-best showing for the season, and pulled a 2.6 rating in adults 18-49.

**NBC PRIME DOMINATES
DURING MAY 14-20**

With its powerful Wednesday- and Thursday-night season finales, NBC dominated the week of May 14-20 in both adults 18-49 and total viewers. It averaged a network-best 5.9 rating in adults 18-49 and 13.6 million viewers, according to Nielsen Media Research. Fox finished the week in second place in adults 18-49, with a 4.4 rating. CBS was second in total viewers, with an average 11.3 million viewers.

Judging Amy, *Family Guy*, *Titus*, *Roswell* and *Angel* will all see third seasons. Over the last 10 years, Twentieth Television has sold off-net products to cable and local stations, totaling well over \$3 billion.

Viacom-owned Paramount TV Group landed a total of seven new shows on fall schedules, including five from Paramount Network TV and two from Big Ticket Television. Paramount Domestic TV will handle syndication sales on all seven if they get to that level. Viacom's King World division will handle three of CBS Productions' new fall offerings.

Warner Bros., which returned eight series including *ER* and *Friends*, also landed five new

shows on fall schedules. Co-owned Warner Bros. Domestic TV will handle the off-network deals on all five new series if and when they make it to syndication. Warner Bros. was the

only major studio not to make a co-production deal with a network on any of its shows for the upcoming season.

Disney's Touchstone Television and Buena Vista divisions landed a total of 13 series on fall schedules, including five new programs. Buena Vista will handle syndication on three of the new programs.

Columbia TriStar, which has syndication output deals

with a number of smaller studios, has the off-network rights to three new series including Fox's *The Tick* and *Pasadena*. ■

'What's important is maintaining and continuing the assets that we've developed in the past. That's the business of show business.'

—Dana Walden, 20th Century Fox

Trio gets a makeover

Revamped USA Cable network will survey the cultural landscape

By Allison Romano

USA Cable is remaking Trio, giving the digital network's new programming and on-air look in time for the popular arts channel's June 10 relaunch.

"Our approach to arts is going to be much more visceral and organic," said Kris Slava, vice president of programming and acquisitions.

Trio's programming will sample the cultural landscape, with music, theater, dance, movies, festivals and events. The art and culture focus puts it in the company of established networks Bravo and A&E., but, where those have gone more the way of general-entertainment networks, Trio is committed to the popular arts, said Patrick Vien, president of emerging networks for USA Cable. It's committed to 650 hours of new programming.

For now Trio is disadvantaged by its digital carriage. It currently reaches 11.3 million subscribers on satellite and digital cable, whereas A&E has about 81 million subscribers and Bravo has 53 million.

"Time will tell if Trio is successful," said

Allen Sabinson, A&E's senior vice president of programming. "Imitation is the sincerest form of flattery, and there are no monopolies on good ideas."

Acquisitions include *Sessions at West 54th St.*, a celebrated PBS music series; *Rowan and Martin's Laugh-In*, a 1970s classic comedy series; and the TV premiere of theatrical *Elizabeth*. Though ad supported Trio will try to minimize commercial interruptions.

Trio will add original programming over time. Ten original series and specials are in development for this year, including *Walk Through*, showcasing some of the world's finest private art collections, and a 10-hour special on the 2001 New Orleans Jazz Festival, hosted by Branford Marsalis.

Trio also has slated American and international documentaries and magazine shows "too hip for prime time," Slava said.

USA Cable acquired Trio and its sister network News World International in May 2000 for about \$100 million through the purchase of North American Television Inc. ■

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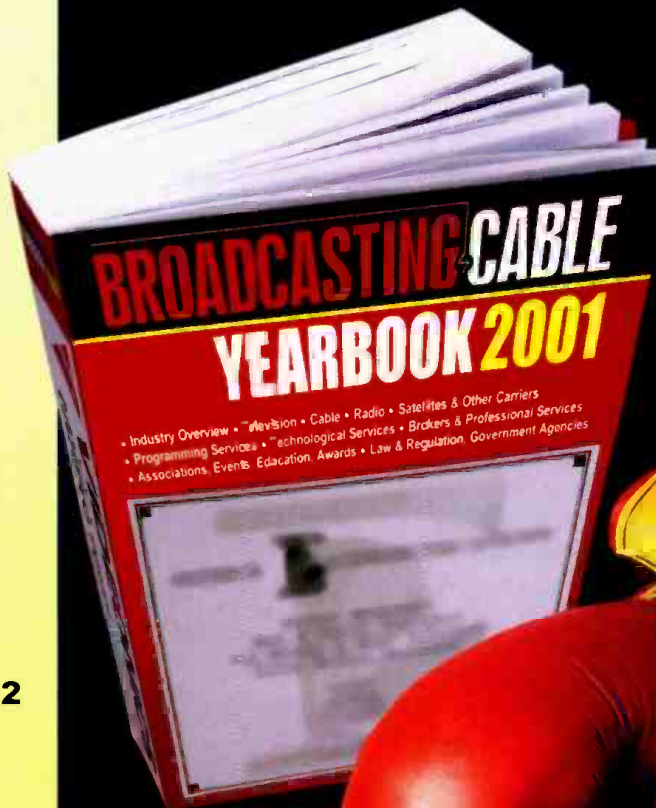
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StationBreak

BY DAN TRIGOB OFF

THE WRONG MAN?

WBZ-TV Boston producer Casey Sherman's quest to prove that "Boston Strangler" Albert DeSalvo was not the killer of Sherman's aunt in 1964 (B&C, Dec. 11, 2000) and bring to justice the man he believes was the real killer, advanced last week. When the body of Mary Sullivan, said to be the Strangler's last victim, was exhumed, forensic scientists said her skull showed no signs of a blow to the head, contrary to DeSalvo's contention that he knocked her unconscious.

"This all but excludes DeSalvo from my aunt's murder," Sherman said. "Now let's prove who did it." Sherman believes he knows who the killer is and has spoken with him. Sherman's family—joined by DeSalvo's—has sued the state to further investigate the murder of the 19-year-old Sullivan. The state says the investigation remains open.

Local reports said that the state's DNA testing of recently discovered fluid samples taken from Sullivan's body was inconclusive. Sherman said his family is now seeking a court order to get their suspect's DNA.



Larry McCormick, the newsman who plays newsmen.

ANCHORED AT KTLA

Larry McCormick isn't just a newscaster, he plays one on TV (and in the movies). This week, McCormick celebrates 30 years at KTLA(TV) Los Angeles. The former semi-pro baseball player and theater major has had a 40-year career in weather, sports, features and news and has portrayed newscasters in more than 80 TV shows and films. He has also received more than 100 awards for his aid to local civic organizations.

ANSIN, HERALD SETTLE

WHDH-TV Boston owner Ed Ansin will not sue the *Boston Herald* for libel. The Sunbeam Television head had objected to *Herald* columnist Margery Eagan's characterization of him

as egotistical, power-hungry and in need of analysis. In a letter to *Herald* Publisher Patrick Purcell, Ansin's attorneys sought "appropriate steps" to address his objections, and Ansin publicly threatened a lawsuit. Sunbeam said a confidential settlement had been reached with the paper, but the *Herald* said, both before and after the settlement, that there would be no apology or retraction.

Even Ansin conceded the difficulty of a public figure's bringing a lawsuit against a newspaper concerning the opinions of a columnist. Legal action is still possible against New York-based news-talent manager Alfred Geller, who made several such unflattering remarks about Ansin after Geller's client Kim Carrigan was not renewed by WHDH-TV. Geller has said he is unafraid of such a lawsuit.

TV TAKES SOME HITS

F—edtelevision.com (rhymes with duct), the newest cyber watercooler for TV insiders and malcontents, splashed across the World Wide Web with a traditional Internet offering: pictures of attractive naked women. But it also appears to have tapped

into the chronic angst of TV-station employees, having posted many e-mailed gripes about management and policies.

In addition to widely distributed artsy shots of actress-turned-CNN-newswoman Andrea Thompson, the site has also displayed shots of a Miami anchor taken when she was a student. Site proprietor Scott Jones was unaware the photos belonged to *Playboy* until a lawyer for the magazine sought their removal. They later received a friendly note from the anchor, with a compliment on the stick figure they substituted for the photos.

Jones and site co-proprietor Stefan Mychajliu come from TV, most recently from WKBW-TV Buffalo, N.Y. Jones was laid off. Mychajliu credits Jones as the real force in F—dtelevision.com. The site is one of several run by the pair.

"We became big fans of F—edcompany.com," Jones explains, and decided to pay cyber-homage, first targeting Buffalo TV and later inviting e-mails from across the U.S. The male-oriented site is also, as its name suggests, much cruder than the more established TVShoptalk and Newsblues sites.

Still, the site—which makes predictions on news-director tenures and lists alleged victims of TV—is already into merchandising, including branded mugs, T-shirts and mousepads.

All news is local. Contact Dan Trigoboff at 301-260-0923, e-mail dtrig@erols.com, or fax 202-463-3742.



FocusBaton Rouge

THE MARKET

DMA rank	96
Population	786,000
TV homes	280,000
Income per capita	\$15,701
TV revenue rank	75
TV revenue	\$58.2 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WAFB	9 CBS	Raycom
2	WBRZ	2 ABC	Manship
3	WVLA	33 NBC	White Knight
4	WGMB	44 Fox	Comm. Corp.
5	WBTR-LP	19 Ind.	Great Oaks

*February 2001, total households, 6 a.m.-2 a.m., Sun.-Sat.

CABLE/DBS

Cable subscribers (HH)	212,800
Penetration	76%
ADS subscribers** (HH)	30,800
ADS penetration	11%
DBS carriage of local TV?	No

**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Wheel of Fortune</i> (WBRZ)	16/29
Network show	
<i>Millionaire</i> (WBRZ)	17/27
6 p.m. newscast	
WAFB	19/34
10 p.m. newscast	
WAFB	18/36

***February 2001, total households

Sources: Nielsen Media Research, BIA Research



Government and industry investments such as the airport expansion give the city a high employment rate.

Guarded optimism in Louisiana

Baton Rouge is something of an anomaly as a television market, especially one that happens to be the seat of state, parish (Louisiana's term for county) and city government. Although there are five broadcast TV stations and three cable-only network channels (WB, UPN and Pax), only two stations carry local news: ABC affiliate WBRZ(TV) and CBS affiliate WAFB(TV).

Says WBRZ GM Pat Cheramie, "It's a very competitive market, but the good news is, both WBRZ and WAFB have very good numbers and demos to sell," with the tightest races at 6 p.m. and 10 p.m. "It's a very good news market because of state government," she continues. "The two stations combined deliver an average 33 household rating, Monday through Friday."

With that economic base of government, coupled with a huge petrochemical industry, port facilities and Louisiana State University and Southern University, "Baton Rouge is one of the few markets in Louisiana that's growing," says Ron Winders, WAFB's GM. "So we're not having a problem locally, but the national market is certainly very soft. National has picked up this month, so we're hoping to see a turnaround in the foreseeable future." But he's not just waiting for things to improve. "When things get tight, you become more creative," he adds. "Relying on the fax machine and doing lunch with the agency guy once a month isn't going to do it in this economy."

Cheramie's situation is similar: "Our first quarter was up, but last year was nothing to write home about, with a soft first quarter. Second quarter 2001 is pacing is pretty flat. Being the 96th DMA, we pace month to month. Our station's revenues are about 70% local vs. 30% national, so it's very hard to project because you have a few long-term buys but not enough to give you a pulse. But all of our local economists say third and fourth quarter are coming back."

—Mark K. Miller (mrkmliller@aol.com; 301-773-0058)

Great
~~It's Good To Be the King!~~

THE KING OF QUEENS is #1,
Beating *Millionaire* and *Boston Public* In Key Demos!

#1 Adults 18-34!
#1 Adults 18-49!
#1 Adults 25-54!

Source: NTI, Galaxy Explorer, AA Rating, #1 in time period, 8-9pm, 5/21/01
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Programming

BroadcastWatch

COMPILED BY KENNETH RAY

MAY 14-20 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB	
33	7.0/11	8.6/14	7.8/13	8.0/13	1.3/2	2.2/4	3.5/6	
MONDAY	8:00		38. King of Queens 7.2/13			90. Moesha 2.2/4	67. 7th Heaven 4.6/8	
	8:30		42. Yes, Dear 7.0/11	36. Boston Public 7.3/12	107. Christy: Choices of the Heart, Part 2 1.2/2	94. The Hughleys 2.1/3		
	9:00	42. ABC Monday Night Movie—Con Air 7.0/11	8. Ev Lvs Raymd 11.2/17	33. Weakest Link 7.6/13	36. Boston Public 7.3/12		87. The Parkers 2.4/4	
	9:30		12. Becker 10.4/16	33. Dateline NBC 7.6/12	23. Ally McBeal 8.7/13		88. Girlfriends 2.3/4	
	10:00		29. Family Law 7.9/13	27. Third Watch 8.1/14		101. Diagnosis Murder 1.4/2	86. Roswell 2.5/4	
TUESDAY	8:00	8.9/15	8.8/14	7.2/12	6.0/10	1.0/2	1.3/2	3.3/5
	8:30	9. Who Wants to Be a Millionaire? 11.1/19	26. JAG 8.2/14	71. Fighting Fitzger 4.4/8	49. That '70s Show 6.2/11	120. Mysterious Ways 0.7/1	105. 7 Days 1.3/2	84. Buffy the Vampire Slayer 3.2/5
	9:00	29. Dharma & Greg 7.9/13	38. 60 Minutes II 7.2/11	72. 3rd Rock fr/Sun 4.3/7	54. Titus 5.9/10			
	9:30	57. Wht About Joan 5.5/9	11. Frasier 10.6/17	11. Frasier 10.6/17	51. Dark Angel 6.0/10	112. Doc 1.0/2	107. Chains of Love 1.2/2	83. Angel 3.3/5
	10:00	19. NYPD Blue 9.0/15	10. Judging Amy 10.8/18	45. Dateline NBC 6.8/11		107. Diagnosis Murder 1.2/2		
WEDNESDAY	8:00	6.9/11	6.8/11	11.9/19	6.0/10	0.8/1	3.1/5	3.3/5
	8:30	67. Two Guys/A Girl 4.6/8	38. 48 Hours 7.2/13	41. Ed 7.1/12	58. That '70s Show 5.3/10	115. Candid Camera 0.9/2	88. Special Unit 2 2.3/4	76. Dawson's Creek 3.9/7
	9:00	54. Drew Carey 5.9/9	47. CBS Wednesday Movie—Blonde, Part 2 6.6/10	4. The West Wing 14.1/22	48. Boot Camp 6.5/10	115. Touched by an Angel 0.9/1	77. Star Trek: Voyager 3.8/6	85. Felicity 2.8/4
	9:30	51. Spin City 6.0/9		3. Law & Order 14.5/24		112. Diagnosis Murder 1.0/2		
	10:00	15. Who Wants to Be a Millionaire? 9.7/16						
THURSDAY	8:00	7.7/11	8.8/14	17.4/28	4.0/6	1.0/2	4.0/6	2.8/4
	8:30	77. Whose Line Is It 3.8/7	28. CSI 8.0/13	2. Friends 18.7/31	74. America's Most Wanted DNA Test 4.0/6	120. It's a Miracle 0.7/1	74. WWF Smackdown! 4.0/6	90. Charmed 2.2/4
	9:00	80. Whose Line Is It 3.7/6	6. CSI 12.4/19	5. Will & Grace 13.4/20				82. Charmed 3.4/5
	9:30	19. Who Wants to Be a Millionaire? 9.0/14	50. 48 Hours 6.1/10	1. ER 20.1/32		110. Diagnosis Murder 1.1/2		
	10:00	36. Primetime 7.3/12						
FRIDAY	8:00	7.6/14	3.6/7	8.3/16	5.0/9	1.1/2	1.4/3	2.0/4
	8:30	70. Whose Line Is It 4.5/9		17. Providence 9.3/18	62. Fox Movie Special—There's Something About Mary 5.0/9	115. Encounters With the Unexplained 0.9/2	101. UPN Movie Friday—Dark City 1.4/3	94. Sabrina/Witch 2.1/4
	9:00	66. Whose Line Is It 4.7/9	81. CBS Friday Movie—Batman and Robin 3.6/7	29. 30th Annual Daytime Emmy Awards 7.9/14		115. Touched by an Angel 0.9/2		90. Sabrina/Witch 2.2/4
	9:30	16. Who Wants to Be a Millionaire? 9.4/17				101. Diagnosis Murder 1.4/3		99. Popular 1.7/3
	10:00	22. 20/20 8.8/16						
SATURDAY	8:00	4.2/8	7.4/14	5.5/11	4.6/9	0.6/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
	8:30		45. Walker, Texas Ranger 6.8/13	(nr) NBA Playoffs—L.A. Lakers vs. San Antonio Spurs 6.0/14	77. Cops 3.8/8	125. Miracle Pets 0.5/1		
	9:00	73. ABC Saturday Night Movie—The Bodyguard 4.2/8		67. NBC Saturday Night Movies—Under Siege 2: Dark Territory 4.6/9	64. Cops 4.8/10	124. Touched by an Angel 0.6/1		
	9:30		24. The District 8.6/16		63. AMW: America Fights Back 4.9/9	124. More True Touched by an Angel 0.7/1		
	10:00							
SUNDAY	7:00	8.4/14	10.1/17	6.3/11	7.1/12	1.1/2	1.8/3	
	7:30	60. Classic TV Bloopers 5.2/10	14. 60 Minutes 9.9/19	(nr) NBA Playoffs—L.A. Lakers vs. Sacramento Kings 7.6/16	64. The Simpsons 4.8/10	120. Candid Camera 0.7/1		101. Jamie Foxx 1.4/3
	8:00	13. Who Wants to Be a Millionaire? 10.1/17	18. Touched by an Angel 9.2/15	61. Dateline NBC 5.1/8	51. The Simpsons 6.0/11	119. Candid Camera 0.8/1		100. The PJs 1.6/3
	8:30				33. The Simpsons 7.6/13	105. Doc 1.3/2		94. Steve Harvey 2.1/4
	9:00				32. Malcolm/Middle 7.7/13			98. The Oblongs 1.8/3
9:30	21. ABC Premiere Event—Anne Frank, Part 1 8.9/14	7. CBS Sunday Movie—Like Mother, Like Son 11.3/18	42. NBC Sunday Night Movie—Submerged 7.0/11	25. The X-Files 8.4/13	110. Diagnosis Murder: Trash TV 1.1/2		97. Nikki 1.9/3	
10:00							90. For Your Love 2.2/3	
10:30								
WEEK	7.1/12	7.9/13	9.2/16	5.9/10	1.0/2	2.4/4	2.7/5	
S-T-D	8.4/14	8.6/14	8.0/13	6.1/10	0.9/2	2.4/4	2.5/4	

Syndication Watch

MAY 7-13 Syndicated programming ratings according to Nielsen Media Research

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.1	9.1
2	Jeopardy	7.8	7.8
3	Oprah Winfrey	5.9	6.0
4	Judge Judy	5.6	8.1
5	Entertainment Tonight	5.6	5.7
6	Friends	5.3	6.1
7	Frasier	4.8	5.5
8	Wheel of Fortune (wknd)	4.7	4.7
9	Seinfeld (wknd)	4.6	5.3
10	Seinfeld	4.3	4.3
11	Live with Regis and Kelly	3.8	3.8
12	Jerry Springer	3.6	4.0
13	The X-Files	3.6	4.0
14	Entertainment Tonight (wknd)	3.6	3.1
15	Judge Joe Brown	3.4	4.3
16	Maury	3.4	3.5
17	Hollywood Squares	3.3	3.3
18	Andromeda	3.1	3.3
19	Drew Carey	3.0	3.3
20	Montel Williams	3.0	3.0

TOP TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah Winfrey	5.9	6.0
2	Live With Regis and	3.8	3.8
3	Jerry Springer	3.6	3.6
4	Maury	3.4	3.5
5	Montel Williams	3.0	3.0

According to Nielsen Media Research Syndication Service Ranking Report May 7-13, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen Rating = 1,022,000 households, which represents 1% of the 102.2 million TV Households in the United States

NA = Not Available

Finding a timely home



Access is the most lucrative time for hits like *Who Wants to Be a Millionaire?*, but it might be hard to get.

The logical syndication spot for ABC's *Who Wants to Be a Millionaire?* and NBC's *Weakest Link* is the attractive 7-8 p.m. access daypart. But that hour might not be easy to obtain: Many outlets, ABC- and NBC-owned stations included, have long-term contracts on such shows as *Wheel of Fortune* and *Access Hollywood*.

"The way to maximize the potential of any show—particularly a game show—is to run it in access," says Katz TV's Bill Carroll. "But that's going to be pretty tough."

ABC and NBC affiliates aren't the only game in town: Syndicated versions of top-10 network shows could prove hard for any station to pass up.

But Art Moore, programming director, WABC-TV New York, says some ABC stations may raise objections if a market rival gets *Millionaire*. "You run the risk of weakening the *Jeopardy* and *Wheel of Fortune* franchises," he says, "as well as *Millionaire*." NBC stations squeezed out of a syndicated *Weakest Link* could marshal a similar argument. TV insiders speculate that the shows' distributors—Buena Vista and NBC Enterprises, respectively—could stipulate that the stripped versions run outside access, but executives of neither distributor would comment.

Steering the shows to a roomier daypart could open up selling options. One large-market general manager suggested benching low-rated ABC soap *Port Charles* to fit in *Millionaire*.

But, "if they come out in daytime with it, they'll have to price it accordingly. And I don't know if that merits their taking it out," notes Lou Verruto, general manager of CBS affiliate WIVB-TV Buffalo, N.Y. Daytime, one of the least-watched dayparts, delivers the lowest license fees.

Nevertheless, Buena Vista and NBC might be swayed by the fact that several CBS O&Os, having lost ground with *Dr. Laura*, would stand to gain with *Millionaire* or *Link* in daytime. Also, sources say Hearst-Argyle might pair the slated half-hour *Weakest Link* with a half-hour *Millionaire* (a likely but not definite plan) on several of its NBC and ABC affiliates.

—Susanne Ault

CableWatch

MAY 14-20 Cable programming ratings according to Nielsen Media Research

CABLE'S TOP 10

Ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 102.2 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating		HHs (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	TNN	Mon	10:00P	67	4.6	3.7	3715	7.5
2	WWF Entertainment	TNN	Mon	09:00P	60	4.4	3.6	3561	6.5
3	NASCAR/Winston Open	FX	Sat	11:34P	95	3.7	2.4	2426	9.0
4	The Winston Rain Delay	FX	Sat	09:24P	130	3.5	2.3	2257	6.5
5	NASCAR/Winston Open	FX	Sat	07:35P	109	3.2	2.1	2082	6.6
6	NBA/76ers/Raptors	TNT	Fri	07:58P	161	2.7	2.2	2232	5.0
7	NBA/Hornets/Bucks	TBS	Tue	08:28P	162	2.6	2.2	2190	4.3
7	NBA/Raptors/76ers	TNT	Wed	07:58P	162	2.6	2.2	2165	4.4
7	m/"Blade"	TNT	Sun	08:00P	150	2.6	2.2	2154	4.0
7	m/"The Siege"	USA	Tue	09:00P	150	2.6	2.1	2133	4.2
7	Spongebob	NICK	Sat	10:00A	30	2.6	2.1	2138	9.0
7	m/"Cruel Doubt, Pt. II"	LIF	Sun	05:00P	120	2.6	2.1	2120	5.7

Changing Hands

TVs

KKAP(TV) Little Rock, Ark.

Price: \$1 million

Buyers: Spouses Joni T. and Marcus D. Lamb et al., Colleyville, Texas; no other broadcast interests

Seller: Educational Broadcasting Corp., Little Rock (Gregory Fess, Max Hopper et al.); owns/is buying 13 TVs, including KLRA(TV) (formerly KYPX(TV)) Little Rock, five FMs and four AMs, all Ark.

Facilities: Ch. 36, 2,570 kW visual, 500 kW aural, ant. 1,135 ft.

Affiliation: Independent (religion)

KSCC(TV) Hutchinson/Wichita, Kan.

Price: \$248,108 (plus \$43.54 for each day between March 16 and closing date)

Buyer: Mercury Broadcasting Co. Inc., San Antonio (Van Henry Archer III, president/owner); owns one other TV, five FMs and one AM. Archer owns one other TV and has interest in one other AM and four other FMs

Seller: Paramount Stations Group, Los Angeles (parent Viacom Inc., Mel Karmazin, president). Viacom owns 38 TVs and majority of Infinity Broadcasting Corp., which owns/is buying 181 radios

Facilities: Ch. 36, 3,467 kW visual, ant. 1,063 ft.

Affiliation: UPN (LMA'd to Clear Channel Communications Inc.)

COMBOS

**WZRK(FM) (formerly WXEC)
Nekoosa/Hancock and WIBU(AM)
Poynette/Madison, Wis.**

Price: \$2.3 million (\$1.3 million for FM; \$1 million for AM)

Buyer: Starboard Broadcasting Inc. (for-

Station Trades

By dollar volume and number of sales;
does not include mergers or acquisitions
involving substantial non-station assets

THIS WEEK

TV/Radio □ \$0 □ 0
TVs □ \$1,248,108 □ 2
Combos □ \$4,770,000 □ 3
FMs □ \$28,633,000 □ 6
AMs □ \$1,158,500 □ 2
Total □ \$35,809,608 □ 13

SO FAR IN 2001

TV/Radio □ \$200,000,000 □ 1
TVs □ \$419,788,108 □ 17
Combos □ \$2,443,537,820 □ 43
FMs □ \$173,518,900 □ 88
AMs □ \$78,711,811 □ 62
Total □ \$3,315,556,639 □ 211

merly Christ the King Communications Inc.), Green Bay, Wis. (Stephen Gajdosik, president/33% owner); owns WJOK(AM) Kaukuna, Wis.; is buying WAUX(AM) Lake Geneva, Wis. Gajdosik also owns 20% of WDVM(AM) Eau Claire, Wis., to be bought by Starboard

Seller: Magnum Communications Inc., Tomah, Wis. (spouses Lynn E. Magnum, president/53% owner, and David R. Magnum, 47% owner); owns two FMs and one AM, all Wis. Magnums also own five more FMs and one AM, all Wis., and have applied to build FMs in De Forest and Mount Horeb, Wis. Note: Sale of FM will be delayed until February

Facilities: FM: 93.7 MHz, 3 kW, ant. 164

ft.; AM: 1240 kHz, 1 kW

Format: FM: news/talk; AM: classic country
**WFMW(AM)-WKTG(FM) Madisonville,
Ky. (south of Evansville, Ind.)**

Price: \$2 million cash (for stock)

Buyer: James M. Thornberry Jr., Madisonville; no other broadcast interests

Seller: Sound Broadcasters Inc., Madisonville (Robert Kelly, president, and Kathryn Puckett Trust, each 49% owners; Charlotte Williams, 2% owner); no other broadcast interests

Facilities: AM: 730 kHz, 500 W day, 215 W night; FM: 93.9 MHz, 50 kW, ant. 584 ft.

Formats: AM: C&W; FM: AOR, classic rock
KCHE-AM-FM Cherokee, Iowa

Price: \$470,000 (includes \$200,000, three-year noncompete agreement)

Buyer: Cherokee Broadcasting Co., Denison, Iowa (Michael Dudding and Jeffrey Fuller, each 42% owners).

Dudding and Fuller each own 42.5% of KDSN-AM-FM Denison

Seller: Sioux Valley Broadcasting Co. Inc., Cherokee (John M. O'Connor, president); no other broadcast interests

Facilities: AM: 1440 kHz, 500 W day; FM: 92.1 MHz, 3 kW, ant. 302 ft.

Formats: AM: country, AC; FM: duplicates AM 90%

FMs

**KGRP(FM) Calistoga/Napa/Santa Rosa,
KSXY(FM) Healdsburg/Santa Rosa and
KRSH(FM) Middletown/Santa Rosa, Calif.**

Price: \$11.1 million (\$5.5 million for KRSH; \$3.5 million for KGRP; \$2.1 million for KSXY)

Buyer: Sinclair Telecable Inc., Norfolk, Va. (J. David Sinclair, president/14.6%

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Changing Hands

owner); owns/is buying three other FMs and two AMs, all Va. and KEYI-FM Austin, Texas; owns 25% of three more FMs and one more AM, all Va.; is limited partner in LBJS Broadcasting Co. LP, which owns four FMs and one AM, all Texas. J. David Sinclair has interest in seven FMs and six AMs, none in Calif.

Seller: Deas Communications Inc./Independent Broadcasting Corp., Santa Rosa (Mary F. Constant, president/owner); no other broadcast interests

Facilities: KGRP: 100.9 MHz, 64 W, ant. 2,945 ft.; KSXY: 95.9 MHz, 850 W, ant. 135 ft.; KRSH: 98.7 MHz, 340 W, ant. 1,378 ft.

Formats: KGRP: classic hits; KSXY: bright AC; KRSH: AAA

KLNA(FM) Junnigan/Sacramento, Calif.

Price: \$8 million

Buyer: Salem Communications Corp., Camarillo, Calif. (Stuart W. Epperson, chairman; Edward G. Atsinger III, president/43.4% owner); owns/is buying 78 other radios, including KFIA(AM) Carmichael/Sacramento and KTKZ(AM) Sacramento, Calif.

Seller: Pacific Spanish Network Inc., Chula Vista, Calif. (James Bonilla, president); owns three radios in three markets. Note: Pacific Spanish acquired KLNA for \$260,000 in March 1994

Facilities: 105.5 MHz, 5.4 kW, ant. 140 ft.

Format: Dance, R&B; to be Christian music

KTMK(FM) (to be KOGO) Temecula/San Diego, Calif.

Price: \$4.5 million (includes five-year noncompete agreement)

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, CEO, Clear Channel Radio); owns/is buying 17 TVs and about 1,148 other radios, including six FMs and three AMs in San Diego and WHGR(AM) Houghton Lake/Mount

Pleasant, Mich. (see item, below)

Seller: Temecula FM LLC/Magic Broadcasting Inc., Hemet, Calif. (Donald McCoy, manager); owns KWRP(FM) San Jacinto/Hemet/San Diego, Calif. Note: If KTMK deal falls through, Temecula can acquire KFXM(FM) Temecula/San Diego, which Clear Channel is buying for \$6.225 million (Changing Hands, May 14)

Facilities: 94.5 MHz, 3 kW

Format: News/talk (duplicates KOGO[AM] San Diego)

WWUZ(FM) Bowling Green/Fredericksburg, Va.

Price: \$2.15 million cash

Buyer: Free Lance-Star Publishing Co., Fredericksburg; owns WYSK(AM)-WFLS FM Fredericksburg and WYSK FM Spotsylvania, Va., and daily Fredericksburg *Free Lance-Star*

Seller: Rappahannock Communications Group Inc., Bowling Green (Mark A. Giles and Jacqueline D. Sites, principals); no other broadcast interests

Facilities: 96.9 MHz, 2.8 kW, ant. 472 ft.

Format: Hits of the '60s, '70s and '80s

Broker: Media Services Group Inc. (buyer)

Construction permit for WEXM(FM) Exmore/Norfolk, Va.

Price: \$1.883 million (includes \$33,000 broker fee)

Buyer: Commonwealth Broadcasting LLC, Norfolk (J. David Sinclair, 24.5% managing member; Sinclair Telecable [see preceding item], 26.5% member). Sinclair Telecable's holdings include WTAR(AM) Norfolk and WGCV(AM)-WPZE(FM) Petersburg/Richmond, Va. J. David Sinclair's holdings include WNIS(AM) Norfolk and WPLZ-FM Richmond

Seller: Be-More Broadcasting Co., McLean, Va. (A. Wray Fitch III, owner); no other broadcast interests

Facilities: 106.1 MHz (new)

Broker: McCoy Broadcast Brokerage Inc. (buyer)

KBLK(FM) (formerly KBAD) Burnet/Austin, Texas

Price: \$1 million cash

Buyer: Blanco Television Ltd., Dallas (Charles Crawford, member); no other broadcast interests

Seller: Munbilla Broadcasting Corp., Dallas (B. Shane Fox, owner). Fox has applied to build new FM in Mason, Texas. Note: KBLK originally was to be sold to Rawhide Radio LLC for \$2.5 million cash (Changing Hands, Jan. 8)

Facilities: 104.7 MHz, 11 kW, ant. 459 ft.

Format: Country

Broker: Media Services Group Inc. (seller)

AMs

WASN Youngstown, Ohio

Price: \$800,000

Buyer: Stop-26 Riverbend Inc., Columbus, Ohio (Frank Halfacre and Percy Squire, each 41% owners); owns WGFT(AM) Youngstown and WLLF(FM) Mercer/Hubbard/Youngstown, Ohio

Seller: Otter Communications, Bath, Ohio (Daniel Ott, general manager); no other broadcast interests

Facilities: 1330 kHz, 500 W day, 1 kW night

Format: News/talk (to change)

WJNC Jacksonville, N.C.

Price: \$358,500

Buyer: Heritage Broadcasting LLC, Statesville, N.C. (Ronald Benfield, president/owner); no other broadcast interests. Commonly controlled Conner Media Corp. owns two FMs and three AMs, including WSTK(AM) Jacksonville, all N.C.; has applied to build AM in Jacksonville

Seller: Jacksonville-Topsail Radio LLC, Jacksonville (Hoyle Broom, president); owns WZXS(FM) Topsail Beach, N.C.

Facilities: 1240 kHz, 1 kW

Format: News/talk, sports

—Compiled by Elizabeth A. Rathbun

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Big Four in the black

Fiscal 2000 was a profitable year for ABC, CBS, Fox and NBC, with decent margins

By Steve McClellan

For the first time in years, in fiscal 2000 the four major TV networks made money. The margins weren't huge, but they were respectable, particularly in the case of NBC-TV, which had pretax earnings of \$770 million, up 20%, on a 19% revenue gain, to almost \$4.8 billion.

With a big assist from the hit game show *Who Wants to Be a Millionaire?*, ABC-TV saw a profit of \$522 million last year, in contrast an \$11 million loss in 1999.

CBS-TV posted significantly better profits—in part due to the hit reality show *Survivor*. The network's pretax earnings last year quadrupled to \$200 million, on a 7% revenue gain to almost \$3.5 billion.

The Fox network also posted a profit: \$47 million, in contrast to a \$23 million loss the prior year. Revenues for Fox were flat in fiscal 2000, at close to \$1.8 billion.

Among the four major networks, NBC-TV had the highest pretax profit margin, at 16%. ABC-TV posted a 12% margin, and CBS-TV and Fox logged 6% and 3%, respectively.

Network executives frequently point to their low profit margins in talks with affiliates about their future relationship and the need to reshape its economics by doing away with compensation and having affiliates contribute to programming costs. Affiliates counter that the broader profit margins of the networks' parents are much higher and belie the network's argument.

And the margins are considerably higher—close to those of a well-run broadcast station—when all the media profits are considered for each network company. At Viacom, pretax profits for its electronic-media divisions (see breakout in table)

totaled \$4.2 billion on \$13.8 billion in revenue, yielding a margin of 30%. UPN, which Viacom also bought last year (separately from CBS), isn't included in that calculation, but its \$200 million or so in revenue last year and \$120 million loss do not change the results materially.

NBC's companywide margin was almost

as good, at 28%. Disney's combined radio, TV (including production and syndication) and cable assets yielded a profit margin of 25%. The comparable assets at the Fox Entertainment Group (which does not include any of News Corp.'s worldwide satellite-TV holdings) posted a 19% margin in fiscal 2000. ■

Fiscal 2000: The four-network picture

	Revenue (\$ million)	Change from '99	Profit (\$ million)	Change from '99
ABC (Disney)				
Radio	\$595	8%	\$229	33%
TV network	4,140	33%	522	NM*
Owned TVs	1,100	10%	630	22%
TV production/synd.	325	4%	0	NC
Cable	3,455	24%	1,057	11%
Total	9,615	28%	2,438	49%
CBS (Viacom)				
Radio/outdoor	\$2,765	13%	\$1,283	20%
TV network	3,480	7%	200	316%
Owned TVs	1,600	60%	775	20%
TV production/synd.	2,030	-6%	450	25%
Cable	3,895	28%	1,495	42%
Total	13,770	87%	4,203	157%
Fox				
TV network	\$1,751	NC	\$47	NM*
Owned TVs	1,635	11%	774	3%
TV production/synd.	1,100	15%	140	15%
Cable	1,250	300%	107	NM*
Total	5,736	24%	1,068	49%
NBC (General Electric)				
TV network	\$4,775	19%	770	12%
Owned TVs	1,400	19%	775	35%
Cable	620	24%	370	30%
Total	6,795	17%	1,915	22%

Notes: Estimates are BROADCASTING & CABLE'S. Sources include network executives, media analysts and company financial reports. Revenues are net of agency commissions. Profits are pretax earnings and include the following amounts of depreciation and amortization: ABC, \$140 million; CBS, \$1.5 billion (due to merger with Viacom); NBC, \$75 million; and Fox, \$389 million. NC = No change; NM = not meaningful.

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IN BRIEF

SOPRANOS TAKES A HIT

Rep. Marge Roukema (R-N.J.) last week introduced a Congressional resolution condemning HBO's *The Sopranos* for portraying Italian-Americans in a "negative and unfair" manner. "If African-Americans and Hispanic-Americans had shows like this, they would be marching in the street," she said. Roukema's parents both were Italian-American, and she says that she is sponsoring the resolution in "memory of my mother and father." Roukema says she has 16 co-sponsors and hopes to gain more. HBO's response: "We are very proud of *The Sopranos*. We are not alone in our assessment that the show is an extraordinary artistic achievement."

FCC ON THE MOVE

■ Republican FCC Commissioner Harold Furchtgott-Roth said last week he will become a visiting fellow at the American Enterprise Institute after he exits the federal agency. The regulator plans to leave when the current nominees are confirmed.

■ Sarah Whitesell, common carrier adviser to FCC Commissioner Gloria Tristani, last week was named associate chief of the agency's Cable Services Bureau. Also leaving Tristani's office in June is mass-media and cable adviser William Jay Friedman. He will be replaced by Paul Gallant, who returns to the FCC after two years as an attorney for Qwest and BroadBand Office Inc.

■ David Goodfriend, mass-media adviser to FCC Commissioner Susan Ness, will become director of legal and business affairs for direct broadcast satellite provider EchoStar at the end of June.

An immovable feast

Obstacles abound in 3G effort to get TV stations to vacate chs. 52-59

By Bill McConnell

The rollout of cutting-edge wireless services such as mobile Internet depends largely, if not entirely, on finding a new home for hundreds of TV stations.

Although the government plans to entice broadcasters to give up spectrum now used for 52-69 with the lure of early buyouts, that payoff is expected to attract only a third of those station operators, those on ch. 60-69.

How to convince the other two-thirds—whose financially strong stations make a buyout almost impossible—to vacate their channels quickly will be a major headache for FCC Chairman Michael Powell unless Congress gives him a little breathing room and delays the 2002 auction deadline for that spectrum.

"Clearing that spectrum quickly is hopeless," says James Burger, who tackles DTV issues for Washington law firm Dow, Lohnes & Albertson. "It can't happen until after the transition to digital."

Finding more spectrum for so-called third-generation, or 3G, wireless services bedeviled the Clinton administration, and the Bush White House isn't finding the task any easier.

Since 1996, the primary source of 3G spectrum was expected to come from the government's moving TV stations off the upper parts of the UHF band and condensing them onto channels 2-51. The vacant spectrum would then be auctioned by 2002. But that plan is

3G unlikely to move TV muscle			
Big operators on channels 52-59			
Viacom	ABC	Fox	Scripps
WCBS-DT New York	KABC-DT Los Angeles	WJBK-DT Detroit	KNXV-DT Phoenix
WPSG(TV) Philadelphia	WTVD-DT Raleigh, N.C.	WMAR-DT Baltimore	WUPL(TV) New Orleans

almost hopelessly complicated by the transition to digital transmissions, which gives nearly all TV stations two channels—one DTV, the other traditional analog—at least until 2006 and probably long after.

Most of the stations are located on channels 52-59, where 323 full-power outlets are either operating or have applications pending and allotments granted. They are controlled by some of the country's biggest station groups, including the Big Four networks.

Although the FCC has proposed allowing the wireless companies that covet the spectrum to offer broadcasters cash for early exits, the uncertain prospects for 3G services make it virtually

impossible for them to find enough capital to buy out owners on 52-59, which include Viacom, ABC, Fox and Scripps-Howard (see table above).

And many of those stations are in some of the country's most crowded, and lucrative, markets: New York (five stations), Los Angeles (six), Philadelphia and San Francisco (three each).

None of the broadcasters on channels 52-59 have voiced any willingness to leave the fre-

'Clearing that spectrum quickly is hopeless.'

—James Burger, Washington lawyer

quencies early and no analysts have made any real estimates. By contrast, loose guesses for buying off broadcasters on the less successful, less populated channels 60-69 run to more than \$1 billion. The FCC may

Boost fees, says FCC chairman

Powell maintains increase would eliminate need for bigger appropriation

By Paige Albinak

FCC Chairman Michael Powell last week asked Congress to allow the FCC to raise regulatory fees to cover an additional \$18.5 million—an 8% increase—in the FCC’s budget to bring it to \$248.5 million for the next fiscal year.

According to Powell, Congress would not need to increase the agency’s appropriation of \$29.8 million (the other \$200 million and change comes from fees) if it approved the fee increase. About 40% of the additional money would cover increased salaries and benefits for employees. The balance, about \$11 million, would go to new computers.

In the appropriations hearing, Powell addressed a wide range of issues.

Asked whether the commission would take prompt action on Northpoint Technology’s application for exclusive licenses for DBS spectrum to provide terrestrial services, Powell said he did not think the commission could make a decision on the licenses before fall at the earliest. He said the agency still needs to work through results of an independent interference report, then decide whether Northpoint has a legal right to exclusive use of the licenses or whether the spectrum must be auctioned.

“We cannot auction spectrum to satellite companies, but terrestrial companies must receive spectrum via auction,” Powell said. Because Northpoint is a terrestrial company filing for a satellite application, he said, what the commission needs to do is unclear. ■


get some time to maneuver. Recognizing the pending tangle, the Bush administration in its 2002 budget proposed delaying the 52-59 auction until 2006 and the 60-69 bidding until 2004.

Although the wireless companies up until now have been pushing the government to stay on target, they appear to be acquiescing now that European companies such as BT and Deutsche Telekom have delayed their 3G rollouts and struggle to


justify the \$115 billion spent on 3G spectrum in Europe. Qwest and other wireless companies in comments to the FCC avoided the thorny issue of entrenched broadcasters and limited their suggestions to technical suggestions for dividing the auctioned spectrum.

“Venerable companies may be facing collapse because of getting ahead of themselves on 3G,” FCC Chairman Michael Powell told senators last week. ■


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Talk about the weather

With help from AccuWeather, Allentown, Pa., station airs 24-hour local service via DTV

By Michael Grotticelli

When Barry Fisher, general manager of WFMZ-TV Allentown, Pa., wanted to get the most out of his station's digital spectrum, he decided to talk about the weather.

Although few people in the market can watch WFMZ-DT's over-the-air signal on ch. 46, the station transmits two standard-definition channels—one an upconverted NTSC programming (46-1), the other the country's first all-local, 24-hour digital weather channel (46-2). This AccuWeather channel is also fed via fiber to two local cable operators that potentially reach as many as 300,000 cable households.

With little HD programming available to this small independent, Fisher needed to create something special to be watched in SDTV. Simply broadcasting better-looking copies of syndicated shows and the 38 newscasts the station currently airs each week would not be enough to build a digital business.

Knowing that weather reports are crucial to the local farmers and schools in WFMZ-TV's DMA, Fisher and his boss, Richard Dean, looked into creating an automated weather channel that would provide up-to-the-minute weather reports. A customer of State College, Pa.-based



WFMZ-TV meteorologist Ed Hanna uses Local Digital Weather for area forecasts as part of 15-minute continuous loop.

AccuWeather Inc. and its Ultra-graphics weather system, Fisher worked with the folks there in developing what has become a programming package of local weather avails called Local Digital Weather.

On Feb. 4, in the midst of a snowstorm, WFMZ-TV's weather channel debuted, to immediate acclaim. Fisher and his colleagues received a flood of e-mail, indicating that the new channel had found an audience, at least on cable.

What viewers of the existing national Weather Channel find most appealing is the updated localized information. Wrote one appreciative viewer from Breinigsville,

Pa.: "Thank you for working so hard and long to get our community a 24/7 weather channel. Waiting for local weather reports on The Weather Channel is frustrating. Now I can see our weather any time I want."

The station supplements local forecasts with live video images captured by remotely controlled cameras mounted at various locations throughout its viewing area—eastern Pennsylvania to western New

Jersey—and connected to the station via fiber-optic cable and/or microwave link.

WFMZ-TV's AccuWeather channel, which is also streamed to the station's Web site, is on a continuous 15-minute loop: about three minutes of local forecast, two minutes of commercial break, one minute of live images from the cameras and nine minutes of AccuWeather-supplied weather material.

Having access to AccuWeather's staff of 80 meteorologists, updated satellite imagery and National Weather Service data (provided in real time) is crucial to the 24-hour local weather channel, Fisher says. WFMZ-TV's three meteorologists use the AccuWeather

WETA, WCBS, WSB, KHOU, WFAA, KGO, WXIA, WTHR, WPVI, WBNS, KING, WCPO, KTVT, KPRC, KIRO, KMOV, KTVI, KBHK, KCTS, WMVS, WTAE, KRIV, WFLD, KFOR, WSVN, WBBM, KPTV, KTRK, WMAR, WBAL, KARE, KPNX, KNXV, WTSP, KDKA, KMSP, KUTP, KTXL, KBWB, KNTV, WJZ, WWOR, KQED, WABC, KCET, WCYB, WFTS, WRDW, WCVB, WEWS, WSPA, KSWB, WFAA, **WFTV**

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think of them as letters
of endorsement.**

Technology

data to make specific forecasts for their part of the country—where, Fisher quips, it can be sunny in one county while it's snowing in the next.

Local Digital Weather, now available to any station, is a turnkey package that allows local broadcasters and cable operators to expand their offerings by providing continuous weather maps, data and trivia specific to their geographic area. A station or cable system using the service inserts its own weather personality and other images as a vehicle for potential revenue. AccuWeather also provides all local weather warnings, which automatically scroll across the bottom of the screen when necessary.

"Weather is the main reason viewers watch local news," says Dr. Joel Myers, AccuWeather founder, president and CEO. Several large station groups, he adds, are about to sign up for the 24-hour weather channels. "This package gives stations a local presence they can add to our system. And the branding of The AccuWeather Channel tied into a TV station in the market gives them instant credibility."

Broadcasters do not have to own an AccuWeather system to buy into Local Digital Weather. They buy the required hardware and pay a monthly fee for the data services provided, then brand it with their own signage. AccuWeather offers three levels of service, the cost depending on the number of homes the channel reaches. Customers must also agree to provide AccuWeather with one minute per hour of commercial airtime.

The new AccuWeather channel also



WFMZ-TV General Manager Barry Fisher says, "In our neck of the woods, weather is a killer application."

does not need much in the way of additional technical crew, according to Fisher. A single workstation serves as the control platform for the incoming weather data. The station has a second system on site for backup and experimentation. "Once we got the platform up and running," he says, "it has been a set-it-and-forget-it situation."

Although local commercial spots generate some revenue, Fisher says the channel hasn't seen a profit, yet. He projects the break-even point at two to four years.

"Being small, we need to establish a real connection to the community," Fisher says. "Although [the weather channel] is not something that directly makes us money today, it certainly is a service that people like. We all need to understand that there's a significant amount of upfront cost associated with getting on the air with digital."

Due to a lack of over-the-air receivers, carriage on cable was most important to Fisher, who says successful negotiations with the two

local system operators (Service Electric Cable and RCN) took about a year and a half.

Since its debut, however, the project has been popular with the cable companies. Driving home the night the AccuWeather channel launched, Fisher got a call from the owner of a local cable operator. Service Electric Cable's John Watson Jr. (son of the late cable pioneer) said he liked it so much that he was moving it to a lower channel (ch. 74) and giving WFMZ-TV full carriage of the digital weather channel throughout his entire system.

WFMZ is owned by Maranatha Broadcasting Corp., the forward-looking company that, in 1992, built a transmission tower with extra capacity because it figured other digital television stations in the market would be looking for antenna space, too. The company figured correctly: Several stations are planning to rent antenna space there. WFMZ-TV also began transmitting a digital signal in June 1999, sooner than most other "early-adopter" stations.

When the FCC issued its digital mandate in 1997, Fisher knew his station had to be creative as it went on the air. That meant avoiding HDTV and multicasting two (approximately) 6 Mb/s channels on its 6 MHz of digital spectrum. To pay for the TV station's transition, Maranatha decided to sell the radio station it had owned since 1965.

"We're not independently wealthy," he says. "We're an independent station, so it's important for us to be leading with technology and community service. In our neck of the woods, weather is a killer application." ■

WHSB, WXYZ, KABC, WGLC, KTVU, KCAL, KPIX, KCBS, WUSA, WJLA, KYW, WDIV, WWJ, WOIO, KCOP, KGW, WPXI, WCNC, WTVD, KXTV, WPLG, WLS, WKYC, KICU, WFLA, WBZ, WCCO, KSDK, WSOC, KCRA, KXLY, KTVX, WRAL, WRAX, KOIN, KLAS, WTLV, KCPQ, WRLK, WHYY, WTMJ, KLFY, WENH, WISC, KTTC, KOREAN BC,

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F A T E S & F O R T U N E S

Broadcast TV

Rod Hall, business development specialist, KREM-TV/KSKN(TV) Spokane, Wash., joins KADN(TV) Lafayette, La., as GM.

Jenny I. Olszewski, director, satellite sales, WSEE(TV) Erie, Pa., joins WYTV(TV) Youngstown, Ohio, as regional sales manager.

Ray Rios, local sales manager, KPHO-TV Phoenix, Ariz., promoted to general sales manager.

David Stockard, national sales manager, KFVS-TV Cape Girardeau, Mo., named local sales manager.

Katie Fehr, special projects producer, WJBK(TV) Detroit, promoted to community service director.

Cable TV

Michael Mejia, local sales manager, Adelphia Media Services, Ontario, Calif., promoted to general sales manager, Los Angeles market.

Programming

Cecile Frot-Coutaz, executive VP, digital media, Pearson

Television Enterprises, Santa Monica, Calif., promoted to executive VP, commercial and operations, Pearson Television North America.

Judy Schmeling, senior VP, finance, Home Shopping Network U.S., St. Petersburg, Fla., promoted to executive VP/COO, Home Shopping Network International.

Marlene Dann, VP, daytime programming, Court TV, New York, promoted to senior VP.

Appointments at Warner Bros. Studios, Burbank, Calif.: **Ron Sunderland**, VP, business affairs, AsSeen-In.com, Los Angeles, joins as senior VP, business and legal affairs; **Donald Putrimas**, VP/controller, Warner Hollywood Studios, Hollywood, Calif., joins as VP/controller; **Mike Russo**, VP, worldwide television, Universal Studios, Universal City, Calif., joins as VP, sales; **Christine Labrecque**, VP, pay-per-view/video-on-demand sales, New York, named VP, sales, New York; **Timothy Ramirez**, acquisi-

tions executive, Canal Plus, Madrid, Spain, joins as director, sales; **Pam Ritchie**, director, program planning and scheduling, DirecTV, Los Angeles, joins as VP, inventory and sales planning; **Linda Adams**, senior director, partner marketing, Columbiahouse.com, New York, joins as VP, marketing; **Libby Kauper**, production administrator, original programming, New York, named director, inventory and sales planning; **Sean Broedow**, manager, program scheduling, DirecTV, Los Angeles, joins as manager, inventory and sales planning.

Journalism

Peter R. Speciale, executive producer, WEWS(TV) Cleveland, joins KWTV(TV) Oklahoma City, as assistant news director.

Mike Ratté, weekend sports anchor/reporter, WLVI-TV Cambridge, Mass., promoted to sports director/primary sports anchor.

Bob Frier, anchor/reporter, KFOR-TV Oklahoma City,

joins WKMG-TV Orlando, Fla., in same capacity.

Radio

Appointments at American Urban Radio Networks, New York: **Anita Parker-Brown**, senior director, affiliate marketing, Jones Radio Network, New York, joins as senior director, affiliate relations; **Dawn M. Hill**, VP, affiliate relations, The Talk Channel, New York, joins as director, marketing communications.

Alexa Tobin, assistant program director/music director, WXRK(FM) New York, joins WEQX(FM) Manchester, Vt., as program director.

Scott Bruns, KYPT-FM/KBKS-FM Seattle/Tacoma, joins WPTP-FM Philadelphia, as nighttime on-air personality.

Clarification

Dan Weiss, senior VP, creative services, Carsey-Werner Distribution, Studio City, Calif., promoted to senior VP, creative services and marketing.

—Compiled by P. Llanor Alleyne

212-337-7141

palleyne@cabners.com



Judy Schmeling



Christine Labrecque



Mike Ratté



Alexa Tobin



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Please join Broadcasting & Cable, Multichannel News, and Cablevision as we commemorate Court TV's 10th Anniversary with a very special publication. This arresting tribute will be seen by industry leaders in every corner of the market.

It would be a crime not to take this opportunity to both cordially thank Court TV for its contributions to the industry and do your own company justice. Contact your representative and reserve your space today.

	ISSUE DATE	AD CLOSE	MATERIALS DUE
Cablevision	July 9, 2001	June 14, 2001	June 19, 2001
Broadcasting & Cable	July 16, 2001	June 14, 2001	June 19, 2001
Multichannel News	July 16, 2001	June 14, 2001	June 19, 2001

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A Celebration of Service To America Awards Gala

**June 11, 2001, 6:00 p.m. - 9:30 p.m.
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T H E F I F T H E S T A T E R

It ain't steelmaking

Shell's new game is helping determine the future of television

Getting got out of Harvard Business School in 1991, Jeff Shell vowed not to go to work at some dry financial institution. Having spent two years on Wall Street, "I wanted to work for a real business," says Shell, now president and CEO of Fox Cable Networks Group. "I wanted to work for a business that made things. On top of that, I wanted to be in an exciting, growing business. I was not looking for a job in the steel industry."

Shell got what he wanted. He's launching cable networks and working with News Corp. executives to shape the future of TV, and he's anything but bored.

Since '91, he has helped Disney bring a hockey team to Southern California, launched News Corp.'s satellite service in Latin America, been instrumental in Fox's acquisition of the Los Angeles Dodgers, put together Fox's cable rival to ESPN, and now oversees News Corp.'s U.S. cable properties.

Moving home to California with his M.B.A., he landed in Walt

Disney Co.'s corporate strategic planning department, where he helped Chairman Michael Eisner and other execs evaluate business opportunities.

In 1994, he was about to sign a new deal with Disney when a friend told him about a business-development position at Fox. "Almost as an afterthought, I went to talk to the people at Fox and ended up hitting it off with the people. I kind of fell in love with the culture, which is much different from Disney."

In his first year as vice president of business development for Fox Television, he helped launch Sky Latin America, parent company News Corp.'s satellite partnership with Brazil's Organizacoes Globo and Mexico's Grupo Televisa. A year

later, he was named senior VP of Fox/Liberty Networks, which comprised the regional sports channels that would soon coalesce into Fox Sports Net.

"I thought it was the best idea I had ever heard," says Shell about bringing together regional cable sports networks under one banner. "I kind of raised my hand and said I want to go into this business. Fortunately, they said, 'OK, we'll put you in as head of finance.'"

Acquiring local cable rights to 38 professional basketball, baseball and hockey teams in less than three years, Shell helped build Fox Sports Net, which now encompasses 21 regional sports networks and 73 million subscribers.

Shell's cable and financial



Jeff Shell,
President and CEO, Fox Cable Networks Group

B. Oct. 6, 1965, Ann Arbor, Mich.; B.S. Math, B.A. Economics, University of California at Berkeley, 1987; M.B.A. Harvard University, 1991; analyst, Salomon Brothers, New York, 1987-89; analyst, PepsiCo, New York, 1990; senior analyst and manager, corporate strategic planning, Walt Disney Co., Los Angeles, 1991-94; vice president, business development, Fox Television, Los Angeles, 1994-95; senior vice president, finance, Fox/Liberty Networks, Los Angeles, 1995-97; CFO, Fox/Liberty Networks, 1997-98; president, Fox Sports Networks, Los Angeles, 1999; current position since January 2000; m. Laura, May 8, 1999

background was exactly what News Corp. executives were seeking in 1999 when they created a home for the company's 20 domestic cable and satellite net-

works. Shell was named president and CEO of Fox Cable Networks Group in 2000, overseeing FX, Fox Sports Net, Fox Family Channel (in partnership with Saban), Fox Movie Channel, Fox Sports World, The Health Network, new National Geographic Channel and, as of last week, Speedvision. Fox News Channel is the lone U.S. News Corp. cable property not under Shell's command.

"We put this division together for a number of reasons," says Shell. "First, we needed to be able to represent the entire group because the MSOs are getting bigger and bigger and don't want to do just single-network deals. Second, we were able to consolidate some of the key costs. We are incredibly centralized and very consolidated, not unlike Viacom or Turner, and it lets us have the cost efficiencies to effectively compete with the big guys."

Shell says Fox executives are very bullish about National Geographic Channel, are working to retool Fox Sports Net's programming, and are aiming to make FX one of the top entertainment outlets on cable. He also says the division will likely launch more cable channels in the future and is looking to digital and broadband for new revenue streams.

"Coming out of business school 10 years ago," Shell says, "I couldn't have hoped for a more complicated, dynamic, growing business than this one has become." ■

—Joe Schlosser

Classifieds

Television

NEWS CAREERS

RESEARCH DIRECTOR

Richmond's No. 1 rated TV station seeks Research Director with comprehensive understanding of NSI ratings and experience with metered markets. Ideal candidate will have minimum 3 years media experience, strong computer and organizational skills, knowledge of TVSCAN and qualitative data such as Marshall Marketing. Applicants should possess creative ability to translate data into effective presentations. Ability to think strategically and assist clients, station management and AEs in analyzing and developing marketing strategy. Excellent oral, written and people skills. Send resume with cover letter to General Sales Manager, NBC12, P. O. Box 12, Richmond, VA 23218. EOE M/F/D

REPORTER

Self-starter with strong writing skills and compelling on-air delivery. Must deal well with live, breaking news. Videotape editing and computer skills required, with at least one year of commercial TV news experience. Send resume and tape to News Director, WTVC, P O Box 60028, Chattanooga, TN 37406. Equal Opportunity Employer.

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or Neil at 617-558-4481

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AVID EDITORS

Avid Editor needed for nationally syndicated entertainment show. Ideal candidate must have 3 years Avid Editing experience and be able to handle high volume and tight turnaround time. Must be highly creative and capable of working with little supervision. Send resume to: TV Show Editors, 245 8th Avenue, P.O. Box 111, New York, NY 10011

TECHNICAL CAREERS

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In this role you will have overall responsibility for all of Pathfire's station and station group workflow, integration, alliance, deployment, and opportunity assessment activities. Typical responsibilities will include assessing station needs and workflows, defining station hardware and software product requirements, leading vendor alliance and integration efforts, managing station/group deployment activities, and working closely with Sales to identify and close station/group business opportunities.

Qualifications: The ideal candidate has 10-15 years station engineering experience at a Chief Engineer or equivalent level. Must be very experienced in station and group workflows with a strong understanding of all types of analog and digital equipment, including playback, editing, automation, and traffic systems. Must also be familiar with intra-station networking systems and station content delivery systems. The successful candidate also must have strong communication skills, and be comfortable discussing both technical and business opportunities. Experience at the Station, Station Group, and Network levels, as well as experience working with broadcast industry and standards committees, is a plus. Minimum Education Requirements: Bachelor of Science (EE or CE preferred).

Location: Atlanta, GA

Contact: HR • 770.619.0801 • 770.619.0843 - fax • HR@pathfire.com

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This challenging position offers the opportunity to work in both the post production and play out/automation environment. The successful candidate should possess the ability to maintain and troubleshoot both linear and non-linear editing rooms, graphic systems, analog and digital tape formats, routers, switchers, etc. Experience with automation systems, computer networking, and Mac/Unix/NT platforms a plus.

We offer a competitive salary commensurate with experience and an excellent benefits package. For consideration, please send or fax your resume with salary requirements (only resumes with salary requirements will be considered) to:

Bob Guzman, Director of Engineering, USA Cable, 525

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Television

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EOE

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MARKETING CAREERS

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PUBLIC NOTICE



PBS

Meetings of the Public Broadcasting Service Board of Directors and its committees will take place at the Philadelphia Marriott, 1201 Market Street, Philadelphia, Pennsylvania on June 13, 2001. Schedule and tentative agenda for each meeting follows:

Compensation Committee, in executive session, 8:00 a.m., executive compensation and other business.

Membership Committee, 10:15 a.m., program differentiation plan, common carriage, program access policies, Development Conference and Fall Planning Meeting and other business.

Finance, Budget & Audit Committee, in executive session, 12:00 noon, financial report, audit plan, FY 02-04 budget, investment and business committee reports, station billing plan and other business.

Board of Directors, 2:15 p.m., reports from management and board committees on compensation, nominating, DBS, cable, finance, membership, business, and inter-connection matters; general counsel's report; FY 02-04 budget; common carriage; and other business.

The meetings of the Membership Committee and the Board of Directors are open to the public; however, some portions of these meetings may be held in executive session.

FINANCIAL CAREERS

ACCOUNTING MANAGER

ABC 11, the ABC owned station in Raleigh-Durham. Oversees all station Accounting functions (A/P, A/R, P/R, G/L) and assists Business Manager with Monthly Financial Statements, Budgets and Forecasts. Works closely with station Managers and other ABC financial offices on a regular basis. Bachelor's degree in Accounting or related field, 3 to 5 years relevant experience, excellent computer skills, and CPA (or CPA candidate) required. Send resume to: ed.oconnor@abc.com or mail to WTVD-TV, PO Box 2009, Durham, NC 27702.

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or kbparker@cahners.com

Neil Andrews at 617-558-4481
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Television

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Miscellaneous

SALESCAREERS

GROUP SALES MANAGER

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Pls. send confidential resume/sal. requirements to: Muze, 304 Hudson St., NYC 10013, fax 212/824.0422 email: humanresource@muze.com. Web site: www.muze.com

SALESCAREERS

Sales Administrator

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Please send cover letter, resume and salary requirements to:

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TECHNICAL CAREERS

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Editorials

COMMITTED TO THE FIRST AMENDMENT

First principles

Neither error nor defamation nor the fruits of an illegal wiretap can stay the electronic courier from its appointed rounds of publishing information of public importance. Read on.

The press won a big First Amendment case in the Supreme Court last week. At issue was whether a Pennsylvania radio show host could be sued under federal and state wiretapping laws for airing the tape of a cell phone conversation, illegally obtained by a third party. On the tape, a teachers' union president suggests there could be violence if the school board does not meet the union's demands in collective-bargaining negotiations.

In the landmark libel case of *Times vs. Sullivan*, the Supreme Court held that "neither factual error nor defamatory content, nor a combination of the two, sufficed to remove the First Amendment shield from criticism of official conduct." In creating another landmark last week, the high court said, "Parallel reasoning requires the conclusion that a stranger's illegal conduct does not suffice to remove the First Amendment shield from speech about a matter of public concern." That means that someone else's illegal conduct does not poison the information, if the information is in the public interest. It also means that the media are not liable when they publish or broadcast such material, even if they know or could be expected to know that it was obtained illegally.

While the court recognized a strong right to privacy, it said such a right was outweighed by the importance of not suppressing speech. The decision reinforces the importance of a free press, but it also reminds us of the responsibility attendant upon holding such power.

Hold on to your hats

Speaking of holding power, Sen. James Jeffords' abandonment of the GOP last week will put the reins of the Senate Commerce Committee back into the hands of Fritz Hollings. That news is a mixed bag for broadcasters. The courtly Hollings is from the old school of strict-but-protective legislating, which could play to the advantage of some in the industry. Hollings has not been eager to help big broadcasters get bigger by raising ownership caps or allowing newspaper/broadcast crossownership—he once called them "well-considered, effective rules." But his version of the Communications Act rewrite introduced in 1994 would have put all those rules on the table for review. He also clearly recognizes the power and importance of broadcasting and might be more inclined to cut broadcasters some slack on the transition to digital. Where we are most worried is in the area of content. While Hollings has professed a respect for free speech rights, he was one of the most active would-be content regulators in his days as Commerce Chairman. Over the years, he has put his imprimatur on the V-chip, TV-violence bans, and a government-funded advertiser hit list. We'll keep you posted.

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