


MEDIaweek

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NEWSPAPER



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Fretting About Fritz

New Commerce Chair Hollings could slow pace of deregulation **PAGE 6**

TV PROGRAMMING

Gone Fishin' Sign Is Back Again

Nets will use summer to burn off remnants

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NETWORK TV

Fox Narrows 18-49 Gap

NBC wins season in demo, but only by 0.3

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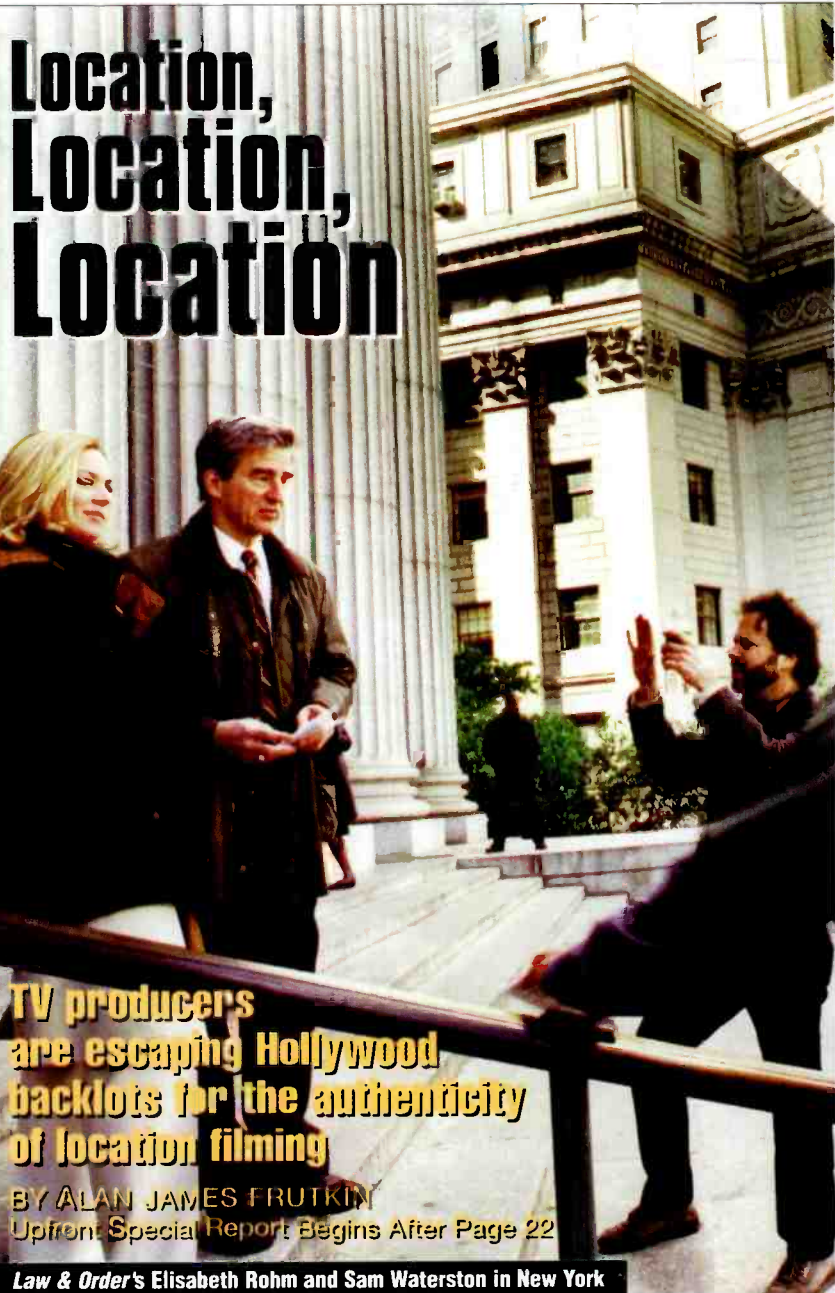
NEWSPAPERS

Capital Sizes Up Times' Raines

Paper's profile in D.C. could rise even higher

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Mediaweek Magazine Monitor **PAGE 33**



Location, Location, Location

TV producers are escaping Hollywood backlots for the authenticity of location filming

BY ALAN JAMES FRUTKIN
 Upfront Special Report Begins After Page 22

Law & Order's Elisabeth Rohm and Sam Waterston in New York

MARKET INDICATORS

NATIONAL TV: CALM
 Upfront negotiations are stallec, with buyers seeking CPM decreases and the networks refusing to budge. Meanwhile, scatter inventory for June is available at attractive prices.

NET CABLE: INACTIVE
 The upfront is in irons. Networks are offering CPM rollbacks if buyers double-down on cash volume, but so far there have been no takers. Cheap scatter pricing has lured some dollars in the second quarter, but third quarter looks dead right now.

SPOT TV: HURTING
 Markets are weak across the country, including the top 10. Dallas and Phoenix are seeing some slight pick-up. There is plenty of inventory available, and prices are dirt cheap.

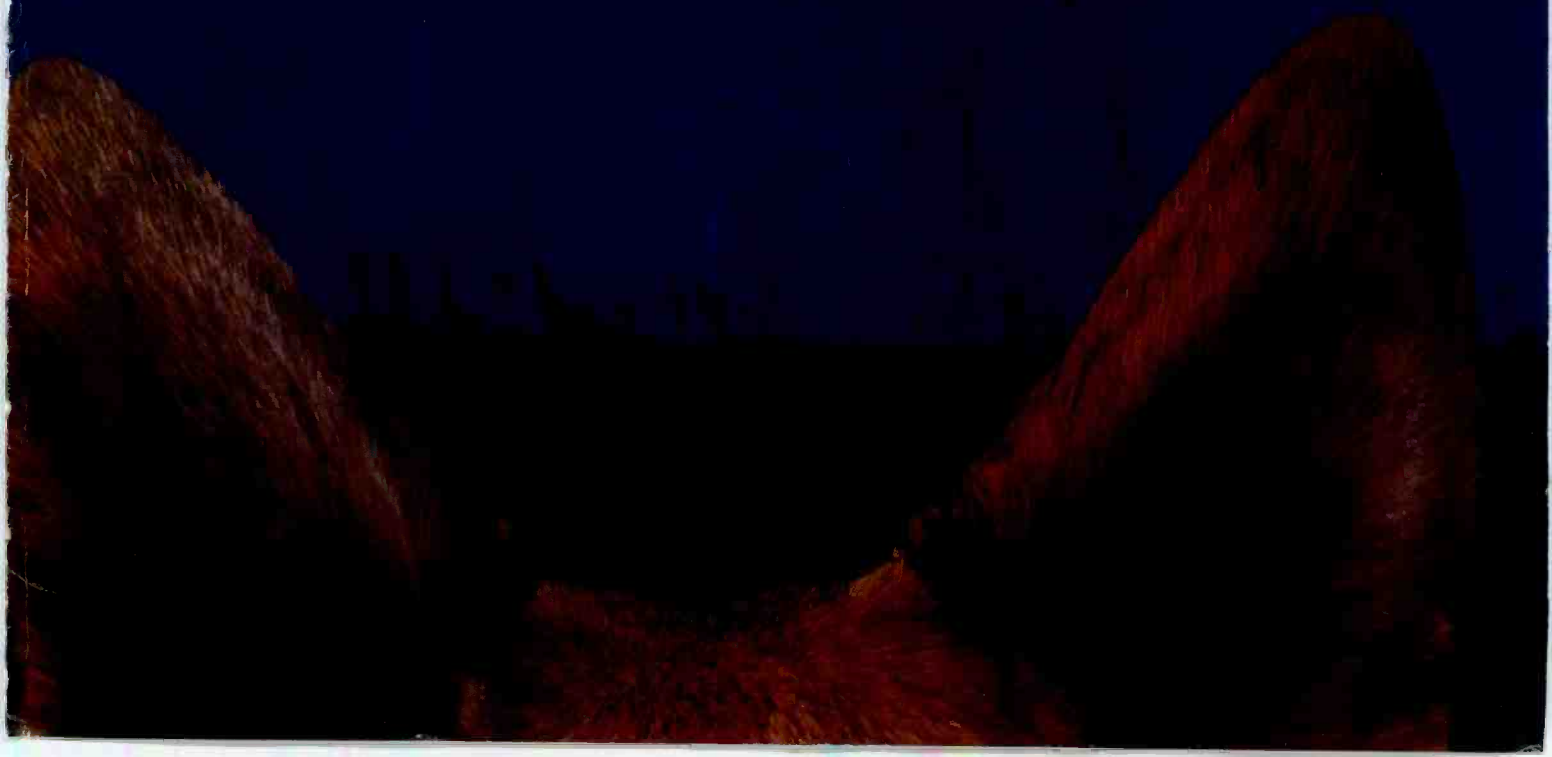
RADIO: FIRING
 It's still a soft market, but sales are firming up as June approaches. The week before Father's Day is tight in select markets thanks to some heavy spending from retailers.

MAGAZINES: WARMER
 Publishers are seeing an uptick in entertainment spending in third quarter, with movie studios heaving up to launch summer films.

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At Deadline

Nickelodeon Is Tops With Kids for Season

The kids still belong to Nickelodeon. For the season ended last week, Sept. 4, 2000–May 20, 2001, the Viacom-owned cable network won Saturday mornings 8 a.m.-12 p.m., growing 17 percent, to a 4.8 national rating among kids 2-11 (1.9 million viewers). Kids WB ranked second on Saturday, falling 25 percent, to an average 3.0 rating (1.2 million viewers); Fox came in third with a 2.4 (967,000), followed by ABC, Cartoon Network and CBS. In the weekdays 3-5 p.m. race, Nickelodeon came out on top with an average 3.4 rating (1.4 million viewers), followed by Kids WB's 1.6 (650,000). Fox earned a 1.4 (571,000) and Cartoon Network a 1.2 (491,000).

NBA Playoffs Score With Male Viewers

The total audience for NBC's 23 NBA playoff telecasts heading into last weekend was down 6 percent from last year, to an average 4.5 rating/12 share in households, according to Nielsen Media Research. But NBC expanded its reach in the key male demos: Ratings among men 18-49 were up 8 percent, to a 4.1, and men 25-54 rose 11 percent, to a 4.2.

O'Keefe Exiting Clear Channel

Kenneth O'Keefe, radio president and chief operating officer of Clear Channel Communications, will exit the company June 30. The former COO of AMFM Inc. took on his current position at Clear Channel following the company's \$23.5 billion acquisition of AMFM last year. Randy Michaels, Clear Channel radio CEO, will assume O'Keefe's responsibilities on an interim basis.

Nets Get Bad Diversity Grades

The Big Four broadcast networks were on the defensive again last week following the release of a diversity evaluation of the recently completed 2000-2001 season and new shows for the upcoming 2001-2002 season. The National Hispanic Media Coalition, the Asian Pacific American Media Coalition and American Indians in Film and Television issued grades to the networks, giving NBC a C; Fox a C-minus; CBS a D-plus; and ABC a D-minus. In response, ABC cited its new sitcom, *My Wife & Kids*, as being the highest-rated show among black viewers, and noted that black and Hispanic characters in its shows increased by 47 percent and 57 percent respectively. CBS responded that its fall schedule will include 53 minority characters, compared to 29 two years ago. Fox said its two top-rated shows this past season—*Dark Angel* and *Boston Public*—contained diverse casts, and its new fall sitcom *The Bernie Mac*

show has primarily a minority cast. NBC said every one of its new shows for the fall has minority representation.

Paramount, Columbia TriStar Execs Shuffle

Former Paramount programming executive Steve Stark is moving to Columbia TriStar Television as head of development, rejoining Columbia network TV president Tom Mazza, also a former Paramount exec. Stark replaces Sarah Timberman, who is expected to join Studios USA as programming president. Also last week, *Dawson's Creek* writer Tom Kapinos signed a two-year deal with Columbia, moving him to head writer and executive producer on the WB series. Kapinos replaces *Dawson's* showrunner Greg Berlanti, who is developing new projects for Columbia.

Ansin Settles With *Boston Herald*

A month after *Boston Herald* columnist Margery Eagen disparaged Ed Ansin, the owner of NBC affiliate WHDH-TV, in one of her columns, Ansin and the newspaper have reached an out-of-court settlement. Ansin had threatened to sue the paper for libel. Terms were not released. Eagen's May 1 *Herald* column attacked Ansin for not renewing the contract of WHDH anchor Kim Carrigan, who was seven months pregnant at the time.

Addenda: As expected (*Mediaweek*, May 21), New York radio veteran **John Gambling** will take over the 9-11 a.m. slot on ABC's New York Talk outlet WABC-AM beginning May 29, replacing Dr. Laura Schlessinger... A long awaited deal between Time Inc.'s *Fortune* and Imagine Media's **Business 2.0** is expected to close this week. When acquired, *Business 2.0* will merge with *Fortune* spinoff *eCompany Now*... **Judith Zaylor** was promoted to exec vp of production at Warner Bros. Television, replacing the departing Andrew Ackerman. Zaylor reports to WBTV president Peter Roth... **Carolyn Ginsberg Carlson**, ABC senior vp of comedy since 1998, has accepted a Walt Disney Co. buyout of her contract and will leave the network this summer.

Carlson, who oversees the development and management of all ABC prime-time comedy series, reportedly gave notice after the network's fall upfront presentation... **TNT** has acquired off-network rights to *Charmed* for a reported \$600,000 per episode, plus \$150,000 for a second window... **Warner Bros. Domestic Television** sources said the studio's rookie court show, *Moral Court*, will not be renewed in syndication for next season. Warner Bros. representatives declined comment.

Inside



EchoStar's Charlie Ergen is challenging News Corp.'s bid for DirecTV Page 7

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Local People Meter Demo Yielding Lower HUT Levels

Preliminary analyses of data from Nielsen Media Research's first demonstration of local people meters show HUT (homes using television) levels down across the board and virtually no gains for cable channels, compared to data from Nielsen's standard TV-set meters.

"It's off to a rocky start with a capital R," Howard Nass, executive vp and director of local broadcast for TN Media, said of the demo, which is taking place in Boston. "They have two different samples, and they're not jibing."

Evening newscasts and prime access have shown the sharpest ratings declines with the local people meters, according to Tracie Chinetti, senior vp and director of broadcast services for Pro Media in Boston. One hit broadcast-network show registered a 10 percent ratings decline, Chinetti said.

Boston TV stations are understandably nervous about the lower ratings data generated by the local meters so far. "It doesn't look good for anyone—I don't think anybody is happy," said Tricia Maloney, director of research and programming for Fox-owned WFXT-TV.

Ken Wollenberg, Nielsen senior vp of business development, noted that the demo began only a month ago. "There's a lot [of data] to go," he said. In late June, Nielsen will issue a comparison report, including all-important demographic ratings data. —*Katy Bachman*

ESPN Convergence Pitch Pushes Viewer Interaction

To sell advertisers on the high level of interaction sports fans have via ESPN, the network is introducing a "convergence calendar" to its upfront negotiations. ESPN is highlighting eight events on next season's schedule that are expected to drive viewers from TV to the Web and e-mail, offering advertisers multimedia opportunities. The events include college football's bowl game selections, the NCAA basketball tournament draw and the NFL draft.

The calendar concept was spurred by the growth of fans' simultaneous TV/Web/e-mail use (continued on page 8)

How Loud Will Hollings Holler?

Commerce Committee chair may use bully pulpit to stall dereg

WASHINGTON By Alicia Mundy

For a moment, it looked as if the Federal Communications Commission was about to land in limbo. The power shift in the Senate had just caused the Commerce Committee to cancel its scheduled vote on new nominees to fill FCC vacancies. And commissioner Susan Ness was holding her farewell party.

This left open the possibility of an FCC with a remaining quorum of three mismatched members: Chairman Michael Powell, conservative pragmatist; Gloria Tristani, left-leaning Democrat who frequently alienates her own allies; and Harold Furchtgott-Roth, pleasant, right-wing ideologue who, in a continuous series of dissents on almost every broadcast issue, has turned "Yes-No" votes into three-sided debates. It had all the makings of a sitcom about three hapless opponents hopelessly stranded in a government *Gilligan's Island*.

But the Senate Commerce Committee met hours later off the Senate floor to prevent such a disaster, voting 17-0 to instate three commissioners, including Michael Copps, a Democrat, and two Republicans, Kathleen Abernathy and Kevin Martin. The full Senate approved them late Friday.

Nonetheless, the change in the Senate's balance of power from Republican to Democrat—with the switch of Sen. James Jeffords (I-Vt.) last week—pits Powell against the new Commerce chairman, Fritz Hollings (D-S.C.), on some crucial and timely issues. Just days earlier, telecom lobbyists and legislators were speculating about a sea change Powell's new FCC could bring. But not now.

"Michael Powell's free ride is over," said a senior Democrat. "It is fair to say that in his public pronouncement, Powell has not placed a lot of emphasis on issues that are close to Hollings' heart." He listed the digital divide, diversity, the concentration of broadcast ownership, violence on TV, as well as the ban on cross-ownership of newspaper and TV stations.



"HOLLINGS, EVEN WITH A REPUBLICAN ADMINISTRATION AND GOP HOUSE, IS IN A POSITION TO BLOCK OR CHANGE SOME THINGS." —SCHWARTZMAN

The consensus among lobbyists, Senate staff and industry players is that Hollings can and likely will intervene on issues where he has strong views. "And Sen. Hollings has strong views on everything," said a former lieutenant.

Wall Street analysts tried to downplay the potential for Hollings to make mischief for their clients. "Broadcasters have no reason to worry," said Paul Sweeney of Credit Suisse/First Boston. "Most of the issues are matters before the FCC, they're not legislative issues. They are nothing that requires Congressional approval." But that doesn't reflect Congress' influence on the FCC; there's a reason telecom lobbyists spend time on Capitol Hill.

As full committee chairman, "Hollings, even with a Republican administration and GOP House, is in a position to block or change some things," says Andrew Schwartzman, director of the Media Access Project. He can postpone votes on issues, hold bully-pulpit hearings, and generally make life unpleasant for Powell, even though the two have a fairly good relationship. Plus, incoming commissioner Copps was recently Hollings' chief of staff.

It's also critical to remember that Hollings has strong allies among some Republicans on Commerce, including Ted Stevens (Alaska) and now-ranking minority member John McCain (Ariz.). "Hollings and Stevens reciprocated favors frequently," noted a veteran lobbyist. In addition, McCain shares Hollings' concerns with media-ownership concentration and violence on TV. And, in recent months, Telecom subcommittee Chair Conrad Burns (R-Mont.), a former small-town broadcaster, has become concerned with major media monopolies. "This was a good day for the affiliates," said a House Telecom staffer. Hollings may also try to jeopardize the chance to raise the networks' national-ownership cap higher than 35 percent.

Next, Hollings has a unique position in the Senate: He also chairs the Appropriations subcommittee, which oversees the FCC's budget. "He wanted that double-power platform because he really cares about these issues, which is not necessarily the case with some of the Republican leaders. This means he will likely wield power when he can," said another industry lobbyist. When former FCC Chair Bill Kennard said that he wanted the FCC to review free air time for political candidates, he was quickly told that senators on Appropriations would not allow any funds from the FCC budget to be used on that issue. "You think that won't happen again?" asked the lobbyist.

Regarding cross-ownership, Powell has strongly indicated that he wants an end to the ban. But Hollings adamantly opposes lifting it. Powell could push it through, but at what cost to his other issues? He might talk with Hollings about adjusting but not ending the ban.

And then there's Hollings' old "safe harbor" act, which would keep shows with sex and violence from airing early in the evening. As a mom-and-apple-pie issue, it was probably going to get to the full Senate, but now it has the backing of the Commerce chairman himself. A top lobbyist for the entertainment industry called one studio head to warn that the "safe harbor" act may move forward faster.

"This is the interplay of many tectonic plates shifting," said Alan Bell, president of Freedom Broadcasting. "It's like doing a report after a major earthquake—you can't be definitive about anything." —with Jeremy Murphy ■

Gone Fishin' Again

Networks to burn off season's remnants this summer, disappointing buyers

TV PROGRAMMING By Alan James Frutkin

When it comes to content, more doesn't always mean better. And although broadcasters may air more original programming this

summer than any in recent memory, advertisers remain hard-pressed to pick a breakout hit, let alone a show that could pull in numbers on the level of *Survivor* or *Who Wants to be a Millionaire*.

"I haven't been excited by anything I've seen," said Bob Igiel, president of The Media Edge's broadcast division. "I'm not suggesting that something can't come to the fore. But at the moment, nothing I've seen will."

The networks, argue some agencies, may have been distracted with contingency plans in case the Writers Guild strike had not been averted. "Everyone's focus was on [the strike]," said Laura Caraccioli, Starcom Entertainment's vp and director. "It's only now that the networks are starting to think about the summer."

Most networks have yet to lock in their summer schedules, but several new shows will run: ABC's sketch-comedy series *The Wayne Brady Show*; CBS' revamped *Big Brother*; Fox's two reality series, *Endgame* (July) and *Love Cruise* (August); and NBC's two reality series, *Fear Factor* (June) and *Spy TV* (July), and its own sketch-comedy show *The Downer Channel*. UPN airs *Manhunt*; the WB airs *Dead Last*.

Clearly, the success of *Survivor* and *Millionaire* has raised the bar for summer programming. But network executives have avoided making comparisons between those two shows and this season's entries. "To set up that type of expectation would be foolhardy," said Gail Berman, Fox Broadcasting's entertainment president.

Buyers agree that creating another *Survivor* is no easy task, but its success proved that viewers were watching TV during the summer, and it reconfirmed advertisers' belief in a 52-week year.

Still, CBS moved its highly anticipated reality show *The Amazing Race* from the summer to fall. ABC also held its reality series *The Runner* for the

fall, but that had more to do with the series' technical complexities. And the networks continue to schedule series held from the previous season, from ABC's *The Beast*, to Fox's *Night Visions* to NBC's *Kristin*. It's a trend that many advertisers said underscores the fact that broadcasters still view summer more as a dumping ground than as a bona fide launching platform.

To an extent, the networks admit it. "We have to follow audience viewing patterns," said Mitch Metcalf, NBC senior vp of program planning and scheduling. "The seasonal ebb and flow of viewing levels dictate that summer is never going to be where we pour original episodes of *ER*, *Frasier* and *Friends*." ■



CBS' *The Amazing Race*, hosted by Phil Keoghan, has been held for the fall.

TONY ESPARZACIS

Long-Shot Satellite Spoiler

A possible bid for Hughes by EchoStar not seen as trouble for News Corp.

SATELLITE TV By Megan Larson

Despite EchoStar Communications Corp.'s work on a possible eleventh-hour proposal to buy DirecTV—parent Hughes Electronics from General Motors, negotiations between the automaker and News Corp., which made a formal bid

earlier this year, remain on course. Last week, EchoStar provided a distraction from months of dilatory GM/News Corp. talks when it filed a statement to the Securities and Exchange Commission saying that GM, contrary to its position last September, was now

Media Wire

during particular sports events. "The sports fan has become more adept at multitasking, and we want to capture the progression," said Ed Erhardt, president of ESPN/ABC Sports customer marketing and sales. —Megan Larson

FCC Seeks Comment on NASA Filing Vs. Networks

Local TV stations that joined in a petition filed with the Federal Communications Commission in March by the Network Affiliate Stations Alliance had their hopes raised last week when the FCC made an official request for comment. The petition asks the agency to review the broadcast networks' practices in dealing with their affiliates. NASA has alleged that the nets have interfered with attempts by station owners to sell their outlets and have sought to take control of the digital spectrum that stations receive for digital broadcasting.

Despite last week's request for comment, the FCC's action does not mean it will investigate the networks. "This is too big an issue to simply brush away," an FCC staffer said. "But it's not one that this particular agency [with three Republicans and two Democrats] will really want to get into." —Alicia Mundy

Comcast, Fox Swap Stakes

Content-hungry Comcast Corp., which owns several regional cable sports networks, as well as a share of E! Entertainment, will acquire the Outdoor Life Network and an expanded stake in the Golf Channel via a deal made last week.

After News Corp.'s Fox Cable Networks Group completes a previously announced deal to buy out the minority partners of Outdoor Life and its sister network, Speedvision—Cox Communications, AT&T and the networks' founder, Roger Werner—Fox will sell the aggregate 83 percent share of Outdoor Life to Comcast, which already owns 17 percent of the channel. In addition, Comcast, which already owns 60 percent of Golf, will acquire Fox's 33 percent stake.

Fox will acquire control of Speedvision, a net long coveted by the company to leverage its Nascar rights and create "a home for the Nascar fan," said Jeff Shell, president/CEO of Fox Cable. —ML

"willing to establish a dialogue."

EchoStar chairman/CEO Charlie Ergen was also reportedly seeking financial backing last week from several big media companies, such as Time Warner AOL, to package a \$5-6 billion cash bid on DirecTV, but observers said that a transaction between GM and EchoStar is as likely as Atlantis rising from the sea. "They can bid, but they won't get it," said Mike Goodman, an analyst for The Yankee Group in Boston, noting that Ergen probably can't raise the cash price GM demands and that regulators likely won't approve such a deal. "Essentially, the government would be signing off on one company having [in the future] 30-40 million subscribers," Goodman said. "MSO's would be lining up ten-deep to lobby congress against it." DirecTV insiders said that while a union with

EchoStar would create a powerhouse against cable—but only doable if DirecTV parent Hughes Electronics bought Ergen's smaller shop—a merger would be difficult to pull off. Aside from regulation, there would be huge personality conflicts, with neither Ergen nor DirecTV president Eddy Hartenstein relinquishing control. Moreover, each company has their own proprietary technology.

While GM is talking to EchoStar out of responsibility for shareholder interests to explore all possible business scenarios, sources said, the negotiations with News Corp., currently undergoing due diligence, have not been interrupted. News Corp. sources said the GM talks were continuing, and EchoStar representatives did not comment beyond confirming the company had filed the 8-K report. ■

Only the Good Skew Young

Fox expected to challenge NBC's domination of the 18-49 demo next season

NETWORK TV By John Consoli

Not resting on its laurels, NBC, which last week won the battle for 18-49 ratings for the fifth time in the past six seasons, was the first network to begin promoting its new fall show schedule May 23, when it aired a promo spot during *Law & Order* touting spinoff *Law & Order: Criminal Intent*.

Although NBC came in third in both viewers and households this season, its execs stress that 18-49 ratings are crucial for advertisers. NBC execs are also aware that Gail Berman, entertainment president for Fox, which improved its 18-49 rating this season by an 0.3 and fell just short of NBC's 4.8 rating, according to Nielsen Media Research, has said her network's goal is to beat NBC next season in the desired demo. And NBC is taking Fox's challenge seriously. The week before the *Criminal Intent* promo ran on *Law & Order*, the veteran NBC show recorded a 9.2 in 18-49s, the highest rating ever in that demo for the show.

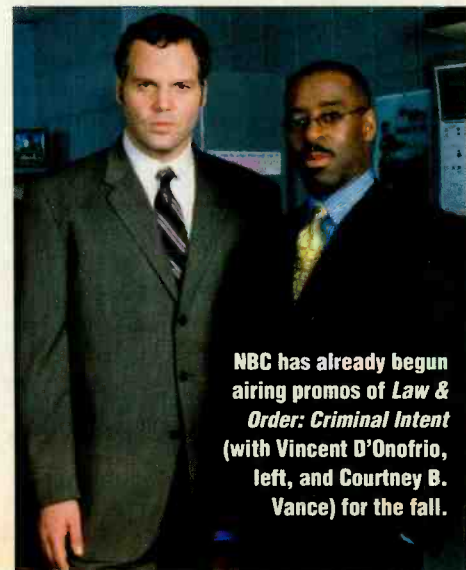
NBC won the 18-49 demo race on three nights this season—Wednesday, Thursday and Friday—while Fox also won three nights—Saturday, Sunday and Monday. Berman said the Fox schedule next season will enable the network to be more competitive on every night.

"If NBC thought things were tough at 8 p.m. on Thursdays [after CBS moved *Survivor* there during midseason], things just got a whole lot tougher," said Berman about Fox's decision to move *Temptation Island* from Wednesdays to Thursdays at 9 p.m. next season. Berman believes *Temptation Island* will take 18-49 viewers

from NBC's *Will & Grace* and *Just Shoot Me*.

Fox, which this season finished fifth on Thursday nights in the 18-49 demo, down 10 percent over last season with a 2.7, has nowhere to go but up. NBC averaged a 9.7 in 18-49 on Thursdays, down from the 9.9 for the 1999-2000 season. NBC did not face CBS' *Survivor* and *CSI* from the start of the season last year. On Fridays, Fox has decided to go after female viewers, NBC's strength on that night. Young-skewing hour *Dark Angel* moves to Friday at 8 p.m., against *Providence*, while Fox premieres a soap, *Pasadena*, at 9 p.m., against NBC's *Dateline*.

Yet overtaking NBC in the 18-49 ratings is not expected to generate barrels of additional ad revenue for Fox. "Fox is very well priced in that demo already," said one buyer. ■



NBC has already begun airing promos of *Law & Order: Criminal Intent* (with Vincent D'Onofrio, left, and Courtney B. Vance) for the fall.



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(1) Source: NSS/Galaxy Explorer, GVPVH where applicable; Premiere 9/22/01; new = first-time series debut since 8/30/00.

(2) Source: NSS/Galaxy Explorer; HH AA/GAA%; PTD thru 3/25/01 vs. PTD thru 3/26/00 vs. PTD thru 3/26/99.

(3) Source: NSS/Galaxy Explorer; HH AA/GAA%; PTD thru 3/25/01; includes type codes CC, CV, L.

(4) Source: NSS/Galaxy Explorer; HH AA/GAA%; 9/29/00-3/23/01 vs. 8/31/99-8/30/98.

(5) Source: NSS/Galaxy Explorer; HH AA/GAA%; PTD thru 3/25/01. Includes all-type codes except FF, GE, N.



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Washington Weighs Raines

Capitol Hill, competitors expect changes from *Times*' new executive editor

NEWS ANALYSIS By Alicia Mundy

If moral outrage were a sacrament, Howell Raines would have been canonized by now, instead of merely promoted last week to executive editor of *The New York Times*. Of all the *Times* editorials that have borne Raines' cognitive mapping, it was the one marking the sudden demise of Dale Earnhardt in February that seemed the apotheosis of the Raines regimen. "Death at Daytona" might have been a parody of a *Times* editorial. It started out normally enough, a calm take on "the legendary NASCAR driver who died after crashing in the final lap of Sunday's Daytona 500," an event that doesn't usually rate the *Times*' front section. Then, one paragraph later, the editorial took a bizarre twist, suddenly becoming a call to arms, with demands for new helmets, neck restraints and "changes in the mind-set of many of NASCAR's devoted fans." Only on Raines' galactic plane would a simple obituary for a folk hero so quickly turn into a cry for regulation of stock-car racing.

But that's the thinking that's marked Raines' tenure, whether as *Times* Washington bureau chief or editorial page editor. Some things merely trouble other people, but Raines is usually outraged. His moral outrage over the Clinton-Lewinsky scandal drove the president himself to complain that Raines was angry because Clinton was a Southerner who, unlike Raines, didn't have to leave the South to succeed. Raines' editorials on last year's presidential election burned holes in the paper. And you don't have to read the *Times*' Op-Ed page to know exactly how outraged Raines is about President Bush's proposed tax cuts.

So what does Raines' promotion mean for the *Times*—and for the competition? "What competition?" says a former *Washington Post* editor. The ascendancy of the *Times*—a much better-written paper, with better stories in better focus—has come at the expense of the *Post* in recent years. And Raines' new job comes at a unique time for the other papers that have beefed up their Washington coverage and begun beating the *Post*, including the *Chicago Tribune*, the *Los Angeles Times* and *USA Today*. The whole paradigm changes, says an editor at one of the national papers, if Raines elevates



Raines boosted the *Times*' coverage as D.C. chief.

the *Times* even higher in its perch as the most influential paper in D.C. This could open the door for another paper to take the No. 2 spot instead of the *Post*, whose political coverage today is often shallow, even at 2,000 words.

If Raines fortifies the *Times*' stature, it could also force other papers, including the *Post*, to take a hard look at the direction of their coverage, muses a veteran bureau chief at another paper. If Raines makes the *Times* the official paper of the anti-Establishment, "and does it without losing readers or impact, then the issue for the *Post*, and us, is, 'Do we follow suit, or do we go in the opposite direction?'" the bureau chief says.

Following the initial gasps of horror from GOPers to the news of Raines' promotion, smart politicians immediately began asking the \$64,000 question: "Who's gonna get the Op-Ed pages?" Said a staffer who works for House Minority Leader Dick Gephardt (D-Mo.): "It's the editorials that drive people nuts. Who's getting that job?"

One health-care lobbyist was even asked by a client to see what he could learn about Raines' successor. The assumption, mistaken perhaps, is that the *Times*' Op-Ed pages have the most clout in D.C., and that Raines' promotion may have a silver lining for his targets: Republicans, Democrats, the wealthy, big business.

As the *Times*' Washington bureau chief, Raines was known as a hands-on manager, whose opinions and experience were frequently reflected in other reporters' stories. It's not going too far to say that he made *Times* columnist Maureen Dowd—and her "politics of personality" style. Raines' direction of the bureau was "breakthrough," says the former *Post* editor. "It was Howell who really changed the front-page coverage of politics with the [first] Bush administration," he added.

The *Times*' recent improvements in its news report will be outgoing executive editor Joe Lelyveld's legacy. "Frankly, all Howell has to do is keep doing what Lelyveld did, and he'll succeed," says one competing editor. But with Raines' well-developed ego and desire to mark his turf, change at the *Times* is not only certain—it's too small a word for what a worried Washington will expect. ■

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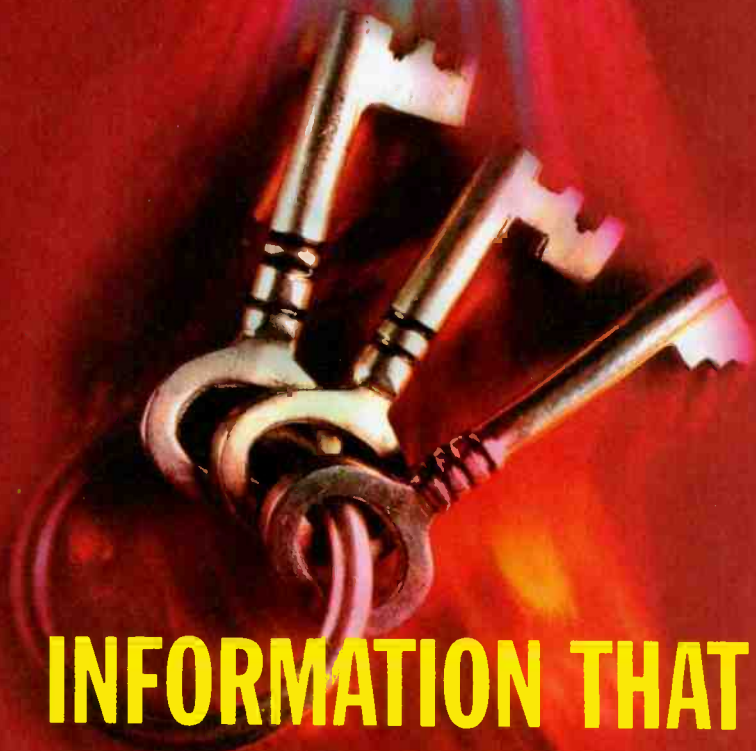
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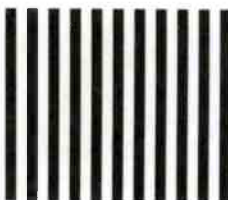
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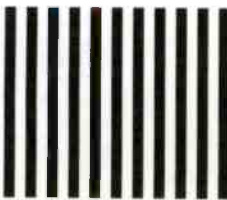
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Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

TV STATIONS

NBC, ABC Outlets Duel in Sweeps

BY JEREMY MURPHY

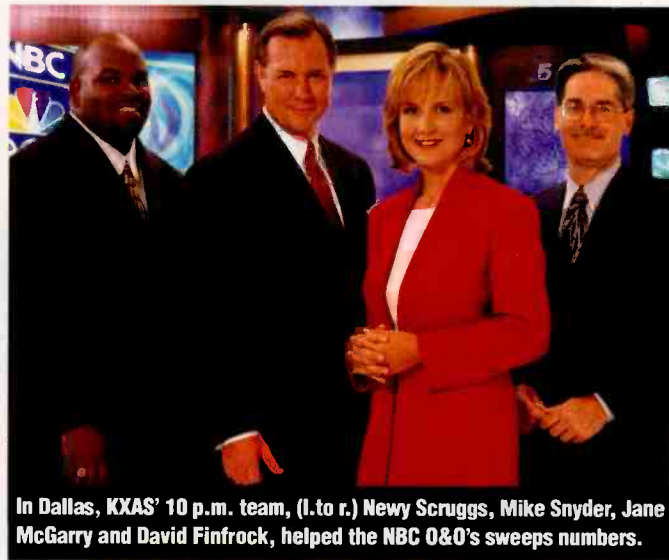
All eyes were back on Philadelphia at the end of May sweeps last week, as two stations there—ABC's WPVI and NBC's WCAU—continue to battle it out at 11 p.m. after WCAU's surprise victory last February. Without a major snowstorm (or the threat of one) to bring in extra viewers, the NBC owned-and-operated station was unable to repeat the victory. ABC's WPVI reclaimed the lead at 11 p.m., averaging an 11.7 rating/22 share, compared to WCAU's 11.1/20.

"When you look at NBC, with almost 50 percent more viewers at 10:45 p.m., for them not to win late news is significant," said Dave Davis, vice president/general manager of WPVI. "It's more difficult to hype a storm in May than February."

Last February, it was ABC's weak 10 p.m. lead-ins that hurt WPVI. This time, it was a less-than-spectacular edition of NBC's *The Weakest Link* on May 22 that cost WCAU important numbers the last week of sweeps. The game show went up against a cable broadcast of the Philadelphia 76ers, resulting in a significant drop off of viewers for WCAU's 11 p.m. news. The station saw a three-point ratings drop that night from its May average. But the station's executives downplayed the 11 p.m. loss, pointing to across-the-board gains the station has made in virtually every daypart.

"This is a marathon, and we're in a terrific position to be the market's news leader," said Dennis Bianchi, WCAU's president/gm, noting the station has seen a 19 percent ratings gain in prime time, 30 percent in access, 4 percent at 4 p.m. and a 10 percent ratings gain at 6 p.m.

The news was better for NBC in Dallas, where its O&O KXAS is attempting to close a longtime ratings gap at 10 p.m. with Belo's ABC affiliate WFAA, which has led the market for years. KXAS averaged a 10.4/17 against



In Dallas, KXAS' 10 p.m. team, (l. to r.) Newy Scruggs, Mike Snyder, Jane McGarry and David Finrock, helped the NBC O&O's sweeps numbers.

WFAA's 11.7/19 in the late-night news race, a considerable achievement given there was a six-point gap between the stations six years ago, when WFAA was averaging a 20.4/30 at 10 p.m. against KXAS' 13.7/20.

"We're coming after them," said a confident Stephen Doerr, president/gm of KXAS, who was promoted last week to senior vp of news, programming and creative development for NBC's station division. "It's not just one newscast for us. If you add up the numbers for 6 a.m., 5 p.m., 6 p.m. and 10 p.m., only five ratings points separate us from WFAA." WFAA execs say the only reason KXAS is seeing any gains is NBC's strong prime-time lead-ins.

"Thursday night is what has made them what they are," said Dave Muscari, WFAA's creative director. "Take out Thursday night, with those inflated numbers, and they're down. We're the only TV station in this market that increases its share from prime time to late news," Muscari said.

In Los Angeles, the hottest race is in the mornings, where Fox O&O KTTV unseat-

ed Tribune-owned WB affiliate KTLA for the local-news crown. KTTV averaged a 3.3/12, compared to KTLA's 3.1/11.

In Chicago, CBS' WBBM continues to hemorrhage viewers six months after pulling the plug on Carol Marin's "no-nonsense" newscast. The station went back to a more traditional late newscast at 10 p.m., but the viewers haven't returned. Even with a 12 percent increase in prime time, WBBM's late-

night newscast suffered a 15 percent decline in viewers, averaging a 4.6/7 share against NBC's WMAQ, which averaged an 11.3/18, and ABC's market leader WLS, which earned a whopping 14.2/22 share.

But WBBM's woes pale in comparison to those of New York's UPN affiliate, WWOR, which notched the lowest sign-on-to-sign-off rating ever for any English-language VHF station in New York, averaging a 2.1/5 share. The News Corp.-owned station did, however, unseat its soon-to-be sister

station, Fox O&O WNYW, during the 10 p.m. local-news race. WWOR averaged a 4.30/6, compared to WNYW's 4.17/6 and Tribune's WB affiliate WPIX's 2.97/4.

The results weren't much better for WCBS, which continues to bleed viewers in the evening. The CBS flagship suffered a 25 percent decline in viewers at 6 p.m., averaging a 2.53/15, compared to WABC's 6.63/14 and WNBC's 5.9/13. At 11 p.m., the station was flat from last year, but it did see an 18 percent increase from April.

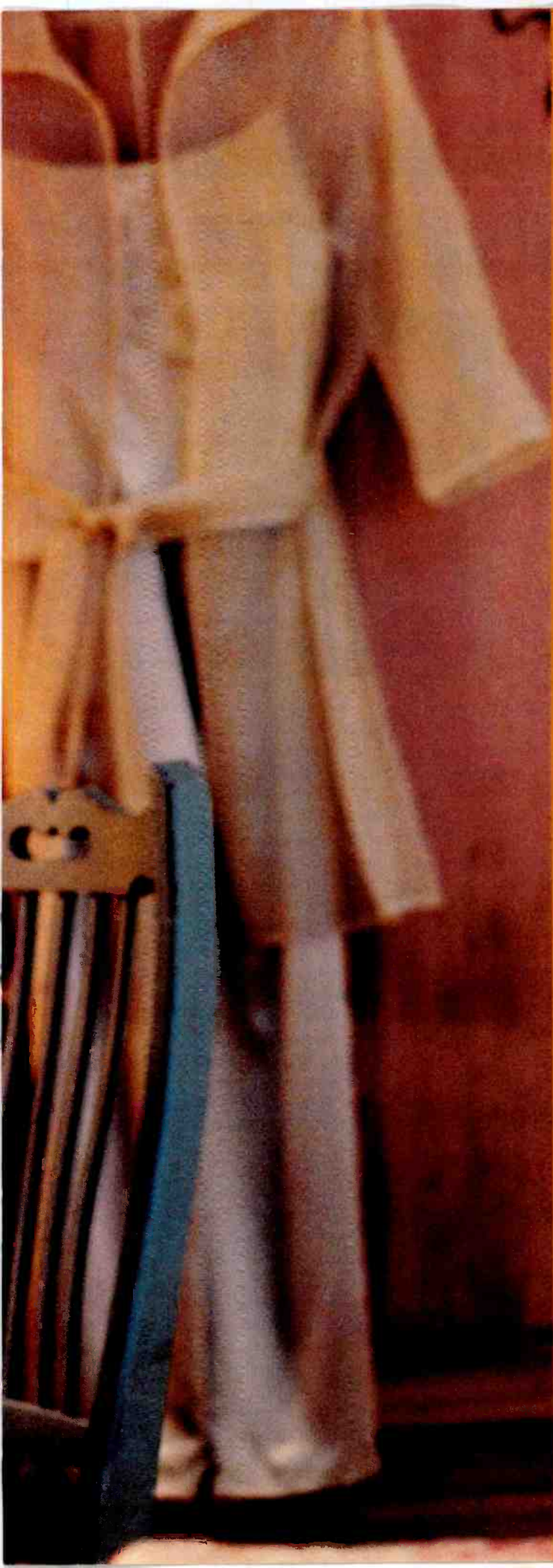
DENVER TV/RADIO STATIONS

JOA's Ad-Rate Hikes Boost Broadcasters

BY JEREMY MURPHY

Television and radio stations in Denver are reporting unexpected gains in advertising revenue thanks to the area's two major newspapers, which dramatically





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inflated advertising prices after joining forces under a joint-operating agreement (JOA). As a result, some major advertisers are taking their money elsewhere, most notably to TV, which is seeing gains of up to \$200,000 a station since just April.

"Newspaper rates increased 600 to 800 percent," said Linda Vorenkamp, a media buyer from Zenith Media's Denver office. "As a result, some advertisers who have had a history of going with newspapers have gone into television."

Last year, advertisers sank \$325 million into Denver's TV market, while spending close to \$900 million in newspaper. Stations believe they'll see a huge bounce—perhaps close to \$2 million in new business—for the second quarter as a direct result of the newspaper JOA.

"The only thing that would have been better for this market is if a meteor hit their printing plant," said Greg Armstrong, general manager/vice president of UPN affiliate KTVD. "People are really giving the alternatives a much harder look than ever before." Since April, several major auto dealers have sunk additional money into TV and radio. Retail accounts have done the same, as have some national spot buyers.

Perhaps the largest newspaper defection has been American Furniture Warehouse, which pulled all its money from print buying and spread it out across TV and radio. Jake Jabs, the CEO of the company, unsuccessfully sued to have the JOA blocked after learning that the newspaper agency was planning on dramatically increasing ad rates.

Not surprisingly, stations in the area are more than happy to soak up the extra business. "We've picked up some good pieces of business," said Matt Mansi, general sales manager of Tribune's WB affiliate KWGN-TV, which saw a second-quarter bounce of more than \$200,000 thanks to newspaper defections.

While representatives from the Denver Newspaper Agency, publisher of both papers, acknowledge some advertisers have left, they doubt that TV and radio are seeing much of an advertising windfall.

"We're not saying there hasn't been attrition, it just hasn't been that significant," said Jim Nolan, the director of communications for the Denver Newspaper Agency. Nolan said that before the JOA, the two papers had 2,100 advertisers under contract. After the JOA, the number is 1,989, and the newspapers are in the process of aggressively going after those who have left.

NEWSPAPERS, TV STATIONS

Media General Taps Ashe as COO

BY JEREMY MURPHY

After five years as publisher and president of the *Tampa Tribune*, Media General's largest newspaper, Reid Ashe last week was named president and chief operating officer of the entire company.

Ashe, who started his career as a reporter at the Washington, N.C., *Daily News*, will oversee the company's 25 newspapers, 26 TV stations and Web holdings.

"I hope I can bring energy, interest and teamwork to the company," said Ashe, who will relocate to Media General's Richmond, Va., headquarters July 1.

The publisher-turned-COO has spent the last 30 years working in newspapers, rising from a reporter to editor to publisher at the Jacksonville, Tenn., *Star* in the 1970s, then jumping to Knight Ridder Newspapers in 1984, where he went from general executive to senior vice president and general manager of the *Wichita Eagle*.

As publisher of *The Tampa Tribune*, Ashe has played a big role in launching the company's \$40 million, 120,000 square-foot news center, which combines news-gathering operations for the *Tribune* and WFLA, Media General's No. 1-rated NBC affiliate.

CHARLOTTE, N.C. RADIO STATIONS

Oldies Stick Hip-Hops

BY KATY BACHMAN

Another Jammin' Oldies station bit the dust last week in Charlotte, making way for Hot 92.7 WCHH-FM, which will target 18 to 34 year olds with Hip-Hop and Rhythm & Blues in a market with a significant (25 percent) African American population. The Radio One-owned station last week debuted its talent lineup, which includes the Radio One morning team of Russ Parr and Olivia Fox, who air on about 19 other stations.

The format flip came as a surprise to many in the market. As recently as January, general manager Debbie Kwei told *Mediaweek* that

the station, then using the call letters WCCJ, was sticking with the Rhythmic Oldies format. But by the release of the Arbitron Fall 2000 survey results in late January, the station's share had slid to 2.5. The station did only slightly better, a 2.7 overall share, in the recent Winter survey.

"[Jammin' Oldies] formats do well for about a year and a half, and then they peter out," noted Wayne Brown, vice president and regional manager for Radio One. While WCHH's new format is a familiar one to Radio One, which recently rolled out the similarly programmed Hot 97 WHTA-FM in Atlanta, the competition in Charlotte could be fierce. As Radio One's only station in the market, it will be taking on a

trio of Urban stations owned by Infinity, especially WPEG-FM, the heritage Urban station in the market that has consistently clinched the top ratings spot.

"There's a loyalty factor with Urban stations, so it's not easy to get people to change," said Marni Kaufman, director of media services for Media Power Advertising. "But there's also room for another Urban station," she added.

If anyone knows what Hot 92.7 will be up against, it's Radio One management, many of whose members cut their teeth on WPEG and its older-skewing sibling, WBAV-FM. Brown was the general manager and Kwei the general sales manager at WPEG. Jon Prather, WCHH's director of marketing and promotions, and promotions street coordinator Eric "Stretch-O-Matic" Henderson are also WPEG alums.

WCHH has also tapped some of PEG's talent, such as midday host and Charlotte native Lori Mack. Mack was the producer and co-host of WPEG's *Breakfast Brothas Morning Show*, the market's No. 1 morning show among 18 to 34 year olds.

Part of WCHH's strategy will be to offer-up a format that has a broader appeal than the other Urban choices in the market. "Someone was going to come in with an Urban crossover format," said Kwei. "Hip-Hop and R & B appeals to younger non-Black listeners, young professionals and Hispanics. Some Urban stations have the tendency to be so African American, they exclude others. We want everybody," she said.



Ashe got his start in the business as a reporter for a Tennessee daily.

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Market Profile

BY EILEEN DAVIS HUDSON



Omaha, Neb.

THE MISSOURI RIVER DEVELOPMENT PROJECT IS EXPECTED TO TRANSFORM ABOUT ONE-third of downtown Omaha, Neb., over the next several years. The centerpiece of the revitalization effort is a \$200 million arena and convention center, expected to open in 2003. The project also will include new

home offices for several locally based companies, including Union Pacific, the Gallup Organization and First National Bank; the bank's headquarters will be the tallest building in Omaha at about 50 stories high. Other prominent companies based in Omaha include Warren Buffet's Berkshire Hathaway; Ameritrade; Mass Mutual of Omaha; and ConAgra Foods.

The Omaha television market ranks 75th in the country with 375,070 TV households, according to Nielsen Media Research. The market encompasses 28 counties, including Pottawattamie County in neighboring Iowa, home to the city of Council Bluffs. Although Nielsen does not classify Omaha as a "hyphenated" TV market, in radio

Arbitron designates the market as Omaha-Council Bluffs. In addition, while broadcast outlets in Omaha penetrate Lincoln, Neb., about 55 miles to the southwest, the state capital city is a separate market (No. 101).

TV ad spending in Omaha has been sluggish. According to Competitive Media Reporting, spot TV spending in the market declined 5.7 percent last year, to \$70.5 million (see chart). At least one local station general manager disputes that estimate, saying that political advertising in 2000 actually helped push an otherwise flat spot TV marketplace in Omaha slightly into the plus column.

In the past two years, all three major network TV affiliates in Omaha have changed hands. Pulitzer Broadcasting sold KETV-TV,

the ABC affiliate, to Hearst-Argyle Television in 1999. Last May, Chicago-based Benedek Broadcasting acquired Chronicle Broadcasting's NBC affiliate, WOWT-TV. And last October, Emmis Communications bought Lee Enterprises' CBS affiliate, KMTV-TV.

KETV and WOWT are close competitors in the local news race. In the February sweeps,

station produces an hour of news on both Saturday and Sunday mornings, anchored by Trey Jones and Megan Dardanelle. The weekend news push follows WOWT's introduction last year of weekday-morning news. In addition, WOWT has the market's only local newscast at 4 p.m.

"It is a horse race between our station and KETV—depending on what [ratings] book you look at, you will see back-and-forth," says Lou Kirchen, who came in as vp/gm of WOWT last year after Benedek acquired the outlet. Kirchen previously was gm at WBTW-TV, Media General's CBS affiliate in Florence-Myrtle Beach, S.C.

In syndicated programming, WOWT this fall will add the new *Iyanla Vanzant* talk show to replace the canceled *Dr. Laura*.

Despite KMTV's third-place ranking in the news race, local media buyers say they don't discount the station. KMTV "has always been competitive," says LaVon Eby, senior vp of media services with Smith, Kaplan, Allen & Reynolds, an Omaha ad agency. "We don't really look at it as a two-station market."

KMTV's staff is optimistic that new ownership will translate into local news ratings growth. "Emmis is very serious about helping us to improve," says Jim McKernan, KMTV director of sales. "They are very committed to turning [us] around." The station has posted year-to-year gains in revenue over the past three months, McKernan says.

McKernan has been in the market for two decades. Before joining KMTV in January, he headed Journal Broadcast Group's eight radio outlets in the market as vp/gm. Prior to that, he worked for 10 years at Pappas Telecasting's Fox affiliate, KPTM.

KPTM offers a 9 p.m. newscast following Fox's prime time. The hour-long 9 p.m. news earned an average 5 rating/9 share in households in the February sweeps. KPTM has been

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	Jan.-Dec. 1999	Jan.-Dec. 2000
Spot TV	\$74,800.16	\$70,520.97
Outdoor	\$5,912.73	\$7,575.85
National Spot Radio	\$5,550.66	\$5,685.29
Total	\$86,263.54	\$83,782.11

Source: CMR, a Taylor Nelson Sofres company

KETV won in household ratings at 5, 6 and 10 p.m., with WOWT second and KMTV a distant third.

In 1996, KETV introduced Newsplex, a production facility that features its set in the middle of its newsroom. "It allows us to get on the air quickly with breaking news and weather," says Phyllis Ned, KETV president and general manager. Because rival WOWT boasts a popular, veteran news talent team, "we had to beat them on content," Ned says.

Part of WOWT's ratings growth in recent years can be attributed to its hirings of news anchor John Knicely and meteorologist Jim Flowers, both formerly of KETV. More recently, WOWT last October launched the market's first weekend-morning newscast. The



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Market Profile

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Journal Broadcast Group	3 AM, 5 FM	32.7	\$16.3	38.5%
Clear Channel Communications	1 AM, 3 FM	27.9	\$14.9	35.2%
Mitchell Broadcasting	3 AM, 2 FM	12.1	\$5.5	13.0%
Webster Communications	1 FM	5.9	\$3.4	8.0%
Waitt Radio	1 AM, 2 FM	3.7	\$3.0	7.7%

Includes only stations with significant registration in Arbitron diary returns and licensed in Omaha-Council Bluffs or immediate area. Ratings from Arbitron Winter 2001 book; revenue and owner information provided by BIA Financial Network.

a Fox affiliate since shortly after the station launched in 1986.

KPTM also is a secondary Pax TV affiliate. In addition, since 1995 KPTM has operated the market's privately held and low-rated WB outlet, KXVO-TV, via a local marketing agreement.

KPTM officials admit that the station has some difficulty competing in local news because of its somewhat limited resources. It is the only station in Omaha, for example, that does not own a satellite truck—considered a necessity in covering a sprawling DMA with many remote, rural areas. In fact, outside the Omaha city limits, the market becomes rural very quickly. The lack of a satellite truck “does not necessarily limit our coverage area, but it limits how we can cover a story,” says Katina Gordon, KPTM assistant news director. “If something breaks, we’re not able to have it live.” Another handicap is that KPTM is the only Omaha station without its own news bureau in Lincoln.

Despite these problems, the station was encouraged by its February sweeps results. “Our February book was very promising,” Gordon says. Compared to the November 2000 sweeps, KPTM was up 66 percent sign-on-to-sign-off in households, 37.5 percent in adults 25-54 and 40 percent in adults 18-49, according to Gordon. On June 11, the station will welcome a new news director, Doug Crary, who is coming from Orlando, Fla.

In local cable, Cox Communications controls more than half of the subscribers in the Omaha DMA, where cable penetration is about 71 percent, according to Nielsen. Cox has 178,000 subscribers; the MSO also represents Quest Communications' 20,000 cable homes for advertising sales.

Omaha cable went through a consolidation in 1997, when Cox acquired Tele-Communications Inc.'s 50,000 subscribers in the market. Then in 1999, Cox picked up another 15,000 cable homes from Time Warner Cable. “We were one of the first Cox properties in the country to offer digital cable service, high-

speed Internet service and local telephone service,” says Mike Miller, vp/gm of Cox-owned CableRep Advertising in Omaha. Cox rolled out the advanced cable services in Omaha in 1997 and '98.

CableRep inserts commercials on 43 channels on Cox systems and also transmits spots digitally to Quest subscribers. Cox operates a 24-hour local news channel, News on One, via a 6-year-old partnership with Benedek's WOWT. News on One rebroadcasts WOWT's newscasts daily.

On another of its cable channels, Cox offers UPN prime-time programming from 7 to 9 p.m. weekdays and a mix of local sports and syndicated fare at other times.

The only daily newspaper in Omaha is the *Omaha World-Herald*, Nebraska's largest paper. The privately held daily in September 1999 broke ground on a \$125 million expansion that consists of two structures totaling 340,000 square feet. One building will be a material handling facility, for storage of pre-prints and newsprint. Material will be transported to the new pressroom building via an automated, underground rail system. The two new build-

ings, located across the street from the *World-Herald* newsroom and administrative office building in downtown Omaha, are scheduled to open by Sept. 1, says Terry Kroeger, the paper's vp of operations and administration.

The new printing facility will house three presses to replace the *World-Herald's* aging machines, which have been running for 38 to 53 years. The more efficient setup will allow the paper to boost its color capacity by about 65 percent. The new presses will also run nearly twice as fast as the old ones, Kroeger says.

To coincide with the rollout of the new presses and the switch from letterpress to off-set printing, the *World-Herald* will convert to a narrower, 50-inch web width and undergo a graphic redesign. “It's a work in progress,” Deanna Sands, *World-Herald* managing editor, says of the redesign. “It will be a noticeable change and will make the paper easier to navigate for readers.”

The new look will include different typefaces and more breakout boxes to help readers access information quickly. The paper's news hole, already significant, will increase slightly with the redesign, with some additional space for local news coverage, Sands says.

The *World-Herald* made its last design changes in 1999, when a daily features section was introduced and the paper expanded to four standing sections on weekdays: the main news section, local news, sports and features. In the newly redesigned paper in September, the paper will feature five sections, with business getting its own section front.

The paper's most recent physical expansion took place in 1995-96, (continued on page 23)

NIelsen RATINGS CHART

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	NBC	WOWT	7	20
	ABC	KETV	11	26
	NBC	WOWT	9	22
6-6:30 p.m.	CBS	KMTV	6	14
	ABC	KETV	12	22
	NBC	WOWT	10	19
	CBS	KMTV	5	9

Late News

Time	Network	Station	Rating	Share
9-10 p.m.	Fox-Pax	KPTM	5	9
10-10:30 p.m.	ABC	KETV	15	28
	NBC	WOWT	14	27
	CBS	KMTV	7	13

Includes local news programs only. All household rating and share numbers are estimates, compiled from diary returns. Source: Nielsen Media Research, February 2001



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*Source: Nielsen Media Research (01/01/01 - 04/01/01).

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2) #1 in Total Day: Coverage AA% A18+ rating vs. all basic cable networks.

3) #1 Prime and Total Day, Coverage AA% W18-49, W18+, WW18+,
and W25-54 (000) versus all basic cable networks.

4) Top 3 Original Dramas: Coverage AA% HH ratings vs. all basic cable networks.



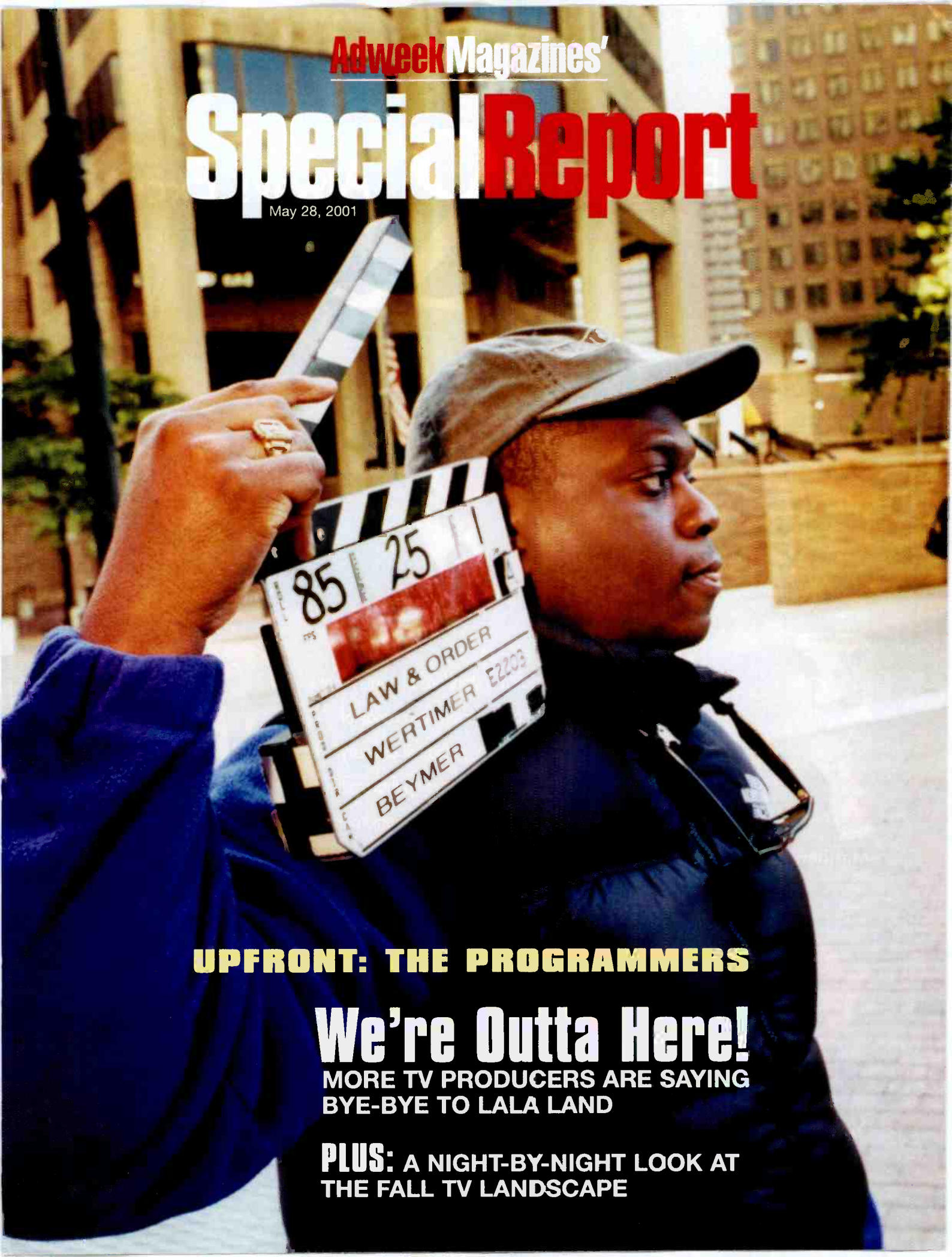
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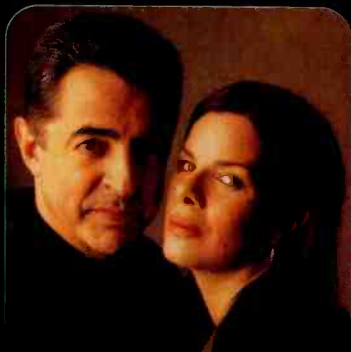


Matthew Broderick
BIOGRAPHY

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Wake Up!

Remember those exhilarating, nerve-racking days spent sorting through reams of information in all-night cram sessions, hoping that you're prepared for every conceivable challenge and dreading the possibility that others will outperform you? No, we're not talking about college. We're talking about the television upfront. But when I walked into Marc Berman's office recently, I couldn't help but flash back to my student years.

Berman drew the task this year—begged for it, actually—of writing our analysis of the networks' fall schedules. It was, therefore, his job to attend each and every upfront presentation, gather as much inside information as possible on the new shows and how they would be used, and develop a vivid mental snapshot of the network TV landscape come September. Then he had to write the whole thing as quickly, efficiently and entertainingly as possible.

Last week when I went by his desk, Berman looked like he needed a caffeine IV. His office appeared to be part of the set from *The Perfect Storm*.

"How's it going, Marc?" I asked. "Hanging in there?"

"Oh, yeah. Yeah, I'm fine." He had been writing most of the night. He barely looked up when he spoke to me. But then there was a flicker, a cathode tube warming somewhere in his brain. "Hey, this is the best time of the whole year!"

And so it is, if you're an ardent TV fan like Berman or if you buy or sell national TV time. Damn the narrowly averted writers strike, the demanding clients, the general economic malaise. During the next week or so, billions of dollars will change hands. The cornerstone of massive advertising campaigns will be set in place. It's enough to make even the most jaded observer sit up straight.

When it's all over, Marc Berman, whose analysis begins on page 28, and anyone else suffering from upfront-induced insomnia, will need to take a long nap.

Richard Brunelli, Editor, Special Report

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Cover photography by Marc Asnin/SABA



PAUL DANKWATER/NBC PHOTO

Reality bites

A SURPLUS OF UNSCRIPTED SHOWS MAY LEAVE THE NETWORKS WITH A CONTENT DEFICIT BY VERNE GAY

It has almost faded into the collective—and short—memory of the television business, but just weeks ago, the networks were biting their nails to the quick over the threat of a writers' strike. All had chalked up so-called strike schedules filled with movies, repeats, sports and, of course, the euphemistically named “alternative series”—unscripted shows with unappetizing titles like *Ambush TV* (UPN), *Downer Channel* (NBC) and *Beyond Belief* (Fox).

And then it was over. Just like that.

An agreement between writers and studios was reached. Tensions dissipated. Strike schedules were happily scrapped. Finally, it was back to business as usual.

But ... ah ... not quite. As it turns out, the months-long standoff left a byproduct in its wake: an overabundance of strike-proof product—shows that were designed to plug holes and (hope against hope) draw advertisers, or at least those advertisers uncon-

cerned about program content. As the strike threat loomed, dozens of these shows were in various stages of development, all the way from treatments to ordered series.

TVtracker.com, a Web-based consultancy that follows the flow of TV shows through the production pipeline, counts a total of 293 hours of reality-based programming that was, or could have been, ready to air on the broadcast networks this fall in the event of a

“We did not green-light any project simply because of the strike. We ordered those we believed in.”

—ABC'S BROCKMAN

DOG DAYS OF SUMMER: NBC's *Fear Factor*, wherein phobias are confronted via scary challenges, airs in June.

strike. Fox, according to TVtracker, had the most (100.5 hours) and is likely to air some of the shows on Thursdays, after *Temptation Island*'s run.

Fox wasn't alone. The other networks had also ordered a multitude of shows—a total of 41. The tally includes various novel ways of pitting people against one another: On Fox's *Endgame*, contestants in a small town try to solve a mystery; *Dog Eat Dog*, from NBC, is based on a British show in which players battle it out in a studio until the “top dog” emerges; and UPN's *Road Rage* involves contestants throwing sludge, oil and other substances as they roar around a track in demolition-derby vehicles.

Now, however, with a new TV season right around the corner, the networks are hyping essentially normal schedules. These surplus reality shows no longer appear quite so appealing and, in fact, would seem to have nowhere to go but the dustbin. A fitting fate? Not so fast.

“We've said all along we did not green-light any project simply because of the potential strike,” says Kevin Brockman, an ABC spokesman. “We ordered those we believed in regardless, and they'll make it on the air regardless.”

Fine, but where? In fact, the networks are still trying to figure out how to fit these extra pieces to a puzzle that was effectively reconfigured on May 4, the day the Writers Guild agreed to a new three-year contract with the major studios.

Steve Sternberg, senior vp of research at TN Media, co-authored a strike-schedule study in April. It predicted that viewership could decline by as much as 14 percent this fall if schedules were overweighted with reality and repeats. “The networks are so lucky there is not a strike,” he says. “Viewers would have gone in droves.”

Incredibly lucky, perhaps, but also incredibly stressed.

It's virtually impossible to tabulate the financial toll this reality binge has caused. In general, reality shows demand an extensive commitment from the networks because producers have to pick contestants and then tape the

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games over multiple weeks. Before the strike was averted, the networks gave firm commitments to 19 unscripted series, which was far more than they had committed to in the scripted, or serial, genres by that time.

Given what many expect to be a depressed upfront and fourth-quarter scatter, the networks now have what may turn out to be a terrible choice: Swallow the costs of some of these dogs or put them on the air. Only one option appears to be palatable: Air them.

"Most of our reality programming will air this summer, which is a great benefit for our viewers," says Mitch Metcalf, NBC's senior vp of scheduling. "We'll be able to provide original programming all summer long."

Most observers now say that just some of the networks' reality shows will be burned off over the next three months. Airing them could have a

host of consequences for broadcasters, some good, some not so good. The potential benefit is that fewer viewers will migrate to cable. "Anytime [the networks] can cut [migration] down in the summer, it certainly benefits them come September," says TN Media's Sternberg. "In fact, last year the networks were pretty even in the fourth quarter [vs. the third] partly because they did better in the summer because of fewer repeats."

But consider that a network effectively recoups most of its huge upfront license-fee investment when shows go into their repeat cycle in the summer. Ratings may be abysmal, but the shows still have advertising, which—from the network perspective—is all gravy. In a typical summer, as much as 70 percent of the schedule is devoted to repeats. According to Sternberg, that figure may go down to 60 percent

this summer with the reality influx.

Another basic problem is scheduling. Nothing kills off an emerging genre faster than oversaturation. This death-by-network strangulation evolves in a couple of ways. With so many similar shows on the air, a network can't effectively promote an individual show. From a viewer's perspective, they all merge together. Plus, the shows are pitted against one another, further eroding the genre's pizzazz.

Temptation Island, *Boot Camp* and *The Weakest Link* essentially got traction because they were competing against scripted shows. What would have happened, though, had *Trial and Error* (NBC), *Elimidate Deluxe* (WB) and *The Amazing Race* (CBS) headed to, say, Wednesday night at 8 this summer? (The latter two are now on the fall schedule.) And then what happens if oversaturation hurts more expensive franchise shows this fall and next spring, like *The Runner* (ABC) and, of course, the franchise, *Survivor III*?

Nobody knows and nobody wants to take the chance, which is why each network is proceeding cautiously. During the upfront meetings in mid-May, there was little mention about the fate of these series—some of which could even hit the air next spring and summer. More immediately, NBC's *Fear Factor* (in which contestants perform really stupid stunts) will head to Mondays starting June 11 at 8 p.m., and CBS' *Big Brother II* will be a summer series.

Reality shows aren't the only orphans looking for a home. Networks also rushed into production additional episodes of established scripted shows (NBC's *Law & Order*) and a few marginal ones (Fox's *Family Guy*). For *Law & Order*, which is scheduled to get six new episodes in the can this summer, that's great news. This means there will be a "richer" ratio of originals to repeats during the 2002 second season. Fox will air *Family Guy* this fall.

"The networks can't see any more [audience] erosion, especially in this kind of ad market," says Mark Hoebich, CEO and founder of TVtracker. "So they're going to have to air some of [the surplus]." Who knows, maybe we can all learn something from *Road Rage*. ■

Verne Gay, who covers TV for Newsday, is a Mediaweek contributing writer.



FAMILY FEUDS

The WB is hoping the teen-angst-laden *Maybe I'm Adopted* will be a female-skewing *Malcolm in the Middle*.

The all-Consoli team

EVERY SINGLE ONE OF THESE SHOWS IS GUARANTEED UNPRECEDENTED SUCCESS. MAYBE BY JOHN CONSOLI

A group of media buyers at the broadcast networks' upfront parties last week were taking bets on which new primetime show would be the first to get the ax. Cruel, perhaps, especially since their opinions were based on only a few minutes of clips.

But, hey, some of these folks control budgets of \$1 billion or more. So their first impressions matter. My opinions, on the other hand, matter far less,

since I will not be spending a dime on TV advertising.

Still, I've been picking my Top 10 new shows for three years now, and I'm batting a respectable .500. Not to be too immodest, but maybe the buying community could learn a few things from me.

As with previous years, I'll pick 10 new shows from the 2001-2002 crop that I believe will thrive—meaning that they'll be renewed. And, re- >>

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member, like those cranky buyers, I've seen only brief clips of each show. So, without further ado ...

The WB devoted much of its development for next season to sitcoms, and that devotion will pay off. The network will use the returning *Sabrina, the Teenage Witch* on Fridays as a springboard for three new comedies. All three should succeed.

MAYBE I'M ADOPTED leads out of *Sabrina* at 8:30 p.m. Newcomer Reagan Dale Neis plays a 15-year-old with wacky siblings, equally wacky grandparents and even more wacky parents (Julia Sweeney of *Saturday Night Live* fame and character actor Fred Willard). This show could be a female-skewing *Malcolm in the Middle* for the WB.

Leading out of *Adopted* is **DEEP IN THE HEART**, starring Reba McEntire in her scripted-TV debut. Reba could be the next Rosanne. She plays a Texas soccer mom who has to raise three

kids alone after her husband leaves her for a younger woman.

After *Deep in the Heart* comes **RAISING DAD**, starring Bob Saget as a single father and teacher with two daughters. Jerry Adler, a co-star of *The Sopranos*, plays his live-in father. The show was developed from a script via the Family Friendly Programming Forum, as was the WB's successful *Gilmore Girls* from last season. It's a Paramount show, and UPN should be kicking itself for letting its sister studio air this on another network.

Like the WB, CBS also has three shows that make the Top 10 list. **THE EDUCATION OF MAX BICKFORD** stars Richard Dreyfuss as a college professor going through a midlife crisis. Space constraints prevent me from getting into the story line, but CBS has rightly moved its fading Sunday night anchor, *Touched by an Angel*, to Saturdays to make room for Dreyfuss in primetime. This is the only drama on Sundays at 8, and it will benefit from leading out of *60 Minutes*. It's the perfect Sunday-night movie-quality family drama.

The CBS drama **CITIZEN BAINES**, which airs on Saturdays at 9, also makes the cut. The show is produced by John Wells and written by Lydia Woodward—they're the team that brought *ER* to the small screen seven years ago. How did NBC let them get away? This is another family drama, starring James Cromwell (*Babe*) as a three-term U.S. senator who loses his re-election bid and returns home to his three daughters. This show follows *Touched by an Angel*, which should serve up a nice lead-in for *Baines*.

My third CBS pick is **THE AMAZING RACE**, a competition reality show produced by Jerry Bruckheimer. Like *Survivor*, this show will bring more young viewers to the network. It's up against older-skewing *The West Wing* on NBC, and *Drew Carey* and *The Job* on ABC.

Seinfeld alum Jason Alexander joins the ABC sitcom lineup as a motivational speaker in **BOB PATTERSON**. The show co-stars comedy veteran Robert Klein, and this duo can steal some audience from the aging NBC sitcom *Frasier*. Other than *Patterson* and

Frasier, everything else on Tuesday at 9 is a drama.

Another sitcom that will work—in my humble, .500-hitting opinion—is Fox's **UNDECLARED**, by Judd Apatow. A confused college student is at the center of the show, which is targeting much the same audience as its lead-in, *That 70s Show*. If Apatow's *Freaks & Geeks* had aired on Fox instead of NBC two years ago, it would still be on the air.

Dick Wolf already has two *Law & Order* shows on NBC. The original is closing in on classic-television status. The spinoff, *Law & Order: Special Victims Unit*, is building a respectable following. Now NBC adds a third edition, **LAW & ORDER: CRIMINAL INTENT**. This show should succeed because the *L&O* franchise has a solid core of viewers who will watch any permutation of the original.

Criminal Intent also enjoys a cushy time period: Sundays at 9, a high-HUT-level slot. And consider the competition: a movie on CBS and a new ABC drama. This one is a no-brainer.

There's one new UPN show that will succeed hands down. And, like *Law & Order* spinoffs, it has everything to do with its franchise. **ENTERPRISE**, the latest in the *Star Trek* family, stars Scott Bakula. Nothing against Scott, but the series could star Carrot Top and it would attract Trekkies. A colleague recently told me that *Star Trek Voyager* on UPN (which completed its run this season) was the only TV show he watched. UPN research confirms that *Star Trek* viewers are, in many instances, unique TV viewers. They'll watch this new series in droves. In fact, it may outpace *Buffy*, *The Vampire Slayer*.

Two midseason shows also deserve mention and will do well enough to be renewed. **FIRST MONDAY**, on CBS, is about the inner workings of the Supreme Court, and will star James Garner and Joseph Mantegna. The other is **EMMA BRODY** on Fox, about a young American who takes a job in the U.S. Embassy in Britain.

Hopefully, *Emma* and all the other shows I've mentioned will live long and happy lives on TV. If not, please forget you read this story. ■

John Consoli covers national television for Mediaweek.



JAY MADDEN/FOX



JOHN SEARWOOD/NBC PHOTO

NEW KIDS ON THE BLOCK Arijana Bareikis (top) of Fox's *Emma Brody* goes to London. Vincent D'Onofrio (second from right) of NBC's *Law & Order: Criminal Intent* gets his first primetime lead.



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When Leslie Moonves moved into the top programming position at CBS six years ago, the thinking was that the former head of Warner Bros. Television would use his proven track record and instincts to jazz up the lineup over at Black Rock. The thinking, as it turned out, was correct.

The change wasn't immediate, but with hits such as *Everybody Loves Raymond*, *Becker*, *Judging Amy* and *CSI: Crime Scene Investigations* un-

shows for us," Moonves says. "It also helps in scheduling, having an idea what shows will work or not work on each of the networks."

At CBS, Moonves and his team have excelled at the chess match that is scheduling shows. Most recently, he went against conventional wisdom by slating *Survivor: The Australian Outback* on Thursdays at 8 p.m. against NBC's top-rated sitcom, *Friends*. Moonves then moved *CSI*, CBS' highest-rated new show, from Fridays at 9 p.m. to Thursdays at 9 p.m. to follow

Survivor. The end result: *CSI*, which had been doing well in HUT levels on Friday, typically a poor night for viewership, attracted an even bigger audience.

That wasn't Moonves' first scheduling coup. "When *ER* [a Warner Bros. show] was ready to go on the air, NBC was contemplating putting it on Fridays at 10 p.m. and putting *Homicide* on Thursdays at 10 p.m.," he recalls. "We showed them our research that Thursday night was primarily a female audience and *Homicide* was more male-skewing. They put *ER* on Thursday—and the rest is history.

"Unfortunately," says Moonves, now back in CBS mode, "NBC listened to me."

Moonves and CBS go into the 2001-2002 season with impressive double-digit gains across the board. The biggest ratings increases have come

among advertiser-desired adults 18-34, up 11 percent to a 3.0 rating, and adults 18-49, up 13 percent to a 3.6.

It's somewhat ironic that Moonves has dramatically improved CBS' fortunes during the past six years with reality and game shows instead of the standard fare of dramatic series and sitcoms that were his focus at Warner Bros. Shows like *Survivor* help in two ways: Advertisers love them, and they are relatively cheap to produce. Most reality hours can save a network as much as \$30 million per season in production costs, Moonves says, when compared with an hour drama. Because of this economic windfall, he sees the genre sticking around on network TV.

"While nothing is permanent in television, I foresee reality fitting into the networks' schedules for quite a while," he contends. "It has become part of the network TV fabric, part of the menu."

CBS' other reality show, *Big Brother*, which did not fare as well in the ratings as *Survivor*, will return in July with, Moonves says, an improved format. The network will be spending a respectable \$200,000 to \$250,000 per episode.

Elsewhere on the CBS schedule, in dayparts such as news, daytime and sports, Moonves is predictably bullish. He doesn't seem overly interested in tinkering with the network's news division. "I feel it is a viable property both economically and for the image of the network," he says. "The nightly news on all three networks are doing fine."

As for the network's soap operas, CBS is looking to add Spanish-language translations in the near future to serve what Moonves views as an untapped audience.

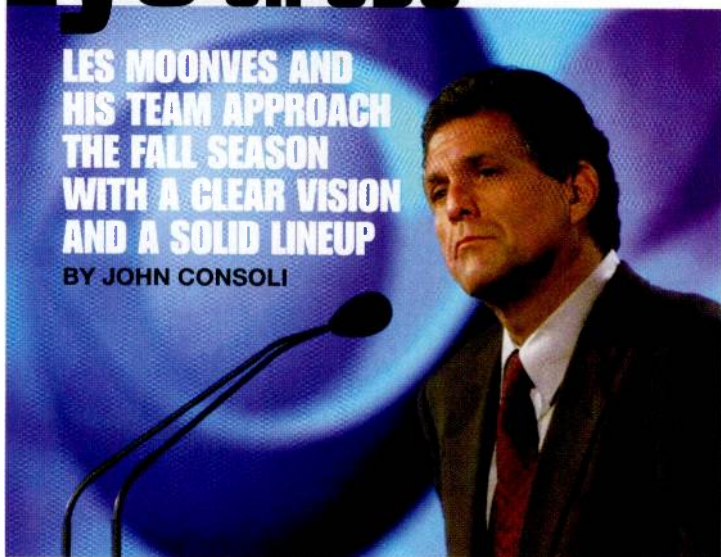
In sports, CBS will continue to use the NFL, which the network began airing again three years ago, to propel viewers to its primetime programming. "Until we got the NFL back, we felt like we were operating with one arm tied behind our backs," he says.

All told, not a bad way to go into the upcoming season. "There's no question that viewers and advertisers are looking at CBS differently these days," he says. "This isn't your mother's CBS." ■

Eye on CBS

LES MOONVES AND HIS TEAM APPROACH THE FALL SEASON WITH A CLEAR VISION AND A SOLID LINEUP

BY JOHN CONSOLI



REX USA/ANAP PHOTO

1st&foremost

der his belt, Moonves entered into this year's upfront with perhaps the hottest network around.

Moonves' success, along with the hot streak put together by Sandy Grushow, his counterpart at Fox and another former top TV-production-studio executive, begs the question, Do you need high-level studio experience on your résumé to program a network? These days, it certainly helps. And it doesn't hurt to surround yourself with former studio pals.

When he came to CBS in 1995, Moonves brought with him Nancy Tellem, now his strong No. 2; research guru Kelly Kahl; and Nina Tassler, who runs drama development.

"Having a studio background enables us in advance to understand the problems the studios face in producing

"I foresee reality fitting into the networks' schedules for quite a while. It's part of the network TV fabric, part of the menu."

—MOONVES



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As ABC prepares for the upcoming TV season, the network has a familiar face at the helm: former president Steve Bornstein, who comes back to the alphabet net after running Disney's doomed Internet division for a year and a half.

Disney chairman Michael Eisner asked him to oversee the company's Web initiatives in 1999—and Bornstein jokingly refers to the period that followed as his “time in exile.” Now he's again commanding one of network TV's prestige fiefdoms: the ABC network, ABC Station Group, ABC Radio, Disney Cable and Buena Vista Television,

entire network, exactly where he finds himself today.

But the playing field has changed since he last called the shots at ABC. The industry is on the cusp of a deregulatory buying spree as cross-ownership laws are hashed out in Washington. And cable TV, Bornstein's first proving ground, continues to siphon off broadcast viewers.

“Much of what's successful on cable TV came off of network TV, and we have to continue to invest in the programming and the product to make it meaningful and worthwhile,” Bornstein says. “We're big believers in the network-TV model, though it needs

net is “open for business” with the entire Hollywood community. Shows like *The Practice* and *NYPD Blue*, for example, are produced for ABC by outside companies.

While it's the shows that define the network, it's the 10 owned-and-operated stations—including WABC in New York and ratings leaders WLS in Chicago, WPVI in Philadelphia and KGO in San Francisco—that pump up ABC's bottom line. Bornstein, who oversees ABC Station Group president Walter Liss, says the strength of these stations lies in their identity with the community.

“This is nothing revolutionary,” he says. “Most programmers believe the key to success in local TV markets is just that—local programming, having a local presence and identity. We're fortunate with our TV stations to have very clear, precise roles in each of the communities we serve.”

With the likelihood that the FCC will ease station-ownership caps later this year, there's a good chance the network will soon be serving more communities. “ABC and Disney have always been looking at increasing our stations,” Bornstein says.

But all is not rosy between any of

Not the same as it ever was

STEVE BORNSTEIN IS BACK AT ABC. BUT THE NETWORK TV DYNAMIC HAS CHANGED BY JEREMY MURPHY

the company's syndication arm.

Bornstein is taking on a number of responsibilities previously held by Bob Callahan, president of the ABC Broadcast Group, who left the company in April, citing personal reasons. His title has been eliminated.

Bornstein initially made his mark at ESPN, and many view him as responsible for its success (“I get a lot more credit than I deserve,” he says modestly). He was there for a decade and a half, starting out in 1980 as a program coordinator when the channel was in its infancy. As the nascent cable outlet took off, so did Bornstein's career. By 1990 he was its president and CEO.

Helping to chart ESPN's course during its most active growth period, Bornstein oversaw the creation of new networks, global expansion and strategic acquisitions. By 1996 he was ready for a change, and he jumped to the broadcast side when he was named president of ABC Sports.

During his tenure there, Bornstein was instrumental in developing ABC into the leading network for college football. He was also involved with negotiating long-term deals with the U.S. Figure Skating Association, the World Figure Skating Championship and the PGA Tour.

In 1999 he was put in charge of the

to be tweaked and enhanced.”

Part of that tweaking will be an increased emphasis on sports programming, Bornstein says, which includes growing ABC's already successful *Monday Night Football* and golf tele-



“Much of what's successful on cable TV came off of network TV. We're big believers in the network-TV model, though it needs to be tweaked and enhanced.” —BORNSTEIN

casts. There's even talk—though Bornstein would not confirm it—that the network is angling for the NBA.

“Sports is a very important part of ABC,” he says, adding that securing the rights to more sports programming is something the network is “very, very interested in.”

Bornstein and ABC are also very, very interested in leveraging the vast and disparate media resources of the Disney empire. The ABC schedule is already crowded with Disney product: *Once and Again*, *Who Wants to Be a Millionaire*, the daytime soap lineup. Still, Bornstein is quick to add that the

the networks and their affiliates. Relations have soured considerably during the past decade, with compensation, ownership caps and programming driving a wedge between the two sides. Bornstein brings a cool head to the drama, and he'd rather overcome any future obstacles with the affiliates squarely on his side.

“We need each other,” Bornstein says. “To me, it's a symbiotic relationship. The major priority is to be the No. 1 network.” ■

Jeremy Murphy covers local TV for Mediaweek.

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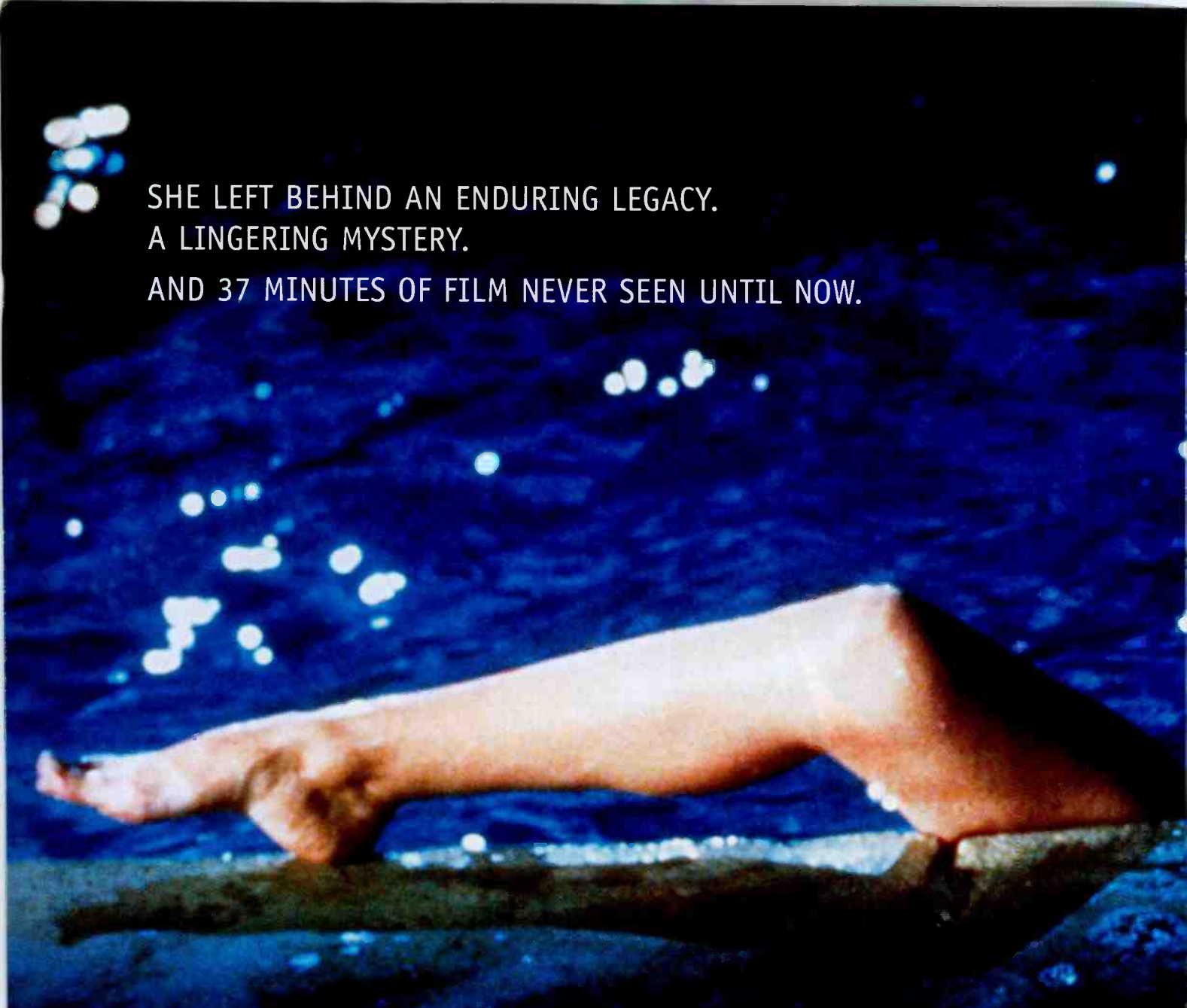
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The verdict is in

BY MARC BERMAN

1950s

Primetime law-show count: 12 (mainly non-scripted)

FEB. 9, 1948: The first legal-themed series, *Court of Current Issues*, debuts on the old DuMont Network.

SEPT. 21, 1957: Perry Mason (Raymond Burr) solves his first case on CBS; diligent Della Street (Barbara Hale) assists.



PHOTOFEIST

Considering that the words *lawyer* and *shyster* are often synonymous, the love affair between primetime TV and all things legal is a bit odd. This year there have been more law shows than ever: seven at one point this season. And more are on the horizon. For comparison's sake—and a fun blast from the past—take a look at our law-show timeline. How many of these shows or events are burned into your personal Nielsen meter?

1960s

Primetime law-show count: 9

MAY 22, 1966: Clean-cut and undefeated, Perry Mason finishes his 271st, and final, black-and-white case.

SEPT. 16, 1961: Preston & Preston lawyers Robert Reed (l.) and E.G. Marshall (r.) are *The Defenders* on CBS (and Dennis Hopper is the angry young guest star).



PHOTOFEIST

1970s

Primetime law-show count: 9

SEPT. 14, 1973: Blythe Danner stars in the first law-firm sitcom, ABC's *Adam's Rib*.

JAN. 27, 1974: The phony Perry Mason, Monte Markham, is busted after four months on CBS.



PHOTOFEIST

SEPT. 9, 1978: Scholarly James T. Hart (James Stephens) meets dastardly Professor Kingsfield (John Houseman, r.) on *The Paper Chase*.



PHOTOFEIST

1980s

Primetime law-show count: 6

SEPT. 20, 1986: Andy Griffith moves from Mayberry, N.C., to Atlanta as Benjamin L. Matlock.

SEPT. 26, 1987: TV's Cannon, William Conrad, trades bullets for a judicial robe on CBS' *Jake and the Fatman*.



PHOTOFEIST

AUG. 28, 1988: *Night Court*'s John Larroquette, a.k.a. smarmy Dan Fielding, wins his fourth consecutive Emmy as Outstanding Supporting Actor in a Comedy Series.



PHOTOFEIST

1990s

Primetime law-show count: 19

SEPT. 13, 1990: The ageless *Law & Order* debuts on NBC.

MARCH 21, 1991: Unlikable *L.A. Law* litigator Rosalind Shays (Diana Muldaur) plunges to her death in an elevator shaft.

MAY 19, 1994: *L.A. Law* closes shop after eight seasons and 13 Emmy Awards.



PHOTOFEIST

Sept. 8, 1997: *Ally McBeal* introduces primetime's first unisex bathroom.

WEEK OF MAY 14, 2001: Three new law shows will join the fall 2001 schedule—NBC's *Law & Order: Criminal Intent*, CBS' *The Guardian* (r.) and ABC's *Philly*—bringing the total count to an unprecedented nine series. At least two more (ABC's *The Court* and CBS' *First Monday*) are on tap for midseason.


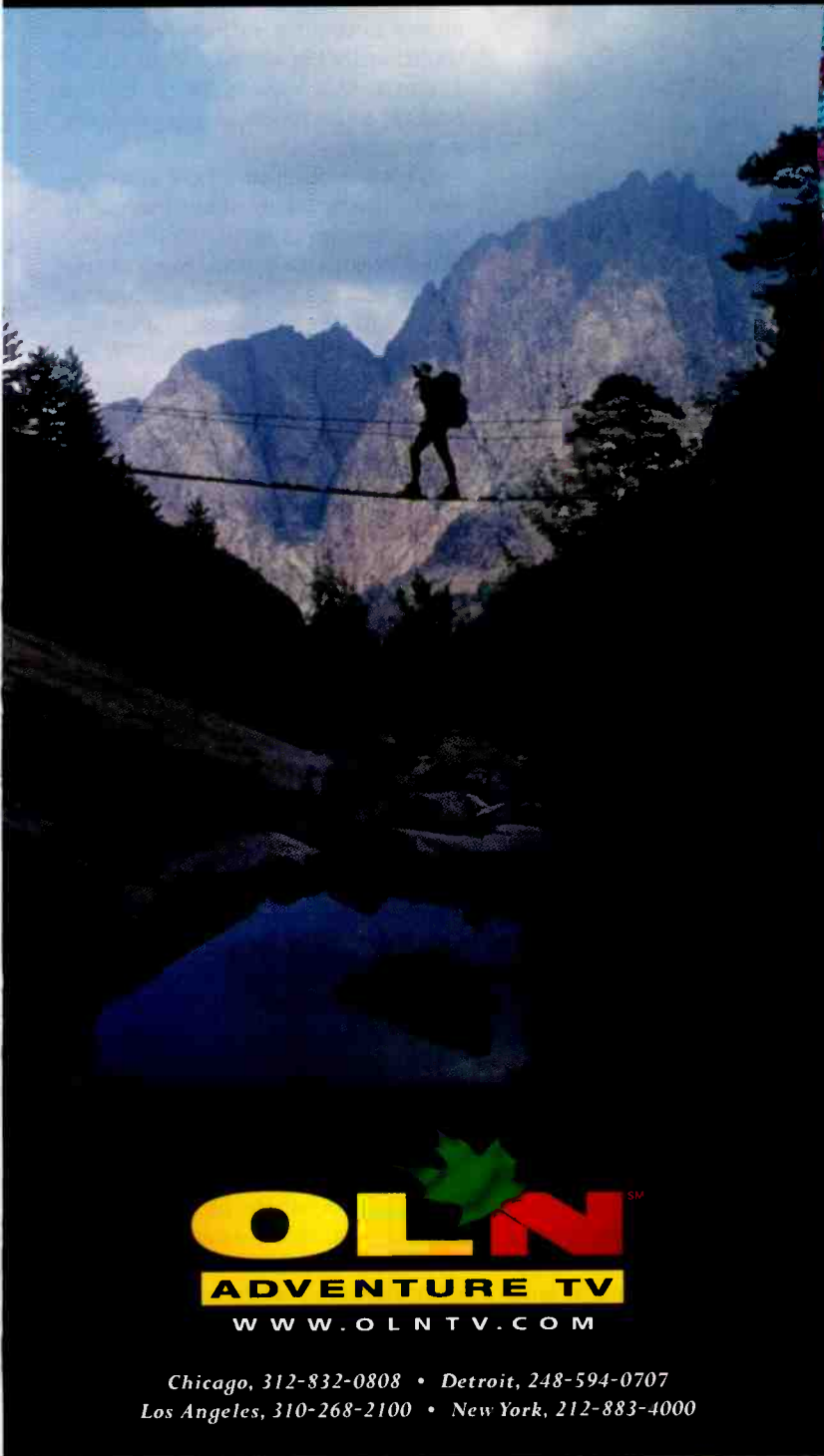


JOHN MEDLAND/CBS

2001

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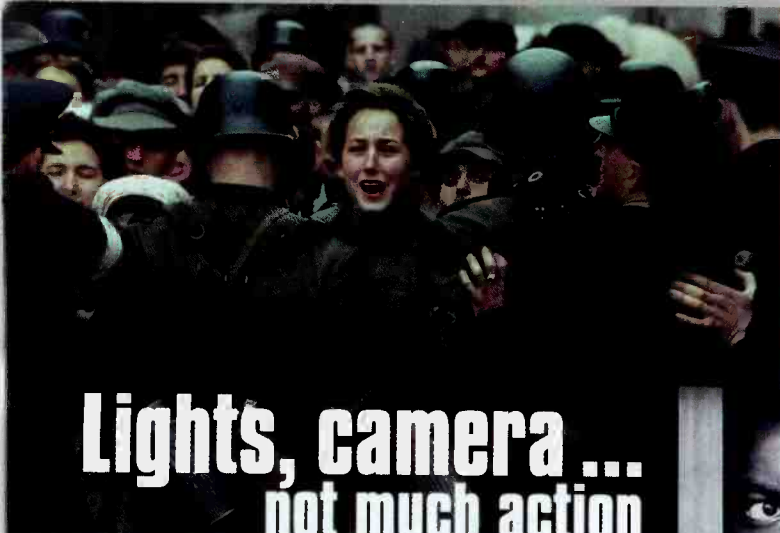
Legend: ■ Men 18-34, ■ Men 18-49

Category	Men 18-34	Men 18-49	U.S. Average
MT Bike	210	180	100
Athletic Shoes	210	140	100
Fishing Equipment	320	280	100
Sport/Utility Truck	150	140	100
Sports Watches	160	140	100

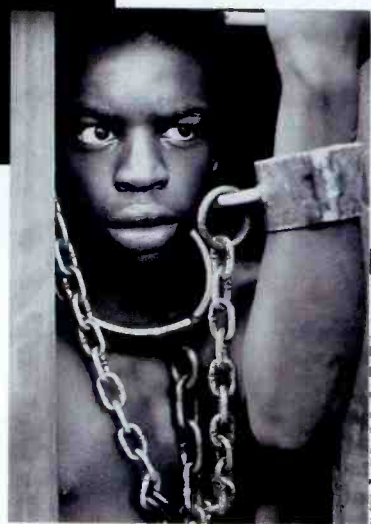
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MAKING HISTORY
No. 1 miniseries *Roots*
 ran on ABC during the
 genre's heyday. History
 still provides dramatic
 fodder: NBC's upcoming
Uprising is set in World
 War II Warsaw.



Lights, camera ... not much action

LONG-FORM PROGRAMMING BY THE NETWORKS IS DOWN. BUT IS IT OUT?

BY MARC BERMAN

1st & foremost

Back in the 1970s and '80s, back before tribal councils and lifelines and sopranos captivated TV viewers, stars like LeVar Burton, Richard Chamberlain and Rachel Ward signaled appointment television. Those were the days when viewers tuned in en masse to *Roots* or *The Thorn Birds* or *The Burning Bed*, often over several nights.

But those halcyon days of made-for, theatricals and miniseries filling program schedules are long gone. ABC shelved its Sunday night movie three years ago. This season, for the

first time in 20 years, NBC won't offer a Sunday movie. CBS, meanwhile, will eliminate its Wednesday movie franchise. That leaves each of the Big 3 with only one movie night. Most networks, in fact, use the genre more as a Band-Aid than an aggressive maneuver. What gives?

Based on season-to-date Nielsen Media Research (through May 13), audiences are thinner than ever on network movie nights. The biggest loser, CBS, is down from last year by 2.98 million viewers on Wednesday and a more extensive 3.79 million on Sunday, with adults 18-49 dropping 24 percent and 23 percent, respectively. NBC has nothing to crow about either: Its departing Sunday movie franchise is at an all-time low of 10.236 average million viewers. (With few other programming options following the cancellation of the XFL, NBC is keeping its low-rated Saturday night movie.)

ABC aired a Sunday movie for 33 of the prior 34 years before eliminating the franchise in 1998—it now leads the nets on that night with *Who Wants to Be a Millionaire* and *The Practice*. It continues to lose ground with movies on Saturday and post-football on Monday.

NBC explains its decision to go movie-less on Sundays from a long-view perspective. "This is a cyclical

business where trends come and go," says Jeff Gaspin, executive vp of alternative series, long-form and program strategy. "We have no second thoughts about dropping our Sunday movie." But, notes Gaspin, "this doesn't mean we have abandoned the genre." Several high-profile long-forms are slated for next season, including the four-hour miniseries *Uprising*, about Jewish resistance fighters during World War II, and a *Law & Order* entry.

NBC never quite rebounded after eliminating its traditional female-skewing Monday movie in the fall of 1997.

Fox, which airs movies only as a means to counter ratings erosion on traditionally low-viewing nights, used a movie this season (with limited results) to fill its Thursday programming holes.

"This is a business where you manage failure by taking one or two nights and covering them with a movie," notes Preston Beckman, Fox's executive vp of strategic program planning. "And, with the exception of The WB, we are all guilty of that." (The WB will start airing regularly scheduled movies—mostly theatrical repeats—this summer.)

Broadcast executives often point to cable to explain their movie malaise. While there were only three basic cable networks making first-run movies in 1990 (USA, TNT and Lifetime), this season there is an unprecedented total of 13, according to Tim Brooks, senior vp of research at Lifetime. "Cable offers the creative opportunities that networks can't," says Brooks.

Viewers are taking notice. The western *Crossfire Trail*, which ran on TNT in January, set a record for a movie on cable, posting a 9.6 (coverage area) rating.

Still, broadcasters aren't ready to cede long-form pre-eminence to cable just yet. It all goes back to the roller-coaster nature of programming. Fox's Beckman, for one, envisions a day when the genre will be hot again, though he's not exactly holding his breath.

"Someone will hit on an idea or a topic that will click, and it will be back," he says. "But I wouldn't count on that happening anywhere in the near future. At least, next season it won't." ■

Marc Berman's daily television column is available on mediaweek.com.

BLOCKBUSTER RATINGS

MADE-FORS AND THEATRICALS	RATING
1. GONE WITH THE WIND (Nov. 1976)	47.6
2. THE DAY AFTER (Nov. 1983)	46.0
3. AIRPORT (Nov. 1973)	42.3
LOVE STORY (Oct. 1972)	42.3
5. JAWS (Nov. 1979)	39.1
6. THE POSEIDON ADVENTURE (Oct. 1974)	39.0
7. TRUE GRIT (Nov. 1972)	38.9
8. THE BIRDS (Nov. 1968)	38.9
9. PATTON (Nov. 1972)	38.5
10. THE BRIDGE ON THE RIVER KWAI (Sept. 1966)	38.3
MINISERIES	
1. ROOTS (Jan. 1977)	44.9
2. THE THORN BIRDS (March 1983)	41.9
3. WINDS OF WAR (Feb. 1983)	38.6
4. SHOGUN (Sept. 1980)	32.6
5. HOW THE WEST WAS WON (Feb. 1977)	32.5
6. HOLOCAUST (April 1978)	31.9
7. ROOTS: THE NEXT GENERATION (Feb. 1979)	30.2
8. PEARL (Nov. 1978)	28.6
9. RICH MAN, POOR MAN (Feb. 1976)	27.0
10. 79 PARK AVENUE (Oct. 1977)	26.7
MASTER OF THE GAME (Feb. 1984)	26.7

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Source: Nielsen Media Research 1/1/01-4/1/01 vs. 12/27/99-3/26/00
Ad-Supported Cable Networks.
Prime: Mo-Su/8:00-11:00p Daytime: Mo-Fr/9:00a-4:00p
Qualifications Available Upon Request

Tension is mounting on the set of *Law & Order: Special Victims Unit*. NBC's sophomore spinoff is shooting at Jersey City's International Food Mart, a cavernous market as big as an airplane hangar. And it is loud. So loud, a frustrated sound technician stops the filming of a scene mid-take, because he can't hear the actors.

Despite the noise, executive producer Ted Kotcheff remains unfazed—and unwilling to trade this location for a hundred Hollywood backlots. “This place reeks of reality,” he says. “Why would you go to the trouble of reproducing this when every detail is good?”

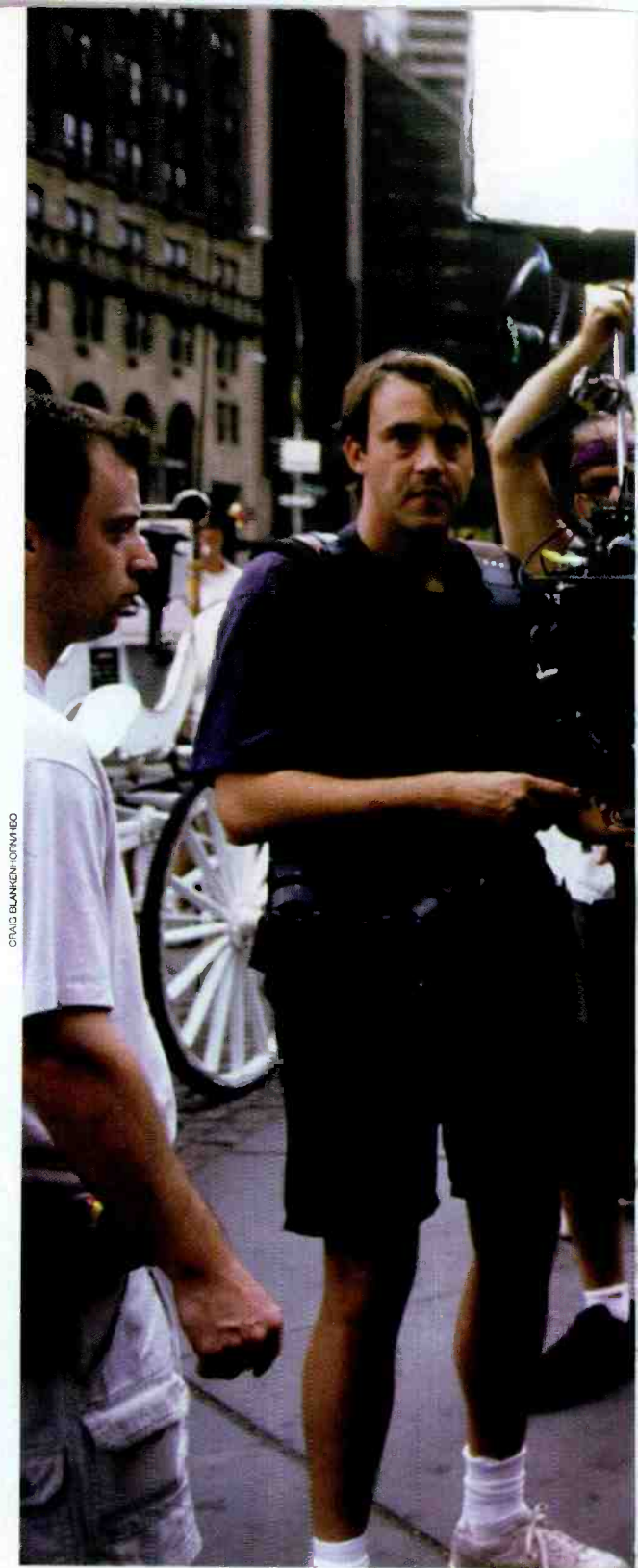
Kotcheff pauses for a moment, realizing that filming on location isn't always perfect. “The lighting is more complicated. There are onlookers. You're encroaching on people's businesses,” he says. “All that stuff can slow you down.” But what's lost in logistical ease, he concludes, “you gain in authenticity.”

A growing number of television directors and producers are coming to the same conclusion. Yes, Los Angeles remains the television-production capital of the world. But shows such as NBC's *Law & Order* and *Ed*, HBO's *Sex and the City* and *The Sopranos*, A&E's *100 Centre Street* and the WB's *Dawson's Creek*, to name a few, have all gone outside L.A. And they've reaped huge rewards. Some shows leave Hollywood for economic reasons, opting to shoot in less expensive locales. Others, like *Special Victims Unit*, have sought new settings for creative reasons, mainly for the unmatched authenticity of the real thing.

In this pursuit of television *vérité*, location filming can affect every aspect of a production, ranging from the writing and the acting to the visual look and feel. It's often expensive—filming in major urban centers such as New York and Chicago can jack up a budget by 30 percent. But producers believe the extra cost is worth it. “New Jersey isn't just a backdrop on our show,” says Ilene Landress, a co-executive producer on *The Sopranos*. “It's really another character.”

To have L.A. stand in for the Garden State was never an option for David Chase, the show's creator, says Landress. Nor was it for most other series filming in the East. “It's not easy to double L.A. for New York,” says *Sex and the City* creator Darren Star. “It would have done the show an incredible disservice.”

From a content perspective, the programs mentioned above couldn't be more disparate. If there is one major commonality, however, it's that in any given episode, up to half the action may take place out of doors. On a stand-



CRAIG BLANKEN/CORBEO

MANHATTAN PROJECT
On *Sex and the City*, the single-gal tales of Carrie Bradshaw (Sarah Jessica Parker) prominently feature New York's lifestyle and landmarks.



Leaving Los Angeles

Whether to save money or add realism, TV producers are taking their shows on the road BY ALAN JAMES FRUTKIN

May 28, 2001 UPFRONT: THE PROGRAMMERS SR21



THE REAL MCCOY Filming in New York gives a gritty authenticity to the trials and tribulations of *Law & Order's* assistant DA, Jack McCoy (Sam Waterston).

MARC ADAMS/ASA

“That’s the beauty of New York—if you can’t get down to Centre Street, there are fabulous court buildings in the other boroughs.”—JOHN ROMAN

ard eight-day shoot, location-based shows may spend up to five days filming on location and only three days on a soundstage. In Hollywood, most shows spend six, if not seven, days on a soundstage.

“When I think of *Ally McBeal*, I think of the action taking place in the offices of Ally’s law firm,” says Jon Beckerman, who, along with Rob Burnett, is the creator and executive producer of *Ed*, which is filmed in New Jersey. “We tend to be all over the place, inside and out. That’s a bit uncommon. But it’s what we have in common with the other shows that film on location. And I think these programs do look different.”

If writing from personal experience is important, Michael Patrick King, the executive producer of *Sex and the City*, has the ideal job. He wrote last season’s finale, in which Kim Cattrall’s character goes to war with a group of

transvestite prostitutes who have set up shop outside her apartment building in Manhattan’s meat-packing district. King says the story line was plucked from real life—his. “Living in New York affects the way you write the show,” he says. “Everything we go through here, we channel into the show.”

For ABC’s *What About Joan*, producing the show in Chicago helps to give it a Midwestern sensibility and tone. Joan Cusack, the show’s star, stipulated that she remain close to her family in Chicago ever since broadcasters began courting the Academy Award-winning actress several years ago. David Richardson, an executive producer on the freshman series, says most of the shows’ nine writers were pulled from New York and Los Angeles. But, he adds, they have been influenced by the change of scenery.

In one episode, the staff worked in a joke about Chicago Bulls owner Jerry Reinsdorf. Richardson initially worried that the joke wouldn’t play well to national viewers. When the episode was taped in front of a live Chicago audience, he says, the Reinsdorf reference “brought down the house.” The lesson: The occasional inside joke about Chicago will only help the credibility of the show.

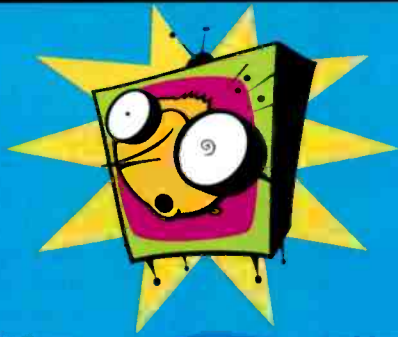
Another credibility boost with location filming is in the casting. “Although we cast *The Sopranos* both in New York and L.A., there’s a definite bias toward the East Coast,” Landress says. “People look different in New York than they do in L.A. And whether it’s character actors or even background players, getting someone who is really from the place, as opposed to a sunny Californian, makes a difference.”

New York, as the nation’s theater center, offers producers a deep talent bench. The city’s ethnic makeup also provides a wide array of looks. John Roman, a producer on *Law & Order: Criminal Intent*, says the Los Angeles acting pool “gets white-bread very fast. You get real cookie cutters. If you call for a cab driver, you get the same eight New York guys who’ve been living in L.A. for 20 years. In New York, call for a cab driver and you get all sorts of great choices.”

Sometimes the unique nature of a certain locale makes it just about impossible to replicate on a Hollywood lot. *Nash Bridges*, the recently canceled CBS action drama, is a good example. It was shot for six seasons in San Francisco, a city that resembles a sprawling roller coaster. Carlton Cuse, the series’ creator and executive producer, notes the city’s topographical singularity. “Particularly because it’s built on seven hills, and its architecture is specifically designed for that,” he says. “You wouldn’t be able to shoot that in L.A.”

Still, location filming, with its heavy emphasis on external shots, can be a major stress if Mother Nature decides to upstage the program. The result can be wonderful or disastrous.

Ed’s Rob Burnett recalls a scene in which co-star Kevin Pollak was to ride down Stuckeyville’s Main Street on a horse. Filming happened to occur during a snowstorm, pro-



**HASTA
LA VISTA,
old ratings.**

**PRIMETIME
RATINGS UP**

43^{*}%

ADULTS 18-49

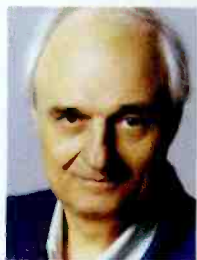
Telemundo's share of the Hispanic market is up, way up, nationally. So, if you want to reach the fastest growing segment of the U.S. population, buy the fastest growing network in the U.S. Telemundo, Spanish for "big numbers."

*Source: Nielsen Hispanic Television Index, M-Sun 7-11PM, Percentage Adult 18-49 Ratings Growth March 2001 vs. March 2000.



TELEMUNDO

Quote...Unquote



TED KOTCHEFF

I love shooting in New York. I have directed and produced films and television projects all over the world, and New York is my favorite location.

First of all, one of the most wonderful aspects of producing a show in the New York City area is the tremendous pool of dedicated actors. Many of them are theater performers and very committed to their craft, and we get many fresh faces, which helps with the verisimilitude of our series. Here in New York, there are so many more showcases for talent than on the West Coast. I spend a lot of time going to the theater, mining for talent—Broadway, off-Broadway. This to me is the most important creative factor in doing a series away from Hollywood.

From a production perspective, we also have a tremendous advantage shooting in New York. In Los Angeles, we would be more studio bound, but here we revel in the locations—taxis, ethnic diversity, the buildings, the energy—and when I direct episodes, we love being on the street. We can shoot five different scenes in five locations and not have to travel more than a few blocks. In Los Angeles, the exteriors are always milky with pollution, but they look so much more real in New York.

The people of New York are amazingly cooperative; from the top echelons on down there is tremendous assistance. [Creator and executive producer] Dick Wolf has done a tremendous job with the *Law & Order*-branded shows to keep them in the New York area and to make the city an integral part of the series.

New York has a perpetual fascination for everyone, and there is no greater city in the world.

Ted Kotcheff is executive producer of Law & Order: Special Victims Unit. His directing credits include The Apprenticeship of Dudley Kravitz, First Blood, North Dallas Forty and Fun With Dick and Jane.



CARLTON CUSE

Location filming always seemed like one of the most romantic parts of a career in film and TV. Having loved books like James Agee's *Let Us Now Praise Famous Men*, Jack Kerouac's *On the Road* and John Steinbeck's *Travels With Charlie* for their powerful evocation of place, I couldn't wait to go off and shoot film in exotic locations and experience different cultures. My first location job was as the assistant producer on a film

called *Sweet Dreams*, starring Jessica Lange and Ed Harris. It shot for five months in Martinsburg, West Virginia, and Nashville, Tennessee.

On most location shoots, you work six days a week, often all night, and are so dead tired on day seven that you don't feel like going anywhere. Also, in a place like Martinsburg, the presence of a film crew completely overshadowed the local culture. I was trying to observe the locals, but they were far more interested in watching us. Despite all of that, one of my most powerful memories is of an early-morning run I took one day in Martinsburg along the mist-shrouded railroad tracks. Deep in the woods, maybe four miles outside of town, I turned and caught a slow, rumbling coal train and rode it all the way back into town. During that ride, everything about location filming was what I had always imagined.

Carlton Cuse is the creator and executive producer of Nash Bridges. He also produced the shows Martial Law and The Adventures of Brisco County, Jr.

ducing extraordinary results. Burnett says, "You don't see that stuff on TV. It looks like a feature film. It looked like we had spent a half-million dollars on snow machines." But *Sex's* King says he often tries to avoid bad weather for continuity reasons. "We can't do scenes in snow because there may be another scene later, on the same street, and the snow is going to be melted," he says. "But every now and then you get caught in a rainstorm, and the girls have umbrellas, and it's beautiful."

If you're even a halfway compelling location in Manhattan, you're already a star on the small screen, or you're fast on your way to becoming one. Or so it seems. New York's film office, police department and locals typically conspire to make television production around the city relatively painless.

"If you have a good locations manager and if you're wired into the city's film office, it's pretty easy," says *Criminal Intent's* Roman while his crew sets up for two scenes near Columbia University. "You can't expect to make a crosstown move at 5 p.m., but both the film office and the police department bend over backward to get us where we need to be."

Roman adds that ever-savvy New Yorkers can be surprisingly helpful. "You might find a store owner on one

"Living in New York affects the way you write. Everything we go through here, we channel into the show."

—MICHAEL PATRICK KING

corner who says he wants \$10,000 [for the use of his property]," he says. "But you go right down the block and another guy says he'll do it for a couple of grand. And all of a sudden you're in on a TV budget."

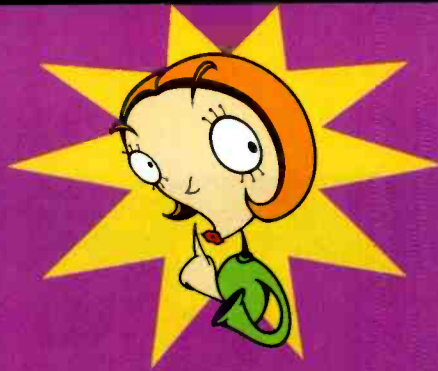
The city also makes it easy for producers to shoot without being hassled by onlookers. While production companies working in Chicago and L.A. must pay police for traffic and crowd control, New York generally provides police services free of charge. But there's a catch—New York has more

say in determining where a company can film.

For example, Michael Anthony, *Criminal Intent's* assistant locations manager, says the NYPD's TV unit has a fair amount of control over his shots at certain locations. "If we were doing a big stunt, like a car chase in Times Square, we'd have to scout it out a couple of weeks in advance with a lieutenant," he says. "And he would determine what we could and could not do."

Filming interiors can be difficult in New York. Film companies need to secure permission to use the premises, which can be a convoluted task since several corporations often co-own a property.

Even with all the paperwork in place, things still can go awry. Once store owners see a production company pull up with 70-odd crew members and several dozen trucks, they sometimes get cold feet. Traffic may come to a stand-



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*Source: Nielsen Hispanic Television Index, March 2001; Percentage Year-to-Year Ratings Growth.



TELEMUNDO



CLIFF LIPSON/CBS



DEAN WILLIAMS



YANCOVA

CROSS-COUNTRY
Bay Area private eye Nash Bridges (Don Johnson); Joan Cusack's sweet home Chicago; New Jersey is the backdrop for *Ed* (clockwise from top).

still at any point in the day. That's when a well-connected and knowledgeable locations manager really earns his or her paycheck.

"That's the beauty of New York," Roman says. "There's stuff all over the island. We also shoot in the Bronx, Brooklyn and Queens, so there's almost always some other way to cut the cake. If you can't get down to Centre Street, there are fabulous court buildings in the

other boroughs. It's a puzzle that you're trying to put together."

While some producers leave Hollywood for creative reasons, that isn't always the driving factor. In fact, most migrant series are more concerned about staying within their budgets. Shooting in smaller U.S. cities (Baltimore, New Orleans, etc.) or north of the border (Vancouver, Toronto) can slice costs anywhere from 5 to 15 percent. "When you're trying to extract as much production value from every dollar you have, it makes a difference," says Ralph Hemecker, executive producer of TNT's upcoming summer series *Witchblade*, which is set in Manhattan but films in Toronto.

Hemecker acknowledges that Toronto is "not as cinematic as New York." But by using stock footage of Manhattan for establishing shots, plus occasionally sending a camera crew to the Big Apple, he contends that he and his staff have been able to "keep the flavor of New York alive."

TNN's action hour *18 Wheels of Justice* is budgeted at approximately \$850,000—about what a half-hour network comedy costs. It films

in San Diego, which has helped the show lower costs significantly, says Robb Dalton, president of Fireworks Television, which distributes the show.

There are drawbacks to filming in smaller cities, Dalton acknowledges. "Whenever you leave L.A., there always will be a little bit of inconvenience," he says. "You have less direct access to equipment and film-processing labs, and highly specialized pieces of filmmaking equipment tend not to be in stock. But San Diego is close enough for us to come up to L.A. and get a lens if we need one."

One disadvantage specific to San Diego is the overwhelming presence of the military. Although it's helpful if an Army look is needed for a particular episode, Dalton says, "There's a lot of air traffic over the city, and that consistently stops filming."

Still, when you factor in the city's coastline, skyline, historic Gaslamp District and proximity to both Mexico and a series of mountain ranges, Dalton says, filming in San Diego has helped to keep travel expenses low. The city has even served as a double of sorts, replicating urban areas as diverse as Detroit, Houston, Miami and New York.

San Diego for New York? Not every producer might accept that trade-off.

"Whether you're in New York or L.A., it's so hard to shoot a show, you really want to stack the deck in your favor," says *The Sopranos*' Landress. "And to have to fake everything just makes it tougher. So why fake it someplace else when it all exists here?" ■

Alan James Frutkin covers the creative community in Los Angeles for Mediaweek.

The new hot spot

Not since Thomas Edison invented the motion picture camera has New Jersey been such a production hot spot. The Garden State may have *The Sopranos* to thank for that. The hit HBO mob drama first began filming there in 1998. Now the cable channel's prison drama, *Oz*, has moved its studios to Bayonne. NBC's romantic comedy *Ed* shoots throughout the state, and Ron Howard's upcoming feature film, *A Beautiful Mind*, is also set there.

"Jersey has a great look," says Ilene Landress, a co-executive producer on *The Sopranos*. "It's this great mixture of smoke stacks, oil refineries, strip malls, old towns that time seems to have forgotten and fancy suburbs, all of which are 20 minutes away from each other."

Best of all, most of it hasn't been seen on camera. "If we were in Los Angeles, we'd end up shooting on lots that have been built up to resemble these streets, lots that you've seen in a thousand other shows," says Jon Beckerman, who created and executive-produces *Ed* along with Rob Burnett.

For Burnett, a New Jersey native, it wasn't only the higher production values that brought him back home. "It's the tomatoes," he says half-jokingly. "I'll stack New Jersey's beefsteak tomatoes up against anybody's, my friend." —A.J.F.



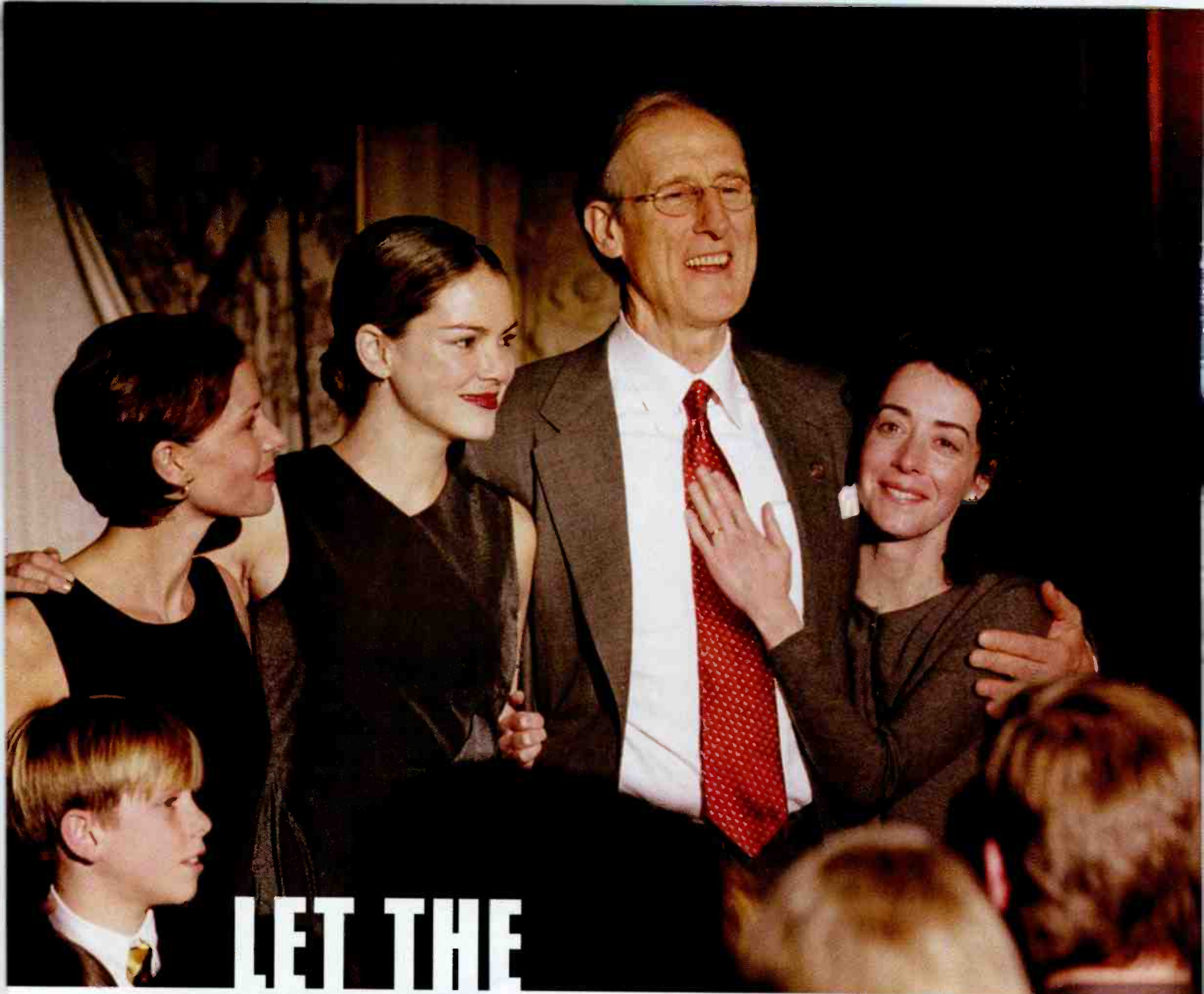
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*Source: Nielsen Hispanic Television Index, March 2001 "Betty La Fea" (M-F 8-9PM) Viewers 2+.



LET THE
**SHOWS
BEGIN**

**NEW FACES
AND BIG HOPES
FOR THE FALL**

BY MARC BERMAN

In a business where new series can come and go at the speed of an El Duque fastball, even an eternal optimist might be skeptical following the recent week of network upfront presentations.

After all, there was only one bona fide hit from fall 2000, CBS' *CSI: Crime Scene Investigation*. The freshmen return rate is just 36 percent—that is, 12 of last fall's 33 new series will be back for a second season. Why should the upcoming crop prove any better? If Geena Davis, John Goodman, Michael Richards and the Divine Miss M couldn't cut it this season, why would the new (or returning) faces of fall 2001—Richard Dreyfuss, Marcia Gay Harden, Jason Alexander, Ellen DeGeneres, Bob Saget, Dana Delaney, Reba McEntire and Emeril Lagasse—be any different?

Overall, network television could use a shot in the ratings arm. Although last year's superhero, Regis Philbin, single-handedly stopped audience bleeding (while making ABC the No. 1 network), the six main networks, in total, are off by 1.8 million viewers year to year. And while it's fair to put most of the blame on sliding *Millionaire* levels—ABC is down by 12 percent vs. marginal growth for Fox, The WB and *Survivor*-fueled CBS—cable and the Internet continue to eat away at the networks' slice of the audience pie.

A total of 36 new series will debut on the seven networks this fall: 16 comedies, 16 dramas and four reality/game-show series. Two movie staples—NBC's Sunday night and CBS' Wednesday night—have been eliminated; *Millionaire* and *20/20* have been downgraded; and we'll see changes in 46 percent of the overall schedule.

While nothing could be better than the new shows awaiting us, according to the wisdom of network spin, the question to ponder is, Who will be the weakest program link? As in every season, a good portion of these so-called winners will be extinct by midseason.

Here's our network-by-network breakdown.

ABC 2000-01 to date (through May 13):
HOUSEHOLDS: 8.4/14 (No. 2, down 10% from 1999-2000)
TOTAL VIEWERS: 12.57 million (No. 1 tie, down 12%)
ADULTS 18-49: 4.5/12 (No. 2 tie, down 18%)
FALL 2001 NEW SHOWS: 5
FALL 2001 PROGRAMMING PERCENT CHANGE (includes established shows moving to new time periods): 43

If there's a lesson to be learned this season, it's that there can be too much of a good thing. Lots of Regis—four hours of *Who Wants to Be a Millionaire* per week—and not a single new success from last fall mean that the alphabet network has not planned well for the future. While recent mid-season sitcoms *My Wife & Kids*, *What About Joan* and *The Job* offer a glimmer of hope, more diversity and less Philbin remain the keys to ABC's long-term health.

On that note, look for only two hours of *Millionaire* (Monday and Thursday), two new comedies, three new dramas, no Friday edition of *20/20* (for the first time in 14 years) and no changes on two nights, Thursday and Saturday.

Although Monday's *Millionaire* faces NBC's *Weakest Link*, count on more viewers leading into *Monday Night Football*, which suffered considerable losses last fall. And while you have to admire ABC for looking past *Millionaire*, its replacements—*Dharma & Greg/What About Joan* on Tuesday and the new Sunday drama, *Alias*—will not come close to the game show's current time-period deliveries. "If you think ABC will only have just two hours of *Millionaire* on their schedule come November, you're crazy," notes one competitor. "*Millionaire* is like a crack addiction that ABC will not be able to overcome."

The net's revamped Friday—*The Mole II*, *Thieves and Once and Again*—is fueling the biggest concern. "Dropping *20/20* from the Friday rotation is probably the most unexpected move of any network," says Bill Carroll, vp, director of programming, KTVG Programming. "And CBS wisely took advantage of that by moving *48 Hours* into the time period."

Wednesday is also considered iffy, given the collapse of *The Drew Carey Show* and the expected arrival of *NYPD Blue* in November. "Although ABC appeased Steven Bochco by scheduling his new drama [*Philly*] on Tuesday, *NYPD Blue* will not be able to touch NBC's *Law & Order*," says Carroll. "Nothing can."



GOOD & EVIL

James Cromwell (opposite) is a former senator adjusting to life outside the limelight in *Citizen Baines* on CBS. ABC's *Thieves* has Melissa George and John Stamos on Fridays at 9.

FROM LEFT, DANNY FELD/WARNER BROTHERS, BOB D'AMICO/ABC, INC.



TICK OR TREAT

Insect lovers, rejoice! Fox hatches *The Tick*, starring Patrick Warburton in the title role, on Thursday night.

CHRIS CUFFARO/FOX

As for the Saturday movie, consider any flicks on ABC (as well as on NBC) nothing more than time-period filler. "Based on this lackluster schedule, it's hard to believe some of the classics of the small screen—*All in the Family*, *Mary Tyler Moore* and *Carol Burnett*, to name a few—once aired on Saturday," says Dave Walsh, president of the Walsh Entertainment Group. "Those were the days!"

CBS 2000-01 to date:
HOUSEHOLDS: 8.6/14 (No. 1, no change)
TOTAL VIEWERS: 12.57 million (No. 1 tie, up 1%)
ADULTS 18-49: 4.0/11 (No. 4, up 8%)
FALL 2001 NEW SHOWS: 8
FALL PROGRAMMING PERCENT CHANGE: 50

It's easy to point to *Survivor* as the catalyst for CBS' momentum, but don't forget about the network's other ratings magnet, *CSI: Crime Scene Investigation*. Factor in three other returning freshmen series—*The District*, *Yes, Dear* and the critically acclaimed *That's Life*—and the Tiffany network is well poised for future growth. Not resting on its laurels, CBS will make changes on all but Monday night, with complete overhauls of Wednesday and Friday.

Perhaps the biggest surprise is the uprooting of the vulnerable *Touched by an Angel* (which moves to Saturday) in place of the Richard Dreyfuss drama, *The Education of Max Bickford*, on Sunday. "It's what you call wisely planning for the future," says Tim Spengler, executive vp, director at Initiative Media.

Buyers also were bullish about CBS' new Tuesday law show, *The Guardian*. Nestled between *JAG* and *Judging Amy*, it could offer NBC's aging *Frasier* a run for its ratings money. "I really like the look of this one," says Brad Adgate,

MONDAY

	8:00	8:30	9:00	9:30	10:00	10:30
A B C	Who Wants to Be a Millionaire Game show		Monday Night Football			
C B S	King of Queens Comedy	Yes, Dear Comedy	Everybody Loves Raymond Comedy	Becker Comedy	Family Law Drama	
N B C	The Weakest Link Game show		Third Watch Drama		Crossing Jordan Drama Jill Hennessy is a Boston medical examiner.	
F O X	Boston Public Drama		Ally McBeal Dramedy			
U P N	The Hughleys Comedy	One on One Comedy A sportscaster raises his 14-year-old daughter.	The Parkers Comedy	Girlfriends Comedy		
W B	7th Heaven Drama		Angel Drama			
P A X	Forbidden Secrets Reality/documentary Topics include the worlds of pop culture, money, mysticism and government.		Touched by an Angel Drama (Left Behind starts in January.)		Diagnosis Murder Drama	

Of note

ABC'S MILLION-AIRE VS NBC'S THE WEAKEST LINK

The last time two regularly scheduled game shows opened a fall season opposite each other was in 1958-59, when *Name That Tune* and *Tic Tac Dough* went head to head.

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Sources:

1. Nielsen Media Research, 1/1/01-4/1/01 vs. 12/27/99-3/26/00

2. April '01 Universe Estimates: 53,551,000 HH

3. DCI Internal Projection

Qualifications on Request

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KID OF STEEL

Tom Welling is a teen Superman in The WB's action-adventure *Smallville*.

DAVID GRAY/THE WB

senior vp of corporate research at Horizon Media. Adgate also likes the chances of *The Amazing Race*, even though the reality show will run opposite NBC's *The West Wing* on Wednesday.

Less promising, perhaps, is the odd-looking, *X-Files*-like *Wolf Lake* on Wednesday, as well as sitcoms *The Ellen Show* and *American Wreck* on Friday and the drama *Citizen Baines* on Saturday. "Scheduling a CBS comedy on Friday with the word *wreck* in the title is probably an indication of things to come," says one buyer.

As for *The Agency* on Thursday, the consensus is that NBC's *ER* will still dominate at 10, despite *The Agency's* *CSI* lead-in. "If CBS was really bold, they would have pitted *CSI* opposite *ER*—now *that* would have been interesting," says Carroll.

NBC 2000-01 to date:
HOUSEHOLDS: 7.9/13 (No. 3, down 8%)
TOTAL VIEWERS: 11.51 million
 (No. 3, down 6%)

ADULTS 18-49: 4.7/13 (No. 1, down 6%)

FALL 2001 NEW SHOWS: 6

FALL 2001 PROGRAMMING PERCENT CHANGE: 36

At first glance, NBC's fall lineup could be labeled the most stable. With no changes on three nights—Wednesday, Friday and Saturday—and only one new addition on Thurs-

day (the new sitcom *Inside Schwartz* in place of *The Weber Show* at 8:30), NBC's recently appointed entertainment head Jeff Zucker might be considered a calming influence. And while a schedule that's familiar to a network's core audience is often a reflection of success, starting virtually from scratch on Tuesday and Sunday is risky.

We already knew NBC was canceling its Sunday movie franchise. That was a given. And it was easy to figure the peacock would air the third *Law & Order* franchise, *Criminal Intent*, at 9, followed by a new drama hour, *U.C.: Undercover*. But by running *The Weakest Link* at 8 on Sunday (leading out of *Dateline*), and thus extending it to a second night, NBC could be expecting too much too soon from the game show.

Tuesday is an even bigger gamble. Like last season, the network is surrounding veteran *Frasier* with a potpourri of new companions, including comedies *Emeril* and *Scrubs* at 8 and 9:30, respectively (while the so-so *Three Sisters* moves from 9:30 to 8:30). But if *Seinfeld* graduate Michael Richards couldn't break ratings bread with his eponymous sitcom last fall, what makes energetic chef Emeril Lagasse any different? "How many times can we listen to manic Emeril shout 'Bam!'" asks one competitor.

As for *Inside Schwartz*, the umpteenth new 8:30 Thursday sitcom: If former time-period occupants *The Single Guy*, *Boston Common*, *Union Square*, *Jesse* and *The Weber Show* couldn't make it before the debut of CBS' *Survivor*, consider this show a major long shot. "No one in their right mind thinks *Schwartz* has a shot of survival," says one buyer.

Crossing Jordan, the Monday drama at 10, has somewhat better prospects. It faces ABC's *Monday Night Football* and CBS also-ran *Family Law*. "There are a number

TUESDAY

	8:00	8:30	9:00	9:30	10:00	10:30
A B C	Dharma & Greg Comedy	What About Joan Comedy	Bob Patterson Comedy Jason Alexander is a motivational speaker.	Spin City Comedy	Philly Drama A Steven Bochco drama about a no-nonsense female attorney.	
C B S	JAG Drama		The Guardian Drama A hot-shot young lawyer is forced to do community service.		Judging Amy Drama	
N B C	Emeril Comedy Chef Emeril Lagasse plays himself, Bam!	Three Sisters Comedy	Frasier Comedy	Scrubs Comedy A group of young doctors.	Dateline Newsmagazine	
F O X	That '70s Show Comedy	Undeclared Comedy A group of freshmen share a dorm floor.	24 Drama One hour in the life of an elite group of CIA agents.			
U P N	Buffy, the Vampire Slayer Drama		Roswell Drama			
W B	Gilmore Girls Drama		Smallville Drama A teenage Clark Kent struggles with his superpowers.			
P A X	Doc Drama		Mysterious Ways Drama		Diagnosis Murder Drama (NBC's <i>Crossing Jordan</i> starts in January.)	

Of note

SPIN CITY
 For the sixth time in six years, ABC's *Spin City* will open the season in a new time period.

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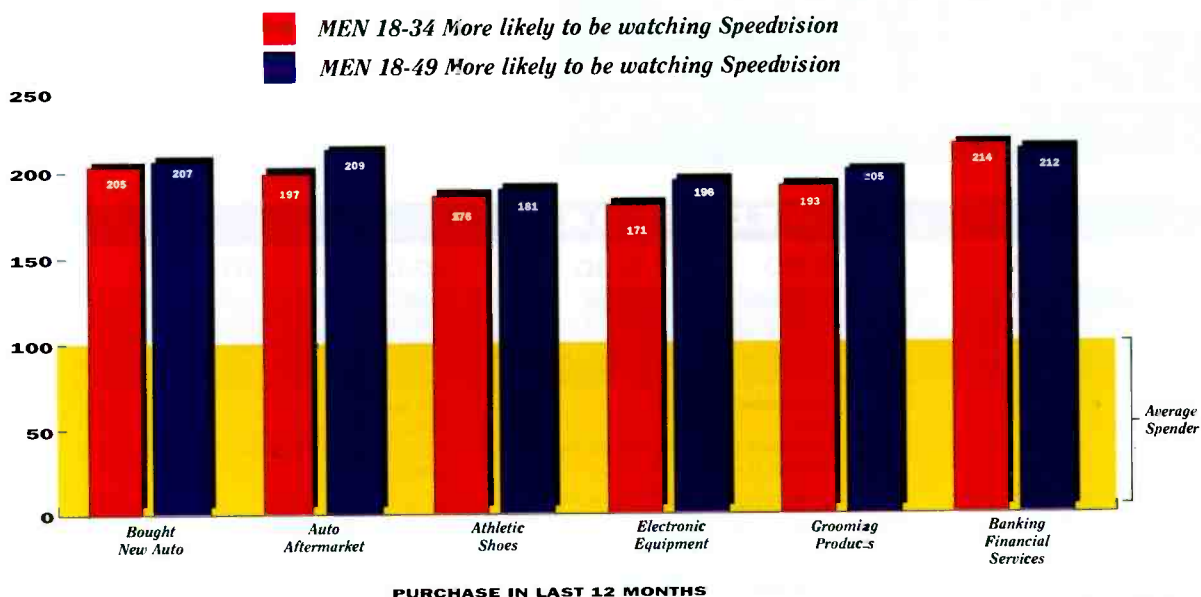
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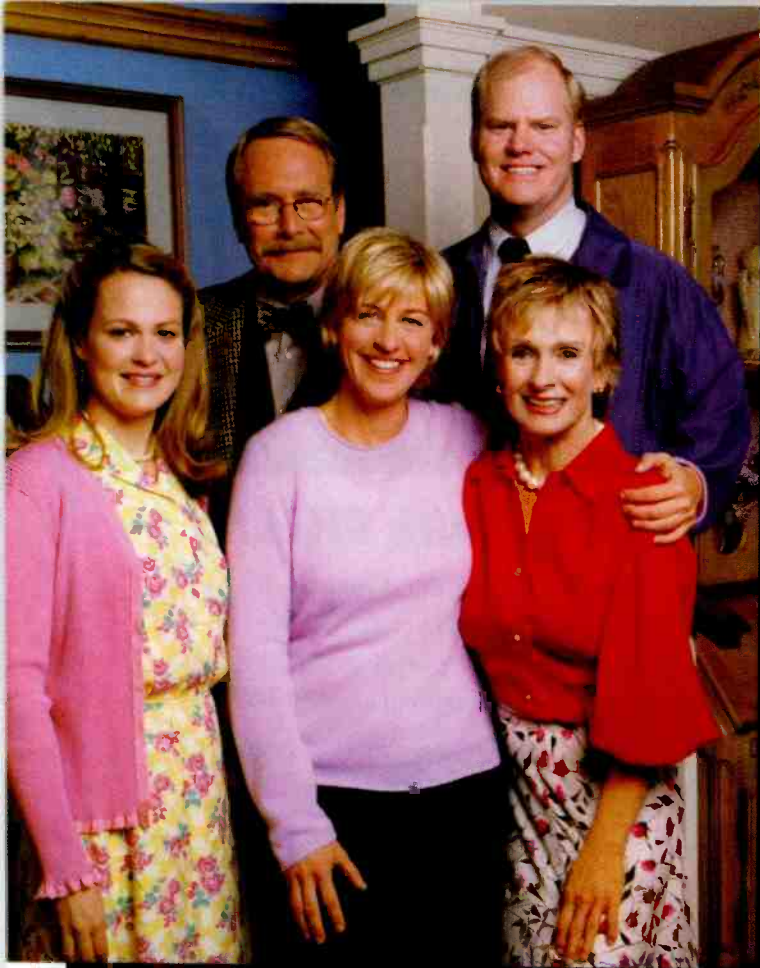
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Ellen DeGeneres is an Internet exec in CBS' *The Ellen Show*. Sitcom vets Martin Mull and Cloris Leachman co-star.

MONTY BRINTON/CBS

of promising new dramas on the horizon, and *Crossing Jordan* looks like one of them," says Spengler.

FOX 2000-01 to date:
HOUSEHOLDS: 6.1/10 (No. 4, up 3%)
TOTAL VIEWERS: 9.61 million (No. 4, up 7%)
ADULTS 18-49: 4.5/12 (No. 2 tie, up 7%)
FALL 2001 NEW SHOWS: 5
FALL 2001 PROGRAMMING PERCENT CHANGE: 43

Fox was back on track this season with young hits *Malcolm in the Middle*, *Boston Public*, *Titus* and *Temptation Island*. Next season could be another story. We'll see five new series (three comedies and two dramas), no programming changes Saturday through Monday and more sitcoms in total (12) than any other network. In a particularly aggressive maneuver, the next *Temptation Island* will air in what has to be considered the most competitive hour on TV: Thursday at 9, opposite *CSI*, *Millionaire*, *Will & Grace*, *Just Shoot Me*, *Charmed* and *Smackdown!* "That's what you would call a gutsy move," says Spengler.

Despite the hype and a promise to keep the momentum going, Fox's lineup has some inherent problems. Anchoring Thursday with the animated *Family Guy* (which has already failed twice) is suspect—though the network has admitted that the night remains a wasteland. Ditto for *Batman*-esque lead-out *The Tick*, which has been waiting in the wings for a year. "This seems more like temporary time-period filler than anything permanent," notes Carroll.

As for what the network calls the Fox Family Comedy Wheel on Wednesday, don't be fooled—leading off the night once again with repeat sitcoms points to a lack of development. And although *The X-Files* is back, David Duchovny

WEDNESDAY

	8:00	8:30	9:00	9:30	10:00	10:30
A B C	My Wife and Kids Comedy	The Dad Comedy Jim Belushi is a loving dad and husband.	Draw Carey Comedy	The Job Drama	20/20 Newsmagazine (<i>NYPD Blue</i> starts in November.)	
C B S	60 Minutes II Newsmagazine		The Amazing Race Reality Eleven teams are pitted against one another in a worldwide journey.		Wolf Lake Drama A pack of wolves live in human form in a Seattle suburb.	
N B C	Ed Drama		The West Wing Drama		Law & Order Drama	
F O X	Fox Family Comedy Wheel Comedy rotation	Grounded for Life Comedy	Titus Comedy	The Bernie Mac Show Comedy A unique view on parenting.		
U P N	Enterprise Drama The fifth installment of the <i>Star Trek</i> franchise.		Special Unit 2 Drama			
W B	Dawson's Creek Drama		Felicity Drama (<i>Glory Days</i> starts in January.)			
P A X	Candid Camera Reality		Touched by an Angel Drama		Diagnosis Murder Drama	

Of note

NYPD BLUE
 For the first time in its eight-year history, ABC's *NYPD Blue* will not air on a Tuesday.

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officially isn't, and the sci-fi drama is surely headed for further audience erosion. The same goes for *The Simpsons*, which after 12 years is not what it used to be.

On the flip side, Monday is solid; Tuesday (particularly the new drama *24*) looks promising; new nights for *Temptation Island* and *Dark Angel* are aggressive; and *Cops* and *America's Most Wanted* remain the unsung heroes of primetime. For the fifth consecutive year, Fox is wisely leaving its Saturday reality superstars intact.

"Although I can't say Fox this fall looks like an all-win situation, they did do what they promised this year by bringing more viewers to the set," says Carroll. "If anything, they head to the fall in a growing direction."

THE WB 2000-01 to date:
 HOUSEHOLDS: 2.5/4 (No. 5, down 4%)
 TOTAL VIEWERS: 3.72 million (No. 6, up 3%)
 ADULTS 18-34: 1.9/5 (No. 5, up 19%)
 FALL 2001 NEW SHOWS: 8
 FALL 2001 PROGRAMMING PERCENT CHANGE: 58

Last May, a humbler WB addressed the buying community with the promise to stop its then-unprecedented audience erosion. Flash to the present: Two years after losing its affiliation with superstation WGN, the frog net has kept its promise, with growth of 5 percent to 20 percent in key demos. Now the emphasis is on ending its historical sitcom drought while nurturing sophomore returnee *The Gilmore Girls*.

In what could turn out to be a risky move, The WB has

slated five new comedies, along with *The Gilmore Girls* on Tuesdays, and shuffled its lineup on five of its six nights.

As expected, *7th Heaven's* feel-good Camden clan (sans Jessica Biel) will remain on Mondays at 8, followed by the returning *Angel*, which moves from its former *Buffy* lead-out on Tuesday at 9. "That little maneuver could be considered more like spite than strategy, given that UPN already offered to pick up [*Angel*] for two more seasons," notes one buyer. "Does anyone really think *7th Heaven* and *Angel* are compatible?"

The biggest, and potentially shakiest, move is *The Gilmore Girls*, which shifts from Thursday to Tuesday at 8 in place of *Buffy* (which remains in the same hour on UPN). The show, which has yet to build an established following, is followed by the young-Clark Kent saga, *Smallville*.

Wednesday is unchanged—*Dawson's Creek* at 8, *Felicity* at 9—but new drama *Glory Days*, like last season's failed *Jack & Jill*, will air in place of *Felicity* in first quarter 2002. On Thursday, reality series *Popstars* opens its second season on a new night and time, and leads into new game show *Elimidate Deluxe*, which (sans the *Deluxe*) will air simultaneously in syndication. *Charmed*, the little show that could, and always does, will be back Thursdays at 9 (but without Shannen Doherty).

With *Sabrina, the Teenage Witch* leading off The WB's version of ABC's once-prosperous TGIF, look for new kids comedies *Maybe I'm Adopted*, *Deep in the Heart* (with country great Reba McEntire) and *Raising Dad* (headlined by Bob Saget) in the 8:30-10 Friday lead-out rotation. "I'm impressed with what The WB is doing on Friday," says Spengler. "With ABC shifting its focus, there's a young audience not being programmed to."

THURSDAY

	8:00	8:30	9:00	9:30	10:00	10:30
A B C	Whose Line Is It Anyway? Game show	Whose Line Is It Anyway? Game show	Who Wants to Be a Millionaire Game show		Primetime Thursday Newsmagazine	
C B S	Survivor Reality		CSI: Crime Scene Investigation Drama		The Agency Drama A team of CIA agents based in Washington, D.C.	
N B C	Friends Comedy	Inside Schwartz Comedy The fantasies of an athletics-obsessed sportscaster.	Will & Grace Comedy	Just Shoot Me Comedy	ER Drama	
F O X	Family Guy Comedy	The Tick Comedy A <i>Batman</i> -esque tale of good and evil.	Temptation Island 2 Reality			
U P N	WWF Smackdown! Sports					
W B	Popstars Reality	Elimidate Deluxe Game show A blind date with several contestants	Charmed Drama			
P A X	It's a Miracle Drama		Touched by an Angel Drama		Diagnosis Murder Drama	

Of note

NBC'S 8:30 DEAD ZONE

Although you'd think airing after *Friends* would guarantee audience interest, new shows have had no luck in the slot. To wit: *The Single Guy*, *Union Square*, *Boston Common*, *Jesse* and *The Weber Show*.



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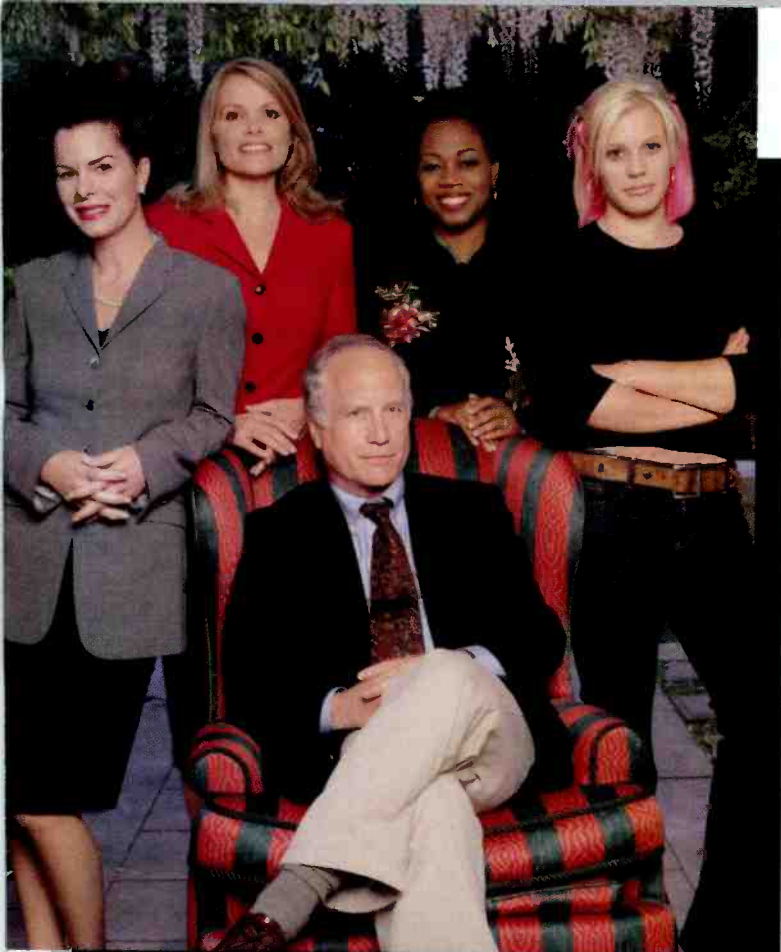
Wednesdays 8 PM ET

Weekend Now

Weekends 5-11 AM ET

Your Weather Tonight

Nightly 9-11 PM ET



SITTING PRETTY

Richard Dreyfuss is a college professor going through a midlife crisis in *The Education of Max Bickford* on CBS.

CLIFF LIPSON/ABC

Speaking of comedies, *Men, Women & Dogs* and *Off Centre* will air in the Sunday 8:30 and 9:30 half-hours, leading out of modest returnees *The Steve Harvey Show* at 8 and *Nikki* at 9. Kicking off the night (at least in fourth quarter) is reality game show *Lost in the U.S.A.* "Every network has its sore spots, and Sunday remains The WB's," notes Walsh.

UPN 2000-01 to date:

HOUSEHOLDS: 2.4/4 (No. 6, down 11%)

TOTAL VIEWERS: 3.73 million (No. 5, down 5%)

ADULTS 18-34: 1.6/5 (No. 6, down 6%)

FALL 2001 NEW SHOWS: 2 (plus former WB occupants *Buffy* and *Roswell*)

FALL 2001 PROGRAMMING PERCENT CHANGE: 50

Let's face it: UPN is having a bad year. *Star Trek: Voyager* and *Moesha* are gone, *WWF Smackdown!* has peaked, and the network's Tuesday and Friday schedules are sinking like the *Titanic*. But as luck (and plenty of cash) would have it, former WB sensation *Buffy, the Vampire Slayer* will move to UPN, *Roswell* will conveniently follow, and a new *Star Trek* franchise, *Enterprise*, will open up Wednesdays.

It's easy to criticize a network with 25 percent of its lineup originating elsewhere (UPN picked up sitcom *The Hughleys* from ABC last season as well). But acquiring *Buffy* is proof that the network won't go down without a fight.

"Even though *Buffy* has peaked, I think it's fair to say there is more life left in the series," says Carroll. "And for anyone who thinks shows flipping networks never work, just think *JAG* on CBS [which originated on NBC in 1995]."

With former WB programming on Tuesday and a movie on Friday, UPN has only two series debuting: the sitcom *One on One* on Monday and *Enterprise* on Wednesday.

FRIDAY

	8:00	8:30	9:00	9:30	10:00	10:30
A B C	<i>The Mole II</i> Reality		<i>Thieves</i> Drama The adventures of a pair of high-class thieves.		<i>Once and Again</i> Drama	
C B S	<i>The Ellen Show</i> Comedy Ellen DeGeneres moves back to her hometown.	<i>American Wreck</i> Comedy A single father of two runs a community center.	<i>That's Life</i> Drama		<i>48 Hours</i> Newsmagazine	
N B C	<i>Providence</i> Drama		<i>Dateline</i> Newsmagazine		<i>Law & Order: Special Victims Unit</i> Drama	
F O X	<i>Dark Angel</i> Drama		<i>Pasadena</i> Drama A prominent and powerful clan that harbors many secrets.			
U P N	UPN Friday Movie					
W B	<i>Sabrina</i> Comedy	<i>Maybe I'm Adopted</i> Comedy Teen girl and her eccentric family.	<i>Deep in the Heart</i> Comedy Reba McEntire makes sitcom debut.	<i>Raising Dad</i> Comedy Bob Saget is back as a single father.		
P A X	<i>The Weakest Link</i> Game show		<i>PAX Big Event</i> Various			

Of note

A SITCOMLESS ABC

The last time ABC opened up a fall season without sitcoms on Friday was in 1979.



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"Each series in the *Star Trek* franchise tends to lose steam, and I wonder if there will really be much interest in this next chapter," one skeptical competitor contends.

PAX 2000-01 to date:

HOUSEHOLDS: 0.9/2 (No. 7, up 12%)

TOTAL VIEWERS: 1.37 million (No. 7, up 27%)

ADULTS 18-49: 0.4/1 (No. 7, up 33%)

FALL 2001 NEW SHOWS: 2

FALL 2001 PROGRAMMING PERCENT CHANGE: 64

For anyone who doubted there was room for a network devoted to family-friendly programming, guess again: The still-growing PAX TV is gearing up for its fourth season.

While the network is years away from establishing a primetime schedule complete with its own brand of original programming, PAX is making inroads.

On Sundays this fall, the netlet will offer *Candid Camera* (original episodes), *Doc*, *Ponderosa* (a *Bonanza* prequel) and *Mysterious Ways*. Although repeats of *Touched by an Angel* and *Diagnosis Murder* are still running rampant, new series *Forbidden Secrets*, the aforementioned *Ponderosa* and midseason reality entry *Left Behind* show that PAX is serious about creating a seventh network presence. Of course, given the partnership with NBC, don't be surprised to see the occasional peacock player on PAX in primetime. ■

SATURDAY

	8:00	8:30	9:00	9:30	10:00	10:30
A B C	Saturday Night Movie					
C B S	Touched by an Angel Drama		Citizen Baines Drama A prominent senator returns to his Seattle home after losing bid for re-election.		The District Drama	
N B C	NBC Saturday Night at the Movies					
F O X	Cops Reality	Cops Reality	America's Most Wanted Reality			
P A X	Ponderosa Drama A prequel to the classic western <i>Bonanza</i> .		Touched by an Angel Drama		Encounters With the Unexplained Reality	

Of note

IF IT AIN'T BROKE, DON'T FIX IT
Fox has left its Saturday schedule intact for five consecutive years now.

SUNDAY

	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30
A B C	Wonderful World of Disney Anthology				Alias Drama The story of an agent for a top-secret division of the CIA.		The Practice Drama	
C B S	60 Minutes Newsmagazine		The Education of Max Bickford Drama Richard Dreyfuss plays a hard-driving college professor.		CBS Sunday Movie			
N B C	The Weakest Link Game show		Dateline Newsmagazine		Law & Order: Criminal Intent Drama This time, major cases are seen from the criminal's perspective.		U.C.: Undercover Drama The dealings of an elite undercover unit of the LAPD.	
F O X	Futurama Comedy	King of the Hill Comedy	The Simpsons Comedy	Malcolm in the Middle Comedy	The X-Files Drama			
W B	Lost in the U.S.A. Reality/game show Four teams run a 48-hour gauntlet of tasks, tests and time trials.		Steve Harvey Comedy	Men, Women and Dogs Comedy Couples and canines	Nikki Comedy	Off Centre Comedy From the producers of <i>American Pie</i> .		
P A X	Candid Camera Reality		Doc Drama		Ponderosa Drama A prequel to classic western <i>Bonanza</i> .		Mysterious Ways Drama	

MURDER'S SUNDAY SUCCESSOR
The Education of Max Bickford is the first drama to launch in the Sunday 8 p.m. hour since *Murder, She Wrote* debuted in 1984.

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These data were collected from 4,300 completed random-digit-dialed telephone surveys of respondents between the ages of 12 and 54.
The surveys were conducted between 11/25/00 and 3/28/01 by Applied Research & Consulting LLC. Average margin of error is approximately 2.5%.

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BRUCE MACKALAY/TNT

TAKE THAT, BROADCAST!
Yancy Butler is a cop with an arm of steel in TNT's *Witchblade* (above). The Fox Family Channel's *State of Grace*, set in 1960s North Carolina, is generating buzz.



FOX FAMILY

Cable's cornucopia

From bowling to UFOs, networks have a full slate in the pipeline

BY MEGAN LARSON

Before USA Network boldly went forth to produce an original movie in the late 1980s, programming on cable was largely cheap filler for the 24-hour channels—bargain-basement acquisitions and low-budget, non-scripted fare. Nowadays, the 50-plus ad-supported cable networks out there, some reaching upward of 60 million homes, are spending billions in original productions.

Cable spent an estimated \$3.5 billion in 2000, up from \$3 billion the year prior, according to Paul Kagan Associates. And based on the quantity of original programming presented by the cable nets during this year's upfront, the price tag will no doubt close in on \$4 billion by the end of this year.

Cable traditionally kicks off its season during the summer, taking advantage of the repeat-heavy downtime on broadcast. The strategy will be no different this year. What's new is the high volume of originals that will be served up in primetime.

Reserving Friday and Saturday for its original series, the **Sci Fi Channel** leads the pack with 100 new hours of programming during its "Summer of Sci Fi" (June 15 through August). In the network's first new series, *Chronicle*, a young tabloid reporter discovers that all those wild tales of alien abductions and impregnations are actually true. The hour-long show premieres Saturday, July 14, at 9, and will be sandwiched between new episodes of *First Wave* (starting July 21) and *Outer Limits* (starting June 16).

On Friday, Sci Fi will air new episodes of *The Invisible Man* at 8 (starting June 15), *Farscape* at 9 and *Lexx* at 10 (starting July 13). On June 4, *Crossing Over With John Edward*, the talk show in which scandal is generated by the dead,

moves to an earlier time slot, from 11 Sunday-Thursday to 8.

VH1 will delve into the sci-fi realm in its own fashion with the half-hour dramedy *Strange Frequency*, which premieres on Sept. 8 at 10. Based on the network's made-for-TV movie that aired earlier this year—wherein characters get caught up in adventures that combine the paranormal and rock 'n' roll—*Strange Frequency* is a hip take on *The Twilight Zone*. Seven episodes are in production, starring the likes of Ally Sheedy, Patsy Kensit and the Who's Roger Daltrey.

On **Comedy Central**, Martin Short will star in *Primetime Glick*, a half-hour sketch-comedy show on Wednesdays at 10:30, beginning June 20. It will follow *South Park*, which is entering its fifth season. *Glick* is based on one of Short's myriad characters, Jiminy Glick, a rather large talk-show host.

Comedy Central's third season of jigglefest *The Man Show* launches on July 1 at 10, but on Aug. 10 it will be replaced with a new reality sports program, *Let's Bowl*—watch out, ESPN! The half-hour show, based on a local program in Minneapolis, is a curious mix of game show, sports competition and variety show. Contestants compete for "semi-valuable" prizes such as used cars. Comedy Central Sports also launches the second season of *BattleBots*, on July 10 at 10:30.

On a different end of the gender spectrum, **Lifetime** has carved out its Saturday and Sunday nights for original series. New episodes of *Strong Medicine* and *Any Day Now* launch on July 15 at 8 and 10, respectively.

The net's third drama, *The Division*, will wrap up this summer, and new episodes are expected to air early next year at 9. On Aug. 11, Lifetime premieres a new medical documentary, *Women Docs*, which follows physicians on their rounds and in the operating room at hospitals across the county. Its time slot has yet to be announced. The series will be paired with another



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GREG COOPER/MTV

SHOCK 'N' ROLL Eric Roberts appears in VH1's *Strange Frequency*, a dramedy about the paranormal.

reality show, *Beyond Chance*, which enters its third season this summer.

TNT, which not so long ago shelved its first attempt at an original series, *Bull*, is back at it this summer with *Witchblade*. The show is based on the network's successful 2000 movie about a female cop with supernatural powers via a literal iron fist. The movie version earned a 4.5 rating (3.4 million households) on Aug. 27. Premiering at 9 on June 12, *Witchblade* will be well-positioned between two episodes of the indefatigable *Law & Order* (which the network recently acquired after its cable run on A&E) at 8 and 10.

The cable series that has received the most favorable buzz from the advertising community, *State of Grace*, premieres on **Fox Family Channel** on June 25 at 9. Narrated by Frances McDormand, the series chronicles the life of young Hannah Rayburn, whose over-protective and conservative Jewish family moves in 1965 to North Carolina, where she is befriended by a precocious and rambunctious 12-year-old, Grace McKee.

The latest Mark Burnett-helmed tough-guy survivor series, *Combat Missions*, airs on **USA** at 10 on Wednesdays, starting Sept. 12. Pitting Navy Seals, Green Berets and other top guns against each other, the show has considerable promise, given Burnett's success with *Survivor* and

the Eco-Challenge. Then again, Fox's similar show, *Boot Camp*, started off well and then tanked. New episodes of *The Huntress* premiere on **USA** on June 3 at 10.

The teenage set will find television solace this summer with new reality programs on **MTV**. In *Becoming*, fans get a chance to live the life of their favorite artist for 48 hours. The show premieres with a sneak-preview week on June 4 and returns weekly beginning Tuesday, July 10, at 10:30. On Mondays at 10, MTV launches *Flipped*, in which rebellious teens are sent to a mock juvenile detention facility to learn the consequences of living on the edge. *WWF Tough Enough*, a co-production with the World Wrestling Federation, premieres July 21. And new installments of *Real World* and *Road Rules* launch at 10 on July 3 and July 9, respectively.

Cable channels are planning plenty of original fare for late night. Sci Fi's independent-film series, *Exposure*, enters its second season this summer on Sundays at 11. Comedy Central also has built a late-night block on Sundays: The studio-based *Good Night America Starring Chris Wylde* debuts Aug. 5 at 11:30 and is followed at midnight by the aptly titled *Insomniac With Dave Attell*. The comedian explores the after-hours happenings in cities around the country.

Though series production is a relatively new art form on cable, in recent years networks have proved capable of producing high-quality movies and miniseries that deliver sizable audiences, even as their broadcast counterparts pull

talk to Erin.



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back on long-form programming (see related story, Page 18).

Joan Allen, Julianna Margulies and Anjelica Huston star in TNT's *Mists of Avalon*, based on the novel by Marion Zimmer Bradley about the women of King Authur's court. It premieres July 15-16 at 8. Also on TNT, Chazz Palminteri will star in *Boss of Bosses*, premiering June 3 at 8. *James Dean* premieres Aug. 5 at 8.

Another star-driven vehicle, **Arts & Entertainment's** *The Big Heist*, features Donald Sutherland in a dramatization of the 1978 Lufthansa robbery at New York's JFK Airport. It premieres on June 10.

For somewhat less serious fare, VH1's *Hysteria: The Def Leppard Story* airs on July 18 at 9. More than a decade after his last big-screen appearance, Robocop returns in the Sci Fi miniseries *Prime Detectives*, premiering July 16-19 at 9.

In August, **TBS** has *The Triangle* on Aug. 12, Lifetime airs *Their Last Chance*, and USA runs the sequel *Return to the Cabin by the Lake*.

Discovery, capable of earning big ratings for its documentary specials, airs *When Dinosaurs Roamed the Earth* on July 15. Its annual "Shark Week" kicks off Aug. 12.

The majority of cable's new fall and winter programming hasn't been scheduled. But here's a brief heads-up:

Critically acclaimed *100 Centre Street* returns to A&E this fall. Previously unaired episodes of the British cult hit *Absolutely Fabulous* are expected to premiere on Comedy Central in December, seven years after the original series

was canceled. In January, TBS begins *The Worst Case Scenario*, based on the best-selling handbook of the same name. Its sister net, TNT, is expected to launch the original drama *Breaking News* the same month.

FX, which has had success with the original comedy *Son of the Beach*, has five series in development. None has been green-lighted yet, but the black comedy *Bad News, Mr. Swanson*, starring Frank Whaley and John Lydon (a.k.a. Johnny Rotten) as Death, has generated some buzz since the Sex Pistols singer signed on.

In October, FX is slated to air the movie *Sins of the Father*, based on a *New York Times Magazine* cover story about Bobby Frank Cherry, a suspect in the 1963 Birmingham, Ala., church bombing that killed four girls. He evaded arrest for decades until his son turned him in, and is still on trial. (In first quarter 2002, **Court TV** will air its own version of the story in the network's first made-for-TV movie, *A Bombing in Birmingham*.) Also this fall, A&E has *The Magnificent Ambersons*, the Orson Welles classic, and *Victoria and Albert. Shackleton*, starring Kenneth Branagh, is expected on A&E in 2002.

Finally, Steven Spielberg's long-anticipated 20-hour miniseries on alien abduction, *Taken*, is scheduled to begin production in September. It's expected to run on the Sci Fi Channel in early 2002. ■

Megan Larson covers the cable industry for Mediaweek.

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THE CHANNEL NETWORK HAS BEEN AROUND A FEW YEARS. BUT THAT DOESN'T MEAN IT HAS CLEANED UP ITS ACT BY SAM GRUNION

Thank you all for coming to The Channel Network's annual upfront presentation. And speaking of upfronts, there's plenty of room in the first few rows, so move on down, folks!

As you may have noticed, we've changed our slogan this year. "Watch this empty space!" was a great line for our launch, and "There's always something on!" served us in good stead for the last few years. But our new campaign was sparked by the release of the latest Nielsen figures, which only confirm just how unique TCN reality is. So welcome to The Channel Network, where "There's nowhere to go but up!"

Speaking of nowhere to go, we at TCN know how these upfront presentations can drone on and on. Our good friends at the established networks just don't seem to get that. Or they don't much care. We do. We'll make this presentation punchy because we want you to think of us as a partner, not as a totalitarian überstate that controls the broadcast airwaves, your mind, your soul, your family and, most important, your wallet. Sure, I get a little put out when the other networks brag about their—and I'm quoting here—must-see programming. Well, I've got a wakeup call for you, Mr. Must-See: X-F-L.

But I digress. The reason we're all here today, the reason we sat in hot, smelly cabs and the reason we'll wait in hot, smelly lines for our delicious spread of Domino's pizza is to hear about TCN's new shows. Let's get right to it.

In the great TCN tradition, we have an innovative series combining two formats that have already proved successful. In each episode of *Chains of Links*, four random strangers are chained to an insulting British woman

and must compete for the chance to be released. The word *goodbye* has never sounded so sweet!

The Gilbert Gottfried Show is television's first reality talk show. Over the course of the show, Gilbert's guests are eliminated one by one until there's only one lucky interviewee left on the sofa. And, no, they can't vote off Gilbert!



And wait till you see *Everybody Loves Survival*, a sitcom set behind the scenes of a reality TV show. We start the season with 26 regulars, but if the studio audience doesn't laugh loudly enough at a joke—well, you get the idea. Trust me, it's funny!

Considering our reputation for conservative spending, you may wonder how The Channel Network can afford a daily half-hour animated series. Maybe that's because you haven't seen *The E.S. People* yet. It's about a team of telepathic superheroes who can read each other's thoughts—that's right, without moving their lips. That saves us roughly \$10,000 an episode right there!

Our best chance for breakout success this fall may be *The Falsettos*. It's the gritty yet tender story of a group of former sorority sisters who now run a sophisticated scam operation that involves male strippers,

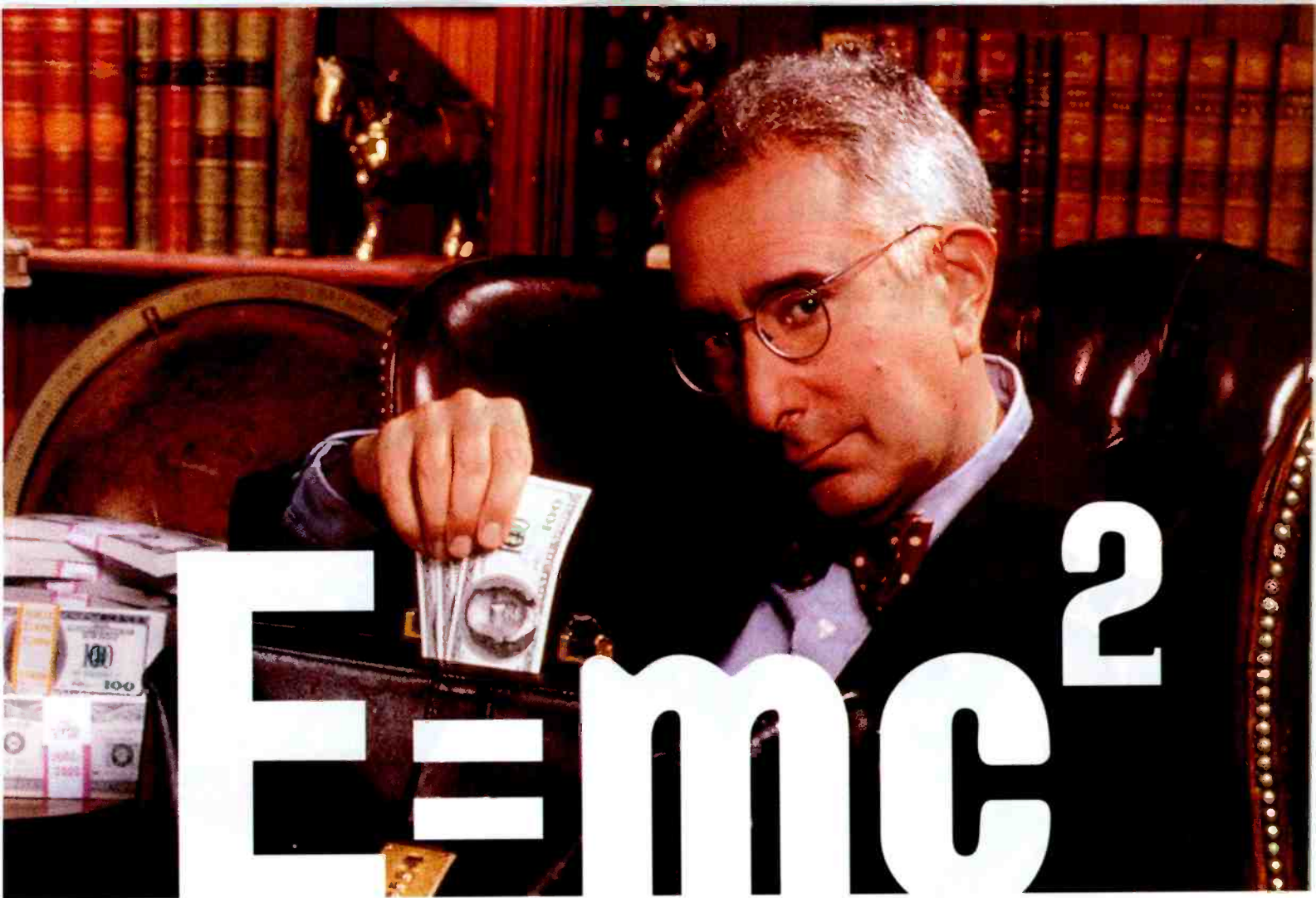
gang thugs and stolen TiVo boxes.

Another piece of edgy programming in the works is *West Fling*. What we have here is "ripped from the headlines" at its best: an incredibly intelligent yet morally suspect governor, through a slew of wacky coincidences, becomes president of the United States. The only problem is that he keeps using secluded chambers of the White House for sexual trysts. After this presentation we'll distribute the pilot: "POTUS in the Jungle Room."

And, finally, have you ever noticed how most TV talk shows keep recycling the same old guests over and over? No one can say that about *The Jimmie Walker Show*. You won't see Jimmie's guests on any other talk show—or on any other channel. Legendary performers such as Jo Anne Worley, Ron Palillo and Jaye P. Morgan still have plenty of entertainment potential, and Jimmie is here to realize that potential. After all these years, he's still dy-no-mite!

There you have it, ladies and gentlemen: the backbone of TCN's 2001-2002 primetime schedule. I want to thank you all for attending. But before we break for lunch, let me remind you that TCN offers you something you won't get from any of those other so-called networks—unprecedented levels of clutter-free pods. If your clients advertise with someone else, their commercial will be one among many. Who'll notice it? But when your ad is surrounded by dozens of public service announcements ... well, let's just say it's going to stand out. ■

Like many insightful thinkers—from Mark Twain to John le Carré to Deep Throat, to name just a few—Sam Grunion is a fabrication of the author's imagination.



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Market Profile

RADIO LISTENERSHIP

Station	Format	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KEZO-FM	Rock	10.6	4.4
KXKT-FM	Country	9.9	10.4
KFAB-AM	News/Talk	8.1	5.3
KGOR-FM	Oldies	7.6	8.4
KEFM-FM	Adult Contemporary	6.1	6.0
KOMJ-FM	Adult Standards	6.0	5.5
KQCH-FM	Contemporary Hit Radio	5.4	8.1
KQKQ-FM	Contemporary Hit Radio	5.1	6.0
KSRZ-FM	Hot Adult Contemporary	4.9	5.6
KMXM-FM	Country	4.4	3.8

Source: Arbitron Winter 2001 Radio Market Report

(continued from page 20) when it doubled the size of its newsroom and simultaneously installed a new computer system.

In addition to its main office in Omaha, the *World-Herald* also operates bureaus in Lincoln, Council Bluffs and Washington, D.C.

The *World-Herald*, which has home delivery in all 93 counties in Nebraska, publishes five editions daily, segmented along geographical zones. There are two Metro editions: The morning version is called Sunrise and the afternoon edition is called the Metropolitan. The other three editions, all produced for the morning cycle, are: Midlands, which covers western Nebraska; Nebraska, which goes to the eastern part of the state outside the metro area; and the Iowa edition.

During the Audit Bureau of Circulations' most recent reporting period for newspapers, the *World-Herald* suffered problems with home delivery in some areas because of glitches in a new computer system installed to manage its circulation operations, according to Betsy Reece, a representative for the paper. As a result, the *W-H* did not report a circulation statement to the ABC for the six months ended March 31; the paper expects to resume reporting when the computer problems are fixed. The new computer system eventually will allow the paper to improve its delivery service, Reece says.

For the six months ended last Sept. 30, the *World-Herald's* circulation averaged 214,651 daily, a decline of 3.7 percent; Sunday circulation averaged 261,036, a dip of 3 percent.

Another highly regarded print outlet in Omaha is the 26-year-old *Midlands Business Journal*. The family-owned weekly tabloid has about 5,000 paid subs and claims a pass-along readership of 20,000. "We were one of the first business journals in the country," says Cindy Hoig, vp of advertising director of the *MBJ*,

which was founded by her brother, Bob Hoig.

The Omaha radio market is dominated by two broadcasters. Journal Broadcast Group, which owns eight stations, controls a 38.5 percent share of the local radio advertising market, according to BIA Financial Network (see *Radio Ownership chart on page 20*). Close on Journal Broadcast's heels is Clear Channel, which entered the market last August via its acquisition of AMFM Inc., which owned four outlets in

Omaha. Clear Channel controls about 35.1 percent of the annual radio advertising take.

Locally based Waitt Radio is also a significant player. Although Waitt's three owned properties claim only a 7.7 percent market share, the company also operates Mitchell Broadcasting's five outlets via a local marketing agreement. Mitchell's holdings include KQKQ-FM, a Contemporary Hit Radio station that recorded solid gains in the Winter 2001 Arbitron book after having experienced some ratings erosion in prior ratings periods.

Webster Communications' sole outlet, Adult Contemporary KEFM-FM, has been a consistent performer, in part because it has no other true AC competitor in the market.

Clear Channel's Country outlet, KXKT-FM, is the overall market leader in revenue and listener share. In a major programming coup, CC's News/Talk KFAB-AM, another top-performing outlet, earlier this year acquired Rush Limbaugh's syndicated talk show and also picked up rights to University of Nebraska football and other sports. Both Limbaugh and

the UN games had previously been on Mitchell's rival News/Talk outlet, KKAR-AM.

The programming losses had a major impact on KKAR, which plummeted from a 7.7 share in Arbitron's Fall 2000 book (an unusually high share, thanks to Limbaugh's commentaries on the November elections) to a 2.4 in the Winter 2001 book. Meanwhile, KFAB jumped from a 6.2 share in Fall to a 7.3 in Winter, thanks to the boost from Limbaugh.

Among the many other changes that have taken place in recent years in Omaha radio, Journal Broadcast in 1999 acquired WOW-AM and WOW-FM from Great Empire Broadcasting. Journal Broadcast changed the AM outlet's call letters to KOMJ and changed its format from Classic Country to Adult Standards. Former Country station WOW-FM's call letters are now KMXM-FM.

Last year, Journal Broadcast relaunched its KESY-FM (97.7 on the dial) as KQCH-FM, a CHR outlet promoted as "Channel 97.7." KQCH "came out of the box and went right to No. 1" in the CHR format among all listeners 12 plus, beating out former top dog KQKQ, says Steve Wexler, Journal Broadcast's senior vp/gm in Omaha.

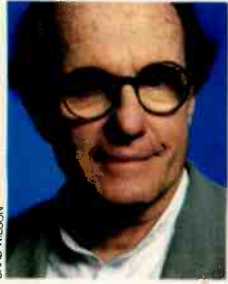
Journal Broadcast last year also flipped its KBBX-AM from a Rhythmic Oldies format to Spanish. The 2000 U.S. Census showed a tripling of Omaha's Hispanic population. "We're real proud that we're addressing a need that hadn't been there before," Wexler says of the market's first Spanish-language outlet.

In outdoor advertising, Lamar Outdoor controls virtually all of Omaha's 30-sheet poster panel displays. Omaha-based Waitt Outdoor is a major player in the business, and Viacom's Infinity Outdoor also controls some billboards in the market. ■

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Douglas County: 175,601 Households				
<i>Omaha World-Herald</i>	107,835	121,405	61.4%	69.1%
Sarpy County: 42,681 Households				
<i>Omaha World-Herald</i>	24,427	30,752	57.3%	72.1%
Pottawattamie County (Iowa): 33,222 Households				
<i>Council Bluffs Nonpareil</i>	15,199	17,543	45.7%	52.8%
<i>Des Moines Register</i>	535	635	1.6%	1.9%
<i>Omaha World-Herald</i>	8,779	13,927	26.4%	41.9%

Source: Audit Bureau of Circulations



BRAD WILSON

THE BLUNT PENCIL

Erwin Ephron

Even the Mob Keeps Better Books

Big-money TV negotiation needs to improve its paper trail

When General Electric bought NBC in 1986, its financial people were aghast at what they did not find in the files. More than a billion dollars on the books for that year, but not one agency-signed contract.

If GE chairman Jack Welch had bought J. Walter Thompson instead, he would have fared no better. Dozens of order letters to the TV networks detailing what had been bought, but no network-signed copy. It's no different today. After weeks of negotiation and specification leading to a deal, no one wants to go on record.

Television buyers and sellers are not embarrassed by this commercial malpractice. Far from it. They exult in the informal nature of the TV marketplace. Eight billion dollars upfront on a handshake. Wow! They point out that it is the relationship, the trust and the unwritten rules of what is and what is not done that makes the business work. My wife says it sounds like dealing with Tony Soprano.

The explanation offered for this unconventional approach is that the upfront is a unique situation. No one signs contracts because that establishes liability—which involves lawyers—and nothing gets done. As if liability is a bad thing and there are no other difficult transactions in business. I would argue the looseness of the deal relates to what will be delivered by the networks, not what will be paid by the client.

But the absence of a signed contract is parsley. The meat course is how the negotiation actually proceeded. Buyers and sellers start many dollars apart. Negotiation is give and take. What was given and what was taken?

Only a handful of advertisers, whose money is being spent, have a clue. In those frantic hours of negotiation, their agency might have traded away dayparts, programs, days of the week, weekly scheduling, cancellation protection—none of them trivial chips—to arrive at the acceptable CPM.

Without questioning the outcome, financial people might ask, "How did we get here?" Where is the paper trail from the initial offering to the final deal? Exactly what is it we gave up? Why and when?

Not an unreasonable request for information in multimillion-dollar transactions—except in television. In fact, it's hard to imagine a giant corporation spending millions on anything else and not getting those answers. But that is not the kind of information buyers are asked to provide.

The common practice of negotiating TV "on the back of an envelope" is risky and is not limited to network. In 1998, Miller Brewing sued Bates and Zenith

Media Services for \$6.9 million, plus damages, for spot TV underdelivery.

Miller claimed the agencies had not used their best efforts to buy television at the lowest cost to Miller, although this was the contractual agreement. The suit was settled, but regardless of what actually happened, there was no paper trail, which might have allowed the agencies to claim they had made an honest effort to negotiate.

In many ways, an open market for television would be better than the one-on-one clandestine negotiations of today. Like Wall Street, it would give more buyers and sellers better information and a paper trail. It would probably result in lower television costs to advertisers. Open markets have done just that for other procurement.

That's why ideas such as an open "hedge market" in television, as proposed by Enron; the H.J. Heinz reverse auction for cable time; and the general idea of media e-markets—online media exchanges where all buyers and all sellers can meet to set price—have created great interest and great opposition.

Big sellers are reluctant, claiming that central exchanges will turn all of television into a "commodity." But fear of commoditization, though real, is a diversion. Neither the TV networks nor the mega-media agencies are interested in an enabled open market for the same reason. It would cost them competitive advantage.

Why would a major television network with a battalion of salespeople covering clients across the country want to give smaller sellers equal access? And why would a major agency, with many buyers and contacts with all sellers, want to give smaller agencies equal access?

No, the big guys like things as they are and the lowest price to advertisers is not the central issue to either party. There is no complicity here, simply shared interests. But the point is clear. At least an open market would let demand set price.

There are benefits in buyers and sellers getting to know each other well enough to keep things informal, but there's also the sound business practice of writing it all down.

If we do that, perhaps both parties will be willing to sign. ■

Erwin Ephron is a partner of Ephron, Papuzian & Ephron, which has numerous clients in the media industry. He can be reached at ephronny@aol.com or at www.ephrononmedia.com.

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Movers

MAGAZINES

Jack Bamberger, former vp of sales for Primedia's IndustryClick.com, has joined G+J USA as director of corporate sales and marketing...**Lee Slattery**, associate publisher of Condé Nast's *Allure*, has moved over to sister publication *Glamour* as associate publisher/advertising. Elsewhere at Condé Nast, **Jami Opinsky** has joined *Vanity Fair* as advertising director. She had been with Meredith Corp.'s *Ladies' Home Journal* in the same role...**Tracy Gavant**, publisher of Hachette Filipacchi Magazines' *Elle Decor*, has been promoted to vp, publisher.

CABLE TV

Susan Kantor has been named senior vp/creative director at VH1. Previously, Kantor was at Studios USA Domestic Television as executive vp of marketing.

RADIO

Steve Wall was named director of program development for Fisher Entertainment. He was formerly program director at several radio stations, including KDON-FM in Monterey, Calif., and KBOS-FM in Fresno...**Dave Kerr** was named president of Strategic Media Research. He comes to Strategic from AMFM Interactive (now owned by Clear Channel Communications), where he was vp of operations...**Charlie Cook**, vp and general manager of Westwood One's 24/7 formats, has added expanded duties for the networks' Country music programming. He replaces Ed Salamon, who was president of programming for the 24/7 formats. Cook will also continue to manage the day-to-day operations of Westwood One's Valencia, Calif., office...**Candy O'Terry** has been promoted to assistant program director for Greater Media's Adult Contemporary WMJX-FM "Magic 106.7" in Boston. She continues as traffic anchor and sidekick in afternoon drive on WMJX and on its sister station, Country-formatted WKLB-FM.

MEDIA

Peter Goulazian has been elected to the board of directors of Petry Media Corp. Goulazian was CEO of Katz Media prior to his retirement in 1994.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Tepper Talkin' Tough

ROB TEPPER is feeling pretty cocky now that he's going national. With his recent deal to be syndicated by Premiere Radio Networks starting on July 9, the Seattle morning radio shock-jock says he's ready to take on Howard Stern, who just invaded Tepper's home turf on Enter-com-owned KISW-FM. "He's an old man," Tepper told the *Seattle Times*, dissing the competition. "He's past his prime. He's lost his wife, he's lost his ratings, and now he's in the process of losing his dignity."

The raucous *T-Man Show With Rob Tepper*, which the host describes as "skilled chaos," features a "dysfunctional" cast including Hot-



Object of Rob's disaffection

ETHAN MILLER/REUTERS

Shot Scott, Whiny Bath tub Lady, Donnie the Midget and Redneck Jay. The show rules with the Seattle market's 18-to-34-year-olds, earning an 11.3 share on the Ackerley Group's KUBE-FM. The national show will air daily 6-10 a.m. PT.

Tepper is the second morning man Premiere has signed for a national launch this year. Last month, the programming arm of radio giant Clear Channel Communications signed Dallas morning host Kidd Kraddick.

Tepper may be making a lot of noise lately, but he's not making appearances. He never reveals his face in public. —*Katy Bachman*

Spotlight On...



THE WB/GREG SCHWARTZ

Joe Davola President of TV Production, Tollin Robbins Productions

As a young kid growing up in Queens, Joe Davola had a dream: He wanted to work behind the scenes in the music industry. He ended up in television, and not always behind the scenes.

While working in production for MTV's coverage of the 1985 Live Aid concert, Davola jumped onto the stage with Duran Duran's Andy and John Taylor, and the clip became one of the network's most-aired Live Aid references. Davola's impulsiveness might also explain why *Seinfeld* co-creator Larry David named a character after him.

"Years ago I was at a party with Larry David, and he asked me if he could name a guest character in my honor," recalls Davola. "My wife read the script and told me to go for it, and 'Crazy' Joe Davola ended up being a recurring player. With repeats of the series running until the end of time, I'll always be thought of as that character."

Davola came to TV by way of music, starting his career in 1978 booking time for a music editing company, which led him to MTV. After seven-plus years there in production jobs, Davola went to Fox as head of alternative development, working on shows such as *In Living Color* and *The Ben Stiller Show*. He returned to MTV in 1993, did a brief stint at DreamWorks in 1995, took a year off in 1996 to travel the world, then went back to his Fox job.

Now at Los Angeles-based Tollin Robbins, he's looking for big success with *Smallville*, a fall drama for the WB that focuses on a teenage Clark Kent and his unstable friendship with young Lex Luthor. The drama, which got good buzz at the recent upfront presentation, focuses on a teenage boy "who must deal with puberty, pimples and his superhuman powers," notes Davola. "Our motto is 'no tights, no flights.'" —*Marc Berman*

Buying outdoor that doesn't have this stamp?

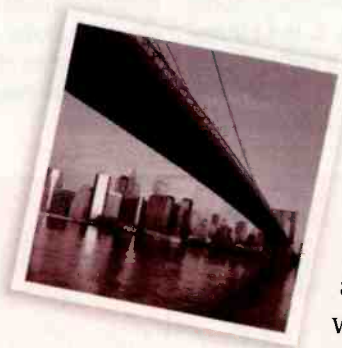


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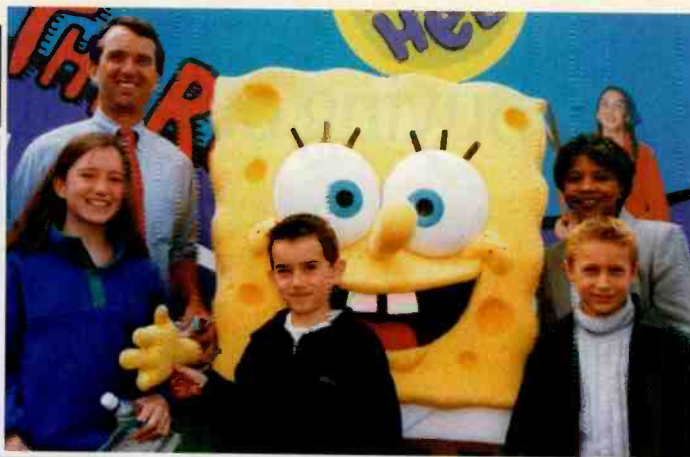
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Media Dish



Roughing it at Tamarack Preserve in Millbrook, N.Y., at "Camp Outdoor Life," the magazine's annual gathering for media planners and buyers, (top step, L to r.) Mark Silverman, Lowe Lintas & Partners; Stacey Guido, Saatchi & Saatchi; Bill Conklin, publisher, *Outdoor Life*; Michelle Hardin, Active International; Wendy Morse, Active Int'l; Denise LoPiccolo, Active Int'l; Mark Ford, president, Time4 Media; (second step, l. to r.) Donna Brack-Pecoraro, Active Int'l; Colleen McAleer, Active Int'l; and Jeff Paro, president, the Outdoor Co.



Nickelodeon kicked off its 2001 Big Helpmobile Tour last week at the Hudson River Park at Pier 25 in New York. The kids cable net is partnering with the Island of the Bahamas and the Riverkeeper Organization in an effort to clean up local waterways. (L. to r.) Robert F. Kennedy Jr., chief attorney for Hudson Riverkeeper, and his children; Nick star SpongeBob SquarePants; and Marva Smalls, executive vp, chief of staff, Nickelodeon.



Mediaweek editor Bill Gloede gets some talk therapy from Lorraine Bracco, who plays shrink Dr. Jennifer Melfi on HBO's *The Sopranos*, at the Bloomberg reception at the Trade Ministry of the Russian Federation after the recent White House Correspondents Dinner in Washington.

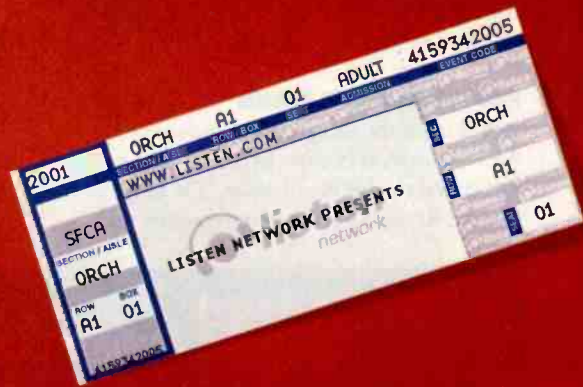
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Calendar

The **Association of National Advertisers** will present a series of **seminars** June 4-6 at the Hyatt Regency Woodfield hotel in Chicago. Contact: 212-697-5950.

The Radio Advertising Bureau will present the **Radio Mercury Awards**, honoring creative excellence in radio commercials, June 6 at the Waldorf-Astoria's Starlight Roof in New York. Contact Renee Cassis at 212-681-7222.

The **National Cable Television Association** will hold its **annual convention and expo** June 10-13 at McCormick Place in Chicago. Contact: 202-775-3629.

Adweek Conferences will present a one-day seminar, "**How to Build & Extend Brands Using the Web**," June 12 at the Roosevelt Hotel in New York. Contact: 888-536-8536.

The 2001 **Promax & BDA conference** for creators of programming promotions, international and domestic, will be held June 20-23 at the Miami Beach Convention Center. Contact: 310-788-7600.

The **Outdoor Advertising Association of America** will present its **annual sales training seminar** July 17-18 at the Marquette Hotel in Minneapolis. The two-day course for outdoor advertising sales executives includes sessions on competitive media, benefit selling and relationship strategies. Contact: 202-833-5566 or www.oaaa.org.

The Poynter Institute will present a five-day **seminar on producing television newscasts** Aug. 5-10 at the Institute's St. Petersburg, Fla., offices. Deadline for application is June 1. Contact: www.poynter.org or 727-821-9494.

The **Radio and Television News Directors Foundation** will present a **news decision-making workshop** Aug. 17-18 at the Doubletree Hotel in Philadelphia. Ramon Escobar, executive producer for MSNBC, and Al Tompkins, broadcast/online group leader for the Poynter Institute, will be featured speakers. Cost: \$50 per station. Contact: Mercedes Cooper at 202-467-5252 or mercedesc@rtndf.org.

Inside Media

NEWS OF THE MARKET

Roker to Pen Parents Column

Al Roker, weatherman and feature reporter for NBC's *Today*, will be branching out into magazines as a columnist for *Parents*. In his monthly column, which launches in the June issue of the G+J USA magazine, he will offer insights into parenting and relationships. "Ask Al Roker" will appear as a Q&A format where readers will be invited to send questions regarding these issues.

Marcia Clark Joins Power Panel

Twentieth Television has added Marcia Clark to its syndicated court strip *Power of Attorney*. She'll join fellow O.J. Simpson-trial prosecutor Christopher Darden as one of the program's ensemble cast of lawyers when the show launches its second season this fall.

Bernstein Now Inside Lions Gate

Coming off his successful worldwide distribution of Lions Gate Entertainment's syndicated action hour *Tracker*, Ira Bernstein has been pulled in-house by the studio. Bernstein's independent distribution company, Mercury Entertainment, has been successful with a number of action hours, starting with Paramount Domestic Television's *Queen of Swords* last year (that series has since been cancelled). Bernstein is now president of distribution for Lions Gate, in charge of distributing all of the studio's network, syndication and cable programming.

A&E to Package Its Brands

Jumping on the integration bandwagon, A&E Television Networks has formed an integrated marketing division. TV ad sales veteran Bruce Thomas, most recently the

senior vp of sales for the Web company One-MediaPlace, will skipper the department as vp, overseeing the development of ad sales packages that combine the A&E brands, including *Biography Magazine* and the network Web sites. Ronald Schneier, A&E executive vp of sales and marketing, said that 15 integrated plans are being presented during the upfront this year, including a campaign for the A&E special *The Impressionists* (June 3-4), which involves TV, Web, and print, as well as promotions in museums and schools. "Advertisers...are looking to go beyond a traditional way of impressing the consumer," said Schneier.

Oxygen to Launch Biography Series

Oxygen on May 30 will launch *Sports Aside*, a new biography program that looks at star female athletes' lives beyond sport. Profiles will include pole vaulter Stacy Draglia and race car driver Lynn St. James. *Sports Aside* is a product of Oxygen Sports, a division of Oxygen Media formed earlier this year to produce exclusive sports events. Among the events upcoming on the cable network's schedule are the Federation Internationale de Natation Swimming Cup from Paris; the U.S. Open Waterskiing & Wakeboarding Championships from Shreveport, La.; and the LPGA Canadian Women's Open.

Trad Home Ups Frequency

Meredith Corp.'s *Traditional Home* will increase its frequency from six to eight times per year. The company will boost the frequency of the 12-year-old magazine because of the newsstand growth it has experienced in recent years. The 831,580-circulation



On newsstands only

PopSci Pulls Out the Crystal Ball

Time4Media's *Popular Science* will publish a special newsstand-only issue on the science of the future, called "Popular Science Flash Forward—Life in the Future." The 99-page issue, which will hit stands July 1, will be exclusively sponsored by Seagram's Crown Royal. It will discuss everything from fuel-cell cars and cloning to space travel and computer implants. The issue will have a circulation of 350,000 and will remain on stands until Sept. 5. This will be the first time the 129-year-old monthly will produce a one-shot devoted entirely to the future. *PopSci* usually publishes a newsstand special each year around the hottest new products.



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upscale shelter magazine saw its newsstand sales jump 8.3 percent for the second half of 2000, according to the Audit Bureau of Circulations.

Jones Launches Morning Stock Report

Jones Radio Networks has launched a 60-second morning stock report. Called *Wall Street Wake-Up*, the daily feature is hosted by 30-year financial veteran Chris Byron. Byron's credits include stints as business and foreign correspondent for *Time* magazine, and assistant managing editor of *Forbes*. Initial affiliates include KMOX-AM in St. Louis; KKGX-AM in Portland, Ore.; WLAC-AM in Nashville, Tenn.; KBZS-AM in San Francisco; KLO-AM in Salt Lake City; and KENS-AM in San Antonio.

XM Signs Wynton Marsalis

XM Satellite Radio has inked a multiyear content deal with jazz great Wynton Marsalis. The composer, band leader and trumpeter has won nine Grammy awards. Each year for XM's jazz channels, Marsalis will host 12 one-hour musical specials chronicling his career. As a member of XM's artists family, he will also act as a creative consultant to XM's jazz programming team. XM plans to launch its subscription-based 100-channel radio service in late summer.

Pax TV, CNBC to Air NFL Golf

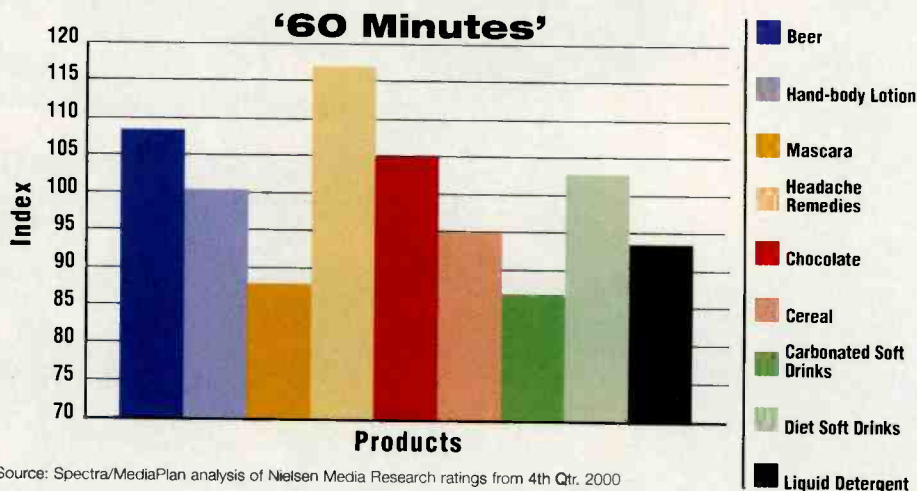
The Senior PGA Tour's NFL Golf Classic will be telecast by Pax TV and CNBC from June 8-10. Pax will carry the first round of the tournament live on June 8 from 1-3 p.m., and CNBC will offer taped coverage of the final two rounds from 6-8 p.m. on Saturday and Sunday. The event, to be held at the Upper Montclair Country Club in Clifton, N.J., combines two competitions featuring 58 Senior PGA Tour pros and 54 National Football League stars.

Trio Arts Channel to Relaunch in June

Trio, the Canadian arts channel that USA Networks purchased last year, will relaunch on June 10 with a revamped onscreen look and new programming. Among notable acquisitions, the network scored the exclusive broadcast rights to the New Orleans Jazz Fest; the program will air during Labor Day weekend, hosted by Branford Marsalis. Trio also acquired rights to the 1960s variety/comedy show *Rowan and Martin's Laugh-In*, which will premiere June 11; the former PBS music series *Sessions at West 54th*; the

That Headache's Caused by All the Beer

Does it surprise you to learn that viewers of CBS' veteran newsmagazine *60 Minutes* are more likely to purchase beer than soft drinks? It's no surprise to Spectra/MediaPlan, a research firm owned by *Mediaweek* parent VNU, which generates what it calls "volume ratings points" on almost all television shows. VRPs are devised by integrating Nielsen Media Research household-panel data into Spectra's database, which defines the primary users for a wide range of consumer products, gleaned from such sources as A.C. Nielsen's Homescan database and MRI. The results are expressed in an index, with 100 representing the overall average (shows score higher or lower than that average). Bottom line: What products can a show move? For *60 Minutes*, for example, headache remedies scored highest. What the data doesn't tell you: How many of the headache-remedy purchasers happen to be involved in a Mike Wallace investigation on that night's episode.



Academy Award-winning film *Elizabeth*; and *The Car Man*, the theatrical dance drama based on Bizet's *Carmen*. The rest of the slate will comprise documentaries, magazine shows and concerts.

Deloitte to Sponsor PBS' *Nightly Report*

Financial services company Deloitte & Touche has signed a multimillion-dollar, multiyear contract to be the fourth underwriter of PBS' *Nightly Business Report*. It has been several years since the financial program added a sponsor. The others are Compaq, AG Edwards and Franklin Templeton.

TNT Signs New Balance for Games

New Balance has signed on as the exclusive athletic shoe sponsor of the 2001 Goodwill Games, which will air on TNT from Aug. 29-Sept. 9. Other sponsors include DaimlerChrysler's Jeep Division, Gillette's Duracell, Philips Electronics, Qantas Airline and Foster's Beer. The agreement includes

promotion across the majority of AOL Time Warner properties, including the Turner Broadcasting networks, Web sites, and *People* and *Sports Illustrated*.

Radio Rivalry Stands in Way of Charity

Clear Channel-owned WFBQ-FM in Indianapolis has bailed out of an upcoming awards event because the competition is the honoree. Upon learning that Jeff Smulyan, CEO of Clear Channel competitor Emmis Communications, was chosen to receive the Indiana Children's Wish Fund's Meagan Skinner Award, the station pulled out of the event and withdrew its \$5,000 donation. Clear Channel has been a big supporter of the charity, which grants wishes to children with life-threatening illnesses. Emmis representative Kate Healey said Emmis will contribute \$5,000 to make up for WFBQ's withdrawal. Smulyan, chosen because of his support of the organization, will receive the award on Sept. 22.

the audience is interacting

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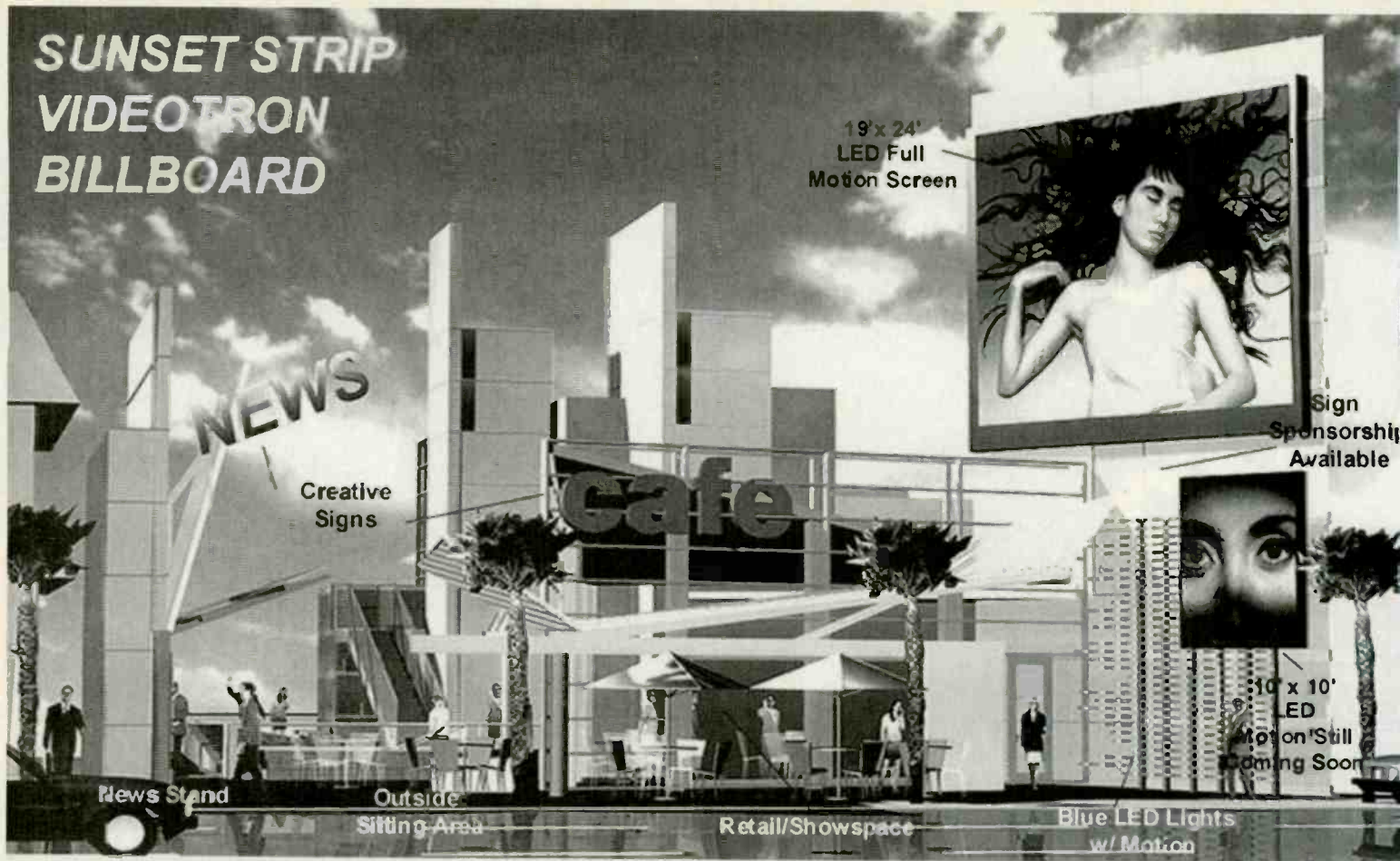
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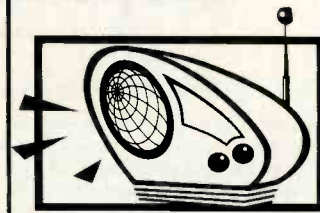
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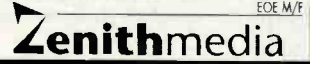
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King of the Hills

Time4 Media's Mountain Sports group will go for gold next winter with Olympics packages

JUST LIKE TIME INC. BIG BROTHER SPORTS ILLUSTRATED, WHICH HAS MADE THE OLYMPICS its most lucrative franchise, Time4 Media's skiing group will pan for Olympic gold next winter. With Salt Lake City set to host the 2002 Winter Games—the first U.S. Winter Olympics since Lake Placid, N.Y., in 1980—Time4 Media hopes to take advantage of the domestic event, offering readers and advertisers Olympics packages in *Ski*, *Skiing*, *Freeze*, *TransWorld SNOWboarding* and *SnoWorld*.

"This is a way to go out and introduce our sports to the American public, who may not have thought about skiing and snowboarding," says Andrew Clurman, president of the Mountain Sports Media group. "And we want to bring corporate America to the Olympics to get them excited about [the sports] as marketing vehicles."

From October through January, the 450,000-circulation *Ski* and 400,000-circ *Skiing* will run special Olympics edit sections, offering everything from tips on traveling, to Utah to revisiting big moments from Winter Games past. In January, subscribers of *Ski* and *Skiing* will receive a Games-guide supplement; the special will be polybagged with February newsstand issues.

MSM will offer advertisers an array of packages. The "gold medal," which consists of print and Web-site ads and hospitality events at the Games, will cost advertisers \$285,000; a "silver medal" package will cost \$235,000; rates for the "bronze" package are à la carte.

Mountain Sports Media is working with *Sports Illustrated* to package cross-media deals for advertisers in the financial services, automotive and consumer-electronics categories. Already in the bag are Ski Utah, a state ski association, and Phoenix Wealth Management, the latter via a three-year deal with MSM that will end after the Olympics.

The challenge will be to drum up advertiser support for the Salt Lake City Games,

which have suffered image problems following the International Olympic Committee's investigation of how the local organizing committee went about winning the rights to

Time Inc. acquired the former Times Mirror snow-sports titles last December.

host the event. In addition, last year's Summer Olympics in Sydney, Australia, produced dismal television ratings and lower-than-usual profits for *SI*. The Winter Olympics will be held from Feb. 8 to 25.

"Advertisers are going to be more careful [with the Olympics] than they have been in the past," says Alan Jurmain, executive vice

Mediaweek Magazine Monitor

Weeklies May 28, 2001

Time Out New York's national ad pages have slipped this year. While local ads for theater, concerts and clubs remain strong, tobacco and music retail spending have fallen off, contributing to the title's 9.96 percent decline year-to-date, says Alison Tocci, TONY publisher. Supplements, including a new Summer Books special in the May 24 issue, should give the weekly a boost, Tocci says. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	28-May	69.96	29-May	154.01	-54.57%	1,547.68	2,402.03	-35.57%
The Economist	19-May	53.00	20-May	102.00	-48.04%	1,200.00	1,283.00	-6.47%
The Industry Standard	28-May	23.00	29-May	182.00	-87.36%	946.00	3,452.00	-72.60%
Newsweek ^E	28-May	54.40	29-May	86.50	-37.11%	726.58	952.65	-23.73%
The New Republic	28-May	7.66	29-May	10.42	-26.49%	177.05	189.39	-6.52%
Time ^{E/@}	28-May	69.94	29-May	48.04	45.59%	930.97	1,214.89	-23.37%
US News & World Report	28-May	21.26	29-May	29.34	-27.54%	547.58	696.64	-21.40%
The Weekly Standard	4-Jun	8.15	5-Jun	6.00	35.83%	210.65	199.50	5.59%
Category Total		307.37		618.31	-50.29%	6,286.51	10,390.10	-39.50%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	28-May	27.08	29-May	29.15	-7.10%	603.77	649.06	-6.98%
Entertainment Weekly	25-May	29.21	26-May	22.33	30.81%	673.69	771.23	-12.65%
Golf World	25-May	26.00	26-May	33.17	-21.62%	533.59	657.48	-18.84%
New York ¹	28-May	66.40	29-May	74.40	-10.75%	1,146.80	1,050.70	9.15%
People	28-May	73.23	29-May	83.18	-11.96%	1,506.70	1,624.00	-7.22%
The Sporting News	28-May	10.20	29-May	19.00	-46.32%	225.60	252.10	-10.51%
Sports Illustrated	28-May	39.77	29-May	42.91	-7.32%	922.49	1,078.44	-14.46%
The New Yorker	28-May	72.59	29-May	76.97	-5.69%	943.39	976.00	-3.34%
Time Out New York ^B	22-May	51.31	24-May	63.96	-19.77%	1,370.08	1,521.62	-9.96%
TV Guide ^X	26-May	42.98	27-May	35.38	21.48%	1,262.33	1,383.61	-8.77%
US Weekly ⁶	28-May	14.33	29-May	18.17	-21.13%	364.65	331.54	9.99%
Category Total		453.10		498.62	-9.13%	9,553.09	10,295.78	-7.21%
SUNDAY MAGAZINES								
Parade ^X	27-May	9.89	28-May	10.76	-8.09%	265.00	265.34	-0.13%
USA Weekend ^X	27-May	8.27	28-May	7.37	12.21%	238.35	245.87	-3.06%
Category Total		18.16		18.13	0.17%	503.35	511.21	-1.54%
TOTALS		778.63		1,135.06	-31.40%	16,342.95	21,197.09	-22.90%

E=estimated page counts; X=YTD included an extra issue in 2000; 1=one more issue in 2001; 6=six more issues in 2001; @=one fewer issue in 2001; B=YTD 2001 includes a special Summer Books supplement



Clurman hopes to win corporate ads.

president and director of integrated media services at Lowe Lintas & Partners.

But the biggest mogul to conquer is the economy. "People are much more cautious than they would have been a year ago," acknowledges Clurman. "I'd be surprised if this was ever an easy sell.

But it's going to be tougher than it would have been when the economy was booming, no question."

"Everyone is making decisions a little later," adds *SI* publisher Fabio Freyre. "But a domestic Games takes on a life of its own." Among a host of Olympic edit and ad projects, *SI* will resume publication of its on-site, ad-supported *Sports Illustrated Olympic Daily*, which last appeared at the '96 Summer Games in Atlanta. *SI* is also exploring a possible preview special on NBC in January. —Lisa Granatstein

Fashion Victim

Fuller out; Leive gets *Glamour*

In an effort to jump-start *Glamour's* sagging circulation and ad pages, Steven Florio, Condé Nast president/CEO, and editorial director James Truman have installed a new team at the fashion monthly. Bonnie Fuller, editor in chief for nearly three years, was replaced last week by Cindi Leive, previously editor of CN's *Self*. The shake-up on the edit side comes less than two months after Suzanne Grimes, formerly vice president/publisher of CN's *Allure*, moved in to replace Debi Fine as *Glamour* publisher.

A *Glamour* turnaround may be difficult, but Leive, a protégé of the late *Glamour* editor Ruth Whitney, may be up to the task. In her two years at *Self*, Leive led a revival, fine-tuning the title's focus with a redesign and a newsier edge. *Self's* paid circ jumped by 13.3 percent, to 1.3 million, in 2000's second half, according to the Audit Bureau of Circulations.

The question now for *Glamour* is, what tone will it take? "We don't expect [Leive] to do Bonnie's magazine, and we certainly don't expect her to do Ruth's magazine—she will do her *Glamour*," says Florio. "If she has the same level of success with *Glamour* she has

Mediaweek Magazine Monitor

Bimonthlies May/June 2001

Three-year-old *Arthur Frommer's Budget Travel* has not let the recent ad slump stop its growth spurt. Up 27.19 percent YTD, *BT* broke into the pharmaceutical and domestic-auto categories with ads from Allegra and Dodge, says publisher Nancy Telliho. The *Newsweek*-owned bimonthly has been picking up business in areas its competitors don't touch, including tour operators and discount travel dot-coms. —LL

	RATE BASE (2ND HALF '00)	CIRC. (2ND HALF '00)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
American Heritage ^B	310,000	314,150	42.17	49.96	-15.59%	129.59	178.42	-27.37%
American Photo	250,000	255,971	45.47	56.78	-19.92%	152.73	139.05	9.84%
Arthur Frommer's Budget Travel	350,000	417,869 ^B	98.55	56.43	74.64%	265.26	208.55	27.19%
Audubon	450,000	454,885	56.73	63.95	-11.29%	172.06	207.14	-16.94%
Bride's	None	388,180	505.00	542.04	-6.83%	2,224.65	2,297.15	-3.16%
Classic American Homes	500,000	523,526	40.39	39.97	1.05%	112.83	121.02	-6.77%
Coastal Living	400,000	435,473	122.34	103.46	18.25%	330.45	296.71	11.37%
Country Home ^{B,J}	1,000,000	1,045,729	88.86	87.14	1.97%	362.25	409.82	-11.61%
Country Living Gardener	475,000	578,273	35.90	31.99	12.22%	85.85	102.92	-16.59%
Custom Classic Trucks	105,000	N.A. ^C	60.50	49.86	21.34%	161.17	113.29	42.26%
Departures ⁷	425,000	530,610 ^B	143.43	175.03	-18.05%	432.95	443.89	-2.46%
Elle Decor ⁷	450,000	467,367	102.70	121.71	-15.62%	544.45	545.83	-0.25%
Garden Design ^B	425,000	445,805	43.55	52.147	-16.49%	122.60	162.56	-24.58%
Golf for Women ^J	358,000	367,406	68.19	94.45	-27.80%	176.87	216.24	-18.21%
Healthy Kids	1,550,000	1,554,830 ^B	28.28	25.48	11.00%	102.522	93.40	9.77%
Islands ^B	220,000	234,143	88.98	83.93	6.02%	360.16	323.07	11.48%
Kit Car	50,000	N.A. ^C	18.42	20.25	-9.04%	56.16	39.58	41.89%
Metropolitan Home	600,000	604,670	152.73	160.06	-4.58%	344.12	326.70	5.33%
Midwest Living ^J	815,000	822,148	119.91	155.00	-22.64%	361.56	409.86	-11.78%
Modern Bride	None	371,160	446.02	419.85	6.23%	1,832.88	1,780.45	2.94%
Modern Maturity	20,000,000	20,963,870	46.90	54.50	-13.94%	149.62	158.42	-5.55%
Mother Jones	150,000	165,663	48.97	36.33	34.79%	106.41	98.94	7.55%
Motorcycle Cruiser	55,000	N.A. ^C	56.88	44.65	27.39%	148.65	142.35	4.43%
Muscle Car Review	55,000	N.A. ^C	16.75	23.54	-28.84%	47.11	36.54	28.93%
Muscle & Fitness Hers ^{@@}	500,000	N.A. ^C	55.17	55.67	-0.90%	158.67	153.92	3.09%
My Generation ^L	3,400,000	N.A. ^C	43.83	N.A.	N.A.	100.75	N.A.	N.A.
National Geographic Traveler ^B	715,000	718,333	68.34	88.85	-23.08%	268.18	296.82	-9.65%
Old House Journal	140,000	147,988	60.12	77.00	-21.92%	160.80	179.19	-10.26%
Organic Gardening ⁷	600,000	615,330	33.44	32.94	1.52%	136.53	102.00	33.85%
Petersen's Rifle Shooter	50,000	N.A. ^C	20.74	16.70	24.19%	53.13	45.40	17.03%
Powder ⁷	60,000	N.A. ^C	NO ISSUE			87.91	127.26	-30.92%
Saver ^B	375,000	390,588	41.00	43.65	-6.08%	137.15	170.87	-19.73%
Showboats International	50,000	51,698 ^B	137.00	140.00	-2.14%	449.00	411.70	9.06%
Ski ^B	450,000	428,179 ^B	NO ISSUE			214.28	227.81	-5.94%
Skiing ⁷	400,000	402,169	NO ISSUE			190.18	210.19	-9.52%
Siam ^B	None	201,179	61.75	55.51	11.24%	316.57	250.09	26.58%
Snowboarder ^B	121,800	N.A. ^C	NO ISSUE			294.14	299.05	-1.64%
Southern Accents	375,000	388,561	129.52	132.74	-2.43%	337.02	334.36	0.80%
Sport Rider	100,000	103,343	69.96	83.16	-15.87%	207.97	173.00	20.21%
Traditional Home ^M	800,000	831,580	132.19	164.84	-19.81%	223.28	265.42	-15.88%
T&L Golf	400,000	406,069	98.72	84.13	17.34%	263.01	246.18	6.84%
Veranda	325,000	366,213	143.90	137.89	4.36%	376.11	369.48	1.79%
Walking ⁷	650,000	654,797	44.32	60.50	-26.74%	208.88	250.36	-16.57%
Category Total			3,617.62	3,722.08	-2.81%	12,966.47	12,965.00	0.01%

Footnotes: ratebase and circulation figures according to the Audit Bureau of Circulations for the second half of 2000; except, B—audited by BPA International; C—non ABC/BPA title; L—launched March/April 2001; 7—published seven times per year; 8—published eight times per year; 9—nine times per year; @@—will publish two more issues in 2001; J—June issue; M—May issue

had with *Self*, we will be in very good shape going into fourth quarter and into 2002."

Fuller, who joined *Glamour* three years ago from Hearst's *Cosmopolitan*, caught flak from the get-go. "*Glamour* has a very different readership than a *Cosmo* or a *Marie Claire*, where Bonnie made her marks," notes a media buyer who has major liquor and fashion clients. "But she employed the same formulaic style at *Glamour*." The more serious social issues that Whitney championed during her 31 years at the helm were replaced in large part by quickie polls and horoscopes, as well as cover lines like May's "A Big 'Ohhh!' Every Time."

"She came here, and instead of doing *Glamour*, she did *Cosmo*," one Condé Nast executive says. "It's as simple as that." Fuller also annoyed her CN bosses in 1999, when she discussed the idea of breaching her contract to pursue the top post at Hearst's *Harper's Bazaar*.

Glamour's paid circ fell 2.4 percent in the second half of last year, to 2.1 million, according to ABC. Single-copy sales skidded 10.9 percent. (*Cosmo's* newsstand sales also fell, down 9.3 percent.) *Glamour's* ad pages are also faltering: through June this year, they are down 16.2 percent, to 747, reports *Mediaweek Magazine Monitor*. —LG

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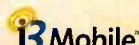
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Marketleap Picks MOJO

San Francisco-based i-shop Marketleap will use the e-mail newsletter management and ad-serving technologies of Mediaplex, also San Francisco, for Kaiser Permanente. Marketleap will utilize Mediaplex's MOJO mail technology to create customized and relevant newsletters for Kaiser Permanente Web subscribers.

Feedroom Adds Three

The Feedroom, a New York-based provider of broadband media for news organizations, information outlets and enterprise customers, announced three advertising partners: Sprint PCS, Warner Home Video and DirectTV Broadband, formerly known as Telocity. The advertisers will be promoted in a variety of Flash interstitials, which are fed while streaming video is loading across The Feedroom's partner sites, including NBC, The Tribune Co. and Cisco Systems.

Predictive Taps P2M

Phase2Media, New York, has been named the exclusive ad sales rep for Predictive Networks, a provider of targeted, personalized content delivery services. Phase2Media will handle all ad sales for the Cambridge, Mass.-based company's platform deployment for AT&T's WorldNet Service i495.

Connect with IQ on the Web: I-shops and traditional agencies sometimes have volatile ties. Who will win the turf wars? Janis Mara reports in Wednesday's "IQ Connect," located exclusively at www.adweek.com/iqinteractive.

For more breaking news, visit IQ at Adweek.com by scanning the following CueCat code:



Warner Bros. Bows Stealth Net Effort for *Swordfish*

BY JENNIFER OWENS—All the world has become a stage for Warner Bros. Pictures: A new integrated marketing campaign for the studio's new action thriller *Swordfish*, which stars John Travolta and Halle Berry and opens June 8, encourages movie fans to visit the official movie site, located at operationswordfish.com, via online and offline enticements.

The site launched last fall and features the movie's backstory, a trailer and information on its stars. But to get to the site's good stuff users must track down 10 passwords to access additional content.

Since March 16, Warner Bros. has activated a new password every week or so, allowing users to see new content such as movie stills, storyboard sketches and an animated "previsualization" of a stunt that involves the lifting of a city bus by a helicopter.

Without explanation, each password has been revealed in at least six ways—from traditional TV and radio spots and billboards in Times Square to audible banner ads and Streetbeam infrared signals beamed to PDAs from telephone kiosk's posters in New York.

The offline teasers are only the beginning. The movie's stars have been using passwords in press interviews in hopes that they'll appear on TV. Also, the film's main character has a wish list on Amazon.com filled with

books that use some of the passwords in their titles. The final password will appear in the film's end credits.

Meanwhile, hidden in each level are keycodes that players must find and save. "Up to now, nobody knows why they're saving keycodes," said Don Buckley, senior vp of interactive media for Warner Bros. That, however,

hasn't stopped users from speculating on the passwords and codes on various online message boards. "There's a lot of discussion about things that just aren't there," Buckley said.

What the keycodes will eventually lead to is an online sweepstakes, to be announced on Tuesday as part of the movie's publicity push. Prizes include the

Dell laptop used in the movie.

Buckley said the campaign's objective is to attract 18- to 34-year-old males, particularly gamers. That's why, he said, the movie's banners are now appearing on gaming sites, such as UGO, rather than entertainment-related ones. The effort seems to be working: "If the message boards are any indication, [users] are coming back to the site."

Buckley said his small staff worked with Warner Bros.' traditional side to come up with some of the campaign's many levels. "If it works, and I think it will, it will be because it crosses every marketing discipline," he said. ■



'FISH HEADS: Warner Bros. quietly hyped *Swordfish* on the Web.

ABC Sites Regroup Sales Effort

BY JENNIFER OWENS—As network TV's ad sales forces scramble to sell the fall lineup, observers concur that the overall slowdown in spending may integrated ad packages hard.

Which is why James Keplesky—the recently named vp of ad sales for ABC.com, ABCNews.com and ABC's Enhanced TV—has an all-out plan of attack to sell the network's online inventory. Keplesky's plan includes gathering research on the Web's branding power and educating the network's traditional sales force on the Web's value.

"All indications are that it will be softer [this year], and softer means probably less," Keplesky said. "But I think that if we're more effective and efficient in our approach, we'll show some positive gains."

Part of that effectiveness will come from research. "We need to tell our advertisers, 'Here's the value story. This is why this makes sense for you,' mainly from a branding and awareness standpoint," he said.

The branding story, however, can be difficult for both advertisers and sales reps to follow. "There's so much negative news right now," Keplesky said. "You can get beaten down by that. So we've made a significant effort to find research. We're educating and raising the comfort level of our network counterparts."

Overall, said Keplesky, each new ABC show typically features 15 to 20 prepackaged integrated advertising opportunities, along with the potential for specially created ones.

"We make sure that the advertiser is aware that there's this opportunity," he said. Nevertheless, with increasing pressure on CPM rates and fewer dollars in the marketplace, Keplesky acknowledged that "it's going to be harder" to make that upfront sale. "This year if we don't get an upfront commitment from the broadcast, we will then go to the advertiser's interactive agency. It sounds pretty simple, but it wasn't done [in the past] as much as it should have been." ■

Cadillac Minisite Puts User In Virtual Driver's Seat

BY JANIS MARA—Cadillac, a unit of Detroit-based automaker General Motors, on Wednesday is expected to launch a new minisite within www.cadillac.com. Created by San Francisco-based Novo, the minisite features Flash animation and a simulated driving experience.

Called V-Drive, the minisite took nearly seven months to develop and involved one primary engineer, six creatives and three project managers. The companies declined to disclose financial terms, but according to sources within the industry, a minisite with interactive features generally costs between \$400,000 and \$600,000 to implement.

"Cadillac is trying to change its image perception," said Steve Susi, creative lead for Novo's Cadillac work. "They are saying they have advanced automotive technology and this is proved through advanced online technology. [The minisite] extends the brand by pushing the envelope online."

Starting Wednesday, the V-Drive minisite can be accessed through the main Cadillac site. It will give users the options of selecting the background music and the

environment through which they can "drive." The models featured on V-Drive include Escalade, DTS and Seville.

Unlike some promotional game sites that feature virtual driving, the city street backgrounds on V-Drive are composed of photographs, taken in and around the San Francisco Bay area. As the car winds its way down a city street or twisting country road, the users' perspective changes depending on how they move the cursor.

"It was a new Flash algorithm that our interactive design team and our client-side engineering team built," said Susi. "The page is split in two and, according to the values your cursor brings to the algorithm, it moves left to right. You actually see your perspective dwindle if you move right or left."

The site also offers a virtual demonstra-

tion of the Deville's night vision feature, which has heat-sensitive infrared vision. "If you're flying along the highway at night and there's a deer or wolf up ahead and your headlights can't pick it up, the night vision can," Susi said. The minisite also streams all of Cadillac's most recent TV spots, which can be e-mailed to a friend.

The offline elements of the campaign are print ads for the new Escalade, this month appearing in magazines such as *Wired* and *The New Yorker*. A line of copy will direct readers to the Cadillac site. Also, "Cadillac.com is emblazoned all over Cadillac's Le Mans performance race car.

It's called the Cadillac Northstar LMP and is entered in Le Mans," said Susi.

Novo has been Cadillac's interactive agency of record for the past two years and has worked with D'Arcy Detroit, Cadillac's longtime traditional agency of record, to produce

the online campaign. The original Cadillac site, which Novo created in 1999, has more than 1,100 pages and garners hundreds of thousands of unique visitors monthly, according to Susi. ■



MOUSE AND DRIVER: V-Drive, Cadillac's newly launched minisite created by Novo, lets users virtually test drive new car models.

Assets Marketplace Launches

BY SARAH J. HEIM—Boston-based i-shop The Screen House has teamed with Gordon Brothers, a business and capital services provider for retailers, to create an online marketplace that resells the infrastructure and intellectual property assets of distressed dot-coms. Called The Website Recycling Company, the joint venture launches this week at www.webreco.com.

According to Gage Andrews, president of The Website Recycling Company, the idea for the new business was born out of last year's dot-com fallout. Andrews, who worked at Boston-based Gordon Brothers over the past five years, said that as he and his colleagues watched Web sites go under, they began to look for ways to help companies recover lost assets, such as source code and proprietary technology.

"We talked to The Screen House to see if any of its clients might need a certain search, publishing or backend management tool from a failing dot-com," Andrews said.

Based on his experience in client acquisition in a tight marketplace, Paul Twitchell, director of business development at The Screen House, noted that potential clients

weren't interested in spending millions of dollars to start from ground zero anymore.

Twitchell said existing dot-coms should be interested in purchasing old—yet fully functioning—assets from The Website Recycling Company because of the savings on cost of creation and labor. "We shouldn't have to build sites from scratch anymore," Twitchell said.

According to Twitchell, any company that invested major capital on custom development of good, albeit now unusable, applications can



benefit from selling its technology on the site.

There is no cost to the seller for posting an asset on the site. If a purchase is made, The Website Recycling Company earns a percentage of the sale price. This percentage fluctuates based on the amount of work The Screen House has to perform on the code prior to the sale.

"Our value is getting to understand the code so that if someone wants to repurpose it, we'll be able to do that for them," Twitchell said. The Screen House takes the salable technology and makes it live again—so that potential buyers can see exactly what it does and better understand the look and feel of potential purchases. ■

Clear Ink Debuts Effort for Asera

BY JANIS MARA—Walnut Creek, Calif.-based Clear Ink this week unveiled an integrated marketing campaign for Asera, an enterprise software maker. The multimillion-dollar effort included a complete redesign of Belmont, Calif.-based Asera's site, expected to relaunch Friday, as well as direct mail and e-mail marketing. Print ads are appearing in publications such as *CIO*.

"Asera came to us with an unbelievable claim, a business operating system that could integrate other applications and platforms," said Scott Leeper, vp creative director for Clear Ink. "Instead of being intimidated, we decided to take advantage of it."

The campaign, created over several months, rolls out in the wake of Asera's appointment last week of its new CEO, David Murphy, formerly president of IBM's Tivoli Systems unit. Murphy replaced former CEO and president Warren Weiss.

The look and feel of the online elements feature the same palette of primary colors that Clear Ink devised for the entire campaign. "We didn't want anything trendy because what we're really selling is fundamentals and longevity," said Leeper. ■



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Media Person

BY LEWIS GROSSBERGER



War Is Heaven

MEDIA PERSON IS REALLY HAPPY FOR WORLD WAR II. IT'S

always been his favorite war, and now it is once again getting the respect it deserves. For a long time, war was out of fashion in this country. Blame Vietnam. The Vietnam War was so miserable, it gave

all war a bad name. Even one as great as WWII suffered from the Vietnam syndrome, going into eclipse, except, of course, on cable, where on A&E or the History Channel, at any given moment, Stalingrad or Guadalcanal or Tobruk is being refought.

But after a couple of unhappy decades, we finally put Vietnam behind us. It helped a lot that the Gulf War came along when it did. Here was a good, old-fashioned, snappy, cavalry-charge type of affair where we took on a foreign tyrant, gave him a solid thrashing and got out without even mussing up our hair. Shades of Teddy Roosevelt and the Rough Riders.

Now that war was fun again, the way was paved for the two Toms (Hanks and Brokaw) to bring the Big Smackdown back to its former glory. A whole new generation was wriggling around out there that had never heard of WWII, that had no idea of its glory, its drama, its exciting and nonstop action, its unending potential for spectacular movies and TV shows. The beating of the Tom-Tom clued them in. And what do you know, kids? Turns out that it was none other than dear old granddad who got the job done over there.

And so now we have *Pearl Harbor* (its budget bigger than that of the whole actual war) opening; we have Spielberg's *Band of Brothers* TV series revving up; we just had *Conspiracy* on HBO, *Anne Frank* back on network and *Enemy at the Gates* in theaters; we have the World War II monument charging unstopably through Congress; and we have *The Producers* on Broadway, though you could argue that last one really doesn't count, and Media Person wouldn't blame you.

Now that war is back, Media Person would like to alert the leaders of what has

been called the military-industrial-entertainment complex to the fact that WWII is not the only historic American conflict that can be exploited for viewing pleasure. Certainly it's hard to beat, not least because it contains Nazis, the greatest natural bad guys in history, with the possible exception of the giant cockroaches in *Starship Troopers*.

Of course, the Civil War was so dramatic that it's almost too easy, and Mel Gibson has demonstrated that the Revolution can be made thrilling even though it lacked machine guns and the actors all have to wear satin knee breeches with white stockings. But let's not overlook some of the lesser-known rumpuses from our colorful past.

Take the War of 1812. Practically no one ever pitches a War of 1812 miniseries, and you

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have to wonder why. Think of the magnificent scenes that suggest themselves. The British army, led by Anthony Hopkins in all-out scoundrel mode, spectacularly burns Washington (the city, not the ex-President) as James and Dolley Madison (Tom Hanks and Renée Zellweger) flee in terror, though finding the time to rekindle their troubled marriage at a romantic country inn. Meanwhile, imprisoned in Baltimore, Francis Scott Key (Nathan Lane) composes "The Star Spangled Banner" (fortunately, he has a harpsichord in his cell), which, when sung by Destiny's Child, rouses the nation from its defeatist moping. Andrew Jackson (Jack Nicholson) takes time off from killing Indians long enough to march to New

Orleans, where, enlisting the help of the privateer (19th-century slang for a "sea-going underboss") Jean Lafitte (James Gandolfini), he defeats the British, then goes on to set London afire in revenge.

Another bombastic brouhaha that rarely gets its due is the Mexican War. That affray was so one-sided, you could easily turn it into a musical-comedy romp with mariachi bands, dancing señoritas, swinging tropical resort towns—the whole enchilada. Two handsome young rising stars of the American military, Capt. Robert E. Lee (Jim Carrey) and Lt. U.S. Grant (Adam Sandler) vie for the hand of Gen. Santa Ana's (Cheech Marin) daughter Rosalita (Jennifer Lopez) in between rousing action sequences. Meanwhile, back in the U.S.—and here the production turns serious as the prospect of major acting awards rears its head—the radical environmentalist Henry David Thoreau (Alec Baldwin) makes a searing, conscience-stabbing jailhouse speech denouncing the war and prophesying that imperialistic policies will

corrode our national soul and someday lead to Trent Lott.

Media Person sees the exotic French and Indian Wars essentially as a vehicle for Nicole Kidman. Mortally wounded, the gallant Gen. Wolfe (Kelsey Grammer) lies on the Plains of Abraham (Abe Vigoda), his life's blood ebbing away, his aides weeping openly. The battle for Quebec is won, but he will not live to receive the sword of the vanquished Montcalm (Dennis Franz). Suddenly, his exquisite mistress, Violetta, is at his side. She dabs his forehead with her dainty handkerchief and sings their favorite song, "Street Fightin' Man." War can be achingly beautiful, and yes, it can break your heart. ■

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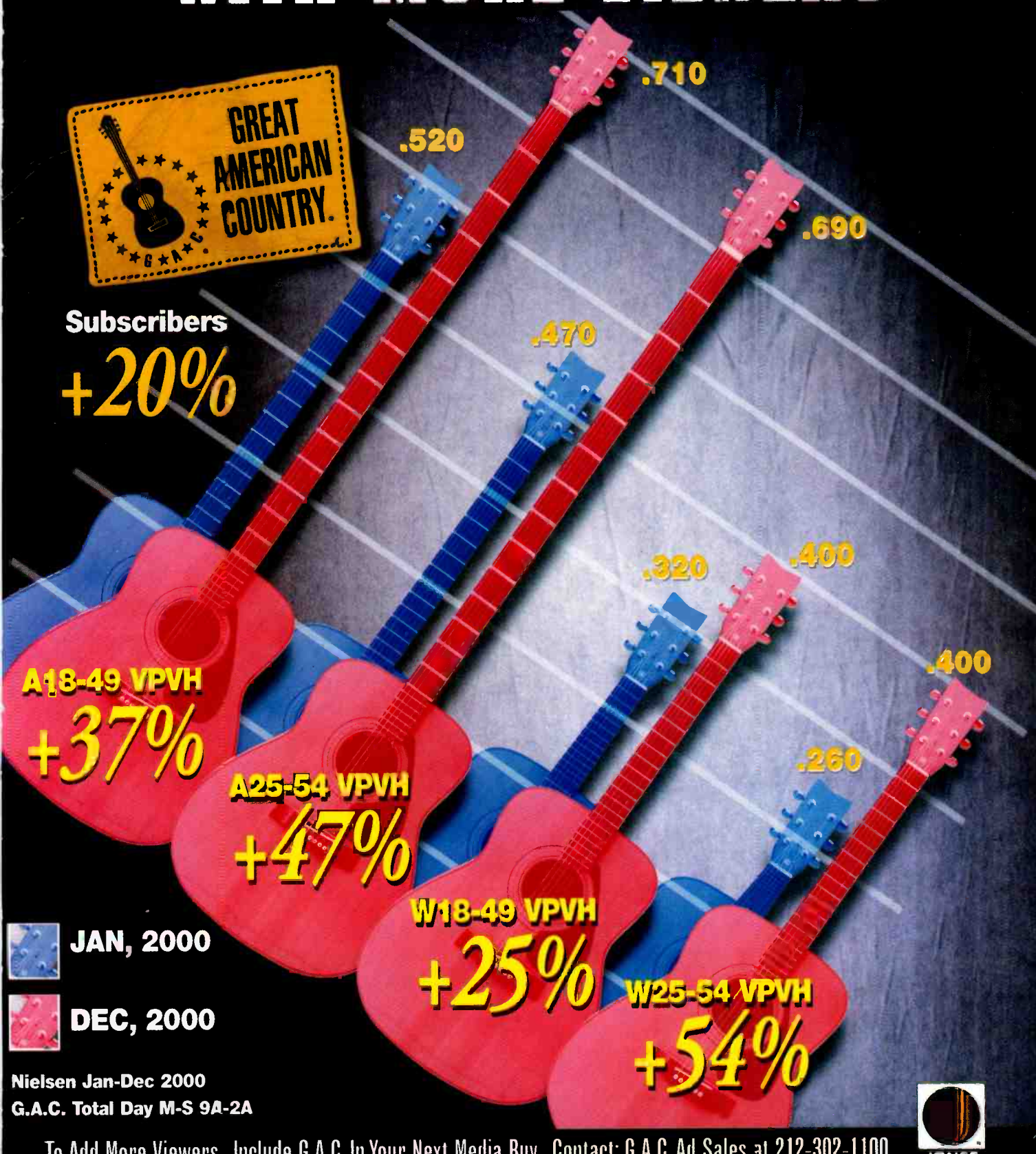
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