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BROADCASTING & CABLE

JULY 30, 2001

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FOX, CBS CAN'T GET ENOUGH

Following FCC approval of Chris-Craft deal, networks lay plans for TV duopolies in major markets

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XM will spend $100M to introduce 100-channel service starting this September

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WHO WILL NAB AT&T?

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O, *BROTHER*

CBS' Moonves defends the beleaguered reality series. But is it worth the trouble?

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Broadcasting & Cable 70 years Since 1931

DOUBLE VISION

Why the mega-media companies are cloning their broadcast networks ... ble

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Top of the Week July 30, 2001

XM's Hugh Panero predicts satellite radio will change the music experience.

Programming

Washington

Interactive Media

Les Moonves takes heat from critics at TCA meeting.

Jim Waliser directs broadcast of Seattle Mariners game.

Technology

COVER STORY

ONCE AND AGAIN

SPECIAL REPORT

SATELLITES

B&C EYE

PROGRAMMING

Trade factor

NBC programmers may have pulled off one of the best trades in the history of network television with reality producer Endemol Entertainment.

Last year, in the midst of developing relationship/reality series *Chains of Love*, NBC executives went to Endemol claiming, among other things, that the show didn't fit their brand. So NBC asked Endemol if it could exchange *Chains of Love* for other commitments. Endemol brought *Spy TV* and *Fear Factor* (below) to the network. "It was a difficult thing because we had won *Chains* in a pretty hotly contested bidding contest," says NBC West Coast President Scott Sassa. "Endemol was great, and we decided to split one of the commitments into two pieces [for *Fear Factor* and *Spy TV*]."

NBC ended up with the summer's reality hits while UPN's version of *Chains of Love* didn't exactly arrest viewers.—*J.S.*

SYNDICATION

Last laugh

Leno is to Carson as Rhea is to O'Donnell. Or at least that's what Warner Bros. hopes. Caroline Rhea will become a recurring guest host beginning this fall on *Rosie O'Donnell Show*. As reported in *Broadcasting & Cable TV Fax* last Friday, Rhea will have her own program in the fall of 2002 that will fill the void left when O'Donnell departs at the end of her contract in May. Rhea was officially given the greenlight on her own project last week, ending Warner execs' long hunt for a successor to O'Donnell. Rhea's syndicated talk show (from Paramount's Big Ticket Television) never made it to air this year, but insiders say the new show will first be shopped to stations that currently run *Rosie*. Warner Bros. apparently wants to stop other 2002 series—like Columbia TriStar's *Pyramid*—from slipping into *Rosie*'s time slots.—*S.A.*

NETWORKS

The mouse that roared

Remember those threats Disney chief Michael Eisner made several years back to put ABC on cable? (He was reacting to affiliate resistance to compensation reductions and demands from Disney for financial help on the NFL and repurposing rights.) Now one top studio executive believes that is exactly what last week's deal by Disney to buy Fox Family is all about. "The ABC network that you know is going to end up in a couple years being on what is now Fox Family," says the executive. "The broadcast business is basically a mature, flat business. It's all based on ad revenues and everybody is out there clawing and scraping, and Michael Eisner and Bob Iger would love to get two revenue streams like the cable model allows. Right now, they are dealing with compensation issues, clearance issues and all of that other bullshit that goes with affiliates, which will lose in the long run." No comment from ABC at deadline.—*J.S.*

SATELLITE OF LIABILITY

Even after 18 months of negotiating to buy Hughes Electronics, News Corp. executives are still finding surprises. No, not the sliding operating performance of coveted DBS unit DirecTV. News Corp. President Peter Chernin has been startled by an old, potential environmental liability dating back to Hughes' manufacturing operations in the 1960s: asbestos in satellites. Part of the delay has come over how to handle the liability, and News Corp. executives are trying to stick liability back onto Hughes parent company General Motors, a tricky maneuver when you're buying an entire company, not just its assets. Chernin had been telling associates that he expected a deal to get nailed down by the end of last week. Now he's not putting a time frame on it.—*J.H.*

Fox TV's 'trioploy' strategy

Company seeks major local presence by teaming station duopolies with sports networks

By Bill McConnell and Susanne Ault

Call it Fox Television's "triopoly" strategy. Following FCC approval of its $5.4 billion purchase of Chris-Craft's 10 TV stations, the company aims to establish TV station duopolies in many of the markets where it owns regional sports networks.

To that end, Fox cut a deal with Clear Channel last week that gives Fox a duopoly in Minneapolis. And sources say this week Fox and Viacom will announce a swap that will give Fox duopolies in two more markets. (Viacom will end up with a duopoly in San Francisco.)

Fox wants multiple outlets in as many markets as possible to produce locally oriented programming, including sports and news, according to sources familiar with the company's thinking.

The Chris-Craft deal gave Fox two TV stations in the nation's two largest markets, New York and Los Angeles, as well as Phoenix.

The company took the next step in its duopoly strategy last week by agreeing to swap KTVX-TV Salt Lake City and KMOL-TV San Antonio for Clear Channel's WFTC(TV) Minneapolis. The exchange enables Fox to establish a duopoly in the Twin Cities with KMSP-TV, which it acquired with Chris-Craft. The market is served by Fox Sports Net North.

More combos could be on the way. Fox and Viacom have acknowledged privately that they are in talks to swap stations that would allow each company to grow their stable of duopolies.

Duopolies, forbidden until federal regulators dropped their ban in large markets two years ago, allow TV groups to boost the bottom line by controlling a greater share of a market's ad revenue, cutting costs, repurposing programming and sharing administrative and news expenses.

No company officials would identify stations likely to be exchanged. But Fox sports networks serve at least three markets—Atlanta, Houston and Washington—where there is potential for new duopolies through swaps with Viacom's CBS station group.

Even more swaps could be possible if an ongoing court challenge eliminates the FCC's 35% cap on one company's TV-household reach. Fox has challenged the limit in the federal appeals court, and a decision could be handed down next year.

Even if the FCC's ownership cap is retained, though, duopolies will be particularly attractive to CBS and Fox because a pair of stations in the same market does not count any more than one toward the ownership tally. Each company currently reaches 41% of the country's TV households, and the duopoly swap will help them maintain the number of stations in their stables if the court case goes against them.

Company officials have made no secret of their desire to make duopolies a bigger part of their business. Last week, Viacom President Mel Karmazin told financial analysts he plans to pursue more combos. "In a perfect world, we could have two TV stations in every one of the top-20 markets," he said. Currently, Viacom has six duopolies, four of them in top-10 markets: Philadelphia, Boston, Dallas and Detroit. The two others are in Miami and Pittsburgh.

Two weeks ago, Karmazin urged lawmakers to relax duopoly restrictions further by allowing a company to own more than one market-leading station. Currently, duopolies may contain only one of a market's top-four stations.

A Fox spokesman acknowledged that his company also plans to establish more duopolies. Fox already is adjusting programming decisions to coordinate between duopoly stations.

Fox is already negotiating with syndicators to get programming to run on both stations in Los Angeles and New York. It hopes to lure advertisers with the power to plug in spots across multiple platforms.

Duopoly swap

Fox is establishing TV duopolies through station exchanges with other TV groups.

Agreed to: Fox gets WFTC(TV) Minneapolis from Clear Channel and pairs it with KMSP-TV. Sends KTVX-TV Salt Lake City and KMOL-TV San Antonio to Clear Channel.

Possible: Fox is eyeing some combination of Viacom's WDCA(TV) Washington; WUPA(TV) Atlanta; KTXH(TV) Houston and WTOG(TV) Tampa, Fla.; in return for KBHK(TV) San Francisco and WUTB(TV) Baltimore.

Source: Bear Stearns and industry sources

In Los Angeles, there's talk that Fox will yank the low-rated 10 p.m. newscast on KCOP-TV, formerly with Chris-Craft. That won't happen right away, one source cautioned, because "you don't want to look like the bad guy to the FCC by whacking news."

Also, Fox folks are already negotiating with syndicators to get programming to run on both their stations in Los Angeles and New York. The idea there is to then persuade advertisers to buy spots across multiple platforms. Co-owned Twentieth Television, which distributes *Divorce Court*, is said to be on board, as is NBC Enterprises (*The Other Half*).

Fox Kids could shift over to Chris-Craft stations, which currently air a lot of children's content in the morning.

Fox Kids, the network's animation block, could shift over to Chris-Craft stations, which currently air a lot of children's content in the mornings. Fox executives say, however, it will stay put for at least a year.

Viacom has been putting its duopolies to use, too. Last week, CBS O&O WBZ-TV Boston reported that it will be producing a new morning newscast for local UPN station WSBK-TV.

Fox has sports networks in 21 markets and, in those markets, controls most of the local TV rights for baseball and other professional sports. ■

—Additional reporting by Joe Schlosser

A clear signal on dereg

FCC Chairman Michael Powell: "A transaction that complies with structual rules designed to advance the public interest should not be subject to further ad hoc review."

FCC Chairman Michael Powell is wasting no time implementing his deregulatory agenda.

In the agency's first major merger approval since three new commissioners came on board, Powell and his two fellow Republicans signaled last week that they won't impose conditions on industry acquisitions based on the FCC's broad authority to act in the "public interest," a long-standing agency practice.

Powell's determination to take the FCC in a new direction was made clear in statements supporting Fox's $5.4 billion purchase of Chris-Craft's 10 TV stations. The company, he said, should not be required to show that the purchase was in the public interest beyond complying with FCC limits on national and local ownership. "A transaction that complies with structural rules designed to advance the public interest should not be subject to further ad hoc review," he said.

The new take on the FCC's merger review enraged the commission's two Democrats and public-advocacy groups. "Today's decision effectively eliminates the requirement that merger applicants demonstrate license transfers serve the public interest," said Commissioner Gloria Tristani, who, along with Commissioner Michael Copps, voted against approval.

Media Access Project President Andrew Schwartzman said he might challenge the decision in court.

The commission's Democrats also charged that the FCC effectively waived Fox's obligation to comply with ownership limits, too, by granting deadlines as long as two years. "The rules may be relaxed such that compliance need never occur," Copps said.

The FCC is expected to decide whether to retain the restrictions on TV household reach and newspaper/TV crossownership next year. Both rules were key to the Fox deal.

Powell countered that it's "not only offensive but absurd" to suggest he will grease the tracks for mergers.—*B.M.*

INBRIEF

KARMAZIN: UPFRONT FAR FROM DONE

Viacom's cable networks (including MTV, Nickelodeon, CMT, TNN and BET) have completed only 20% to 25% of their upfront market business and continue to negotiate over pricing, says President and COO Mel Karmazin. And the company's syndication upfront sales effort "is going even slower than that."

Company revenues were up 1% on a pro forma basis in the second quarter, while pretax earnings (EBITDA) were up 12% and free cash flow was up 33%.

The company revised downward year-end profit guidance from a 20% EBITDA gain to 13%, which Karmazin said was pretty terrific given the state of the economy.

FOX RENEWS *BEACH*, WILL SHARE *CHOICE*

FX has renewed its Howard Stern-produced sitcom *Son of the Beach* for a third season and has closed its first-ever dual-purpose deal with the co-owned Fox network.

As expected, FX has signed an agreement that will allow the cable network to share episodes of Fox' *Nathan's Choice*.

The midseason comedy, produced by Warner Bros., allows the audience to choose the ending. FX will show the unaired ending. FX is also expected to sign a dual-purpose deal for another Fox series, freshman drama *24*.

USA NETWORKS SEE UPFRONT SALES FALL

USA Networks' ad sales in the upfront market are down more than 20% overall, with price declines in the low to mid teens, according to CFO Victor Kaufman. However, he said the company expects ad revenue to be down only slightly for the year.

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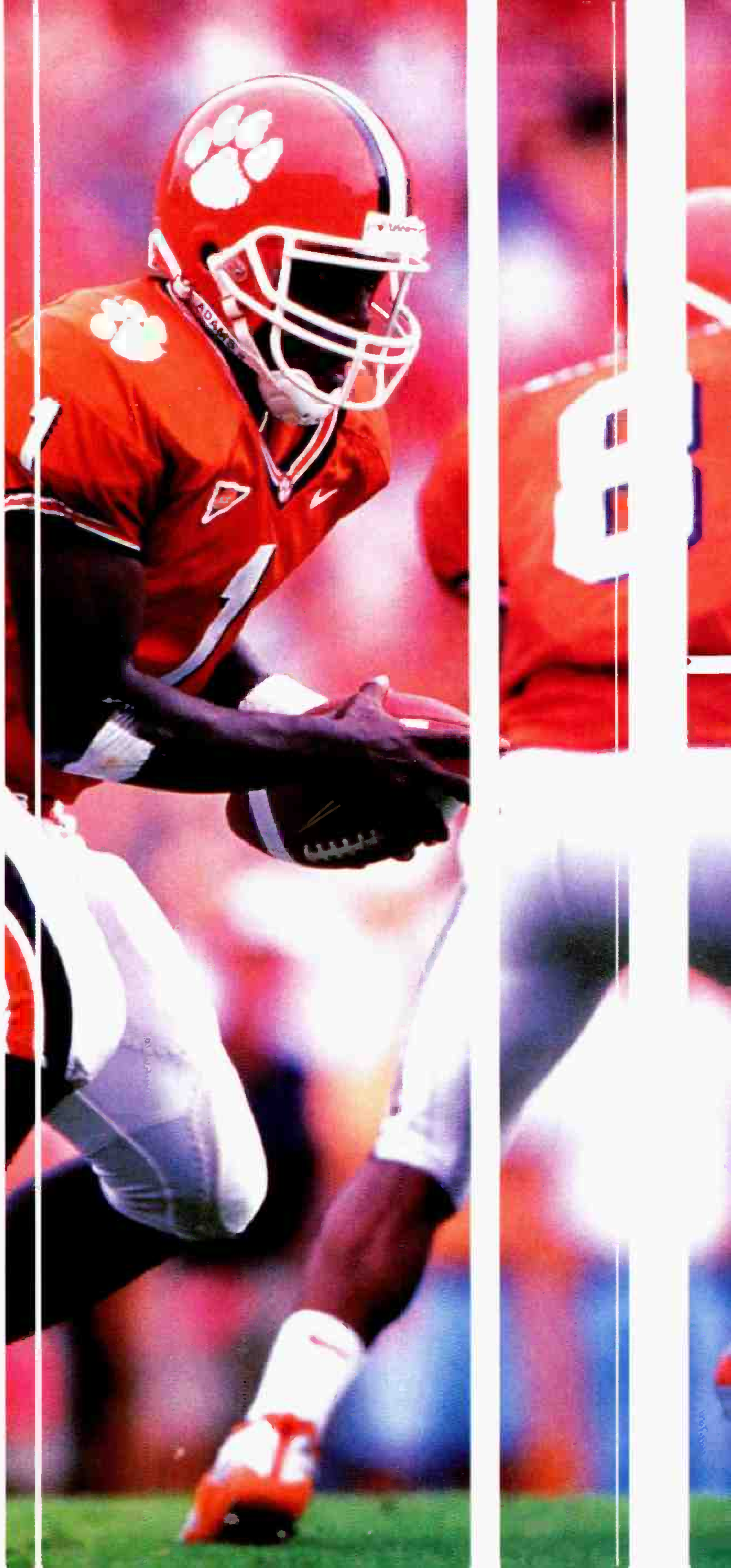

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INBRIEF

THOMAS-GRAHAM NOW CNBC CEO

Pamela Thomas-Graham has been named CEO of CNBC. President and COO since February, she replaces Bill Bolster, who was named chairman and chief executive of the cable channel five months ago and now moves to the new post of chairman and chief executive of CNBC International.

TRIBUNE DUBS FITZSIMONS COO

Twenty-year Tribune Co. veteran Dennis FitzSimons has been named president and chief operating officer. Most recently, he was executive vice president of the company and president of subsidiary Tribune Broadcasting.

KQED FOUNDER DIES

Jonathan Rice, a national leader in public broadcasting, died July 22, at 85. He co-founded KQED-TV San Francisco with Jim Day in 1954, using his own station wagon as the station's office. Rice helped develop public-broadcasting news programming and on-air fundraising techniques, including the annual auction.

MASS-MEDIA HISTORIAN BARNOUW DIES

Erik Barnouw, Dutch-born historian of the mass media, died June 19, at 93. Among his books: *The History of Broadcasting in the U.S.; Spectacle of History; The Sponsor: Notes on a Modern Potentate; and Media Marathon: A Twentieth-Century Memoir*. He edited the *International Encyclopedia of Communications*.

He received a 1944 Peabody Award for an NBC radio series *Words at War*. An award established in his honor by the Organization of American Historians recognizes outstanding history-related reporting or programming on network or cable TV.

Now it's AM/FM/XM

Satellite radio service, with a $100 million ad campaign, set to debut in September

By P. Llanor Alleyne

After 10 years in gestation, satellite radio will finally make its debut. Washington-based XM Satellite Radio will begin beaming 100 CD-quality audio channels directly to car stereos outfitted with the XM receivers in Dallas; Fort Worth, Texas; and San Diego in September, with a national rollout to be complete by mid-November.

In the race to market, XM beat Sirius, a similar company with similar service. Sirius expects to launch its service late this year.

XM, which has a $100 million advertising budget, is offering 71 diverse music channels (30 of them commercial-free), along with 29 news, talk, sports and entertainment channels from such organizations as CNN and CNBC. Subscribers will pay $9.99 a month, after they purchase an AM/FM/XM radio (which will sell for $249 and up) or upgrade a regular AM/FM car unit.

"It is fitting that we make this announcement near the 20th anniversary of the launch of MTV—which, using video, changed forever the music experience," said Hugh Panero, president and CEO, XM. "XM, using satellite and state-of-the-art technology, will change the music experience once again."

Publicly traded XM has so far spent $1.1 billion of the $1.4 billion it raised to put two satellites in orbit, assemble the programming, develop the receivers and bring the service to market. Major investors include Clear Channel Communications, the nation's largest owner of radio stations (8.5%); DirecTV (6.6%); and General Motors (5.2%).

"In terms of our ability to get sales, the analysts have projected us as having year-end sales of somewhere between 25,000 and 75,000 subscribers," Panero continued. "I think we will probably be in the higher range of that."

XM's Hugh Panero says, like MTV before it, the service, "using satellite and state-of-the-art technology, will change the music experience."

According to a company representative, XM hopes to break even by 2004.

General Motors has agreed to offer XM receivers as a factory-installed option in Cadillacs this fall, with more models to have the feature in 2002. XM has similar deals with Saab, Suzuki and Isuzu.

General Motors has agreed to offer XM receivers as a factory-installed option in Cadillacs this fall, with more models to have the feature in 2002.

XM plans to spend $45 million of its $100 million ad budget in the fourth quarter of 2001. Spots feature B.B. King, David Bowie and Snoop Dogg.

Having already raised well over $1 billion itself, Sirius plans 85 channels with a slightly more expensive subscription fee of $12.95. It has receiver partnerships with Ford, BMW and DaimlerChrysler.

"I see the two companies splitting the market," said Bear Stearns analyst Robert Peck. ■

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Source: Nielsen Media Research

INBRIEF

DTV DELAY SOUGHT FOR SMALL MARKETS

Montana Senators Conrad Burns and Max Baucus are asking the FCC to delay the May 2002 digital-TV rollout deadline for stations in markets 75 and above.

The sparsely populated but large coverage areas of Western TV stations make the digital transition especially costly.

"There continues to be too many economic, technical and regulatory issues to allow small-market broadcasters to successfully launch" digital TV, they wrote.

TNN LOOKS AT POP QUIZ

To go with its new "We've Got Pop!" slogan, TNN will be looking at a pilot presentation for pop-culture-trivia quiz show *On the Cover*.

Originally, the project had been in preproduction with NBC under past entertainment chief Garth Ancier but was killed off when Jeffrey Zucker came on board.

Now King World Productions will be behind *On the Cover*, which gets its name from the fact that questions will be based on covers of popular books, magazines, CDs and so forth.

A King World spokesperson declined to comment, and TNN executives could not be reached for comment.

CORRECTION

Contact information for Research Communications was incorrect in the July 23 CTAM Special.

It should have been 220 Forbes Rd., Suite 400, Braintree, MA 02184. Phone: 781-794-3031; Fax: 781-794-1280.

Who will grab AT&T?

Much speculation begins on who might come in and carry off the MSO

By John M. Higgins

Clausewitz talks about the fog of war, how battlefield decisions "are wrapped in a fog of greater or lesser uncertainty." That's a pretty good description of the swirl surrounding AT&T Corp.'s fight against Comcast Corp.'s hostile pursuit of its cable unit. With the pace of action slower than many players and spectators would like, attention has turned to who might come in and snatch the nation's largest cable operator away from Comcast.

Depending on whom you believe, AOL Time Warner is staging its own bid for AT&T Broadband; Disney is teaming with two MSOs to beat off Comcast and run the pieces together; or one of the "many interested parties" that AT&T's Mike Armstrong claims have contacted him is about to appear out of the woodwork.

The problem is that there are few signs of imminent attack. Yes, Disney President Bob Iger publicly said that Disney might be interested in taking a run. But the supposed MSO consortium? Charter Chairman Jerry Kent's recent meeting with Iger was to resolve their dispute over ESPNews, which Charter has yanked off some systems, but they have had no lengthy discussions about teaming up for AT&T, Kent is telling associates. And Cox has had no recent conversations with Disney about AT&T at all, said one industry executive.

AOL's discussions with AT&T have come up during long-running "weekly negotiations" to deal with AT&T's 26% stake in Time Warner Entertainment. "Mike's just trying to scare Comcast into raising its bid," said the CEO of one media company.

Comcast's reaction? Even though the 20% drop in Comcast stock has cut the value of its initial $58 billion offer to $50 billion, the company's posture is that it won't up the ante, certainly not without a competing bid. "It's a spectator sport for us," said one Comcast executive. "We have the only bid on the table." ■

Handicapping the Broadband race

Player	Odds	Why
Vivendi	80-1	A seller's favorite kind of player: "an undisciplined buyer," says one media CEO. But U.S. cable systems aren't an obvious fit.
Cox	75-1	Robbins definitely loves size but has never shown interest in big takeover fights; Cox sisters unlikely to cede control, take big financial risk
Charter	65-1	Kent would love to get bigger, but leverage is high. Allen has already lost billions of dollars on dotcom investments.
Disney	40-1	Eisner, always battling with MSOs, could control distribution. But cable systems would tank earnings. And he'd have to pay nasty ESPN rate hikes.
AOL Time Warner	10-1	Clearly has the best mix of capitalization, assets and management to take on Comcast. But Case and Levin would face regulatory nightmare.
Comcast	2-1	Motivated buyer. Has plenty of financial capacity, desire for size, potential management efficiencies. Can pay off rival suitors later.
AT&T	2-1	Armstrong doesn't have to sell. Auction is a rather loud no-confidence vote in AT&T management. May really believe financial promises.

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Lifetime MOVIE NETWORK

Sources
1) Sept '00 Beta Research Cable Subscriber Interest Study LMN W18+ interest ranking among ad supported emerging networks
2) Marquest Media Research Feb Mar 01 A21-54
3) NMR Covg Area HH Rtg (0 8), 5/28 7/1/01

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Damning with faint praise

Less than enthusiastic, CBS' Moonves calls Big Brother *a 'summer experiment'*

By Joe Schlosser

Big Brother is no *Survivor*. The two reality series debuted last summer on CBS within months of each other, but they have gone in different directions since then.

Survivor has become a national phenomenon and made millions for the network, while *Big Brother* has generated a lot of negative press and a lot fewer dollars. Some are now questioning whether the latter will be back for a third season.

It's not that *Big Brother* doesn't deliver respectable ratings. It does. In its first three weeks, the hour-long show (which airs three times a week) has averaged 7.3 million viewers, a 5.1 rating/10 share and a 3.1/11 in adults 18-49. The show is up from its Tuesday and Thursday runs last summer, slightly off on its Saturday-night edition.

The problem is the show's perceived tawdriness and a growing concern that something will go terribly wrong inside the *Big Brother* house.

Moonves deflected several questions, saying, "It's going to be over in 10 weeks."

Three weeks ago, one contestant put a knife to another's throat and was later revealed to have an extensive arrest record. Last week, a second housemate was found to have been arrested under a false name.

At the TV Critics Association meetings in Los Angeles last week, even before the second revelation of an arrest record, critics pounded CBS Television President Les Moonves about the show, suggesting that the network ought to give up.

Moonves, a former actor known for his coolness under fire, became visibly uncomfortable as he and CBS Entertainment President Nancy Tellem answered more than 20 questions on *Big Brother*. A number of times, Moonves deflected questions, saying, "It's going to be over in 10 weeks."

Giving the show less than his full endorsement, Moonves called it "a summer experiment."

"We're trying something," he said. "Are we conscious of everything going on the show? Absolutely. Were we concerned about what happened on the show? Absolutely."

About Justin Sebik, the contestant thrown out of the house for putting a knife to a female contestant's throat, Moonves said, "Clearly, we did not expect that result from Justin. We had a clean psychological profile. We had a clean criminal background check. ... We didn't know he had antisocial behavior." After the incident, CBS learned that Sebik had been arrested several times in New Jersey.

After Moonves met with critics, a Web site revealed that contestant Michael Malin, as well, had a prior arrest record. He was arrested in Los Angeles in 1997 under a different name on three counts, including criminal trespassing and using false identification. A CBS spokesman said they knew of Malin's arrest prior to the debut of the show and allowed him to go on anyway.

So will the show be back? Moonves would say only that it is too early to make a decision.

David Goldberg, president of Endemol USA, one of the show's producers, was hopeful. "CBS must be happy with the demos on the show, and it's certainly better than anything they had in there as a rerun."

He wouldn't rule out moving the show into broadcast syndication or cable but said it may be too expensive to produce for those outlets. ■

BroadcastWatch

JULY 16-22 *Broadcast network prime time ratings according to Nielsen Media Research*

Top 10 shows

Rank	Show (network)	Rating/share
1	Who Wants to Be a Millionaire? (ABC, Tuesday)	9.7/18
2	Who Wants to Be a Millionaire? (ABC, Sunday)	9.1/15
3	Who Wants to Be a Millionaire? (ABC, Thursday)	8.9/15
4	CBS Wednesday Movie—Murder at 75 Birch (CBS)	8.3/15
5	60 Minutes (CBS)	8.2/17
6	Who Wants to Be a Millionaire? (ABC, Friday)	8.1/16
7	Fear Factor (NBC)	8.0/14
8	Everybody Loves Raymond (CBS)	7.8/13
9	CSI (CBS)	7.5/13
9	Law & Order (NBC)	7.5/13
9	Weakest Link (NBC)	7.5/12

Networks rating/share

	Week	Season to date
ABC	5.3/10	.7/13
CBS	6.1/11	8.1/14
NBC	5.2/10	.5/13
Fox	3.4/6	5.6/9
Pax	0.9/2	0.9/2
UPN	1.9/3	2.4/4
The WB	1.7/3	2.4/4

—Compiled by Kenneth Ray

SyndicationWatch

JULY 9-15 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	8.3	8.3
2	Jeopardy	7.4	7.4
3	Oprah Winfrey Show	5.7	5.8
4	Entertainment Tonight	5.6	5.6
5	Judge Judy	5.4	7.7
6	Friends	5.0	5.8
7	Seinfeld (wknd)	4.7	5.4
8	Frasier	4.4	4.9
8	Wheel of Fortune (wknd)	4.4	4.4
10	Seinfeld	4.2	4.2
11	Jerry Springer	3.4	3.8
11	Maury	3.4	3.6
11	Live With Regis and Kelly	3.4	3.4
14	Judge Joe Brown	3.2	4.2
14	3rd Rock From the Sun	3.2	3.5
14	Hollywood Squares	3.2	3.3
17	The X-Files	3.1	3.3
17	Entertainment Tonight	3.1	3.2
19	Inside Edition	3.0	3.0
20	ER	2.9	3.5
20	Drew Carey	2.9	3.2
22	Friends (wknd)	2.8	3.1
22	Extra	2.8	2.9
24	Family Feud	2.7	3.2
25	Stargate SG-1	2.5	2.6

TOP MAGAZINE SHOWS

Rank	Program	HH AA	HH GAA
1	Entertainment Tonight	5.6	5.6
2	Entertainment Tonight (wknd)	3.1	3.2
3	Inside Edition	3.0	3.0
4	Extra	2.8	2.9
5	Access Hollywood	2.3	2.3

According to Nielsen Media Research Syndication Service Ranking Report July 9-15, 2001

HH/AA = Average Audience Rating (households)
HH/GAA = Gross Aggregate Average
One Nielsen Rating = 1,022,000 households, which represents 1% of the 102.2 million TV Households in the United States
NA = Not Available

Shopping season

Looking for an *Oprah*-type franchise of their own, CBS O&Os have bought *Dr. Phil* for the 2002 season.

The CBS-owned station group is on a buying spree. Last week, several stations picked up talk show *Dr. Phil* for the 2002 season, having bought the strip versions of *Who Wants to Be a Millionaire?* and *Weakest Link* last month.

The CBS stations, one of the few major groups without its own franchise—such as ABC O&Os' *Oprah* or Tribune's *Friends* repeats—"have made some programming mistakes in the recent past. *Dr. Laura* was clearly a mistake," notes Petry Director and VP of Programming Garnett Losak.

But the new regime in place since the Viacom-CBS merger should energize the CBS stations. Fred Reynolds, head of the Viacom Television Stations (16 CBS stations and 19 UPN outlets) since March, says the CBS group "is very, very important to" Viacom CEO Sumner Redstone and President Mel Karmazin and CBS chief Les Moonves. "From Leslie to Mel, I say what we want to do, and they say 'go,' and it's done within seconds," he adds, admitting it's "probably right" that *Dr. Laura* was a misstep, but "it wasn't for lack of trying."

Now CBS stations hope they've made smarter moves with *Dr. Phil*, *Millionaire* and *Weakest Link*. All three are considered marquee merchandise. NBC's *Weakest Link* will apparently nab $75,000 in weekly license fees in top markets. Buena Vista's *Millionaire* is said to have grabbed at least that. And executives at Viacom subsidiary King World maintain that their shows, including *Dr. Phil*, always go to the highest bidder in each market.

Admittedly, "we have the resources to do what it takes to get profitable programming on our stations," says Reynolds, adding, "Let me be clear, cash flow is extremely important to me. You can be absolutely sure that we'll make more money having these programs than the programs we had before. Otherwise, we wouldn't do it; Mel would kill me!"

A month and a half ago, Viacom execs reportedly met with every station general manager and program manager to map out a five-year strategy. "We're all looking for the next *Oprah*," says Ray Rajewski, executive VP of the Viacom group. "There's no question about it." —*Susanne Ault*

StationBreak

BY DAN TRIGOBOFF

KTLA PULLED INTO CAR-CHASE FLAP

A bizarre car chase began Monday night, July 23, at KTLA(TV) headquarters at the old Warner Bros. studios and didn't end until a couple hours and many miles later. Ruben Sierra, later named a suspect in the killing of his girlfriend, pulled up to the station gate and asked to speak with someone in the newsroom. When he wasn't allowed in, according to News Director Jeff Wald, he drove in through the exit, and police were called. Sierra then left the KTLA lot and led police on a chase, often at slow speeds and covered by news choppers from several stations, that ended with his driving around the Rampart Division police station surrounded by reporters and shouting his fears that police would kill him.

Police criticized the media's involvement. Police Commander Michael Moore told reporters that the media's overly aggressive coverage could have endangered lives. "They should never become part of the story. Tonight, I hate to tell the media from Los Angeles that you were part of the story and that is truly a tragedy."

KTLA anchor Hal Fishman responded on the air: "These pursuits are so inherently dangerous that, if the fugitive is alone and there are no drivers or pedestrians around, law enforcement should take out these lawbreakers by the most appropriate means necessary and as rapidly as possible. If they had, last night's circus would never have taken place."

ILLINOIS NONCOMPETE BILL IS VETOED

Illinois Gov. George Ryan vetoed legislation heavily backed by American Federation of Television and Radio Artists that would have prohibited noncompete clauses in broadcasting contracts within the state. He argued that the Broadcast Industry Free Market Act, which passed easily in both houses of the state legislature, actually interferes with the free market by dictating contract terms.

"Clearly, Illinois broadcasters and, indeed, broadcasters throughout the nation are applauding Gov. Ryan's decision," said Dennis Lyle, president of the Illinois Broadcasters Association.

AFTRA local leader Eileen Willenborg said the union will consider seeking to override the veto. The bill's 46-8 favorable vote in the state Senate and 110-3 vote in the House indicate strong support, but Republicans could balk at voting to veto the veto of a governor from their own party.

SCHILLER IS NEWS DIRECTOR AT KYW-TV

Susan Schiller, currently a producer for *CBS Evening News With Dan Rather*, has been named news director for CBS affiliate KYW-TV Philadelphia, announced station VP and GM Marcellus Alexander. Schiller has been with the network in New York since 1990, first with *CBS This Morning* and, since 1998, with *Evening News*. She was assistant news director for WCAU-TV Philadelphia from 1987 to 1990 and a producer there between 1982 and 1984.

ANOTHER MOVE FROM MOTOR CITY

WNYW-TV New York GM James Clayton made his first major hire a familiar one: Neil Goldstein, who was Clayton's news director at WJBK-TV Detroit, becomes VP of news. In Detroit, Goldstein and Clayton were credited with boosting morale and bringing in key people to strengthen the newscast. Goldstein is a former news director at CBS' WOFR-TV Miami and was assignment editor and a producer at WABC-TV New York for 10 years.

CAMERAS ALLOWED IN S.D. COURTS

South Dakota is now the 50th state to allow cameras in its courtrooms. In a ruling released Wednesday, the state Supreme Court announced that it will allow video and audio coverage of oral arguments. The Radio-Television News Directors Association applauded the ruling.

"I'm very excited that my state has finally decided to let cameras into the courts," says Mark Millage, RTNDA chairman and news director at KELO-TV Sioux Falls. "This is an important first step for electronic journalists and citizens across South Dakota."

Honoring a legend

Washington TV stations provided live coverage of the funeral for media icon Katherine Graham. Although she is best-known as publisher of the *Washington Post*, her company's media holdings included Post Newsweek Stations. This photo is from WRC-TV's live coverage.

All news is local. Contact Dan Trigoboff at 301-260-0923, e-mail dtrig@erols.com or fax 413-254-4133.

FocusCharlotte

THE MARKET

DMA rank	28
Population	2,321,000
TV homes	904,000
Income per capita	$16,827
TV revenue rank	29
TV revenue	$180.3 million

COMMERCIAL TV STATIONS

Rank*		Ch.	Affil.	Owner
1	WSOC-TV	9	ABC	Cox
2	WBTV	3	CBS	Jefferson-Pilot
3	WCNC-TV	36	NBC	Belo
4	WCCB	18	Fox	Bahakel
4	WJZY	46	UPN	Capitol Bcstg.
5	WAXN	64	Ind.	Cox
6	WFVT	55	WB	Capitol Bcstg.

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

CABLE/DBS

Cable subscribers (HH)	596,640
Penetration	66%
ADS subscribers** (HH)	144,640
ADS penetration	16%
DBS carriage of local TV?	Yes

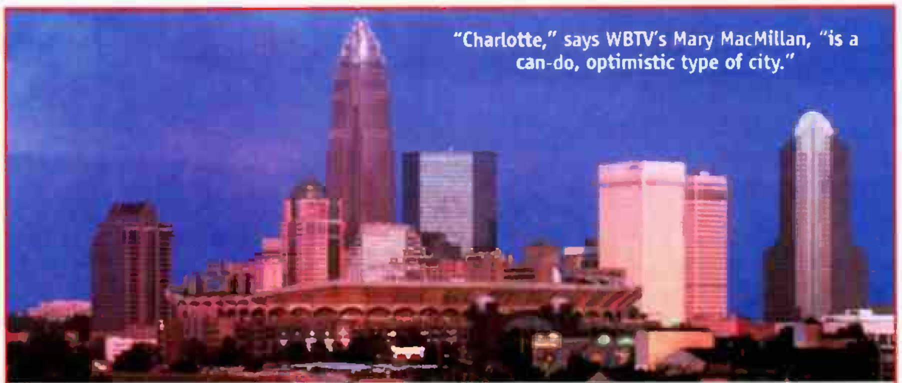
**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NO. 1

Syndicated show	Rating/Share***
Inside Edition (WSOC-TV)	9/16
Network show	
Survivor (WBTV)	18/26
6 p.m. newscast	
WSOC	10/20
11 p.m. newscast	
WSOC	10/20

***May 2001, total households

Sources: Nielsen Media Research, BIA Research


"Charlotte," says WBTV's Mary MacMillan, "is a can-do, optimistic type of city."

Banking on growth

When you talk to business people in Charlotte, N.C., you get the feeling that this seemingly smaller market is poised for bigger things. Already the largest city in the state, it continues to grow and has become a major force in the banking industry with First Union and Bank of America. "For the past 10 years, Charlotte was the second-fastest-growing city in America," says Stuart Powell, GM of WCNC-TV. "A lot of people are moving in, sometimes as many as 25,000 TO 30,000 a year," he continues, "and these are people who don't have the same [TV-viewing] habits as the folks already here, so it's changing and shifting the [television] landscape."

It's an interesting landscape—there are seven commercial stations, two duopolies, three 10 p.m. newscasts and three female general managers—and one that promises to change again in the near future. The major cable operator, Time Warner, plans to introduce a 24-hour news channel by next March. Cable already is a "very good competitor," Powell says, and "the news channel will probably be the next biggest thing that will happen in terms of competition."

But on the sales side, says Mary MacMillan, GM of WBTV, "our national market was down almost 23% from first quarter last year. And second quarter, it's down 18.3%. Those are tough numbers to work against. Local is OK, it was off a little in the first quarter—minus 2.5%—and second quarter is up 3.3%, so you can't call it robust, but if you roll those two together, it's slightly positive."

Conversations about the city all come back to growth. Says Powell: "We are about to overtake a couple of other markets. I think the next five to 10 years are really going to dictate whether we become big-market broadcasters." —*Mark K. Miller (mrkmiller@aol.com; 301-773-0058)*

Correction: In the July 16 Focus, WUVN Hartford-New Haven, Conn., was incorrectly identified as an independent station. It is a Univision affiliate.

Disney executives preached the power of repurposing at last week's announcement of their $5.3B buy of Fox Family. L-r: Robert Iger, president/COO; Michael Eisner, chairman/CEO; Thomas Staggs, senior executive VP; and Peter Murphy, chief strategic officer.

ONCE AND AGAIN

BIG MEDIA SEE OWNERSHIP OF MASS-APPEAL CABLE NETWORKS AS KEY TO TAPPING FULL VALUE OF PROGRAMMING

BY STEVE MCCLELLAN AND JOE SCHLOSSER

Content is not king; distribution is. That's why the big vertically integrated media companies that control the major broadcast networks are now lining up complementary general-entertainment cable networks. And it's why they sought control of the broadcast networks in the first place.

Disney is the latest to get into the game, agreeing to pay $5.3 billion for Fox Family (see story, page 20). Already at the table: AOL Time Warner, which owns The WB (broadcast), as well as TBS and TNT (cable); News Corp., which owns Fox (broadcast) and FX (cable), and Viacom, which owns CBS and UPN (broadcast), as well as TNN (cable).

NBC doesn't yet have a general-entertainment cable outlet, but getting one is a priority. In the meantime, it can make do with Pax TV, a minor broadcast network in which it has a large ownership stake.

As the leading producers of the nation's TV fare, these companies are all trying to figure out how to wring every last penny of potential profit from their program expenditures. The best way to do that, they believe, is to air those shows as many times and on as many TV and cable outlets as possible. And owning cable services that mirror, to some degree, their mass appeal on broadcast networks guarantees them another "platform" upon which to exhibit those shows.

And sharing programs between co-owned networks—"program repurposing" in the jargon of the industry—will be a key element in the scheduling strategies as these networks go forward.

Repurposing is perhaps the most aggressive form of creating new viewing "windows" for TV shows. And Disney seems to be taking the most aggressive position based on its comments to analysts and reporters last week. Indeed, Disney is already in the repurposing business in a big way with SoapNet, the cable network that rebroadcasts ABC soap operas.

Disney executives said they intend to

improve the quality of Fox Family, to be renamed ABC Family, by repurposing Disney shows on the network, including up to 25% of ABC's prime time. It's also likely that *Good Morning America* and possibly *Nightline* would be shown on ABC Family, too, as well as shows from The Disney Channel, ESPN and the ABC Saturday-morning line-up.

Program repurposing is an appealing strategy on several levels, executives say. If you can program two time periods (or more) with one show, clearly, you get more bang per production dollar spent. And, if the show works, you should get a revenue boost on both the broadcast and cable networks.

Repurposing is also a form of promotion, its proponents argue. As Disney President Robert Iger puts it: "It's harder to launch new programs and sustain ongoing series. Where content is extended over multiple platforms, it provides greater opportunities for sampling new shows."

ABC already repurposes one prime time show—*Once and Again*, which is seen on Lifetime several days after its first airing on ABC. The game show, *Weakest Link*, airs on Pax TV after airing on NBC. And episodes of *Law & Order: SVU* air first on NBC and later in the wee hours on USA Network. This fall, TNT will air co-owned WB's *Charmed* in a same-week window, and Fox' FX will repurpose two new Fox shows, *24* and the Warner Bros.-produced *Nathan's Choice*. And adding a new twist to the repurposing theme, Fox will create different endings for broadcast and cable editions of *Nathan's Choice*.

Fox was the first broadcast network to put a general-entertainment network on cable, in 1994 when it created FX, which now airs *The X-Files*, *NYPD Blue* and other notable Fox-produced shows. "We're obviously moving away from a world of exclusivity to an aggregate world," says Fox Television Entertainment Group Chairman Sandy Grushow. "It really comes down to how many eyeballs are viewing your show."

He agrees that it remains to be seen whether repurposing helps, hurts or has no effect on syndication. His educated guess is, if the repurposed show doesn't work, it will be harder to syndicate. But if the show gets a decent rating in the shared window, "that actually bodes pretty well for the back-end value of the series.

"The truth of the matter is," Grushow continues, "you've got to own a cable network who's ready, willing and able to embrace shows you're producing for your own broadcast network or somebody else's broadcast network, rather than being wholly reliant on the other guys."

AOL Time Warner put the pieces together through acquisition—including Turner Broadcasting's TNT and WTBS basic-cable networks—and the start-up of The WB, which has gained a huge following among young adults and teens in five years.

At AOL Time Warner, the repurposing strategy gained traction earlier this year when The WB was shifted to the Turner network group and WB Chairman Jamie Kellner was tapped to head Turner. "The big opportunity is, if we can start developing programming from WB to TNT and TBS," Kellner said at the time.

Viacom launched UPN at the same time The WB was launched, and last year it acquired CBS. The made-over TNN is Viacom's general-entertainment cable-network play. That's where the CBS series *CSI* will start its syndication run next year.

Although there are no current plans to repurpose, CBS Television President and CEO Leslie Moonves said, "It's the future" and there is "a certain amount [of programming] that we are going to eventually put on other channels.

"It didn't hurt *Law & Order* [*Special Victims Unit*]," Moonves noted, "but did it effect *Once and Again*? I don't know the answer. It will take a few years to find out. With the economy as it is, we will need that second window in certain cases."

NBC's *Law & Order: SVU* is repurposed at the insistence of the show's producer, USA Studios (under a deal with Dick Wolf). Not that NBC has a problem with repurposing. It's doing some already on Pax TV, which it owns about a third of with an option to buy control. In addition to *Weakest Link*, it has repurposed movies on Pax. It also tried to put *Nightly News* on Pax but put that move on hold after affiliates protested.

Mega-media's take two

Parent company	Broadcast network(s)	Mass-appeal cable network(s)	Repurposed shows*
AOL Time Warner	The WB	TBS/TNT	*Charmed*
Disney	ABC	ABC Family	*Good Morning America****
NBC	NBC, Pax**		*Weakest Link, Crossing Jordan*
News Corp.	Fox	FX	*24, Nathan's Choice*
Viacom	CBS, UPN	TNN	

* Includes shows that executives say may get dual-run.
** NBC owns just under 33% of Pax.
*** And up to 25% of ABC prime time programming.

NBC President and COO Andrew Lack recently told BROADCASTING & CABLE that he wants NBC to build or acquire an entertainment cable network. Also, he said, "I think Pax is going to be very much an opportunity for us to explore the kinds of programming we put on NBC."

Repurposing is a sore subject for network affiliates. They don't like it and are concerned it will reduce viewership to their stations. But both sides have made and will continue to make compromises on the issue. For the past three years, CBS has agreed not to repurpose network programs, in exchange for some help on paying for NFL rights. But that deal is up and this time around, the network plans to extract some repurposing rights. "There will be a balance between repurposing and exclusivity," said a source.

In a similar NFL deal struck two years ago, ABC extracted the right to repurpose up to 25% of its prime time schedule at will. Affiliates got one-year exclusivity on the remaining 75% of the network's prime time schedule.

The ABC deal has another year to run, but Disney's Iger told analysts last week that he wants to start talks "immediately" on a new agreement that would expand ABC's repurposing rights.

And talks with ABC to expand repurposing rights could be contentious, says Frank. "Many of us aren't happy" that ABC has the right to repurpose 25% of prime time, he said. "I think any more than that is a problem."

One way to get ABC affiliates to support ABC Family is to make them profit participants, as they are with SoapNet, Disney's cable network that repurposes ABC soap operas. "We would hope this venture is an opportunity to strengthen the relationship, and we hope they see that same opportunity," said Bruce Baker, chairman of the ABC affiliates board. "They haven't formulated a plan, and, until they do, there's not much to discuss except our optimism."

The problem with the cable cloning strategy is that general-entertainment networks are not particularly good businesses right now, says Sanford Bernstein media analyst Tom Wolzien. "The existing general-purpose networks are under extreme advertising pressure. It really goes against where it seems the business is going. On the other hand, to the extent you can do it cheaply and you keep your costs in line with what the revenue is, it's probably beneficial."

Clearly, producers and other profit participants are going to have a say in how and when programs are repurposed. 20th Century Fox Television President Gary Newman says he's willing to work with all networks on repurposing shows his company produces for them "but not if the benefits are not shared in a pretty significant way." ■

Good Morning America is among the repurposed shows Disney hopes will build viewer interest in ABC Family.

The value of Family

Disney's check for Fox kids channel raises MSO, advertiser eyebrows

By Allison Romano and John M. Higgins

As Disney adds another cable network to its arsenal, the huge price it is paying for Fox Family Worldwide has cable operators worrying and advertisers questioning how the new network will play.

Paying $5.3 billion, or 32 times Fox Family's annual cash flow, Disney lands coveted real estate in front of 81 million basic-cable subscribers. For now, the newly christened ABC Family channel lacks a clear identity. But, if the programming is well orchestrated, the reward could be a successful family net.

"Repurposed content should fall into the brand identity. If it doesn't, it deters," said TN Media's Stacey Lynn Koerner. "Economically, there are a lot of pluses, but you walk a tightrope with brand identity."

Cable operators are wary. Fox and partner Saban Entertainment clearly muffed Fox Family's programming. But Disney aggressively leans on operators for rate hikes and fast rollouts of start-up nets, happily using ESPN and retransmission consent of its ABC stations as clubs.

And Disney executives openly acknowledge that one way they expect to justify the big price is through license-fee hikes to operators.

"[Disney Chairman Michael] Eisner doesn't like the thought of anyone making a dime off of his intellectual property," said the CEO of one cable operator, adding, "Other network groups raise rates but are easier to deal with."

Analysts are, however, worried about Disney's relationships with cable operators. Fox Family is already fully distributed, but Disney has gone to war with three large operators—Time Warner, Comcast and Charter—over distribution and license fees of ESPN, SoapNet, Disney Channel and Toon Disney.

Neither operators nor Disney executives would comment on the status of distribution contracts.

Disney's move does have operators checking their Fox Family affiliation agreements to make sure Disney's planned programming changes match the terms of the contract. If Disney needs waivers, operators will have more leverage. "We could drop Fox Family tomorrow, and not one subscriber would call," said the marketing chief of another MSO.

Disney hopes to build some viewer inter-

est in ABC Family, repurposing news, sports and library from its stable of networks, including ABC's old Friday-night TGIF block, *Good Morning America* and *The View*.

Disney execs say this strategy allows Disney to spread rising production costs and attract another audience to sample its products.

"This acquisition, giving us several venues to distribute that content, means we can still make expensive Hollywood filmed entertainment, which is getting more and more difficult to make economically when you only have one source of distribution," Eisner said.

Under a deal with broadcast affiliates, Disney can repurpose 25% of its prime time lineup.

ABC Family's programming and scheduling plans are murky. Most likely, some Fox Family shows, including *State of Grace* and an upcoming show starring teen twins Mary-Kate and Ashley Olsen, will stay, running alongside rebroadcast ABC shows, Disney theatricals and series, and some originals. A potential embarrassment in the deal is Pat Robertson's Christian news show *700 Club*, a holdover from Family's days as a religious network.

Another wrinkle is that no one person has been charged with reshaping the network. Fox Family President Maureen Smith and her team are being kept on—at least for now. Sources say Disney is happy with Smith and would be interested in keeping her.

ABC Broadcasting President Steve Bornstein will oversee programming, while the ABC Cable Group, under President Anne Sweeney, is charged with the channel's financials and cable distribution.

Disney is acquiring Fox Family for $3 billion in cash and $2.3 billion in assumed debt. The deal also includes 76% of Fox Kids Europe, Fox Kids Latin America and the Saban kids library. Lehman Bros. analyst Stuart Linde estimates that the deal values the U.S. cable network alone at $3.4 billion, or $43 to $48 per subscriber. "This is a ridiculous valuation," said one media analyst.

Some Wall Streeters aren't sweating the price. "This asset is worth more in the Disney empire than it was before," said AG Edwards media analyst Laura Martin. "We think, if they can double the cash flow over the next three to five years, then they would double the value [of the channel]." ■

A diminishing return?

Some say cable runs could decrease syndication value of shows like *My Wife and Kids.*

For the past two years, only network dramas have been given a second run on cable channels within the same season. Now, in the wake of Disney's deal to establish ABC Family, sitcoms appear headed in the same direction, and the lifeblood for top syndication studios may become anemic. Some station executives believe that viewers will grow tired of repeated comedies and that stations would probably pay less for worn-out sitcoms than the high premiums syndicators have come to expect for such off-net programs.

Until now, stations have generally tolerated repurposing. All repurposed fare, such as ABC/Lifetime's *Once and Again* and USA Network's *Law & Order: Special Victims Unit*, have been dramas, which stations have never been enthusiastic about stripping.

But, if ABC's *My Wife and Kids* lands on ABC Family or Fox' midseason comedy *Nathan's Choice* heads over to co-owned FX, it could be a whole new ballgame, say station executives and sales reps.

"I will tell you point blank that I think any additional exposure for programs that are going to be syndicated will depreciate the value of those shows, period," warns Garnett Losak, Petry director and vice president of programming. "If Buena Vista comes out with *My Wife and Kids*, I will advise my stations to consider the value depreciated." To Losak, that means lower license fees and a smaller syndicator stake in the show's advertising revenue.

That could hurt. Some of TV's meatiest deals have been for off-net comedies. Sure, repeats of *CSI* sold to TNN for nearly $2 million an episode, a cable record, and *West Wing* flew to Bravo for $1.2 million. But that's peanuts compared with the $4 million per episode snagged for *Seinfeld*'s second selling cycle. Several years ago, *Home Improvement* went for more than $3 million. The studios reportedly get an average $1 million to $1.5 million per episode for off-net sitcoms.

"Yeah, there could potentially be problems if a show like *Malcolm in the Middle* were all of a sudden repurposed," says one top station executive. "It's one thing if it's repurposed right off the bat, but it's another if it gets repurposed while it's working on the network. Once something works to the degree that *Malcolm* does, the fewer airings the better."

The devaluation of comedies has already begun, say some sources, noting Warner Bros.' current efforts to sell the second syndication cycle of *Friends*. The popular sitcom will air on TBS starting this fall, several seasons before the expected 2004 launch of its second cycle. "There's no question in my mind that this is what is slowing up the *Friends* sale," says Losak. Distributor Warner Bros. has not officially locked up deals in the major markets since it began selling in March.

Not everyone is worried by the trend. Studios USA's Steve Rosenberg says new shows will actually benefit from the exposure. "The best off-net shows are the ones that have the largest possible audience base in their first incarnation," he says. "And if it starts out on two platforms, it's of course going to have more of a chance to be successful in syndication."—*Susanne Ault*

INBRIEF

HIP-HOP HEARING

Hip-hop impresario Russell Simmons made an unscheduled pitch for rap artists at a Senate hearing on kids' exposure to sex and violence via the media.

He appealed from the audience to Government Affairs Committee Chairman Joseph Lieberman to testify on behalf of rappers, saying that raps with violent messages have brough attention to social ills, such as racial profiling.

Lawmakers questioned whether there is sufficient evidence that media violence contributes to violent behavior. "We need to make sure we're dealing with the most accurate science we have," said Sen. Fred Thompson (R-Tenn.).

FCC GETS REPRIEVE ON 3G SPECTRUM ALLOCATION

The FCC has received a reprieve from its July 31 deadline for ideas on reallocating spectrum for "third-generation" wireless technology and may ask Congress to relax the Sept. 2002 auction deadline for new 3G spectrum. FCC officials said last week the extra time is needed to better coordinate efforts of the various federal agencies participating in the reallocation effort.

STUDY ON V-CHIP USE

Lack of awareness may be stifling V-chip use, the Kaiser Family Foundation said last week. Among parents who know their sets contain the V-chip, 36% have programmed their sets to block shows they don't want their children to watch. But only about 17% of parents who own sets with V-chip technology are using it.

The study also found that a majority of parents consult ratings to decide on suitable programs.

We're not bullies

The Big Four respond to affiliates' petition to FCC

By Bill McConnell

Scoffing at the notion that their affiliates are being bullied, the Big Four networks last week urged the FCC to revive a dormant plan to relax government rules on relations between the major TV-program suppliers and the independently owned stations that air their programming.

The networks' comments were their first official response to a petition filed in March calling on the FCC to put an end to what many affiliates see as the networks' increasing abuse of their leverage over TV stations.

The Network Affiliated Stations Alliance (NASA) contends that the nets have repeatedly broken FCC rules by denying affiliates the right to reject programming, interfering with station sales and forcing affiliates to cede much of the extra programming capacity that will be generated by the switch to digital transmissions.

The networks counter that NASA recognizes only their rights vis-à-vis the nets and not their reciprocal responsibility in the relationship. "A network cannot operate, let alone take the investment risks that networks necessarily take, if every significant programming decision must be made by 200 independent editors," ABC told the FCC, noting that, unless the networks can guarantee audience share by demanding that stations air their programming, advertisers will be reluctant to buy time and provide revenue needed to keep the net running.

The nets denied that they have the power to dominate stations. The evidence: The affiliates still enjoy a "massive" increase in compensation from the networks negotiated in 1994.

The networks also urged the FCC to cast a skeptical eye on the affiliates' claim that network demands hurt opportunities for locally generated programming. Many affiliates, they say, make a regular practice of rejecting network programming, not for local shows but for infomercials, syndicated game shows and reruns. For example, Post-Newsweek's WPLG(TV) Miami airs paid programming on hair restoration and other products instead of ABC's educational *Doug* on Saturday mornings, and Sinclair's WEAR-TV Pensacola, Fla., airs *Hollywood Squares* on Sundays instead of *World News Tonight*.

> The affiliates' aim is simple: 'We want to exercise the right to say no without any fear of retribution.'
>
> **—Wade Hargrove, Network Affiliated Stations Alliance attorney**

NASA attorney Wade Hargrove said the nets are asking the FCC to violate communications law and 50 years of regulatory and court rulings by taking into account content. The affiliates' aim is simple, he said: "We want to exercise the right to say no without any fear of retribution."

Network officials say NASA will regret asking the FCC to step in. The group already has twice amended its request to regulators—by clarifying that no fines are being sought and by dropping its request for new rules that would prevent other actions that violated the spirit of fair play, if not the law, such as forcing affiliates to rely on pooled network voter polls and "repurposing" programming on network-owned cable and WEB sites instead of airing them on affiliates.

What's more, the nets say, five years ago, the FCC was on the verge of relaxing the very rules NASA wants enforced. The agency backed off under pressure from lawmakers, but today's opportunity may be too hard for the FCC's new deregulatory chairman to resist. Fox officials warned, "NASA has unwittingly placed the network/affiliate rules themselves under the spotlight of public-interest scrutiny." ■

Changing Hands

FMs

License of WPEZ(FM) Macon/to be Hampton/Atlanta, Ga.
Price: $60 million
Buyer: Radio One Inc., Lanham, Md. (Alfred C. Liggins, president/39.1% owner); owns/is buying 34 other FMs and 12 AMs, including WHTA(FM) Fayetteville/Atlanta and WJZZ(FM) (formerly WAMJ) Roswell/Atlanta
Seller: US Broadcasting LP, Macon (Doug Grimm, executive vice president); owns WMGB(FM) Jeffersonville/Macon. Note: US will keep WPEZ call letters and format and will move them to WMGB. The format of WMGB, in turn, will be moved to another station to be acquired
Facilities: 107.9 MHz, 100 kW, ant. 690 ft.
Format: AC

KVTT(FM) Dallas/Fort Worth
Price: $5 million (includes station donor list from past two years)
Buyer: Learning Foundation Inc./James Crystal Holdings Inc., West Palm Beach, Fla. (James C. Hilliard, president); owns/is buying two other FMs and six AMs; has time brokerage agreement with KTKP(AM) Phoenix
Seller: Research Educational Foundation Inc., Dallas (Stanley Thomas, secretary); owns KMQX(FM) Springtown/Dallas/Fort Worth and KTPW(FM Sanger/Dallas/Fort Worth
Facilities: 91.7 MHz, 100 kW, ant. 1,099 ft.
Format: Talk, education
Broker: John Pierce & Co. LLC (seller)

WSTL(FM) Carlisle/Lexington, Ky.
Price: $4.8 million cash
Buyer: LM Communications of Kentucky LLC, Lexington (Lynn M. Martin, 99% member); is buying WBTF(FM) Midway/Lexington and WLXO(FM) (formerly WKYI) Stamping Ground/Lexington. Martin also owns four other FMs and one AM, including WGKS(FM) and WLXG(AM) Lexington and WCDA(FM) Versailles/Lexington, and 40% of WCOZ(AM)-WKLC-FM St. Albans, W. Va. Note: WLXO will be sold to meet FCC ownership caps
Seller: Mortenson Broadcasting Co., Lexington (Jack Mortenson, president); owns/is buying 12 AMs and five FMs
Facilities: 100.7 MHz, 6 kW, ant. 269 ft.
Format: Religion

AMs

KWAB Boulder, Colo.
Price: $1.1 million
Buyer: Public Broadcasting of Colorado Inc., Denver (Max Wycisk, president); owns one other AM and six FMs, all Colorado
Seller: Working Assets Funding Service Inc., San Francisco (Michael Hall Kieschnick, president); no other broadcast interests. Note: Working Assets paid $575,000 for KWAB in 1999
Facilities: 1490 kHz, 1 kW
Format: News

Amplification:

Kempff Communications Co. was the broker for the $135,000 sale of WTAL(AM) Tallahassee, Fla., by Rebus Inc. to Unique Broadcasting LLC (Changing Hands, July 9).

—Compiled by Elizabeth A. Rathbun

StationTrades

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

THIS WEEK		
TV/Radio	$0	0
TVs	$0	0
Combos	$0	0
FMs	$69,800,000	3
AMs	$1,100,000	1
Total	$70,900,000	4
SO FAR IN 2001		
TV/Radio	$200,000,000	1
TVs	$470,240,114	20
Combos	$2,769,829,820	56
FMs	$356,117,555	115
AMs	$106,697,311	78
Total	$3,902,884,800	270

Studios make proposal to 5C

Five majors are looking to allow consumers to copy digital-video programs for home use

By Michael Grotticelli

The major Hollywood studios seem to be close to a consensus on copy protection. Five top studios have proposed a solution that would allow consumers to copy video programs in their homes while prohibiting digital material from being sent out over the Internet or elsewhere.

Walt Disney, Paramount, 20th Century Fox, Universal and MGM presented their proposal to the Digital Transmission Licensing Authority (also called 5C and DTLA) a week after Sony and Warner Bros. came to a similar agreement with the organization. The 5C group is composed of Hitachi, Toshiba, Sony, Intel and Matsushita Electric.

The proposal, not yet formally accepted, could pave the way for TV movies and digital shows and feature films to be distributed via satellite, cable and the Internet within two years. It goes further than the Sony/Warner agreement in that it includes digital watermarking technology that enables TV-content owners to protect against retransmission outside the home.

Unlike the Sony/Warner agreement, the five studios are looking to protect terrestrial digital broadcasting from the problems that the record companies have with distribution of unauthorized digital copies of content over the Internet.

Fox Entertainment Group's Andrew G. Setos says the studios' solution "is about protecting a distribution mechanism, not about content."

"[Our proposal] is about protecting a distribution mechanism, not about content," says Andrew G. Setos, Fox Entertainment Group executive vice president. "We own TV stations, so it's in our interest to preserve that distribution platform."

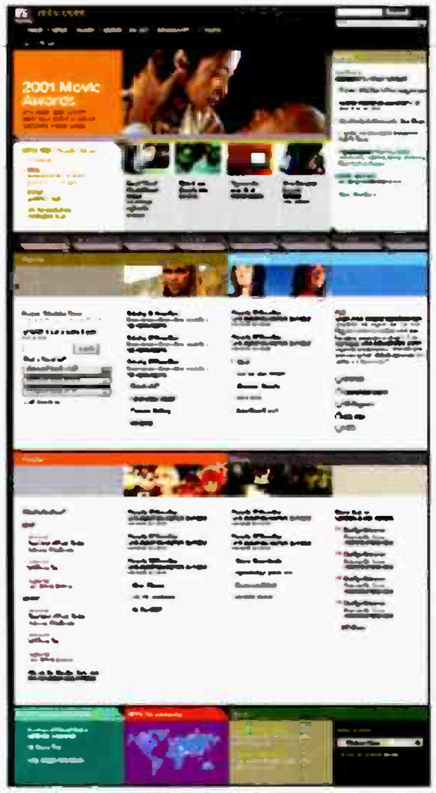
Setos describes the technology in the proposal as a "belt-and-suspenders" approach. The studios, he says, are looking to develop an industry-standard label that recognizes a copyright and can be included in the Advanced Television Systems Committee's DTV standard. The inclusion of a digital watermark would prevent the broadcast content from being copied.

Once the proposal is finalized, a process that could take as long as a year, the DTLA must work with consumer electronics companies to integrate protection chips into digital products like set-top boxes and videotape and disk recorders.

Even with this proposal in play, there are still issues to be decided. For example, until a specific manufacturer's watermarking scheme is selected, consumer electronics manufacturers won't build encryption technology into their products. There are several under consideration, and Setos says that issue could take at least 18 months to resolve.

Despite the work still to be done, there is the belief that progress is being made. "After speaking with all of the various manufacturers," Setos says, "I feel confident that we might have something here."

The goal is to enable three levels of digital copyright protection. The lowest level restricts the content from retransmission outside the home (for example, the broadcast proposal). The second limits recording to one time only, and the third, reserved for DVD and pay-per-view, allows viewing without the ability to copy the content. ■



When its redesigned Web site debuts in August, MTV.com will provide up to 45 channels of music and promotions.

In tune online

MTV.com, Radio@AOL to stream music programming

By Michael Grotticelli

Web-based music channels continue to be a hit with consumers, and two of the major Internet portals are getting into the act in a big way.

When its redesigned Web site is launched in August, Viacom's MTV.com will stream up to 45 channels of music, advertisements and promotions, programmed by producers across the country and representing virtually every type of music.

In the fall, AOL Time Warner will begin streaming more than 50 channels of music programming as part of its AOL 7.0 portal software. Radio@AOL will offer traditional radio features, programming from a variety of record label partners and integrated retail offerings.

Both services will be optimized for RealNetworks and Microsoft Windows Media players.

Nicholas Butterworth, president and CEO of the MTVi Group, recognizes the seemingly insatiable desire for online music and is confident that online MTV fans will find one or more radio channels to their liking. That's important, he says, when you are trying to keep users from moving on to another site.

"We think we can provide compelling content that's as good as any radio station on the Web," he says, "but we're not here to compete with them. Our goal with these channels is to provide more features for our Web-site users."

Aside from popular-music clips, the new channels, Butterworth says, allow MTV to tap into unusual interests that might not be satisfied with a commercial radio-station site. The new channels will also provide a new promotional vehicle for on-air MTV events, such as the Video Music Awards, held in September, and other shows. ■

WebWatch

CABLE AND NETWORK SITES

June 2001
Ranked by number of unique visitors
Source: Jupiter Media Metrix

	Site	Unique visitors (000)	Chg.
1	NBCI*	11,870	-6%
2	MSNBC.COM	11,422	19%
3	WEATHER.COM	10,615	8%
4	CNN.COM	9,713	7%
5	ESPN*	6,257	18%
6	DISCOVERY.COM	3,567	16%
7	MTV.COM	3,493	7%
8	EONLINE.COM	3,427	2%
9	CBS.COM SITES*	3,264	-17%
10	CARTOONNETWORK.COM	3,102	20%
11	ABC*	2,654	-59%
12	PBS.ORG	2,413	-2%
13	FOODTV.COM	2,098	17%
14	HGTV.COM	1,429	76%
15	FOXNEWS.COM	1,319	15%
	Cable/Network Universe	41,241	2%
	Total Digital Media	91,838	

NEWS SITES

	Site	Unique visitors (000)	Chg.
1	MSNBC.COM	11,422	19%
2	CNN.COM	9,713	7%
3	ABC NEWS*	3,514	-5%
4	CNNFN.COM*	2,236	13%
5	FOXNEWS.COM	1,319	15%
6	CNBC.COM	959	9%
7	BLOOMBERG.COM	793	32%
8	WEBFN.COM	—	NA

Unique visitors: The number of total users who visited the reported Web site or online property at least once in the given month. All unique visitors are unduplicated (counted only once).
* Represents an aggregation of commonly owned/branded domain names.
Chg.: Change from May 2001 to June 2001.
—Statistically insignificant traffic.
Note: Sites categorized by Broadcasting & Cable.
NA: Comparison with previous month not available.
NC: No change from May 2001 to June 2001.
Sample size: More than 60,000 nationwide

One-person news production

Upstate New York stations automate, improve newscasts with ParkerVision system

By Michael Grotticelli

Assistant Program Director Jeff Shannon produces the noon newscast at WWNY-TV Watertown, N.Y., using ParkerVision's PVTV Studio News automated system for live news production.

Despite the sagging economy, two competing TV stations in Watertown, N.Y., the 175th market, have managed to improve and expand their news offerings, thanks to ParkerVision's automated news-production system.

The PVTV system allows one person to produce entire newscasts without the help of camera operators, assistant directors and audio engineers.

Executives at ABC affiliate WWTI-TV and CBS affiliate WWNY-TV say the system has streamlined operations, saved money, reduced human errors and improved the on-air look of their newscasts.

Both stations use similarly configured Windows NT-based systems, with three 3-CCD robotic pan/tilt cameras and one camera controller. Each system sells for $245,000 to $650,000, depending onthe number of cameras and inputs and outputs.

The Ackerley Group, owner of the WWTI-TV parent, decided to install the ParkerVision system as part of its central-casting initiative, through which it operates multiple stations from regional hubs. Ackerley purchased 15 ParkerVision systems in May 2000 for 12 stations located in upstate New York, California and Eugene, Ore. The deal was valued at $5.5 million.

WWTI-TV Technical Director Richard Crum is in accord with headquarters. Within months of implementing the system, he says, the station went from producing 10 half-hour shows a week to producing 39.

The system produces "cleaner" shows with more graphics, says Crum. "It's a learning experience, but, once you get comfortable with it, you have a tendency to add more and more elements and make minor changes to create a better program each time out. We're now able to do more things with the same number of people."

WWNY-TV Director of Operations Kimberly Randolph stresses the reduction in errors with the system. "The director is in complete control," she says, "and has the ability to review each show prior to airing."

The system has also led to improved relations between the news and production departments, Randolph adds. "We've formed a solid bond, as the anchors and directors work more closely with the PVTV system than we did previously."

WWNY-TV has also been sharing the system since April with its co-owned station in the market (and local Fox affiliate) WNYF-TV for its 10 p.m. half-hour newscast.

'You have a tendency to add more elements and make minor changes to create a better program each time out. We're now able to do more things with the same number of people.'

—Richard Crum, WWTI-TV

"These stations are faced with all of the challenges of transitioning to digital and purchasing a ParkerVision system represented an affordable way to move to a fully digital operation, as opposed to acquiring separate digital production components," says Richard Sisisky, president of ParkerVision. "It allows markets the size of Watertown efficiencies and ways to generate more news content and more revenue from additional advertising." ■

Sony's big-league tryout

New SD-HD switcher used for HDTV broadcast of baseball games to Japan

By Michael Grotticelli

Sony's new digital multi-format production switcher got its first live test in the U.S., handling the HDTV production of six Seattle Mariners games at Seattle's SafeCo Field last month for Japanese broadcasters.

Jim Waliser: "The board was very responsive to my commands, which is something I really appreciated."

"The board was very responsive to my commands, which is something I really appreciated during these broadcasts where there were no commercial breaks," said Jim Waliser, the free-lancer who directed the broadcast aboard All Mobile Video's Resolution HDTV production truck.

Allan Wheeler, marketing manager for Sony's Production Systems, said that the tests were monitored closely by Sony product engineers in Japan.

More than 20 of the MVS-8000s, which ship in early September, have been sold, according to Wheeler. Among them are two going to Paul Allen's Action Sports production company in Portland, Ore. One will go into the company's in-house edit suite in Portland's Rose Garden Arena, the home of Allen's NBA Trailblazers.

The other will be installed on a new 53-foot HDTV production truck, built by Sony's Systems Integration Co.

Although designed for live sports and broadcast production, the switcher has other applications. CNNi in Atlanta is building two edit-control rooms around the MVS-8000 for its online news operation.

The switcher includes four separate mix effects, integrated digital video-effects systems, customizable panels and Ethernet control for access to the Internet. It can be configured with up to 80 inputs and 56 outputs with eight frame memories.

The MVS-8000 sells for $450,000 to $500,000, depending on features. An SD-only version lists for $300,000 to $350,000. (DVE channels cost approximately $25,000 each, in either the multi-format or the SD-only configuration.)

MVS-8000 was not used for the HDTV production of the July 10 All-Star baseball game from SafeCo Field. For that, AMV used Sony's HD-only HDS-7000. ■

Recent satellite launches like this one by GE Americom contribute to an over-capacity of transponders.

SATELLITES still flying high

Fiber makes ground in point-to-point use, but satellite delivery remains the top option for point-to-multipoint

BY PETER J. BROWN

The use of satellite continues to figure prominently in the plans of broadcasters, despite terrestrial fiber networks' successful tunneling into the transmission departments of the broadcast industry.

"The boundaries that separate the terrestrial and satellite networking components are going to continue to change as new and different applications emerge," says Larry Thaler, NBC's director of distribution projects. "We have to continue to evaluate what makes the most sense."

In many ways, the networks are more dependent on satellite than ever. And they see the positive strides of the satellite-service providers in terms of overall efficiency gains as another incentive to stick with what has become an essential and reliable part of their total network grid. And, of course, the prospect of lower prices is appealing.

ABC, for example, is planning to run three or four digital video streams by 2004 over its existing satellite capacity, which consists of seven C-Band and two Ku-Band transponders spread over three satellites. Thanks to new digital multiplexing technology and the fact that fiber is just not ready for prime time in terms of cost-effective, bulletproof reliability, satellites are deeply embedded in ABC's operational blueprint.

"We have looked closely at what is available in terms of terrestrial distribution, and, while we will use fiber for back-haul purposes, we will continue to use satellites for outbound or networking services," says Preston Davis, president of broadcast operations and engineering at ABC Television Networks. "When televising HDTV, we are dedicating an entire transponder to our 720p feed, and, starting in November of last year, we began [a satellite newsgathering] project involving 10:1 compression using Tiernan encoding on a 54-MHz transponder."

Interestingly, the threat of fiber-based transmission hasn't stopped the satellite industry from creating its own potential problems. Over-capacity is definitely a topic of concern in the satellite industry. The launch of much larger Boeing 702 series satellites in the past few months (starting with PanAmSat's Galaxy XI and the first of a pair of Anik F's by Telesat Canada) opened the door to possible price-cutting as global satellite capacity soars.

At the facility level, the TV networks are turning to server-based solutions, including digital-video-file transfers for spots and promos. And direct fiber connectivity to

network O&O stations (such as that enabled by NBC's hub project) seems to be gaining favor.

The transformation of NBC Skypath into multiple-digital-channel-per-satellite transponders is unfolding at NBC just as NBC is pursuing ATM-based store-and-forward options on the ground. NBC is using Qwest fiber for digital-video-file transfer, as well as for other applications, between the West and East Coasts. This evolution away from a single-analog-channel-per-transponder operation to customized feed-based digital-video delivery, which can be beamed to affiliates at will, is another excellent example of a hybrid-fiber-satellite–network strategy in motion.

ABC TV Networks' Preston Davis: "While we will use fiber for back-haul purposes, we will continue to use satellites for outbound or networking services."

"We plan to phase out the four transponders we are now using on the K2 satellite as part of our network-distribution-replacement project, and we will continue to use the capacity we have on GE-1 and Galaxy 7," says NBC's Thaler. "We have installed new Tandberg encoders, both at 30 Rock and in Burbank, and are installing new reception equipment at the affiliates as part of this network upgrade. A big driver here has been the ability to achieve substantial cost savings via a new control system and an expanded use of digital compression with multichannel distribution over satellite."

GE Americom's Carl Capista: "We see increasing demand in the cable sector, especially from regional and niche programmers."

One of the problems facing the fiber networks is that, with only an estimated 3% of the fiber in the ground lit, the cost of lighting fiber is eight times the cost of putting it in the ground, according to estimates by one fiber-networking executive.

The cable industry, despite its land-based connection to customers, has actually proved to be one of the growth segments for satellite operators.

"We see increasing demand in the cable sector, especially from regional and niche programmers. Otherwise, due to long-term contracts, the demand from TV broadcasters for satellite distribution has not changed substantially over the past two years," says Carl Capista, GE Americom's vice president of global satellite services, North American entertainment and media. "We now sell occasional single-channel-per-carrier services in 5- to 15-minute windows for contribution to the TV networks."

GE Americom has established two cable "neighborhoods" on its C-3 and C-4 satellites, as well as on GE-1 and GE-4.

For leading cable programmers like HBO, delivery via satellite to cable head-ends is not in jeopardy. HBO recently signed a deal with PanAmSat through 2015, underscoring the notion that any prior reservations that the top-tier cable programmers might have had in the wake of several satellite failures or malfunctions in the late 1990s are vastly diminished now.

"A satellite decision is a long-term decision," says Bob Zitter, senior vice president for technology operations at HBO. "When we finished our analysis, despite all the talk of a glut of fiber, satellite still offers the most efficient and most affordable way to distribute content to several thousand sites. And we will be able to use our own satellite capacity to engage in the delivery of Internet content to the edge, as well."

HBO definitely has fiber on its road map, but no substantial migration to fiber is planned at this time.

"We are still assessing high-speed interconnects on the ground," Zitter says, "but the cost today of the terrestrial last-mile connection is as much if not more than the long-haul component." ■

High-flying deals

Anyone looking for a classic example of an industry in transition need look no further than the satellite industry.

At the top of the list is SES Astra's acquisition of GE Americom for $5 billion. Once the acquisition is completed, GE Capital, GE Americom's parent, will have a 20.1% voting interest in SES Global S.A., and 28 satellites will be under one umbrella.

PanAmSat is awaiting the outcome of discussions between News Corp. and GM Hughes Electronics, which owns 81% of PanAmSat.

If News Corp. acquires GM Hughes, which industry experts expect to take place in the not-too-distant future, PanAmSat could be sold off entirely or sold off in pieces on a region-by-region basis, with certain regions remaining part of the SKY Global family of satellite service platforms.

"Part of PanAmSat's sales strategy is to maximize the revenue yield of our satellites by making fractional-transponder use easier for customers," says Robert Bednarek, executive vice president and CTO at PanAmSat.

"Using this approach," he continues, "we can pursue customers who have not traditionally used satellites for applications, such as data, that will yield higher overall revenues."

PanAmSat remains bullish despite a recent quarterly report that projects reduced earnings and downward revenue revisions for the rest of the year. Approximately 70% of its $1 billion in revenue last year are attributed to video distribution and contribution.

The recent privatization of three large multinational consortia—Inmarsat in London, Intelsat in Washington and Eutelsat in Continental Europe—will bring further pressure on the downward pricing trend for satellite capacity that is already apparent.

"Privatization is always a good sign," says Jose del Rosario, a satellite analyst at Frost & Sullivan. "All of these players will have to become much more aggressive and more efficient. They will have to slash prices, which is always good for customers, too. We are already detecting a strong downward trend in the pricing for both spot and long-term satellite capacity on the London Satellite Exchange."—*P.J.B.*

People FATES & FORTUNES

Broadcast TV

Alisa Anderson, director, business affairs, NBC Enterprises, Los Angeles, joins CBS Broadcast International, Los Angeles, as VP, business affairs.

R. Michael Flynn, general sales manager, KBNT(TV) San Diego, named GM/ general sales manager, KSWT(TV) Yuma, Ariz.

Richard Graziano, local sales manager, WLVI-TV Cambridge, promoted to general sales manager.

Appointments at KONG-TV Everett, Wash.: **Traci Gregory,** account executive, promoted to local sales manager; **Matt Kramer,** national sales assistant promoted to account executive.

Cable TV

Appointments at Cablevision, Bethpage, N.Y.: **Keith Cocozza,** director, corporate communications, Rainbow Media Holdings Inc., New York, joins as director, media relations; **Kimberly Kerns,** director, Burson-Marsteller, Chicago, joins as director, corporate communications; **Heather Robinson,** account supervisor, GCI Group, New York, joins as director, media relations, Internet services.

Charles Mann, manager, sales and marketing, Comcast, Maryland/Delaware region, White Marsh, Md., promoted to director, marketing, Chesapeake Bay group systems.

Programming

Erik Sorenson, VP/GM, MSNBC, Secaucus, N.J., promoted to president/GM.

Dan Darling, senior VP, Turner Studios, Atlanta, named executive VP, entertainment operations, Turner Entertainment Group, Atlanta.

Todd Schoen, VP, affiliate marketing and local ad sales, Fox Family Channel, Los Angeles, promoted to senior VP.

Promotions at Turner Broadcasting Sales International: **Jacqueline H. Fallous,** director, interactive sales, New York, promoted to VP, integrated and interactive sales; **Thomas A. Stevens,** sales manager, Western region, Los Angeles, promoted to VP, Turner Entertainment Sales.

Dan Harrison, VP, ZeniMax Media, Los Angeles/ Washington, joins Fox Sports Net, Los Angeles, as senior VP, programming and strategic planning, Fox Sports Group.

Mark Ewing Luther, national account director, content, sales and distribution, Cidera Inc., Laurel, Md., joins Discovery Networks, Bethesda, Md., as account director, affiliate sales and marketing division.

Timothy Regler, producer, *Judge Judy*, Paramount Domestic Television, Los Angeles, promoted to co-executive producer.

Appointments at Northwest Cable News, Seattle: **Adrienne Sellers,** sales assistant, promoted to account executive; **Vivian Joyce,** account executive, KTWB-TV Seattle, joins as account executive; **Shelly Meek,** client service representative, KIRO-TV Seattle, joins as account executive; **Robyn Skene,** senior account executive, AT&T Media Services, Vancouver, Wash., joins as account executive.

Radio

Appointments at Entercom: **David Pridemore,** director, Seattle, promoted to VP, sales; **Rachel Elster,** VP/sales director/office manager, D&R. Los Angeles, named West Coast director, national sales, Los Angeles.

Dan Sullivan, GM, WWDB-FM Philadelphia, named GM, Atlantic City radio cluster, Millennium Radio Group, Atlantic City, N.J.

Journalism

Jay Rossow, assistant news director, WTMJ-TV Milwaukee, appointed news director, WPEC(TV) West Palm Beach, Fla.

Rick Iler, news director, KCEN-TV Temple, Texas, named news director KARK-TV Little Rock, Ark.

—Compiled by P. Llanor Alleyne
palleyne@cahners.com
212-337-7141


Alisa Anderson


R. Michael Flynn


Todd Schoen


Dan Harrison

THE FIFTH ESTATER

A fantasy fulfilled

Nalle knew from his youth that he wanted to be in entertainment

If anyone were ever a sure bet to make it in Hollywood, it had to be Ned Nalle. At 7, he was directing his own films on his parents' 16mm camera. At 9, he was scanning the trades and handicapping the prospects of new fall TV series. By the time he got to college, he was running a radio station and working as an assistant director on Philadelphia Phillies' TV broadcasts.

"I fantasized at a young age about what a great opportunity it would be to get into Hollywood," he says. "I wanted to be in entertainment."

Well, Nalle has been on the Universal Studios lot since 1978, working his way up to his current position as president of Universal Worldwide Television, in which he oversees development and sales of all the studio's syndicated movies and TV shows. Since starting as an executive assistant right out of college, he has licensed hundreds of the studio's classic films; produced a handful of cable-TV series, including HBO's *Dream On*; and launched talk/reality shows both domestically and internationally.

Nalle grew up in Philadelphia, but he wasn't as far from Hollywood as one would think. His father, Horace, was an advertising executive and followed the TV industry closely. "He used to bring home BROADCASTING and other publications, and I would pore through those every Monday," he says. "I would always look at the Nielsen rankings. I kept a diary of whenever the networks announced new schedules, and I placed a bet with myself as to which shows would work and wouldn't."

That early interest in the industry and his experience in college led Nalle to Hollywood. In 1978, with a Wharton MBA, he wound up as an executive assistant at Universal Studios and soon got his baptism of fire. Universal had just acquired a number of movies from the Howard Hughes estate, including the original *Scarface*, which the studio wanted to remake. To get *Scarface*, though, Universal was forced to buy a number of other films. Nalle's assignment was to make money from those titles.

"None of the films had ever been on TV," Nalle points out. "I took advantage of the burgeoning cable and videocassette industries, which were hungry for products, by saying we had titles that had never been seen on TV before. And we made some good money off them."

He parlayed that into a new role at Universal Television, where he was working in development on the studio's ABC and CBS accounts when the Screen Actors Guild went on strike in 1980 and production came to a halt.

"I was pretty sure I was going to lose my job right then, but I sort of raised my hand and said, 'What about this new cable thing?'" Nalle recalls.

He made a deal with Universal executives that he would license a lot of the studio's library films to cable in exchange for a new job and a future shot at producing. Named director of programming at Universal Pay TV, he negotiated studio output deals with cable channels such as HBO and Showtime.

Named executive vice president of Universal TV in 1991, he oversaw development of various shows, including syndicated hits *Hercules: The Legendary Journeys* and spin-off *Xena: Warrior Princess*.

In 1998, after Barry Diller acquired most of Universal's domestic TV assets, Nalle was asked to stay with the studio and run international sales.

He became president of Universal Worldwide TV at the time that the studio acquired PolyGram TV's assets and inherited a pilot for a series called *Blind Date*, which became a syndication hit. The division is set to launch syndicated series *The 5th Wheel* this fall, and Nalle has a number of international talk and relationship shows under his purview.

"I signed up for what I thought was going to be a short-term gig, and I'm still here," Nalle says of his 23-year career at Universal. "It's been a great experience all the way through." ■

—Joe Schlosser

Ned Nalle
President, Universal Worldwide Television

B. Oct. 27, 1954, Philadelphia; B.A., English, Princeton University, 1976; M.B.A., Wharton Graduate School, University of Pennsylvania, 1977; executive assistant, Universal Studios, 1978; programming executive, Universal Television, 1979-80; executive, Universal Pay Television, 1980-87; executive vice president, Universal Pay Television, 1987; executive vice president, MCA Television Entertainment, 1988-90; executive vice president, Universal TV, 1991-98; current position since 1998; married, Karen; three children

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Classifieds

Television

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KCEN-TV, NBC, TEMPLE-WACO-KILLEEN market, seeks individual to lead our growing news department. Management and leadership style will be the key to choosing this successful applicant. If you have news judgment, ability to motivate and a winning attitude, as well as being familiar with all aspects of news operation and computer literate, please send your resume to:
News Director Search, KCEN-TV
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COPYEDITOR / ON-AIR LEGAL ANALYST

Req. Bachelor's or higher degree in Communications, Journalism or Law & 4 yrs.' exp. in the job offered or 4 yrs.' exp. in writing & copyediting in field television news broadcasting. Must have native fluency in Spanish. Must also pass CNN en Espanol's writing, translation and copyediting test. Copyedit written material for CNN's 24-hour Spanish language television broadcast network. Review anchor and reporter scripts, on-screen graphics and other written materials in Spanish and ensure that scripts are compatible with video and graphic elements. Perform on-air, scripted and un-scripted legal analysis in Spanish of major news events. Discuss, on-air, the legal aspects of news stories and other topics including analysis of international legal concepts and of the constitutional and judicial systems and traditions in various Latin American countries. 40 hrs/wk. Salary range: $57,800/yr. to $92,500/yr. dep. On educ. & exp. Apply with resume to: Michele Barcelo, CNN en Espanol, One CNN Center, 4 South, Atlanta, GA 30303. EOE.

NEWS DIRECTOR

Responsible for the planning, development and production of all newscasts and news programming, including management of the news staff, and the creation and implementation of the annual operating budget. Other key duties include determining editorial and creative standards for all news broadcasts and strategic planning and positioning for audience growth, recruitment and retention issues.

The selected candidate will have a minimum of 5+ years' successful news management experience including a background in news coverage and production. Multi-market experience is highly desirable and a college degree is preferred (advanced degree a plus.)

Please send resumes and cover letter to: KCAL9, 5515 Melrose Avenue, Hollywood, CA 90038, Attn: HR. fax (323) 460-5019. email hr@kcal9.com
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PROMOTION WRITER/PRODUCER

WLKY-TV, Hearst-Argyle's CBS Affiliate in Louisville, KY seeks a writer/producer with a sense of urgency and a gift for news topical and image promotion. Must have strong writing skills and have an eye for good graphic design. Non-linear editing and production experience is a plus. College degree preferred. Rush resume and tape to: WLKY-TV Creative Services, 1918 Mellwood Ave., Louisville, KY 40206.

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Do you have a passion for great pictures and sound? Do you relish an atmosphere where your ideas count? Do you love to tell stories with real people? Then come join us. We work together, learn and grow each day. Send your resume and tape to John Hendon, Assistant Chief Photographer, WYFF-TV, 505 Rutherford St., Greenville, SC 29609. EOE.

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WNEP-TV THE NEWS STATION, one of the highest rated news stations in the country and the number one player in the market, is looking for a News Director because ours was promoted to our sister station in a bigger market. We have a beautiful, state of the art facility, filled with the best equipment. We own our chopper, satellite truck and a fleet of mobile news rooms and have a high energy, talented staff. Anything you can think of, we have. We are looking for a concept person, who is interested in content and quality, a team builder and a person who has a vision of news of the future. If you want to be a part of our creative, inspiring, aggressive news world, please contact: René LaSpina, President and General Manager, WNEP-TV, 16 Montage Mountain Road, Moosic, PA 18507. Fax (570) 207-2493 or e-mail to drechin@wnep.com.

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PRODUCER CAREERS

PRODUCER

We need an aggressive, high-energy newscast producer. College degree and one year of experience. Send material that shows us how you make a difference in the newscast. Andy Still, News Director, WYFF-TV, 505 Rutherford St., Greenville, SC, 29609. EOE.

WEATHER PRODUCER

WDAF-TV, Fox 4 in Kansas City, is seeking a detail-oriented individual to work as a producer for the Weather team. Will produce weather forecasts and graphics for designated broadcasts. Will also produce weather stories and features. The qualified applicant will have a working knowledge of weather forecasting techniques and weather data products. Computer weather graphics experience desired. A college degree with an emphasis in meteorology/related field or equivalent training preferred. Experience with KAVOURAS weather systems a plus. Please send resume to WDAF-TV ; Human Resources/BC;3030 Summit; Kansas City, MO 64108. EOE. M/F/V/D.

cn8

CN8, The Comcast Network, Announces the Following Opportunity in the Philadelphia Market:

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Television

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Fox Sports Net, a national leader in sports programming, is pleased to announce the following opportunity:

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The qualified candidate will possess a minimum of five years' Sales Management experience in New York, four years' network and/or cable TV and at least one year of Internet experience. Excellence at building and reviewing financial spreadsheets required, as is proficiency in Microsoft Excel, Word and PowerPoint. A BS/BA degree is highly preferred.

Interested applicants please mail your resume with reference code **KC105571** to: **Fox Sports Net, Human Resources, 10000 Santa Monica Blvd., Suite 300, Los Angeles, CA 90067. Visit our website at: http://fox.recruitingcenter.net/publicjobs to apply online!** We are an equal opportunity employer.

FOX SPORTS NET

ACCOUNT EXECUTIVE

KTNV News 13, the ABC affiliate in Las Vegas is seeking an Account Executive with 3-5 years experience. Applicants should be skilled in agency negotiation, new business development, high level presentations and computer literate. This is the opportunity to join a great company, a great station, in a great market. Send resume and salary requirements to Steve South, General Sales Manager, News 13, 3355 S. Valley View Blvd., Las Vegas, NV 89102 or e-mail south@journalbroadcastgroup.com.

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WAFF-TV, NBC, Huntsville, AL is looking for a dynamic leader for our sales team. Our new GSM will be a passionate competitor as well as a coach who can train and motivate our people. Minimum three years broadcast sales management experience. Resume & letter to Lee Meredith, VP/GM, WAFF-TV, 1414 N. Memorial Parkway, Huntsville, AL 35801, fax 256-533-1337. EOE.

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Network affiliate in a vibrant Western USA market seeks a National Sales Manager with 3-5 years national sales experience. Prior national rep and or station National Sales Management experience required. Send resume and references to: Box 731, Broadcasting & Cable, 275 Washington Street, 4th fl., Newton, MA 02458, attn: K. Parker.

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KYW-TV3, the Viacom/CBS owned and operated station in Philadelphia, has an immediate opening. Must possess strong leadership skills to motivate and direct National Sales Staff; understand the importance of relationships, teamwork, and a positive attitude. National rep experience preferred; computer skills a must. Resume to Ben Oldham, Director of Sales, KYW-TV, 101 S. Independence Mall East, Philadelphia, Pa. 19106 or e-mail to oldham@kyw.com EOE ADA M/F

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CREATIVE SERVICES

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WTVH-5, Syracuse's CBS affiliate, Creative Services Department is looking for an Art Director. Must be able to make a Mac do wonderful things! Your work will be seen on commercials, promos and newscasts. Responsibilities include computer graphic design and creation, print layout; should be proficient in fractal paint, PhotoShop, illustrator or free hand and Quark Xpress. Will be responsible for top quality on-air appearance of WTVH-5. Applicants should have minimum 2 years experience in computer graphic design. Please send resume to: WTVH-5, 980 James Street, Syracuse, New York 13203. Attn: Human Resource Dept. EEOE.

To place an ad in the magazine and on the web, contact:
Kristin at 617-558-4532, kbparker@cahners.com or Neil at 617-558-4481, nandrews@cahners.com

Television

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Mobile uplink company seeking an experienced KU band satellite engineer to be based in the Kansas City area. Experience in uplink operation, satellite transmission, and electronic maintenance. DOT/CDL required. Position requires travel. Salary/benefits commensurate with experience. E-mail at passport@netins.net or P.O. Box 736, Clear Lake, IA 50428.

CHIEF ENGINEER

Trinity Broadcasting station. Experienced in maintenance of UHF transmitter, studio systems as well as personnel supervision and training. SBE certification a plus. Send resumes to Ben Miller. Mail: P. O. Box C-11949, Santa Ana, CA 92711; E-mail: BMILLER@TBN.ORG; Fax: 714/665-2101. M/F EOE.

FIELD MAINTENANCE ENGINEER

WNYW Fox 5 is looking for a motivated individual to join our team in the capacity of a staff Field Maintenance Engineer. The candidate must have experience in the installation, operation, and maintenance of the professional broadcast field equipment. The candidate must also possess the ability to troubleshoot and repair broadcast cameras, tape decks, and audio equipment (mixers, pre-amps, etc.) to component level. Applicant must have a working knowledge of Electronic News Gathering and remote field transmission including satellite (KU and C band), terrestrial point to point microwave, single and multi-camera shoots involving audio mixing and multiple IFB and working knowledge of various editing decks and systems including but not limited to Sony DNW-A25, BVW-60, 65 and 70. Minimum 5 years ENG maintenance experience in a major market, preferably New York City. Knowledge in the following a must: RF Systems, microwave systems, fiber optic systems, and ENG camera systems. Send resume, cover letter and salary requirements to: Fox Television Station, MAINT-HRD, 205 East 67th Street, NY, NY 10021. EOE.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Take that, Mr. Hollings

Having faced the Soviet army in Cold War Germany and having narrowly survived a jeep accident, FCC Chairman Michael Powell apparently finds little to fear in Washington, certainly not Senate Commerce Committee Chairman Ernest Hollings. Last week, the Powell-led Republican majority blew right through Hollings' stop sign on broadcast deregulation. It approved Fox' purchase of the 10 Chris-Craft stations, granting temporary waivers of the station-ownership cap and newspaper/television crossownership ban. Powell also made clear that he isn't going to play Hollings' game of using the public-interest obligation to impose all kinds of conditions on broadcasters when they ask for permission to swap licenses. If a deal complies with the FCC ownership rules, Powell said, it's in the public interest. Powell's bold action deserves the praise of broadcasters and cable operators who want the federal government out of their business. On the short end of the 3-2 vote, Democratic Commissioner Gloria Tristani said the majority action "effectively eliminates the requirement that merger applicants demonstrate license transfers serve the public interest." Let's hope she's right.

And, now, what you've been waiting for

Under intense pressure from the rest of the media, we are reluctantly ending our moratorium on critiquing TV-news coverage of the Chandra Levy affair. Here goes.

It doesn't take a William Randolph Hearst to know that, when the attractive young woman is missing and the lover is a blow-dry congressman who poses for beefcake calendars, you've got a pretty good story on your hands—good enough even to knock *Survivor* off *The Early Show*. So why, you might ask, is *CBS Evening News* downplaying the story? The network has a lot of highfalutin reasons, having to do with fairness and journalistic responsibility. But we don't really care. We just hope Rather and company keep ignoring the story for one reason only: It's driving Rupert Murdoch's minions nuts. When CBS finally did a brief story on Levy and Condit two weeks ago, the *New York Post* made it front-page news. And Fox News Channel—particularly marquee player Bill O'Reilly—seems as obsessed with Rather's indifference as it is with the story itself. And that's saying something. Fox News' blanket coverage last week culminated when one of the network's talk-show hosts interviewed a psychic and, we are not making this up, asked him whether he had spoken to Chandra. (Unfortunately for Fox, he had not; it would have been a hell of a scoop.)

We don't understand Fox' CBS fixation. Perhaps it's a symptom of an inferiority complex. Or perhaps Fox is seeking validation for all the time and attention it has invested in the story. But while we find that the Condit-Levy story easily clears the hurdles for newsworthiness, we encourage CBS to stay its course. It's journalistically defensible, it's not hurting the ratings, and it's just great fun to watch the *Post* and Fox News hopping around in high dudgeon.

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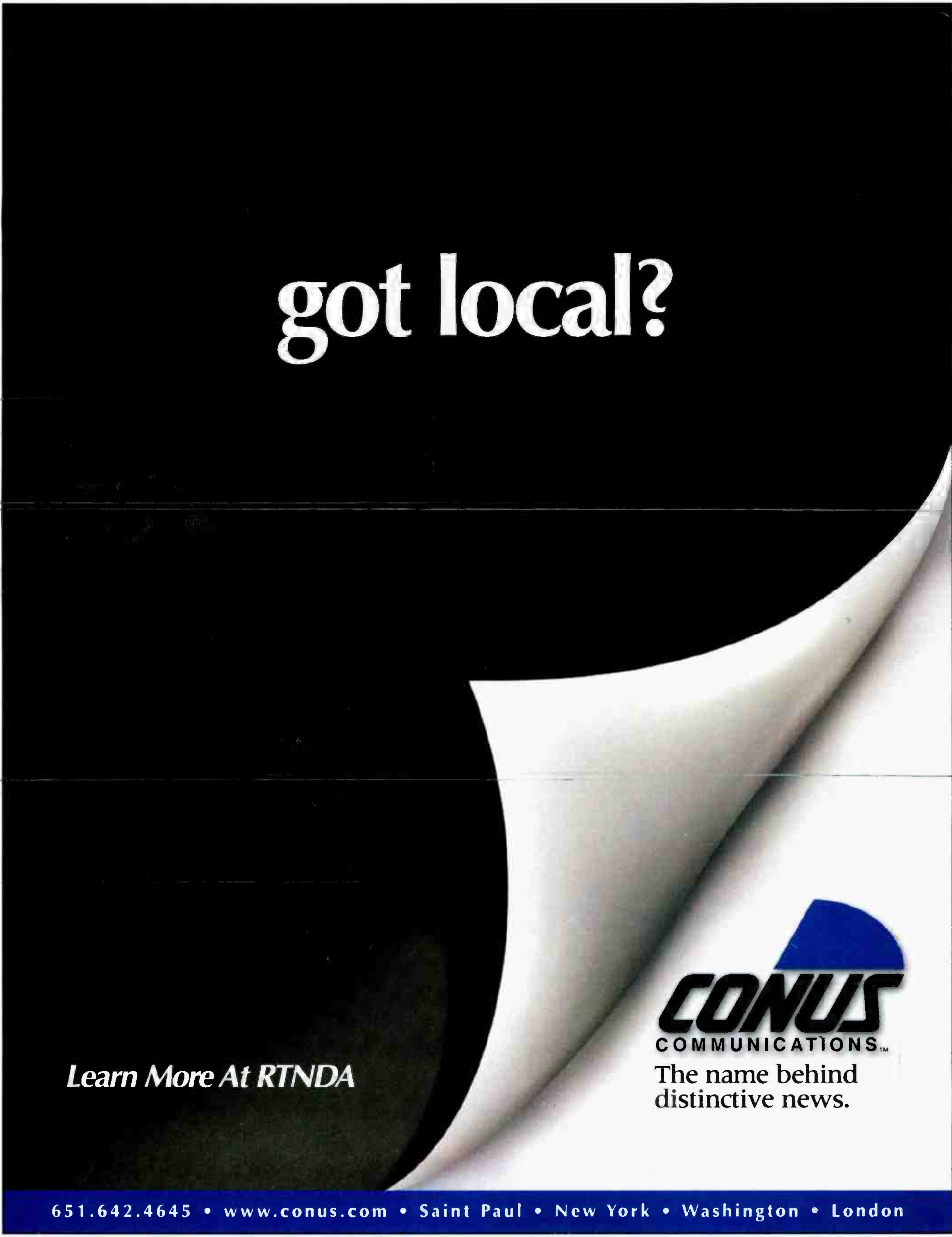
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