

TEXAS JUSTICE

- #1 NEW
1ST RUN STRIP!
- ALREADY RENEWING
FOR FALL 2002!

JUDGE
LARRY JOE DOHERTY

AND SHUT CASE.

Source: NSI, SNAP, Nov '01, all occurrences. New First Run Strips = Texas Justice, Ananda Lewis, Card Sharks, Eliminate, 5th Wheel, Iyanla, John Edward, Other Half, Rendez-View, Shipmates, Talk or Walk, MH Rtg and Shr



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20TH
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BRINGS
ORDER
TO THE
COURTS

DIVORCE COURT

TM

- UP 13%
THIS SEASON!
- 3.5 RTG. -
NOV '01 SWEEPS!
- 70% RENEWED
FOR YEAR 4!

JUDGE
MABLEAN EPHRIAM

IT'S AN OPEN A

Source: N55, Galaxy Explorer, Nov '01 vs. Oct '01 sweeps. HH GAA Rtg.

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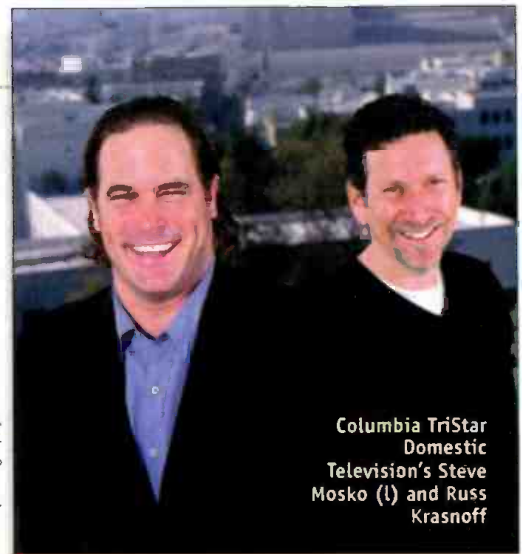
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'UNOFFICIAL' GUIDE

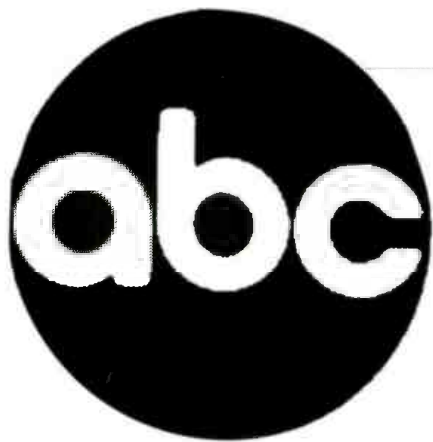
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BROADCAST TV

Exchange of fire

While the FCC continues to investigate affiliate allegations of abuses by the networks, a war of words is heating up between ABC and KEZI(TV) Eugene, Ore. In August, the station charged the network with hindering the launch of a 10 p.m. newscast by rejecting the station's request to move network prime time up an hour. KEZI says ABC also wouldn't let it reschedule network programming to air the University of Oregon's appearance in the NCAA tournament or a special on the impact of the West Coast energy crisis on the state. ABC counters that KEZI wants to launch the early news at the expense of the network to pay for poor management decisions, such as losses from syndicated-program purchases. ABC says it has granted numerous schedule changes and balked only at rebroadcasts of local sporting events. The station plans to respond in the next few weeks.—B.M.

CABLE TV

Who Dunne it?

If the pages of *Vanity Fair* fail to satisfy the hunger for crimes of the rich and famous, a new Court TV series is sure to fill the bill. The network is working with *Vanity Fair* columnist and author Dominick Dunne on a new 13-episode investigative series, to be hosted by Dunne.—A.R.



SYNDICATION

Electra-fying

Carmen Electra is a hot property in syndication. The actress/model (below) is being considered for two projects for the fall as she approaches the conclusion of a first-look deal with Columbia TriStar Domestic TV. Insiders say NBC Enterprises is looking to get Electra to headline its new action series, *B.A.I.T.* Carsey-Werner executives also want her to co-host their new weekend magazine, *Livin' Large*. Currently, Kadeem Hardison is signed on to host. Neither studio can move until the end of the month, insiders say, because of the Columbia deal. That studio had been looking at a number of projects for her, including an action hour.—J.S.



The spitting image of Charlie Ergen?

ASSOCIATIONS

A quiet beach

With CBS, Fox and NBC gone from the association, the NAB winter board meeting in West Palm Beach this week promises to be a quieter affair. Topping the agenda for the TV board will be discussions of the FCC's proposed EEO fixes, digital TV and EchoStar/DirecTV. One board member commented on the last item, "There will be a barbecue where Charlie Ergen turns around on a spit." For radio members, issues include satellite-radio repeaters, in-band on-channel digital radio and royalty fees for radio streaming. Some of the previously debated issues, such as the TV-station ownership cap, have been resolved or the opposing side is gone.—P.A.

CBS gets repurposeful

CBS and its affiliates in December quietly extended the deal under which affiliates help pay for NFL rights in exchange for certain exclusivity guarantees. But the two-year extension has some modifications. Under the old deal, CBS agreed to seek approval from affiliates on a case-by-case basis for any show it wanted to repurpose. Under the new terms, CBS can repurpose up to five hours per week of prime time—only two of which can

be on UPN, the other three only on non-broadcast outlets.

The network is also allowed to reuse up to two hours of soap operas per week on non-broadcast outlets. Affiliate board Chairman Ray Deaver says CBS wanted the changes so it wouldn't be hampered in license-fee talks with program producers. He said affiliates representing 98% of CBS's household coverage (excluding O&Os) approved the deal.—S.M.

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Women

(and a lot of great men, too)

for making us
#1 for 2001.

- **#1 basic cable network in primetime in 2001.¹**
- **#1 basic cable network among all key women demos in total day & primetime.²**
- **29 consecutive months of HH ratings growth!³**

Lifetime
Television for Women

Can these marriages be saved?

For now, network-affiliate relations seem cozy. But that could change in a real hurry

By Steve McClellan

Some executives say network-affiliate relationships have improved over the past years; now, several new issues threaten to undo the romance. Just as in some real-life relationships, money is at the root of the problems.

At Fox, the network's 2½-year-old inventory-buyback plan, in which affiliates buy back commercial minutes from the network, is up for renewal in June.

The network has approached several Fox affiliate groups about extending it, but the affiliates' board of governors has told network executives that the plan was—from their standpoint—a failure. The affiliates don't want any part of "Son of Buyback," as some of them refer to any possible extension.

At ABC, the third year of its deal by which affiliates help pay for the network's NFL rights just expired.

Also, ABC has let it be known it intends to "repurpose" programs much more in the future than in the past—that's why it bought the Fox Family Channel—which could make for a tougher renegotiation of the pact.

Affiliates also worry that the network will try to impose greater fees on them to help pay for the new (and yet-to-be-finalized) deal with the NBA.

Then there's the NASA (Network Affiliated Stations Alliance) grievance petition filed last March, in which the entire affiliate bodies of ABC, CBS and NBC leveled charges of strong-arm practices and rule violations vis-à-vis affiliation contracts.



CBS and their affiliates renewed their agreement in late 2001 to extend their NFL-exclusivity deal a couple more years.

Alan Frank, president of the Post-Newsweek Stations and an architect of the complaint document, which was considered virtually a declaration of war in some quarters, says he hears that the FCC is in the process of addressing the petition. Network sources counter that their attorneys believe nothing will come of it.

Fox affiliate board chairman Cullie Tarleton, who is retiring from Bahakel Communications (and the affiliate board) at the end of the month, says he wrote a letter to News Corp. President Peter Chernin several weeks ago, indicating that Fox affiliates had no interest in extending the buyback plan. Under that plan, which took effect in mid 1999, the affiliates started paying a combined \$60 million annually for prime time spots they had previously received without charge.

"It really has been a financial hardship for the stations," Tarleton says. "When you couple it with the lousy economy out there, the broadcasting recession and the network's performance over the life of the buyback, you had a triple whammy. And, for a lot of stations, it really was the difference between positive and negative cash flow."

Tarleton does credit Fox with giving some relief, to the tune of \$5 million a year, mostly to medium-size- and smaller-market affiliates. But that didn't mitigate most of the pain inflicted, he says.

The Fox board will meet with network executives next week at the NATPE convention, and no doubt the subject will come up. "If the network tries to impose another buyback, it will meet huge resistance," says Tarleton, who is still awaiting a reply from Chernin. "I know if it were put to a vote among the current board, it would be defeated handily."

Bruce Baker, executive vice president, Cox Broadcasting and chairman of the ABC affiliate board of governors, said talks between the board and ABC on a new NFL-exclusivity pact have been ongoing, with further meetings set up for the end of January.

Under the just-expired agreement, ABC affiliates paid \$45 million annually and gave back 10 Saturday-morning 30-second spots,



Post-Newsweek Stations' Alan Frank charged that strong-arming and rule violations were part of ABC's, CBS's and NBC's affiliation contracts.

in exchange for eight new prime time spots and various levels of program exclusivity, depending on genre and daypart. Baker says it's not clear yet whether ABC wants to increase the cash component of the deal.

Talks could get stressful if the network wants to expand its repurposing rights, says Baker. The network now has the right to repurpose up to 25% of its prime time slate at will. "But the truth of the matter," he says, "is they haven't got close to using the full repurposing that exists in the current agreement."

As to the NBA deal, Baker says it would be an unwelcome surprise if the network asked the affiliates to help pay for it, "because, so far, I don't know of a single affiliate that they consulted regarding going after the NBA."

Meanwhile, CBS and its affiliates agreed late last year to extend their NFL-exclusivity deal for a couple more years. The new agreement is said to include minor modifications in the exclusivity provisions, but the affiliates approved it "without any contention at all," says one affiliate board member.

NBC has no blanket exclusivity deal with its affiliates, preferring to deal with the issue in individual affiliate renewal talks. Network sources say it has signed up about 85% of its affiliates to long-term renewal agreements in the last couple of years.

The most recent deal came last week with Post-Newsweek Stations' WDIV(TV) Detroit and KPRC-TV Houston. As evidenced by his role in the NASA complaint, Frank has been a frequent thorn in NBC's side on a number of affiliate issues.

But that didn't prevent Frank and the network from reaching a new long-term affiliate deal, which has elements both sides like. Neither Frank nor network executives would comment on the terms, but sources familiar with them say Post-Newsweek gets \$9 million a year for 10 years. That's a nice chunk of change but 55% less than what the group had been getting under the old agreement and similar to other agreements the network has struck with its big affiliate groups. ■

AOL: Goodwill punting

AOL will be writing down much of the value of the Time Warner assets

By John M. Higgins

Everyone expected AOL Time Warner last week to temper its earnings outlook for 2002. But no one saw AOL casually acknowledging that its asset base has shrunk up to \$60 billion since it acquired Time Warner a year ago and that a massive charge against net earnings is due at the end of the first quarter.

AOL acknowledged that 2001 results weren't as perky as forecast even in recent months and that 2002 looks to be worse. AOL said revenues this year will grow a sleepy 5%-8% and cash flow 8%-12%. Advertising for AOL's online service, cable networks and magazines is getting hammered.

But the write-off proved startling. AOL Time Warner CFO Wayne Pace said new accounting standards will prompt a write-down of \$40 billion to \$60 billion of past acquisitions on its balance sheet. Put that another way: That's 25%-30% of the company's asset base.

The company did not specify what assets that it covers, but one analyst said the company is writing down much of the value of Time Warner, which was acquired for \$147 billion.

The move is a non-cash write-off and, hence, does not affect the company's operation or cash flow. But it does highlight that the recession and Internet bust didn't just flatten teeny, revenue-free startups but have savaged the holdings of even huge companies with established operations.

But the bulk of AOL's write-off is the

value of cable systems, networks, film libraries and magazine titles of Time Warner. The assets being written off are not so much the Internet assets that AOL brought to the table when it completed the Time Warner takeover last January.

"The numbers are gigantic, but then, the company is gigantic," said Sanford Bernstein media analyst Tom Wolzien.

The move is related to new standards on how companies account for acquisitions, Financial Accounting Standard 142.

Takeovers create what is called "goodwill" on a company's balance sheet. A cable system, for example, has copper wires and other video gear worth perhaps \$1,000 or so per subscriber. But companies are priced according to the amount of cash they are expected to generate, so cable-system buyers are willing to pay \$4,500 or so per subscriber.

The difference between those numbers is goodwill. And, like other assets, goodwill is depreciated a little bit each year, which depresses the net income companies report even though it doesn't affect how much actual cash they generate.

Writing off that goodwill doesn't really hurt anything, but it does help in one way. New accounting rules make a company's return on invested capital more significant. Shrinking the book value of assets will make AOL's ratio—currently just 2.5%—look better even if cash flow doesn't increase.

Media companies that have made huge acquisitions in recent years, including Viacom, AT&T and Charter Communications, are most likely to take large write-offs.

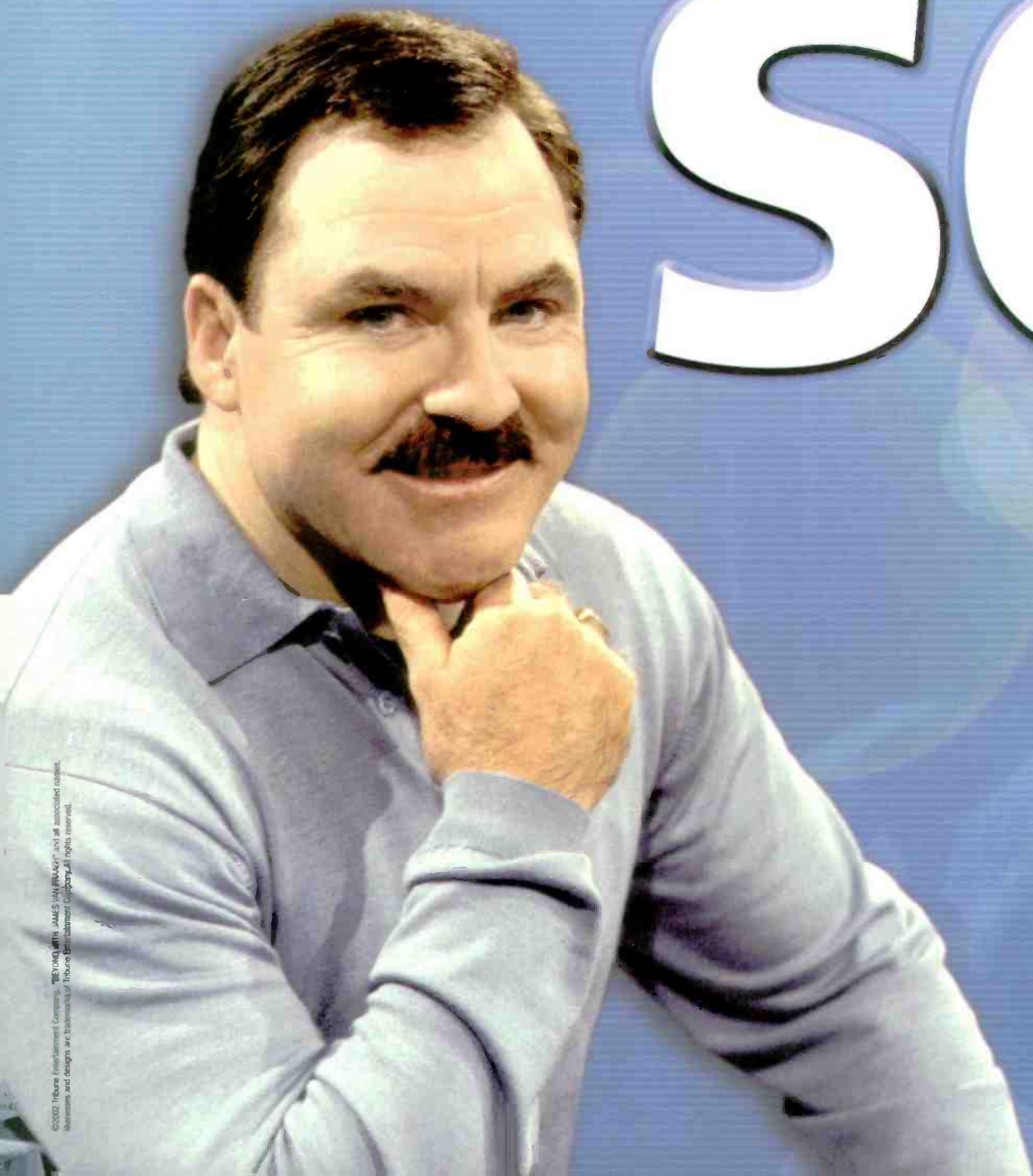
"This is your one-time chance to open up the closet and bring out the skeletons," said Wolzien. "It's Halloween time in television." ■



"The numbers are gigantic," said Tom Wolzien, media analyst at Sanford Bernstein, "but then, the company is gigantic."

C O M I N G F

SO



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17 of the top 20 markets

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Tuesday, January 22 - 10AM - 5PM

Wednesday, January 23 - 10AM - 1PM

TRIBUNE
ENTERTAINMENT

SURVEY

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Family
FEUD

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IN KEY MARKETS ACROSS THE COUNTRY.
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SAYS: E'RE UP YEAR-TO-YEAR!

Nov. 00' - Nov. 01' Increases

RANK	MARKET	STATION	W25-54	Improved From
1	New York	WNYW	+50%	Caroline/Other
2	Los Angeles	KCAL	+29%	Family Feud
3	Chicago	WCIU	+100%	Real TV
5	San Francisco/Oak/San Jose	KICU	+27%	Family Feud
7	Dallas/Ft. Worth	KTXA	+50%	Sex Wars
11	Houston	KHWB	+500%	Mills Lane
21	Pittsburgh	WPXI	+15%	Family Feud
22	St. Louis	KDNL	+133%	Home Improvement
24	Baltimore	WUTB	+750%	To Tell The Truth
26	San Diego	XETV	+200%	House Calls
34	Columbus	WTTE	+150%	Power of Attorney
39	Birmingham	WTTO	+150%	Family Feud
41	Memphis	WMC	+7%	Judge Mathis
43	New Orleans	WWL	+100%	Family Feud
46	Harrisburg/York	WPMT	+100%	Family Feud
47	Buffalo	WGRZ	+11%	Family Feud
48	Albuquerque/Santa Fe	KASA	+14%	Family Feud
50	Louisville	WLKY	+44%	Family Feud
51	Las Vegas	KVBC	+9%	Family Feud
56	Little Rock	KARK	+333%	Family Feud
57	Albany	WXXA	+50%	Men/Mars
60	Dayton	WDTN	+333%	Curtis Court
61	Charleston	WOWK	+100%	Family Feud
63	Mobile	WJTC	+167%	Family Feud
71	Rochester	WROC	+20%	Maury Povich
72	Honolulu	KHNL	+300%	To Tell The Truth

TRIBUNE
ENTERTAINMENT

ABC tries a new life Lyne

Now, as Millionaire stumbles, Stu Bloomberg is deemed the weakest link

By Joe Schlosser

New ABC Entertainment President Susan Lyne says the network has to take it one night at a time, literally, to get back to where it was just over a year ago.

Lyne, a former journalist who had headed ABC's movie and miniseries division, was at the center of ABC's executive shuffle last week, as Walt Disney Co. brass attempted to stem the network's ratings slide. ABC Entertainment Co-chairman Stu Bloomberg, an ABC vet of nearly 23 years, whose contract was recently renewed, was removed. So was top comedy exec Julie Glucksman, who'd had the post only six months. Vice President of Comedy Stephanie Leifer is expected to replace her.

Bloomberg's partner for the last three

years, Lloyd Braun, will remain as chairman.

"I think the challenge in front of us is fairly clear. We need to develop and launch more successful shows," says Lyne, who created and then served as editor-in-chief of film magazine *Premiere*. "I think we need to develop at least one night where we totally dominate."

Lyne (pronounced 'line') has had an impressive run at ABC over the past several years in movies and miniseries. Her division has overseen several Emmy Award winners, including *Anne Frank* and *Life With Judy Garland: Me and My Shadows*. Prior to joining ABC, she was executive vice president of Walt Disney Pictures and Television.

Lyne joins Fox's Gail Berman and CBS's Nancy Tellem as entertainment presi-

dents—the first time in broadcast history that three women have held such high-ranking posts simultaneously. And, in a trend of sorts, she joins NBC Entertainment President Jeff Zucker as a programming chief with a background in journalism (he had been *Today* executive producer).

Since topping all networks two seasons ago on the strength of *Who Wants to Be a Millionaire?*, ABC's ratings have steadily fallen. The network is in fourth place for this season in

adults 18-49, and a number of its veteran comedies, like *Millionaire*, are declining.

Bloomberg, who helped develop such hits as *NYPD Blue*, *Spin City* and *The Practice*, is expected to accept a development offer from the network. ■



Susan Lyne: "We need to develop at least one night where we totally dominate."

Just call it RTNDNAB

Canceled 2001 conference will get spring revival

By Dan Trigoboff

The Radio-Television News Directors Association Board of Directors last week agreed to merge its annual convention with the National Association of Broadcasters', slated for April 8-10 in Las Vegas.

RTNDA's executive committee had voted to recommend the move on Wednesday, and the board vote was held by conference call Friday afternoon.

The deal, on which NAB had already signed off, is for five years.

Merging the shows cancels RTNDA's



RTNDA's Cochran says RTNDA@NAB will have both joint and separate sessions.

2002 September confab in Long Beach, Calif.

NAB's Las Vegas location will likely attract some RTNDA members and alienate others, and, while some regional drive-in traffic might be lost, low-cost air fares might bring other gains. With its venue rotation, RTNDA has often benefited from last-

minute attendees within driving distance. With the loss of the 2001 convention, which was to have started Sept. 12, the organization has already resolved to strengthen its regional programs.

Still, the synergies for RTNDA and

NAB are clear. A conference strengthened by NAB speakers and programs might be an easier sell to budget-conscious station management. And as a show that promotes shopping and is scheduled better for purchases than RTNDA's September event, NAB displays a significant amount of news equipment and technology, and an audience of news decision-makers would certainly be welcome.

RTNDA President Barbara Cochran said RTNDA@NAB will have both joint and separate programs for NAB and RTNDA registrants. "But RTNDA will have a complete schedule and separate exhibit pavilion."

In the mid 1990s, RTNDA held conventions jointly with NAB's radio show.

The loss of the 2001 show could have been financially devastating, but RTNDA this week said its claim for the cancellation—estimated in the low seven figures—will be honored by its insurer. ■

THE WEEK THAT WAS

AT DEADLINE: VIACOM LUSTS FOR DISCOVERY

Sumner Redstone is the latest mogul to take a run at acquiring **Discovery Networks**. At Salomon Smith Barney's media investor conference in Scottsdale, Ariz., last week, the **Viacom** chairman acknowledged that he reached out to **Liberty Media Corp.** Chairman **John Malone**, who controls 49% of the cable programmer, to try to cut a deal. Malone, speaking later, said, "They were all over us on Discovery. They were talking about prices that would be shockers." Analysts value Discovery at \$13 billion. But Malone said he's not ready to sell; he also turned down NBC last summer.

AT DEADLINE: UPN'S VALENTINE OUT

Viacom late Friday ousted **UPN President Dean Valentine**, whose job became redundant when **CBS President and CEO Les Moonves** got hold of newly acquired UPN, too. Valentine's breach-of-contract suit still looms. He claims Viacom owes him \$22 million.

THE PEOPLE MEETER

The WB's head of research **Jack Wakshlag** is adding **Turner Broadcasting System's** cable nets to his watch. He fills the research void left when **Bob Sieber** retired last month. ... **USA Network** tapped **Rick Holzman** as VP

of research and planning. Most recently a TV consultant, he spent 10 years in research for **MTV Networks**. ...

LIVE FROM THE PRESS TOUR

NBC renewed three of its new shows for next season—**Scrubs**, **Crossing Jordan** and **Law & Order: Criminal Intent**—and scheduled new midseason shows to debut after the Winter Olympics, including a live weekday comedy series from the producers and set of **Saturday Night Live**. Those were some of the headlines from the television critics' press tour in Pasadena last week. NBC West Coast President **Scott Sassa** and NBC Entertainment President **Jeff Zucker** also defended the network's decision to allow liquor ads. Sassa told critics,

"We felt the timing was right now." Later in the week, **CBS President and CEO Les Moonves** said his network will stay away from booze: "I don't want to rule it out for the future for ever and ever, but, at this point in time, we don't think it's the right thing to do." (Fox also came out against liquor commercials last week.)

Back to NBC, as for rumors that several big networks are contemplating selling off their low-rated Saturday-night prime time hours, à la NBC's recent deal with **Discovery** for Saturday mornings, **Sassa** said bluntly, "It won't be us." He and **Zucker** disclosed that they are exploring a variety of options for the night, though. Insiders say one possibility might be airing action series like syndicated series **V.I.P.** and possibly some internally produced lower-budget fare.

Waiting in the wings at NBC is **Julia Louis-Dreyfus**, the third **Seinfeld** alum to get her own sitcom, will debut in **Watching Ellie** Feb. 26 at 8:30 p.m. ET/PT. **Leap of Faith**, a new comedy from **Sex and the City** Emmy-winning writer **Jenny Bicks**, will get the plumb post-**Friends** spot on NBC's Thursday-night schedule, debuting Feb. 28 at 8:30 p.m. And network executives say **New York Live With Colin Quinn**, the new series from **Saturday Night Live** producer **Lorne**

Michaels, will debut after the Olympics, too. No firm date has been set, though.

NBC execs said sports, news and other NBC divisions will share resources with newly acquired **Telemundo**. The network is developing an English version of former **Telemundo telenovela Betty La Fea** possibly for the fall.

Moonves also hinted that some NCAA March Madness basketball games may pop up on the new UPN weblet.

Fox says it won't spend any co-op money on local cable, radio and print ads during the February sweeps, saving as much as \$15 million. **Fox Chairman Sandy Grushow** says he doesn't want to waste the money for a sweeps period that will "likely be thrown out" by advertisers because NBC's Winter Olympics coverage will warp the results.

Fox is also close to making a deal to sell off its Saturday-morning kids block. **Grushow** wouldn't say to whom but said, "I suspect that NBC may have some misgivings about the deal they made when they learn about ours."

LET'S FIGURE US OUT

Concerned about the future of TV broadcasting, an ad hoc group led by **Fox's Peter Chernin** and **Emmis's Jeff Smulyan** has commissioned an economic study of business. Group also includes **ABC, CBS, NBC, Post-Newsweek, Hearst-Argyle, Belo, Cox and Tribune.**



CNN quickly pulled a promo proclaiming that Paula Zahn is "just a little sexy." (She was steamed.)

More Maury

W 18-49 Rating

UP +10%



Nov'00 Nov'01

Top **W** 18-49 Rating By Season



Week of 12/28/98 Week of 07/17/00 Week of 12/25/00 Week of 11/12/01

Source: NSS/Galaxy Explorer; 11/1-11/28/01 vs. 11/2-11/29/00. Seasons: 8/31/98-8/29/99; 8/30/99-9/3/00; 9/4/00-8/26/01; 8/27/01-12/16/01. AA%. Talk strips include: Oprah, Regis & Kelly, Jerry Springer, Montel Williams, Rosie O'Donnell, Jenny Jones, Ricki Lake, Sally, Martha Stewart.

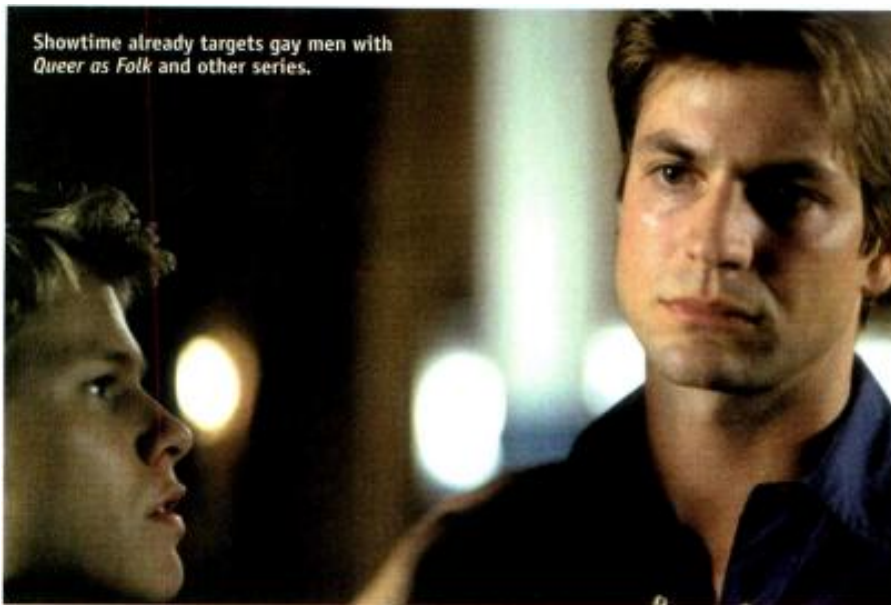
maury[™]

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Maury knows what women want...Success!



STUDIOS
USA



Showtime already targets gay men with *Queer as Folk* and other series.

It pays to be gay

MTVN, Showtime net likely a mini-pay digital channel

By John M. Higgins

As networks look harder and harder for unserved niches, Viacom siblings MTV Networks and Showtime have teamed up to explore a gay network.

A gay channel would probably be a mini-pay channel slated for digital tiers, instead of a basic or even a more conventional digital channel, according to Showtime Executive Vice President of Corporate Strategy and Communications Mark Greenberg. It would, however, also likely

carry some sort of advertising, perhaps "sponsorships" between shows.

Greenberg said that making a gay network a \$5 or so per month channel is dictated by the relatively narrow programming approach Viacom might take.

A gay network would be a blend of entertainment and information programming—some with gay and lesbian themes, some simply conventional programming that tends to attract gay viewers. "We see a wide range of programming opportuni-

ties," Greenberg said.

Cable operators, noting that they hadn't gotten a pitch from Showtime and MTVN, said a gay channel could be a tough sell. "I wouldn't worry so much about political backlash as customer backlash, even though it's a premium service," said one MSO executive with mostly rural systems. "I'm not sure if we have the market. If I had a large city. I would say yes."

Rev. Jerry Falwell weighed in on Fox News Channel Thursday: "Saying gays should have their own channel ... is like saying everybody who misbehaves in this culture should have their own channel. Why do they need a particular channel," he added, "when so much of prime time features stars that are gay?"

For all the obvious jokes about how E! or Style are already gay channels, this is a niche that no one has taken much of a stab at. Showtime and MTVN executives believe that 6.5% of TV households have at least one gay occupant.

By contrast, Nielsen characterizes 9.7% of TV households as Hispanic, and there are six Spanish-language broadcast or cable networks. On the other hand, even more TV homes, 12.4%, are characterized as black households, and only BET and a couple of smaller channels target them.

Greenberg said plans have not been finalized and no launch date is set. ■

A Grand Ole outcry

Potential format change for WSM hits wrong note with fans

By Ken Kerschbaumer

WSM(AM) Nashville, Tenn., home of the *Grand Ole Opry* broadcasts since 1925, is looking at a format change that could eliminate the show from the schedule. But the idea has country-music fans singing the blues.

Gaylord Communications, owner of the station, is looking at an all-sports talk format to help stem losses; last year, the station

says, it lost \$1.5 million, and it has been in the red in other years, too. Beth Peden, Gaylord director of communications, said, "Obviously, we have to do something to make it a good business while still making sure our listeners are happy."

The leak of a potential change has resulted in a public outcry in both Nashville social circles and the media. Last week, fans and some country stars picketed the station

protesting the change.

Gaylord does promise to move the *Opry* to WSM-FM Nashville, but that will leave long-distance listeners of the 50,000-watt station relying on syndication deals, something Gaylord Communications is investigating.

The irony of the furor is, according to Craig Havighurst, music writer for local paper *The Tennessean*, WSM(AM) has been all-country since 1983. Previously, it was a mixed-format station with the *Opry* broadcasts the country mainstay. "There has been country music on that station every Saturday night since 1925," he said. "And that's the core issue." ■

TV or not TV

Judge says she will rule this week on allowing coverage of terrorist trial

By Paige Albiniak

Court TV and C-SPAN got their own day in court last week, but they'll have to wait until this week to find out whether federal Judge Leonie Brinkema will allow cameras into her courtroom to cover the trial of alleged terrorist Zacarias Moussaoui.

"What gavel-to-gavel television coverage does is allow people who want to see the whole thing ... the ability to do so. They don't have that ability if you are relying solely on secondhand reports of people who are in the courtroom," argued Lee Levine, an attorney representing Court TV.

Court TV and C-SPAN want to offer full coverage of Moussaoui's trial, which is scheduled to begin Oct. 14. Also backing the attempt to open the court are ABC, CBS, NBC, CNN, the Radio-Television News Directors Association and the Reporters Committee for Freedom of the Press. Court TV chief executive Henry Schleiff has been popping up on all-news outlets arguing that Americans have an overwhelming interest in the terrorist events and that, in essence, the entire nation is a victim of sorts.

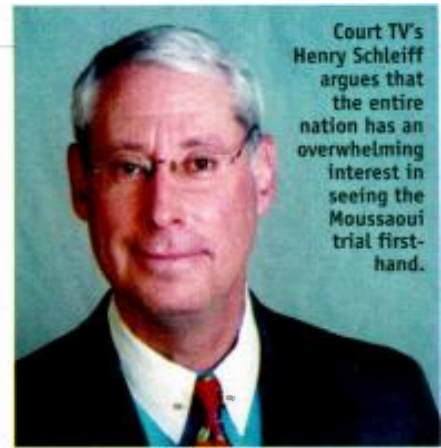
The U.S. government is opposed. Witnesses' awareness of being on television "has a possibility of affecting the witnesses' testimony, has a possibility of affecting the jurors, has a possibility of affecting everyone in the courtroom," said attorney Liza Coltery, representing the Department of Justice. "Technological changes that make cameras unobtrusive do not respond to that very legitimate concern."

The Justice Department also worries that the identities of witnesses and other trial participants will be compromised should their pictures be broadcast and circulated on the Internet.

Brinkema was sympathetic. Still, she pointed out that the use of minuscule cameras means that technology does not necessarily have to be intrusive. Coltery said the size of the cameras involved would not cause witnesses to forget that they were being televised.

Court TV agreed security is an important concern. Levine suggested ways to answer those concerns while still allowing electronic coverage. He said that the judge could place restrictions on the broadcast or that the faces of witnesses could be blocked out.

"It would seem to me, however," Levine said, "that there are numbers of witnesses and large portions of the proceeding for which television coverage would serve a valuable purpose that does not involve terrorism risks: opening and closing statements, and witnesses who do not



Court TV's Henry Schleiff argues that the entire nation has an overwhelming interest in seeing the Moussaoui trial first-hand.

wish or do not believe that their faces need to be obscured."

Brinkema will not release a decision until Tuesday at the earliest, she told the court.

"As you all recognize, you are asking the court to declare unconstitutional a federal rule of criminal procedure that has been enacted by the Judicial Conference of the United States, approved by the Supreme Court and the United States Congress," Brinkema said. "One does not take that job lightly. So I am going to think about this." ■

Not all in ABC's Family

300 Fox Family staffers will get axed by net's new parent

By Allison Romano

Two months after ABC Family's cable debut, 300 former Fox Family staffers are being cut as Walt Disney Co. tries to shore up its \$5.2 billion investment in the channel. Sources say Disney planned to lay off workers last week but decided to wait until after ABC Family's presentation to TV critics in Pasadena last Saturday.

The majority of the layoffs will be back-office cuts, mainly administrative and support staff. Disney sources say the company counted on efficiencies like these when it purchased the net last October from News Corp. and Saban Entertainment.

ABC Family unveiled its new format this month, with January's schedule featuring old Fox Family shows during the day and repurposed ABC fare in prime.

Disney, meanwhile, continues its legal sparring with EchoStar Communications over the channel's carriage. A hearing to determine ABC Family's future on the Dish Network was rescheduled from Jan. 10 to Jan. 17. EchoStar had threatened to pull ABC Family off its system Jan. 1, but a federal judge blocked its plans with a temporary restraining order. The court is slated to hear arguments for a permanent injunction this Thursday.

ABC Cable Networks President Anne Sweeney, whose unit oversees ABC Family's distribution, lashed out at EchoStar last Wednesday, asserting that the DBS carrier made false claims in a Jan. 2 statement: "Disney has never sought an increase in carriage fees beyond those agreed to in the contract." ■



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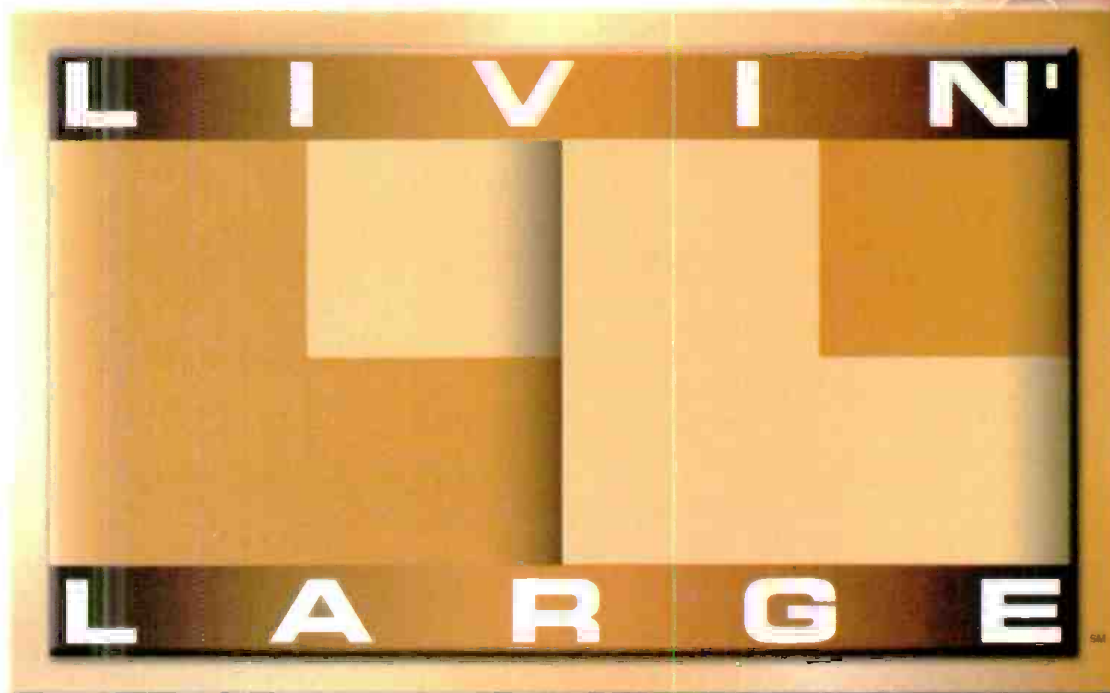
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THE LIVES AND TIMES OF
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Leaving the set of sitcom *King of Queens* on the massive Sony lot in Culver City, Calif., recently, Steve Mosko and Russ Krasnoff drifted toward the set of freshman CBS series *The Guardian*, where they briefly congratulated two of the stars, Dabney Coleman and newcomer Simon Baker, for making the show into the top-rated new drama of the season. As they left, Mosko confided quietly to a companion about Baker, "We have to utilize this guy as much as we can. He's going to be a big star."

At about the same time, Krasnoff reached for his cell phone and called his assistant, the third call in 15 minutes. "Is she there yet?" asked Krasnoff, urgently. "She" is former *China Beach* star Dana Delany, who is visiting to talk about the revived future of her Fox drama, *Pasadena*. Fox is planning to relaunch the low-rated yet critically acclaimed series later this spring and, says Krasnoff, "we are looking to do whatever it takes to keep the show afloat."

Does that sound like the workday of executives for a studio that is—the headlines say—getting out of the network business? Well, yes and no.

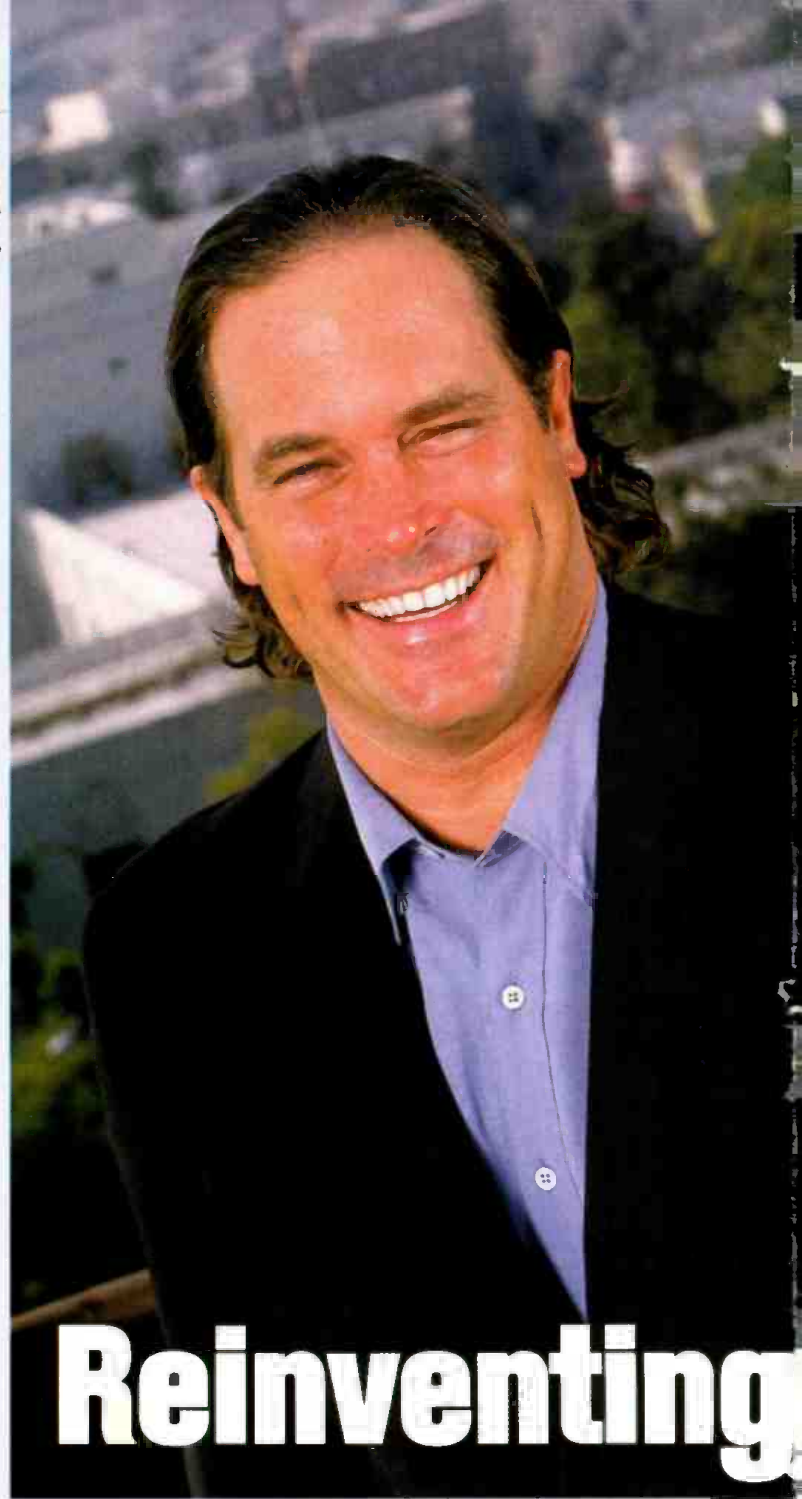
It's true that, late last year, Sony Chairman Howard Stringer, citing the loss of millions of dollars each year in failed series and the escalating costs of keeping a stable of top writers and producers on the payroll, closed down Columbia TriStar Television. That move, Sony sources say, will save Sony more than \$100 million annually.

Stringer then tapped Mosko, who had run Sony's cable and syndication unit Columbia TriStar Television Distribution, to head a new all-encompassing TV studio, Columbia TriStar Domestic Television, a much more flexible operation that isn't solely in the network-television business. Krasnoff, who headed programming efforts for CTTD, was named president of programming and production at CTDT.

The two executives, who had previously overseen such series as *The Ricki Lake Show* and Lifetime's *Strong Medicine*, inherited all of Sony's other domestic-TV assets. Under their watch now are seven network series, including *King of Queens*, *Family Law*, *Dawson's Creek* and NBC's new Hank Azaria sitcom *Imagine That*. They also took on oversight of daytime soaps *Days of Our Lives* and *The Young and the Restless*, as well as production on game shows *Wheel of Fortune* and *Jeopardy* and a handful of children's series.

And they still run the syndication business, which includes more than a dozen first-run series for cable and local TV stations.

Going forward, the new strategy at Sony will include a heavier involvement with major advertisers to limit Columbia TriStar's financial risk. Columbia already partners with Procter & Gamble

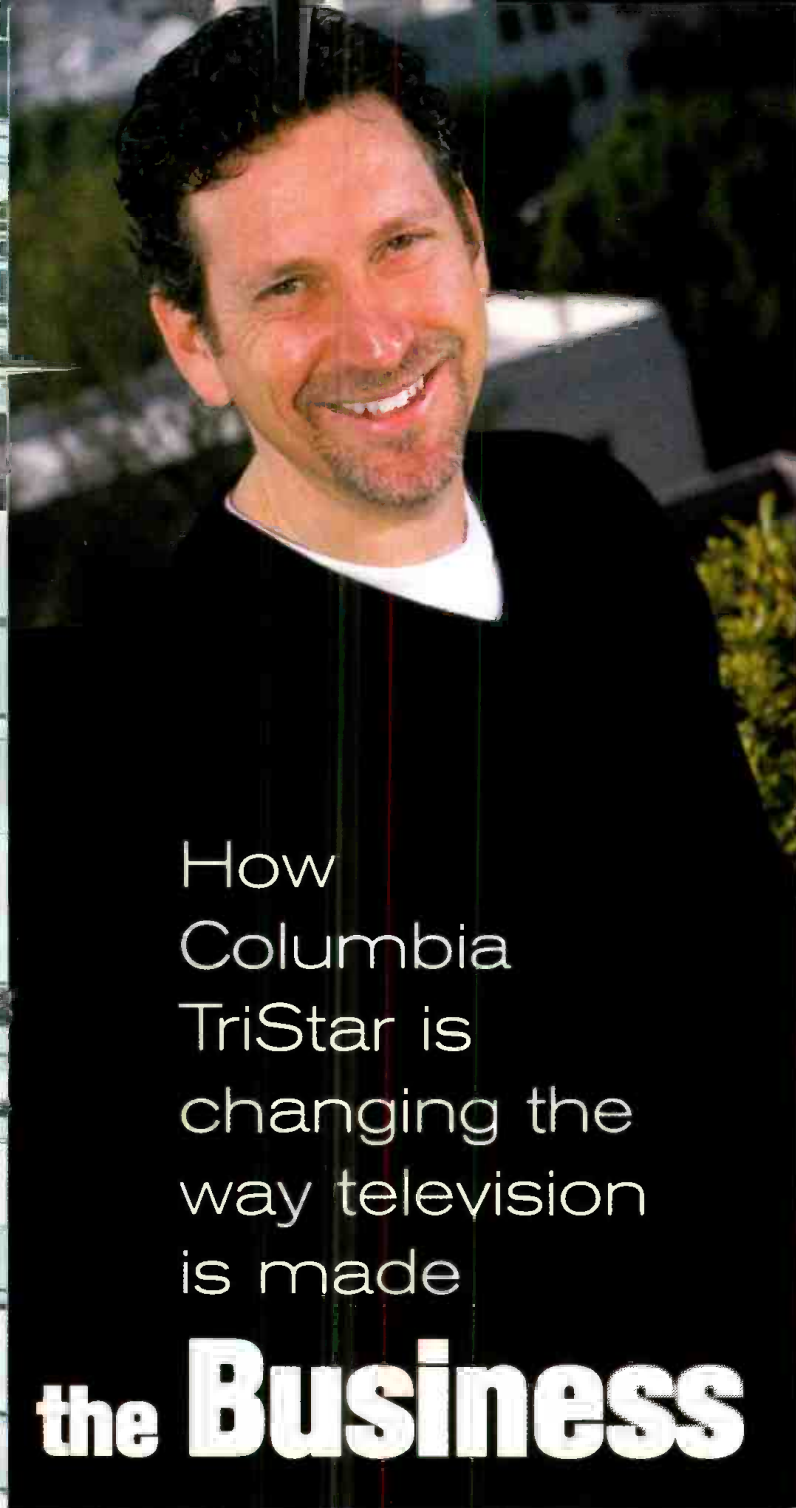


Reinventing

on its soap operas and *King of Queens*. The strategy does have a downside, limiting Columbia TriStar's profit on the back end.

Mosko, who has been with Sony since 1992, when he started in syndication sales, says Sony had to change the way it went about its business—or else. Sony has been the leading independent TV-programming supplier in Hollywood, has no ties to a major broadcast or cable network (it does partially own Game Show Network), and doesn't own any local TV stations. So, to survive, it has to be nimble, quick and thrifty—and not get caught holding the bag when network plans go awry, as they almost always do.

The Mosko-Krasnoff method is far safer than most studios'. For the 2002-03 season, don't expect much out of Columbia TriStar in terms of network development. The studio has roughly 50 projects



How Columbia TriStar is changing the way television is made the **Business**

and scripts in development at the networks, nearly 20 at CBS alone. But now it appears that Columbia is looking to take only a passive interest in any scripts that get turned into pilots and will likely not produce any pilots at all this spring. Last year, Columbia TriStar produced nearly 11 pilots for five networks, landing two new series last fall (*Pasadena* at Fox and *The Guardian* at CBS).

"We are going to do comedies, we are going to do dramas, and we are going to do reality shows," says Krasnoff. "We just have to figure out a new economic model. If I knew what that model was today, I would tell you, and I would be doing it. My hope is that it's closer to

By Joe Schlosser

Columbia TriStar
Domestic Television's
President Steve Mosko
(l) and President of
Programming and
Production Russ
Krasnoff overlook
the Sony lot.

our cable model than it is to what is currently the network one."

Krasnoff stresses that more money will be spent on development and production than on writers and talent. "The world is changing, and I think, if we didn't make this change now and have an overall domestic strategy to go along with where the marketplace is, we really would be out of touch with our business."

Says Mosko: "We are, in some sense, one-stop shopping for cable buyers, network buyers and local-station buyers. We can develop programming on our end and, as we go through the process, determine where the best place is to go with each show."

Thus far, Sony has made the most dramatic changes, but a number of other studios, including powerhouses Warner Bros. and 20th Century Fox TV, have started trimming their writer/producer rosters and cutting costs in various ways.

"I think that the difficult economy that we are all enduring has forced all of us to take a hard look at our business and be more disciplined financially about the decisions we have made," says 20th Century Fox TV President Gary Newman. "We've gone to our producers and discussed with them the financial issues that we are facing, and we have across-the-board support from every producer committed to finding these savings we have asked them to find in their production budgets. But this can still be a very lucrative business for a studio."

A CHANGING CULTURE

Columbia TriStar Television originated in 1948 as Screen Gems and has gone through nearly a dozen incarnations since then, including a spell in the '80s when Coca-Cola ran it. Sony acquired the studio in 1989 and, five years later, combined TriStar Television with Columbia Pictures. Its hits over the years have included *Bewitched*, *I Dream of Genie*, *Who's the Boss*, *Mad About You* and *Mariel... With Children*.

Over the past several years, Columbia TriStar Television executives went on a spending spree, signing top writers, actors and producers to lucrative multi-year development deals. The deals made headlines—and headaches. Included on its roster were Danny DeVito's Jersey Films, Frances Ford Coppola's American Zoetrope division, and writers Denise DiNovi (*The District*) and Gavin Polone (*Gilmore Girls*).

But there was a cost: The studio was paying more than \$50 million annually to keep nearly 50 writers/producers on the payroll. Major deals with stars like Bette Midler, whose CBS sitcom failed to last one season, also cost the studio millions. Now Sony is looking to get out of nearly every deal in almost any way it can.

"I've never seen a company that was once such a presence in the

TV community go down to the bare bones so quickly," says CBS Entertainment President Nancy Tellem, whose network has done the most work with Columbia TriStar in recent years. "Probably their idea is that, if you strip it down and build it up slowly in a better model, you can be much more profitable. But I think their problem in the past was that they were burdened with a lot of things that had happened in previous regimes and it all kind of caught up with them."

Since October, about 60 executives on the network side have lost their jobs, including Columbia TriStar TV President Len Grossi and head of production Tom Mazza. Only one of the studio's big writers (Polone) has left the lot thus far, but many more are expected to be bought out in the next several months.

The programming division under Jeanie Bradley—the unit that administers shows that already have a place on network schedules—has remained intact, and three-quarters of the division's business affairs

and physical production departments remain. The made-for-TV movie staff, family-programming unit and children's programming area are largely unchanged.

Many of the syndication division's top executives have been promoted to new positions that now have responsibility for all the TV divisions. The syndication heads of marketing, research, sales and a few other areas have added responsibilities. Also, Bradley, Zack van Amburg and Melanie Chilek report to Krasnoff and oversee network, cable and syndication programming, respectively.

But insiders acknowledge that the bloodletting isn't over and more layoffs may be announced later in the year.

"Anytime you go through change, it's not easy for everybody," says Mosko. "Our goal now isn't just to survive the change but to succeed and win big. In some ways, I hope we are taking some sort of leadership role in the industry by addressing this new way of doing business."

So, while Columbia TriStar is out of the

network-television business, it's still very much in it, but on its own terms.

"We are in the television business in a huge way still, and we are going to continue to be in the network side of it as well, absolutely," says Mosko. "All we have said is, 'Look, this old way of doing it doesn't work anymore.' We are not going to have all of these projects sitting out there, doing all of these pilots, where you lose hundreds of millions of dollars and all anybody can point to and say is that you had that big hit one time. We are still in the business, but we are just doing it in a different way."

A REALISTIC POLICY

Under Mosko and Krasnoff, Columbia's syndication division has recently thrived in first-run production while rival syndicators have been cutting back. A large share of its success, though, is coming from cable.

Credit Krasnoff, who joined CTTD in 1997, for accelerating the move to cable. "When I came over here, what we had was *Ricki Lake* and a few other shows, and we

Photography: Tim Rue



Steve Mosko

Lessons from local stations

Steve Mosko thinks his background in local TV and radio gave him the best possible education to make it in Hollywood.

The new president of Columbia TriStar Domestic Television started in the sales division at Baltimore radio station WITH(AM) the day after graduating from the University of Delaware and went to work at half a dozen Baltimore and Philadelphia radio and TV stations before being lured west.

"When you come up at a local TV station, you realize that it's important that all of the parts work together," says Mosko, a Baltimore native. "And I think, in some ways, when you work for a local station, you realize you have a responsibility to the viewers, you have a responsibility to the advertisers, and, at the same time, you are running a business. That applies nearly the same way here in

Hollywood."

After several sales positions in Baltimore, including local sales manager at WMAR-TV, Mosko was named general sales manager at WTAF-TV Philadelphia in 1983. In 1988, he moved over to WPHL-TV Philadelphia to become vice president and station manager.

In 1992, Mosko was asked to join Columbia TriStar TV Distribution, Sony's syndication unit in Los Angeles. Then-President Barry Thurston asked him to join the sales team as vice president of the Western region, where he would handle distribution deals on everything from *The Ricki Lake Show* to off-network syndication runs of *Seinfeld* and *Mad About You*. Mosko quickly rose through the ranks and, in July 2000, replaced Thurston atop CTTD.

"Barry was a great strategist. He was always thinking about the next big move. That's what

any good business man is always doing: thinking three steps ahead," says Mosko. "I learned a lot from him."

For just over a year, Mosko headed up Sony's syndication division and, last November, was promoted to his current position, overseeing all of the studio's domestic TV assets.

With more than 40 prime time, daytime, access and family shows under his watch, Mosko says, it's essential that all studio areas have strong communication lines with each other.

"I'm a big believer that your greatest asset is with your people, and I try to live by the statement that I actually work for everyone here," he says. "It's my job to make sure everyone here gets all of the resources they need and has strong relationships with all parts of the company. If we have that, we should be successful." —J.S.

'I think we are all looking at the economics of what we produce a lot more closely than we have in the past.'

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Highest Late Fringe Rtg. - All broadcast stations, M/A 18-34 & M18-49 (excludes holiday titling).
Tops all other Reality Relationship shows - 5Th Wheel, Change Of Heart, Eliminate Rendez-View,
Shipmates in M/A 18-34 & 18-49 Rtg. Triple runs - Sign on to Sign off (6a-2a).

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TELEVISION FOR THE WORLD

talked about trying to build a bigger business," he says. "We decided to become more aggressive in the first-run syndication business, and then we talked about the cable business, which is an area we have really grown into since."

Columbia sold its first cable series, *The Net*, to USA in July 1998 and followed later that year with *Oh Baby* at Lifetime and *Rude Awakening* at Showtime. Currently, the studio has *Ripley's Believe It or Not* at TBS, *Strong Medicine* at Lifetime, *Going to California* at Showtime, and a number of first-run series coming at FX, TNT, TBS and other networks.

Sony has also attempted a number of talk and variety series recently, with little success. Columbia's *Donny & Marie* lasted only two seasons, and a talk series based on the best-selling book *Men Are From Mars, Women Are From Venus* didn't make it through one. Sony produces a court series in *Judge Hatchett* and a handful of weekend action shows, including Pamela Anderson's *V.I.P.*

But, since launching its first-run syndication operation with *Ricki Lake* in 1993, Columbia has failed to come up with a success along the lines of *Judge Judy*, *Entertainment Tonight* or *Oprah Winfrey*. Rather, the studio's fortunes have come through selling off-network shows from its network division and outside studios.

"We will continue to be major players in first-run syndication," says Mosko. "Syndication is very important to us, and we still think it's a viable business. I think we are all looking at the economics of what we produce a lot more closely than we have in the past, because you have to be realistic about what rating you are producing a show for."

CBS's Tellem likes what she sees. "I think Steve and Russ are getting a real kick out of this. They both come from syndication, but they both understand the network game as well. They are a great team, and they are both clearly capable of doing the job, but they are in a very, very difficult position right now just trying to figure out the new direction of the company."

The studio has a number of projects in development that will likely be coming to first-run syndication next season. Columbia executives have already sold an updated version of game show *Pyramid* with Donny Osmond to stations for the fall, but it has not officially announced anything else for 2002-03.

A talk-show/pop-culture series with former *Talk Soup* host John Henson, a *Cops*-like series with parole officers, and a reality series that follows couples getting married are said to have the inside track.

Pilots for all three series have been taped, but Krasnoff warns that all three could somehow wind up at a broadcast or cable network instead of syndication because of the new structure. The new Columbia TriStar is just going with the flow. "We are not developing any single-topic talk shows, we have not developed any action hours. We are trying to go in the direction where we see the audience," says Krasnoff. "To be third, fifth or tenth in a genre is not a business, and it's not a business for us." ■

Photography: Tim Rue



Russ Krasnoff

Putting it all together

All the pieces of Russ Krasnoff's résumé seem to fit together nicely in his new position. The president of programming and production at Sony's new all-encompassing studio Columbia TriStar Domestic Television has worked at one point or another in nearly every area that his position oversees.

Until November, Krasnoff oversaw all the programming at Sony's syndication division, Columbia TriStar Television Distribution, developing court shows, talk shows and a number of original series for cable, including Lifetime drama *Strong Medicine*. In his new post, he is in charge of all of Sony's domestic programming efforts, including syndication, soap operas, prime time series, made-for-TV films and family-oriented shows.

Krasnoff first became associated with Columbia TriStar on the film side of the business. He produced volleyball film *Side*

Out for TriStar Pictures in 1990 and then formed an alliance with Columbia Pictures Television to develop and produce films for television. Prior to that, he ran his own motion picture promotion company, Krown Entertainment Marketing Group.

He used his marketing background to his advantage when he arrived at Columbia, aligning the studio with a number of major advertisers, including General Motors and Procter & Gamble, to offset costs of television movies. After that, he moved over to the prime time programming division, developing a number of shows for TriStar Television and later Columbia TriStar Television, including CBS drama *Early Edition* and UPN comedy *Malcolm & Eddie*.

In 1997, Krasnoff joined Columbia TriStar Television Distribution as executive vice president of programming. With his

background in scripted series, he expanded the syndication unit's first-run production output beyond talk shows and action series. He developed *Ripley's Believe It or Not* for TBS, *Strong Medicine* for Lifetime and a number of other cable series.

Krasnoff says that, since getting his new stripes late last year, he hasn't had much down time. The studio is developing a number of series possibly for cable, syndication or network TV.

"The first thing I did when I got the new position was start evaluating what businesses we are in, what assets we have and what's sitting on the shelf," he says. "I just dove into it all. I watched all of our shows, including [Fox sitcom] *The Tick*, which hadn't aired yet and which I hadn't seen. I went home and did a four-hour marathon of the eight episodes we had produced. It was really funny." —J.S.

"To be third, fifth or tenth in a genre is not a business, and it's not a business for us."

The Queen!

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Source: NSI, SNAP PA vs historic TP. Highest Rtg. KCAL (Nov. Sweeps only) - W 18-34 & 18-49, 1987 to 2001.
Year-ago Rtg. growth - (Nov. 01 vs. Nov. 00). Lead-in growth - Shrs. (Key demos - M/W/A 18-34,
18-49 & 25-54). #1 in TP - W18-34. National growth NSS Explorer - Jan. 02 to date (12/31/01-1/6/02) vs. Oct. 01.

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TELEVISION FOR THE WORLD

The biggest deals in Las Vegas won't be done on the convention floor

By Joe Schlosser

Maps and taxis might be the most valuable commodities at the 39th annual NATPE Conference in Las Vegas next week. The conference will still be held at the Las Vegas Convention Center as scheduled, but a lot of the action will be taking place elsewhere, with most syndicators working out of hotel suites on the Strip.

Citing exorbitant costs and the lack of potential station buyers at NATPE, nearly every major U.S. syndication studio will be housed at the Venetian Hotel or other venues away from the exhibit floor. That's not as it once was, when big syndicators like Warner Bros., Columbia TriStar and King World took up the bulk of NATPE's space with house-sized booths filled with food, celebrities and promotional knickknacks.

But consolidation, a down economy and Sept. 11 have changed things.

The NATPE floor will be filled instead with international distributors and technology companies looking to sell their wares to the station community, whose attendance could be down by as much as half. A total of 20,348 people walked through NATPE's gates in 2001.

Here are a couple signs of the (bad) times:

- Twelve months ago, NATPE filled both of the Las Vegas Convention Center's large exhibition floors. Next week, all the exhibitors will be grouped together on one floor, the other left vacant.
- More than 500 exhibitors signed up to be on the floor this year, compared with 860 in 2001. According to NATPE President Bruce Johansen, more than 200 companies that exhibited last year have either merged with other companies or gone out of business.

Highlights at NATPE this year include "A Conversation" with FCC Chairman Michael Powell and a ceremony to honor *Law & Order* creator/producer Dick Wolf on Jan. 23, a number of sports-themed panels, and D-Town, a 15,000-square-foot area dedicated to all things digital.

"The 2002 conference promises to be as compelling and relevant as it has been throughout our history," says Johansen. "NATPE's focus for 2002 was dictated by what would best serve our membership. We will provide our attendees with the most up-to-date information from industry leaders in areas that impact a tremendous number of people in our business." ■

UNOFFICIAL GUIDE TO NATPE

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AGENDA: Sessions range from demonstrations of DTV to tips for reaching the global market, plus A Conversation With FCC Chairman Michael Powell.

32

SHOWS: Attendees will be looking for the next runaway hit among new first-run series and off-network sitcoms.

34

Q&A: NATPE chief Bruce Johansen discusses the storm over the show.

Room service

Several of the biggest syndicators won't be on NATPE's convention floor. Instead, all but one of the wayward distributors have taken suites at the Venetian hotel; Columbia TriStar has housed itself at the Bellagio.

Studio	Hotel	Suite
Buena Vista TV	Venetian	3210
Carsey-Werner	Venetian	33235
Columbia TriStar	Bellagio	TBA
King World	Venetian	35104
MGM	Venetian	34207
NBC Enterprises	Venetian	34206
Paramount	Venetian	32105
Studios USA	Venetian	306
Telepictures Dist.	Venetian	3328
Tribune Entertainment	Venetian	33106
Twentieth TV	Venetian	35103,
Universal	Venetian	29106
Warner Bros.	Venetian	3322

On the floor

The NATPE exhibitors at the Las Vegas Convention Center this year are generally more specialized, sometimes foreign and smaller than the big syndicators that left for hotels. Here's a sampling:

Exhibitor	Booth
Nielsen Media Research	2625
Hearst Entertainment	3411
MTV Networks	4225
DIC Entertainment	2555
Motorola	4003
Sunbow Entertainment	2231
Freemantle Corp.	4450
Televisa Internacional	3641
ESPN International	105
Microsoft	203
Canadian Broadcasting	2239
Dentsu	4024
Sandy Frank Entertainment	2635



Attendees will be able to visit suppliers in suites at the Venetian Hotel (above) or on the official NATPE exhibition floor at the Las Vegas Convention Center.



Just the facts

With the major syndicators settled into hotel suites across town, the NATPE may look more like a county science fair than the NATPE of old. Organizers expect more than 535 exhibitors, almost 300 fewer than last year.

How many people will show? NATPE expects 12,000, down 40% from last year. Many of the NATPE registrants are from overseas.

NATPE used to be the venue for affiliate meetings and other broadcasting meetings. This year, only the Fox affiliate board is getting together in Las Vegas.

FCC Chairman Michael Powell will kick things off on Wednesday morning with a speech. No word yet on what his theme will be.

Dick Wolf, creator and executive producer of *Law & Order*, will receive NATPE's Creative Achievement Award and give the convention some badly needed glamour.

Trying to keep the major syndicators in the NATPE flow, NATPE will be offering shuttle bus service between the Convention Center and the Venetian Hotel.

You won't see many Washington types. The Association of Local Television Stations canceled its one-day conference within a convention, which brought in the policymakers and tackled regulatory issues. (ALTV may close up shop.)

BROADCASTING & CABLE will publish tabloid dailies on the second and third days of the convention. Our pressroom will be in the Convention Center. Check this space next week for the room number and phone numbers.



The line on NATPE 2002

January 21-24, Las Vegas Convention Center

All session rooms in the N200 series are on the second level of the convention center.

MONDAY, JAN. 21

● 10 a.m. (Opening Session)

The Year in Review. *Rm. N250*

A look at one of the most economically challenging years in recent memory.

● 11:30 a.m.

4th Annual Cable Connection: The New Kids on the Block. *Rm. N250*

● 12:30 p.m.

42nd International Broadcasting Awards Luncheon. *Pavilions 1 & 2, LV Hilton*

● 1 p.m.

2nd Annual How to Pitch Your Pitch. *Rm. N250.* A "should" for all those hoping to get an opportunity to pitch at the 6th Annual Pitch Me Competition.

● 2-6 p.m.—Exhibition Hours—C Hall

● 2:30 p.m.

Concurrent Sessions

Beyond the Telenovela: Program Opportunities in the U.S. Latino Market. *Rm. N250*

Broadcast Development in China. *Rm. N255*

Pitch Me Pre-Screening. *Rm. N212*

● 3 p.m.

TV-on-Demand Forum. *D-Town Theatre, Booth #3060* Liberate Technologies

● 4 p.m.

The A-Teams: AriSS & Others Like Him. *Rm. N250.* Get an insider's view on the business of sports representation

● 7 p.m.

6th Annual Pitch Me Competition. Emcee: George Gray. *Hall N1, LVCC.*

TUESDAY, JAN. 22

● 9-10 a.m.

Opening General Session. *Hall N1, LVCC*

● 10 a.m.-6 p.m.—Exhibition hours—C Hall

● 10:15-11:30 a.m.

Concurrent Sessions

Advertising 2002: Confronting the Challenges. *Rm. N255*

Media Deregulation, Part I—The Impact on Operations. *Rm. N259*

Producing for the 21st Century. *Rm. N250*

● 10:30 a.m.-1 p.m.

Product/Service Demos. *D-Town Theatre, Booth #3060.* Liberate at 10:30-11 a.m.; Microsoft TV at 11:30 a.m.-12 p.m.; Live Sky at 12:30-1 p.m.

● 11:45 a.m.-1 p.m.

Concurrent Sessions

Interactive TV: Hope or Hype? *Rm. N250*

A panel of prime time television producers and network executives explore key challenges behind the creation of compelling interactive TV.

Media Deregulation, Part II: The Impact on the Marketplace. *Rm. N259*

Scoring Big: Maximizing Sports Revenues. *Rm. N255*

● 1-2:30 p.m.

Media Roundtable Luncheon. Any Which Way

You Can: Working With U.S. Networks & Studios. *Member Lounge, N111-112, LVCC*

● 1-5 p.m.

HD Festival—The Best of HD Programming Worldwide—D-Town, Booth #3067

● 2-6 p.m.

D-Town Sessions. *D-Town Theatre, Booth #3060.*

2-3 p.m.—Station Programming: Where the HD Are We Going?; 3:30-4:30 p.m.—GET REAL!

Enhanced TV for Today's Viewers: A Case Study; 5-6 p.m.—Increasing Revenue With Enhanced & Interactive TV

● 2-6 p.m.

TV Sales Executives' Summit. *Rm. N250*

Presentations include "Convergence Sales 101: Broadcasters New Required Course"; "Generation Jones is the 'New 25-54'"; and "Internet/TV Convergence"

● 3-4:30 p.m.

Concurrent Sessions

Bollywood & Hollywood: The Future Is Now!

Rm. N255. India is one of the largest markets in the world with over 75 million TV homes.

No Strings Attached: The Wide World of Wireless. *Rm. N259*

WEDNESDAY, JAN. 23

● 9-10 a.m.

General Session. *Hall N1, LVCC.* A Conversation With FCC Chairman Michael Powell and Presentation of Creative Achievement Award to Dick Wolf,

creator and executive producer, *Law & Order.*

● 10 a.m.-6 p.m.—Exhibition Hours—C Hall

● 10:15-11:30 a.m.

Concurrent Sessions

The Pros & Cons of Repurposing. *Rm. N250*

TV Production Euro Style. *Rm. N255*

Two Screens, One Goal: The Future of TV & the Internet. *Rm. N259*

● 10:30 a.m.-1 p.m.

Product/Service Demos. *D-Town Theatre, Booth #3060.* Picture Pipeline at 10:30-11 a.m.;

Microsoft TV at 11:30 a.m.-noon

● 11 a.m.-5 p.m.

HD Festival: The Best of HD Programming Worldwide. *D-Town, Booth #3067*

● 11:45 a.m.-1 p.m.

Concurrent Sessions

The Best of the Ad Client Pitches. *Rm. N250*

Have Brand, Will Travel. *Rm. N255*

The Rights Stuff: Licensing & Merchandising Sports Properties. *Rm. N259*

● 12:45-5 p.m.

D-Town Sessions. *D-Town Theatre, Booth #3060.*

12:45-1:45 p.m.—Idiosyncrasies of HD Post Production; 3:30-4:15 p.m.—Primetime TV & HD; 2-3 p.m.—Interactive Wins in Europe. TBA

● 2-3:30 p.m.

"Hand Me a Beer" and Other Stories of TV Product Integration. *Member Lounge, N111-112, LVCC*

● 3-4:15 p.m.

Concurrent Sessions

Battle of the Broadbands: Cable v. Satellite. *Rm. N255*

Diversity Is the Spice of Life. *Rm. N259*

FIFA World Cup 2002: The Greatest Show on Earth. *Rm. 250*

THURSDAY, JAN. 24

● 9 a.m.-4 p.m.—Exhibit Hours—C Hall

● 10 a.m.-1 p.m.

D-Town Sessions. *D-Town Theatre, Booth #3060.*

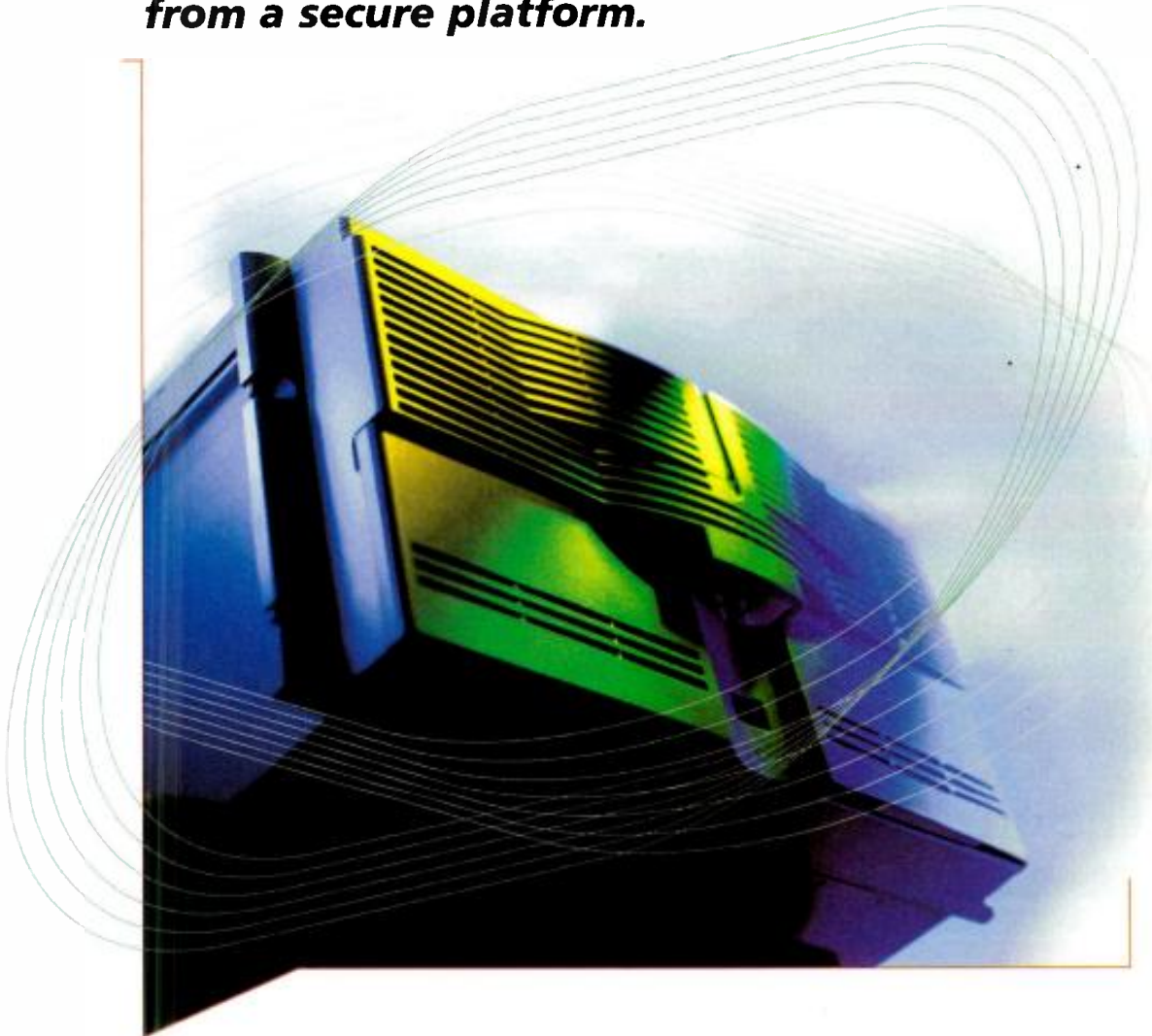
10-11 a.m.—Teaming Sports & Technology;

11:30 a.m.-12:30 p.m.—HD Indie Production

● 10 a.m.-1 p.m.—The Best of HD

Programming Worldwide. *D-Town, Booth #3067*

***When you dive into an
uncertain future,
make sure you do it
from a secure platform.***



Changing delivery systems. Proliferating standards. Complex asset management. These are just a few of the rapidly emerging demands that can sink most video servers. Good thing the Profile® XP Media Platform does so much more than traditional video servers. The Profile XP features an advanced architecture capable of handling formats from SD and HD to the Internet, for the ultimate in future-proof digicasting.

Take, for example, the new PVS1100. A member of the Profile XP family that's optimized for demanding production applications like news and sports. It offers superior performance in either a distributed, or networked environment. Insulating you from "you guessed it" future changes. Plus, it gives you the world's best off-speed play technology, as well as tight integration with our Digital News Production Solution and major third party applications. Standing behind all this is the Profile XP's built-in redundancies that have zero tolerance for failure. And the Grass Valley Group service team. They're always ready to help with your transition to digicasting. Is it any wonder that more broadcasters and video professionals in more places throughout the world rely on the Grass Valley Group to produce, manage and deliver media content? Come on in, the future feels great. www.grassvalleygroup.com/ad/profile **MEDIA WITHOUT BOUNDS™ SOLUTIONS**

Maximize product performance through Training, <http://www.gvgtraining.com>.



Weathering the storm

NATPE's Bruce Johansen discusses the controversy surrounding the show

By quirky tradition, NATPE President Bruce Johansen makes a bizarre entrance at the convention's annual opening session. Last year, he emerged from a sea of blue ooze as the Blue Man Group performed on stage.

This year, just showing up would be remarkable enough. Johansen's NATPE convention has been slugged by the economy, the consolidation of the television business and the tragedy of Sept. 11, all of which are acting to keep people away. It has also lost some major syndicators; they've taken their business to the Venetian Hotel rather than exhibit at the Las Vegas Convention Center. Preshow registration has fallen 40% from the same point a year ago.

Indeed, whether there will be a NATPE convention for much longer is a question no Las Vegas oddsmaker would be likely to put money on (the association has a committee of industry leaders studying the question). In this edited interview with West Coast Bureau Chief Joe Schlosser, Johansen, who thankfully has a sense of humor, talks about the very long year behind him.

It has been a rather nondescript year, hasn't it?

What a boring year, what a boring year.

Seriously, though...

Clearly, it's been a roller-coaster. We came off the conference last year with record numbers in terms of exhibition, in terms of attendance. It was the most successful conference we had ever held. To go from that high to see all of the things that have gone on throughout the year ... it really hammered our business.

Linking up with other conference organizations, is that still a possibility? And where do things stand with PROMAX?

Absolutely. We continue to have conversations with PROMAX, and, at this point, I think it looks very positive. I think it would make sense for our membership and theirs as well.

That could mean a combination of



'We'll feel the financial impact. But we have built reserves over the years for such an event.'

things. That could mean they continue to have their big meeting in June, or it may mean that we consolidate meetings and we fold them into another time of year when we have a meeting. ... We'll have to see, but I think it makes a lot of sense.

What exactly are you looking to achieve with the blue-ribbon panel?

We want to use the panel as a sounding-board for everybody who makes up our membership, and that's why we picked the various people that we did: They represent the various constituencies. We want them to talk to the people in their respective area, get a sense of what people want and need from NATPE in the future, and come back with recommendations to the board as to what we should be in the future. Should we have a conference as we always do in the end of January? Should we have other conferences? Should we have something in the spring, something in the fall?

How important is the Madison Avenue crowd to NATPE—the advertisers and the media buyers?

They are very important. We have aggressively marketed to those people over the last decade, and it's paid off. We had over 1,200 executives from the advertising sector at our conference last year. I don't know how many will be there this year, but most of the agencies and advertisers we have talked to will at least be sending someone. I'm sure that it's not going to be the same number, since we are looking at a decrease in all of our numbers across the board.

This month's conference is going to be cut in half basically, and a number of the top U.S. syndicators are going to have their own conference at their own venues. Can NATPE withstand the setback financially?

Yeah, we'll feel the financial impact. But, thank God, we have reserves, and we built reserves over the years for such an event, so we can weather this storm. For how long, I don't know. ... This conference will not be the end of NATPE because it's not going to bankrupt us. ■

A stylized blue graphic with a metallic, embossed appearance. The background is a bright blue sky with white clouds. The graphic features a large, bold, 3D-style number '20' followed by 'th' in a smaller font. Below this, the word 'TELEVISION' is written in a bold, blocky, 3D-style font. The entire graphic is set against a white background with blue geometric shapes and lines, suggesting a modern, industrial design.

20th
TELEVISION

A Tradition Has Been Established...

The Practice



King of The Hill



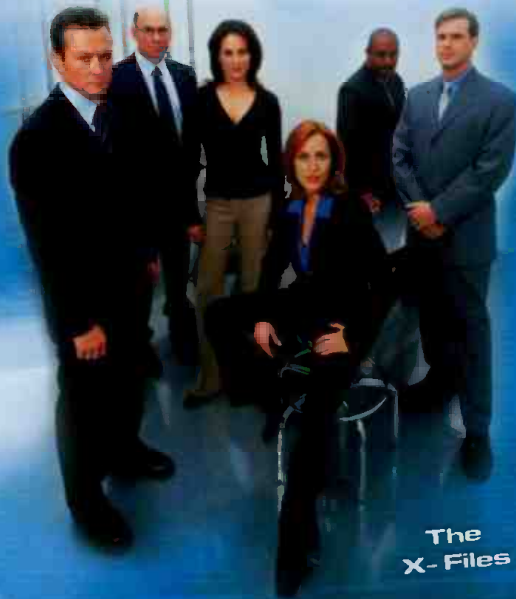
Dharma & Greg



The Hughleys



The X-Files



Buffy The Vampire Slayer



The Simpsons



Coming Soon...
Century 19



The Legacy Conti

Titus



Dark Angel



Futurama

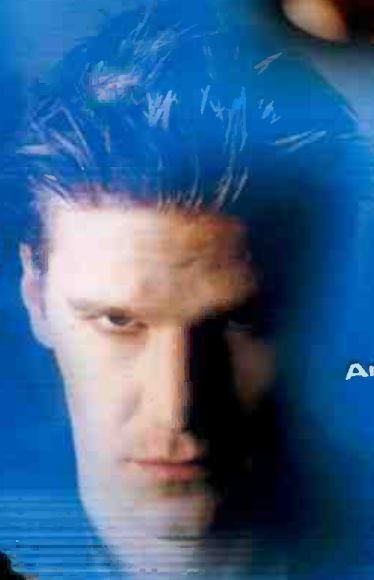


Matt Groening

Boston
Public



Angel



Malcolm in the
Middle



Roswell



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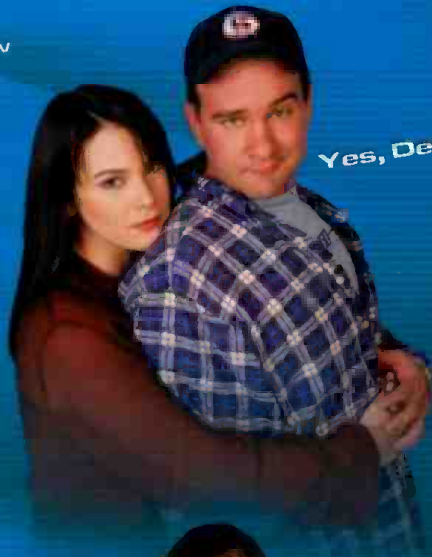
Reba



The Bernie
Mac Show



Yes, Dear



24

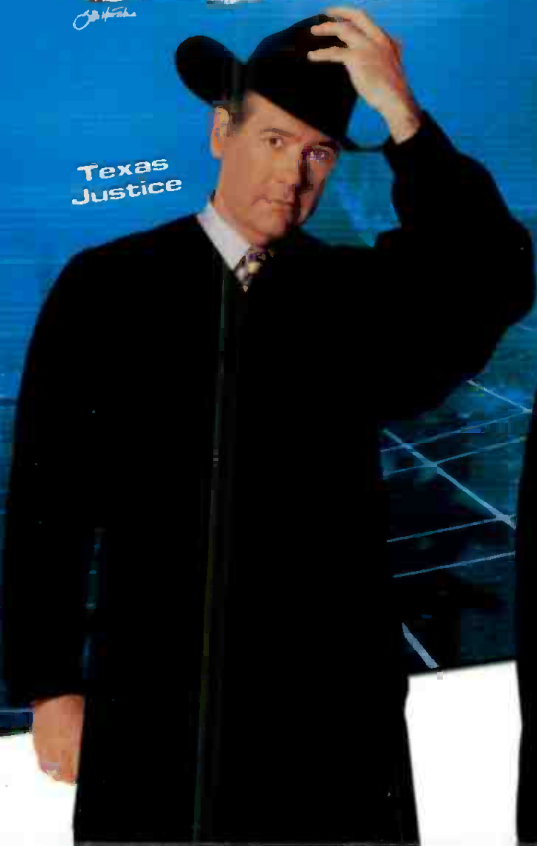
Family Guy



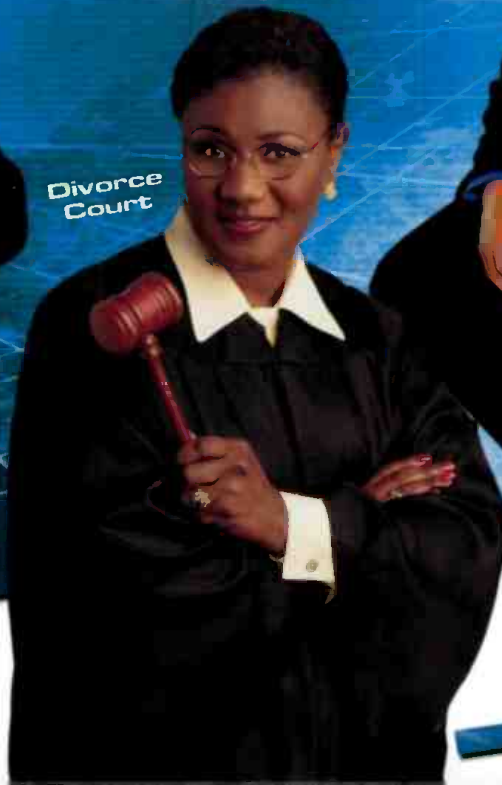
The Rob
Nelson Show



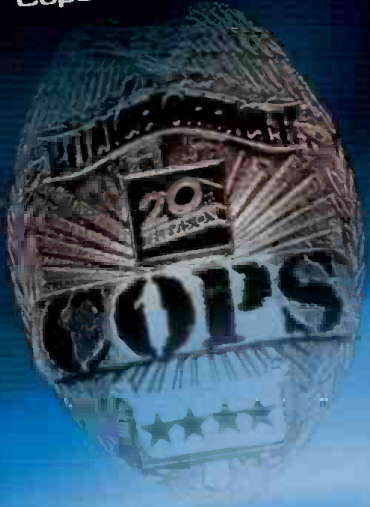
Texas
Justice



Divorce
Court



Cops



NYPD
Blue



Two Guys
and a Girl



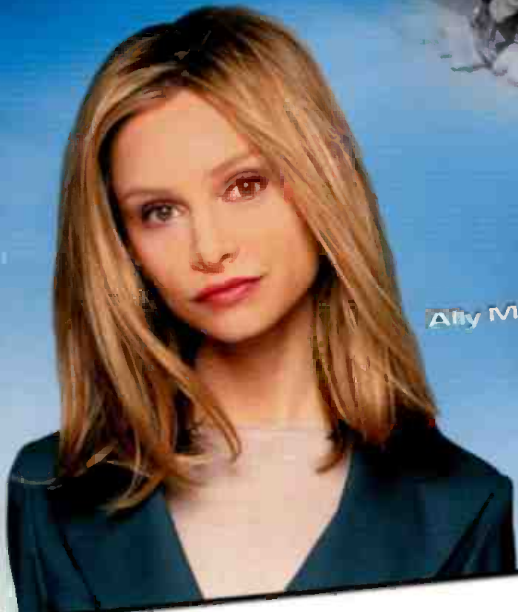
M·A·S·H



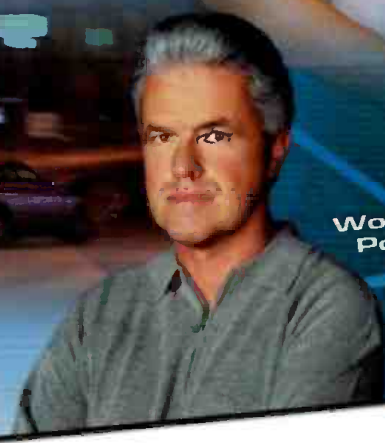
Judging
Amy



Ally McBeal



World's Wildest
Police Videos



Programming

Now for some original ideas

Cable is ready to unveil a slew of new scripted movies and series in the months ahead

By Allison Romano

The reality bubble is deflating on cable networks. A few recently launched shows, notably USA's *Combat Missions* and Bravo's *It Factor*, signal the last trickle. For spring and summer, the buzz is, broad-based entertainment networks are forging ahead on scripted drama series.

Land a hit, and the spoils could be appointment viewing and a valuable promotional platform. "You're always hoping for a grand slam," says USA Network President Doug Herzog. "If you hit it out of the park, it can have an impact on the ratings."

Lifetime's successful trio of Sunday-night dramas, among cable's highest-rated series, are the benchmark. TNT's sci-fi

drama *Witchblade* averaged a 2.3 Nielsen rating last summer, good enough for a second run coming in June.

Programming execs acknowledge that dramas are tough to pull off. "Drama is expensive and has a high mortality rate," says A&E Senior VP of Programming Allen Sabinson. A non-scripted show can cost \$200,000 an episode; a well-done drama can be \$500,000 to \$1 million per episode, plus promotion and marketing costs.

Even so, the field will get more crowded. A&E, with modestly successful *Nero Wolfe* and *100 Centre St.*, hopes to add a third original series in September. After scrapping *Bull Run* and *Breaking News* last year, TNT is looking for another drama or two to

back up its "We Know Drama" campaign.

USA is getting back in the drama game with *Dead Zone*, slated for June debut. "This is the first step in getting us back to a leadership position," Herzog said.

FX unveils its dark Los Angeles-based cop drama *The Shield* in March. It's considering a pilot project *Lucky* as a replacement for scrapped comedy series *Bad News, Mr. Swanson*. FX President Peter Liguori says he wants ultimately three scripted originals on his channel.

Sci Fi debuts two-part miniseries *Firestarter: Rekindled*, based on Stephen King's novel, March 10-11. If a success, says network Executive Vice President and GM Bonnie Hammer, it could spawn a full series. ■

Shows in the pipeline

The upcoming cable slate boasts numerous series, original movies, documentaries and stunt specials. Here's a rundown of highlights of the top-rated cable entertainment networks' schedule:

A&E

Biography celebrates its 15th anniversary with four specials, the first airing March 4. The network's latest miniseries, *Shackleton*, airs in four parts in April.

COMEDY CENTRAL

Crank Yankers, a new series from *Man Show* creators, arrives in the second quarter. The net's first original movie, *Porn 'N Chicken*, will premiere in the third.

COURT TV

Original movie *Guilt by Association* arrives in March.

Documentary series *Memphis Homicide*, a follow-up to last year's *Brooklyn North Homicide*, debuts April 17. Interactive *I-Detective* kicks off in the third quarter.

DISCOVERY CHANNEL

The latest *Blue Planet*, on the Earth's oceans, airs in two parts this month and in May. *The Real Eve* on April 21 traces human genealogy. Stunt special *What Killed the Mega Beast* airs in the third quarter.

ESPN

The network's first original

movie, *Season on the Brink*, the story of volatile basketball coach Bob Knight, debuts March 2.

FX

The net's next original movie, *Big Shot: Confessions of a College Bookie*, plays in March or April. *RFK*, on the life of Robert F. Kennedy, should air in the third quarter.

LIFETIME

There's a new movie per month, including *We Were the Mulvaney* in April.

SCI FI CHANNEL

Original movie *Jackie Chan Presents: Metal Mayhem* debuts Feb. 23. Dan Aykroyd explores the paranormal in *Out There With Dan Aykroyd*, beginning in April.

TBS

Three original movies air between March and June: *Dead in a Heartbeat* March 3, *Disappearance* April 7 and *Atomic Twister* June 9. A new weekly reality-style series, *Worst Case Scenarios*, kicks off July 3.

TNT

Cable's summer season will be headlined by original movies *King of Texas* in June and *Door to Door* in July.

USA

Monk, a two-hour detective special, premieres in June. An action-adventure pilot tentatively titled *Red Skies* could vie for a full series run this summer. Upcoming original movies include *Hearts of Men* and detective tale *Case of Evil*.

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

DEC. 31, 2001–JAN. 6, 2002 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/PIN	WB
15	5.4/11	4.4/9	3.8/8	2.2/5	0.7/1	1.7/4	1.5/3
MONDAY	8:00 8:30 9:00 9:30 10:00 10:30	64. King of Queens 4.3/9 70. Yes, Dear 4.0/8 42. Ev Lvs Raymnd 5.7/12 68. The Ellen Show 4.1/9	68. Weakest Link 4.1/8 79. Third Watch 2.9/6 64. Crossing Jordan 4.3/9	80. Boston Public 2.5/5 87. Ally McBeal 1.9/4	128. Miracle Pets 0.4/1 123. Touched by an Angel 0.7/1 117. Diagnosis Murder 0.9/2	97. The Hughleys 1.6/3 92. Dne on One 1.8/4 87. The Parkers 1.9/4 97. Girlfriends 1.6/3	85. 7th Heaven 2.0/4 114. Raising Dad 1.0/2 114. Raising Dad 1.0/2
TUESDAY	8:00 8:30 9:00 9:30 10:00 10:30	10. Fiesta Bwl Pst 10.7/17 16. Sugar Bowl—Illinois vs. LSU 8.6/15	14. JAG 8.9/14 28. The Guardian 7.0/11 35. Judging Amy 6.6/11	49. Fear Factor 5.4/8 42. Frasier 5.7/9 52. Scrubs 5.2/8 28. Dateline NBC 7.0/12	56. That '70s Show 4.9/8 61. Malcolm/Middle 4.6/7 60. Bernie Mac 4.7/7 70. Grndd for Life 4.0/6	123. Mysterious Ways 0.7/1 114. Doc 1.0/2 102. Roswell 1.5/2 105. Diagnosis Murder 1.4/2	102. Buffy the Vampire Slayer 1.5/2 83. Gilmore Girls 2.3/4 93. Smallville 2.4/4
WEDNESDAY	8:00 8:30 9:00 9:30 10:00 10:30	12. Orange Bowl—Maryland vs. Florida 9.5/15	16. 60 Minutes II 8.6/13 25. I Love Lucy's 50th Anniversary 7.4/12	31. West Wing 6.9/11 15. West Wing 8.7/13 8. Law & Order 10.9/18	51. That '70s Show 5.3/8 45. Grounded/Life 5.5/8 37. Bernie Mac 6.5/10 56. Titus 4.9/7	111. Candid Camera 1.1/2 111. Touched by an Angel 1.1/2 105. Diagnosis Murder 1.4/2	80. Enterprise 2.5/4 92. Dawson's Creek 1.8/3 97. Special Unit 2 1.6/2
THURSDAY	8:00 8:30 9:00 9:30 10:00 10:30	7. Rose Bowl Pre 11.4/18 2. Rose Bowl—Miami vs. Nebraska 13.8/22	5. Survivor: Africa 11.9/17 3. CSI 13.0/19 23. The Agency 7.7/13	8. Friends 10.9/16 28. Inside Schw 7.0/10 20. Will & Grace 8.1/12 25. Just Shoot Me 7.4/11 24. ER 7.6/13	45. Fox Movie—Mrs. Doubtfire 5.5/8	123. It's a Miracle 0.7/1 117. Touched by an Angel 0.9/1 107. Diagnosis Murder 1.3/2	74. WWF Smackdown! 3.8/6 87. Popstars 1.9/3 85. Charmed 2.0/3
FRIDAY	8:00 8:30 9:00 9:30 10:00 10:30	4.6/8 41. America's Funniest Home Videos 5.9/10 72. Once and Again 3.9/6 72. Vanished 3.9/7	67. King of Queens 4.2/7 74. The Ellen Show 3.8/6 77. That's Life 3.2/5 52. 48 Hours 5.2/9	19. Providence 8.2/14 13. Dateline NBC 9.4/16 6. Law & Order: Special Victims Unit 11.7/20	52. Fox Movie Special—Happy Gilmore 5.2/9	123. Weakest Link 0.7/1 123. Encounters with the Unexplained 0.7/1 117. Diagnosis Murder 0.9/1	83. UPN Movie Friday—Just Cause 2.3/4 95. Sabrina/Witch 1.7/3 97. Raising Dad 1.6/3 80. Reba 2.5/4 95. Maybe It's Me 1.7/3
SATURDAY	8:00 8:30 9:00 9:30 10:00 10:30	76. AFI Awards 2001 3.7/6	25. ABC Saturday Night Movie—G.I. Jane 5.5/9	40. NBC Saturday Night Movie—Goldeneye 6.1/11	62. Cops 4.5/8 45. Cops 5.5/10 49. AMW: America Fights Back 5.4/9	107. PAX Big Event—Diagnosis Murder: Twist Knife 1.1/2 122. Mysterious Ways 0.8/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,055,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH
SUNDAY	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	33. ABC Sunday Picture Show—Dr. Dolittle 6.8/10 38. Alias 6.4/9 11. The Practice 9.9/16	1. NFL Postgame 14.5/24 4. 60 Minutes 12.0/19 20. The Education of Max Bickford 8.1/12 31. CBS Sunday Movie—Entrapment 6.9/11	25. Dateline NBC 7.4/12 33. Weakest Link 6.8/10 20. Law & Order: Criminal Intent 8.1/12 56. U.C.: Undercover 4.9/8	62. Futurama 4.5/7 59. King of/Hill 4.8/7 35. The Simpsons 6.6/10 38. Malcolm/Middl 6.4/9 55. The X-Files 5.1/7	117. Candid Camera 0.9/1 107. Doc 1.3/2 111. Ponderosa 1.1/2 117. Touched by an Angel 0.9/1	87. Steve Harvey 1.6/3 87. Steve Harvey 1.9/3 107. Nikki 1.3/2 102. Nikki 1.5/2 87. Off Centre 1.9/3 92. Off Centre 1.8/3
WEEK	8.1/13	6.9/11	7.0/12	4.9/8	1.0/2	2.3/4	1.8/3
S-T-D	6.9/11	8.2/13	7.9/13	6.1/10	0.9/1	2.8/5	2.5/4

SyndicationWatch

DEC. 17-23 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.9	9.9
2	Jeopardy	8.2	8.2
3	Friends	6.9	8.0
4	Seinfeld	6.5	7.3
5	Judge Judy	5.8	8.6
5	Everybody Loves Raymond	5.8	6.6
7	Entertainment Tonight	5.6	5.7
8	Oprah Winfrey Show	5.3	5.4
9	Seinfeld (wknd)	4.2	4.9
10	Live With Regis and Kelly	4.0	4.0
10	Wheel of Fortune (wknd)	4.0	4.0
12	Frasier	3.6	3.7
12	Entertainment Tonight (wknd)	3.6	3.6
14	Maury	3.2	3.3
15	Judge Joe Brown	3.0	3.7
15	Everybody Loves Raymond (wknd)	3.0	3.0
15	Hollywood Squares	3.0	3.0
18	Jerry Springer	2.9	3.1
18	The Practice	2.9	3.1
18	Inside Edition	2.9	2.9
18	King of the Hill	2.9	2.9
22	The Montel Williams Show	2.7	2.8
22	Access Hollywood	2.7	2.7
22	Friends (wknd)	2.7	2.7
25	Cops	2.5	3.4

TOP GAME SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.9	9.9
2	Jeopardy	8.2	8.2
3	Wheel of Fortune (wknd)	4.0	4.0
4	Hollywood Squares	3.0	3.0
5	Family Feud	2.4	2.8

According to Nielsen Media Research Syndication Service Ranking Report Dec. 17-23, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen Rating = 1,055,000 households, which represents 1% of the 105.5 million TV Households in the United States

Same time this year

Last year at this time, the distributor behind *Urban Latino* was finalizing station clearances for its new syndicated newsmagazine's fall 2001 debut.

The half-hour weekly series based on the magazine of the same name was set to explore the Latino world of fashion, culture and music, and spotlight its biggest stars. But the show's producer and South Carolina-based Litton Syndication had a falling out, and the series never made it to stations.

It's not dead, though, and it's going to be available to stations this fall.

Executive producer Robert Rose has taken it upon himself to not only develop the show but distribute it as well. He has Cablevision on board: The media giant is co-producing *Urban Latino* for its New York-based regional cable channel, Metro TV.

"Cablevision said we will co-produce it if you can create a New York version for us; then we'll let you go out and syndicate the rest of the country on your own, and we will be a partner in it," says Rose, a former Univision executive. "That's exactly what we're doing."

Urban Latino will debut on Metro TV in April, and Rose is currently selling a national version for weekly syndication to debut in October. He wouldn't comment on any syndication agreements but said deals are pending in many top markets. The national version will expand on interviews and stories that air on Metro TV and add original segments as well.

Univision entertainment reporter Celines Toribio is the show's host, and she will interview well-known and less-well-known Latino musicians, actors and cultural figures.

"There are a lot of Latino viewers in this country, as the census showed, and I think a lot of non-Latinos are going to watch this show," says Rose. "We're not where we were last year at this time, but we're going to get there."

—Joe Schlosser



Urban Latino, hosted by Celines Toribio, debuts on Metro TV in April, nationwide in October.

GREAT DECEMBER GROWTH!



JUDGE LARRY JOE DOHERTY

THE NEW COURT LEADER



Source: NSI, WRAP Overnights, wk of 12/31/01 vs. wk of 12/3/01 % diff., HH Rtg

StationBreak

BY DAN TRIGOBOFF

SINCLAIR CENTRALIZING

Sinclair Broadcasting, which is already studying a centralized approach to weather for its 60-plus stations (B&C, 1/7), is looking into centralizing other areas of news. Joe DeFeo, news director at Sinclair's flagship WBFF-TV Baltimore, temporarily relocated to the company's Hunt Valley, Md., headquarters last week for preliminary research and planning toward central production of national news and possibly sports. Sinclair has already centralized much of its promotion production in Baltimore.

As in the weathercast, DeFeo says, centralizing would be for Sinclair stations not currently doing newscasts—with no plans to replace existing newscasts. About half the group's 60-plus stations either do not do news, he said, or share newscasts with other local stations.

But the possibility of such a measure will likely raise concerns in Sinclair news ranks. The company has recently eliminated newscasts and openly ties its news operations to profitability. This month, it shut its news department at WXLV-TV Winston-Salem, N.C. It pulled the plug at its ABC affiliate KDNL-TV St. Louis late last year and at WTWC-TV Tallahassee, Fla., in 2000. More than 100 jobs were eliminated.

ANCHOR WINS IN DISCRIMINATION CASE

Former WTSP(TV) Saint Petersburg, Fla., anchor Pat Minarcin was awarded nearly

\$300,000 in an arbitration stemming from his 1999 lawsuit against Gannett alleging age discrimination. The award includes back pay and punitive damages.

The American Arbitration Association Employment Arbitration Tribunal, to which the case was referred by a clause in Minarcin's contract, found it easier to justify Minarcin's removal as lead anchor, given the station's reliance on research, than its failure to reassign him. The tribunal noted that it had reassigned younger anchors and offered further employment.

Minarcin, noting he felt vindicated by the decision, said he'd been told the station would reassign him. His salary continued for 18 months after he left the station, but he said his reputation suffered and his health deteriorated, warranting

medical treatment. Minarcin, who had been a newspaperman prior to going into television, now works as an editor at the *Tampa Tribune*. His wife, Jennifer Howe, remains a reporter and anchor at WTSP.

Steve Mauldin, WTSP general manager at the time, now with CBS-owned WFOR-TV Miami, disputed Minarcin's contention that the station had promised to find a place for him and disagreed with the decision. "The audience made the decision," he said. "If Hugh Downs or Barbara Walters were available, I'd hire them. It's not about age."

OWNED CHI EYE GETS NEW ANCHOR GUY: THAT'S A MORA

CBS-owned WBBM-TV Chicago has hired Antonio Mora, currently news anchor at *Good Morning America*, to

anchor its 5 and 10 p.m. weekday news, alongside Tracy Townsend. He is expected to begin in February.

The station decided to replace David Kerley following November sweeps. WBBM-TV has undergone numerous changes in its newscasts—including 2000's critically praised but ratings-troubled serious approach led by current CBS correspondent Carol Marin. But it has not become competitive with NBC O&O WMAQ-TV and market leader ABC-owned WLS-TV Chicago.

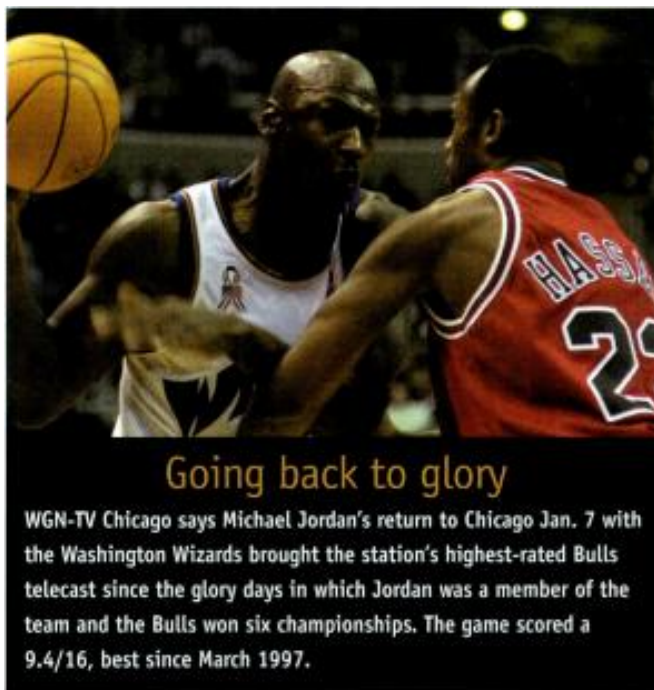
Mora has been with ABC since 1994 and co-anchor at *GMA* since 1998. He has been a regular substitute anchor at *World News Tonight*.

NEW ROLE FOR BARBERIE

Popular Los Angeles local and Fox network personality Jillian Barberie said on her syndicated show *Good Day Live* Wednesday that she has agreed to appear in the long-running stage production *The Vagina Monologues*.

Barberie will have to fit the play into her already busy schedule, which includes weather reports for KTTV(TV), co-hosting *Good Day Live* and appearing on Fox's *NFL Pre-Game Show*. She has also acted on the syndicated show *V.I.P.*

All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dtrig@starpower.net or fax (413) 254-4133.



Going back to glory

WGN-TV Chicago says Michael Jordan's return to Chicago Jan. 7 with the Washington Wizards brought the station's highest-rated Bulls telecast since the glory days in which Jordan was a member of the team and the Bulls won six championships. The game scored a 9.4/16, best since March 1997.

Focus Grand Rapids

THE MARKET

DMA rank	30
Population	1,869,000
TV homes	683,000
Income per capita	\$16,672
TV revenue rank	40
TV revenue	\$118,100,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WOOD-TV	8 NBC	LIN
2	WMMT(TV)	3 CBS	Freedom
3	WZZM-TV	13 ABC	Gannett
4	WXMI(TV)	17 Fox	Tribune
5	WOTV(TV)	41 ABC	Wood
6	WXSP-LP	15 UPN	LIN

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

CABLE/DBS

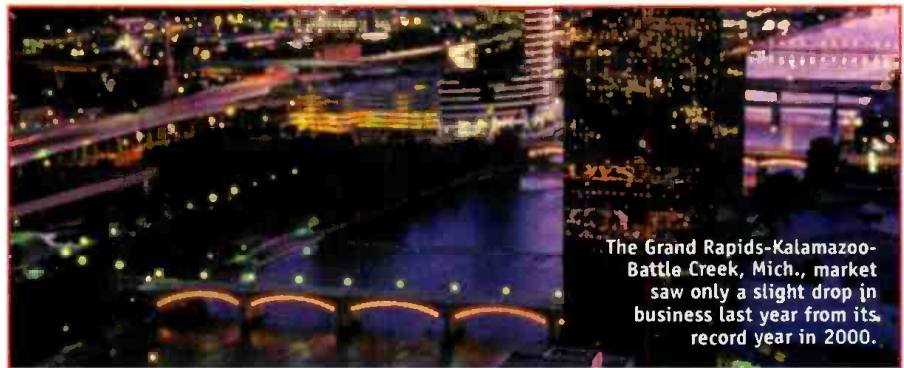
Cable subscribers (HH)	430,290
Cable penetration	63%
ADS subscribers (HH)**	129,770
ADS penetration	19%
DBS carriage of local TV?	Pending, via EchoStar

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

WHAT'S NO. 1

Syndicated show	Rating/share***
<i>Wheel of Fortune</i> (WMMT)	12/24
Network show	
<i>ER</i> WOOD-TV	18/35
Early-evening newscast	
WOOD-TV	12/26
Late newscast	
WOOD-TV	8/26

***November 2001, total households
Sources: Nielsen Media Research, BIA Research



The Grand Rapids-Kalamazoo-Battle Creek, Mich., market saw only a slight drop in business last year from its record year in 2000.

Quirky but stable

"Localism is the key," says WZZM-TV General Manager Janet Mason of hyphenated market Grand Rapids-Kalamazoo-Battle Creek, Mich.

Stations are licensed in the three cities, over a widespread DMA. Cable penetration, at 63%, is below the national norm—with some counties as low as 30% and some as high as 79%. But satellite usage, about 19%, is higher than the national average.

Local television here has plenty of quirks. Because of the placement of WZZM-TV's tower in the northern part of the DMA, a significant portion of the southern part isn't covered, and the FCC has allowed a second ABC affiliate, WOTV, out of Battle Creek.

That station is managed by market leader and NBC affiliate WOOD-TV, which also manages the local Paxson WB affiliate and the local co-owned low-power UPN. "We actually manage and supervise five affiliates and four stations," says WOOD-TV General Manager Diane Kniewski.

"We have to watch what we put on the air," she explains. "It's a very religious area, part of the Bible Belt. But this is also an incredible test market for advertisers. People are brand loyal; they don't like change." Research shows that, in the market, people are less likely to change homes or cars as frequently as in other parts of the country. "There are a lot of people who have moved out and are coming back, to within five blocks of where they grew up."

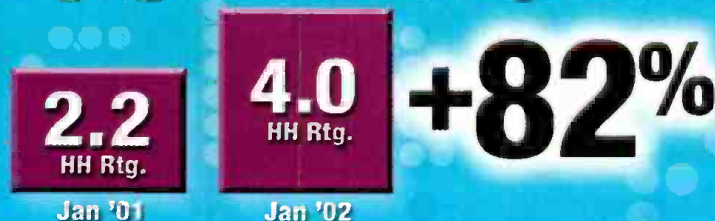
WXMI(TV) General Manager Ed Fernandez points out, "We don't have the high peaks. We don't have the low valleys. We're beginning to see some of the effects of the market slowdown, but we enjoyed low unemployment here until late in the year."

The market saw a slight drop last year from its record year in 2000, from 119,300,000 to an estimated 118,100,000, according to BIA Financial, which projects a rebound, to 124,000,000, for 2002.

—Dan Trigoboff

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Changing Hands

TVs

KODE-TV Joplin, Mo.

Price: \$6 million

Buyer: Mission/Bastet Broadcasting (David Smith, president); owns four other TV stations, including WYOU(TV) Wilkes Barre-Scranton, Pa.

Seller: GOCOM Holdings (Ric Gorman, president/CEO).

Facilities: Ch. 12, 316 kW, ant. 1,020 ft.

Affiliation: ABC

KNIC(TV) San Antonio, Texas

Price: \$1.3 million

Buyer: Univision Communications (A. Jerrold Perenchio, chairman/CEO), owns Spanish-language network and TV stations

Seller: Nicolas Communications Corp.

Facilities: [Low power] Ch. 17, 10.4 kW, ant. 509 ft.

Combos

KEZW(AM) Aurora, Colo., KKHK(FM) and KOSI(FM) both Denver.

Price: \$180 million

Buyer: Entercom (David J. Field, president/COO); owns 98 other radio stations, none in this market

Seller: Tribune Broadcasting (Dennis J. FitzSimons, president)

Facilities: KEZW-AM: 1430 kHz, 5 kW day, 5 kW night; KKHK-FM: 99.5 MHz, 100 kW, ant. 1,624 ft.; KOSI-FM: 101.1 MHz, 100 kW, ant. 1,624 ft.

Format: KEZW-AM: big band/nostalgia; KKHK-FM: classic rock; KOSI-FM: AC **KOIL(AM) and KOZN(AM), Bellevue; KKAR(AM) Omaha; KZFX-FM, Lincoln; KGFW(AM), KQKY-FM and KRNy-FM Kearney; KODY(AM)-KXNP-FM North Platte; KHUB(AM)-KFMT-FM, Fremont; KLIQ-FM, Hastings; KUVR(AM)-KMTY-FM Holdrege; KBLR-FM Blair, all Neb., and KQKQ-FM Council Bluffs, Iowa.**

Price: \$36.6 million

Buyer: Waitt Radio Inc. (Michael J. Delich, president); owns 38 other stations, including KOTD(AM) and KCTY-FM Omaha-Council Bluffs

Seller: Mitchell Broadcasting (John C. Mitchell, president)

Facilities: KOIL-AM: 1180 kHz, 25 kW day, 1 kW night; KOZN-AM: 1620 kHz, 10 kW day, 1 kW night; KBLR-FM: 97.3 MHz, 25 kW, ant. 3,020 ft.; KHUB-AM: 1340 kHz, 500 W; KFMT-FM: 105.5 MHz, 1 kW, ant. 449 ft.; KLIQ-FM: 94.5 MHz, 100 kW, ant. 948 ft.; KUVR-AM: 1380 kHz, 500 W day, 62 W night; KMTY-FM: 97.7 MHz, 55 kW, ant. 262 ft.; KGFW-AM: 1340 kHz, 1 kW; KQKY-FM: 105.9 MHz, 100 kW, ant. 1,204 ft.; KRNy-FM: 102.3 MHz, 79 kW, ant. 1,086 ft.; KZFX-FM: 101.9 MHz, 100 kW, ant. 1,132 ft.; KODY-AM: 1240 kHz, 1 kW; KXNP-FM: 103.5 MHz, 100 kW, ant. 479 ft.; KKAR-AM: 1290 kHz, 5 kW; KQKQ-FM: 98.5 MHz, 100 kW, ant. 1,175 ft.

Format: KOIL-AM: children; KOZN-AM: sports; KBLR-FM: AC; KHUB-AM: talk; KFMT-FM: oldies; KLIQ-FM: soft rock; KUVR-AM: soft AC; KMTY-FM: hot AC; KGFW-AM: news/talk/sport; KQKY-FM: CHR; KRNy-FM: country; KZFX-FM: classic hits; KODY-AM: news/talk/sports; KXNP-FM: country; KKAR-AM: news/talk; KQKQ-FM: CHR

WSNJ-AM-FM Bridgeton, N.J.

Price: \$20 million

Buyer: Seeger, Guest & Fort (Edward F. Seeger, president); owns six other stations, including WMCH(AM) Johnson City-Kingsport-Bristol, Tenn.

Seller: Cohanzick Broadcasting (Edward Bold, president)

Facilities: WSNJ-AM: 1240 kHz, 1 kW; WSNJ-FM: 107.7 MHz, 15 kW, ant. 486 ft.

Format: WSNJ-AM: diverse; WSNJ-FM: diverse

WRGA(AM)-WQTU-FM Rome, Ga.

Price: \$1.6 million

Buyer: Southern Broadcasting (Paul C. Stone, owner/president); owns nine other stations, including WTSH(AM) Rome

Seller: McDougald Broadcasting (Michael H. McDougald, president/CEO)

Facilities: WRGA-AM: 1470 kHz, 5 kW day, 5 kW night; WQTU-FM: 102.3 MHz, 1 kW, ant. 804 ft.

Format: WRGA-AM: news/talk; WQTU-FM: hot AC

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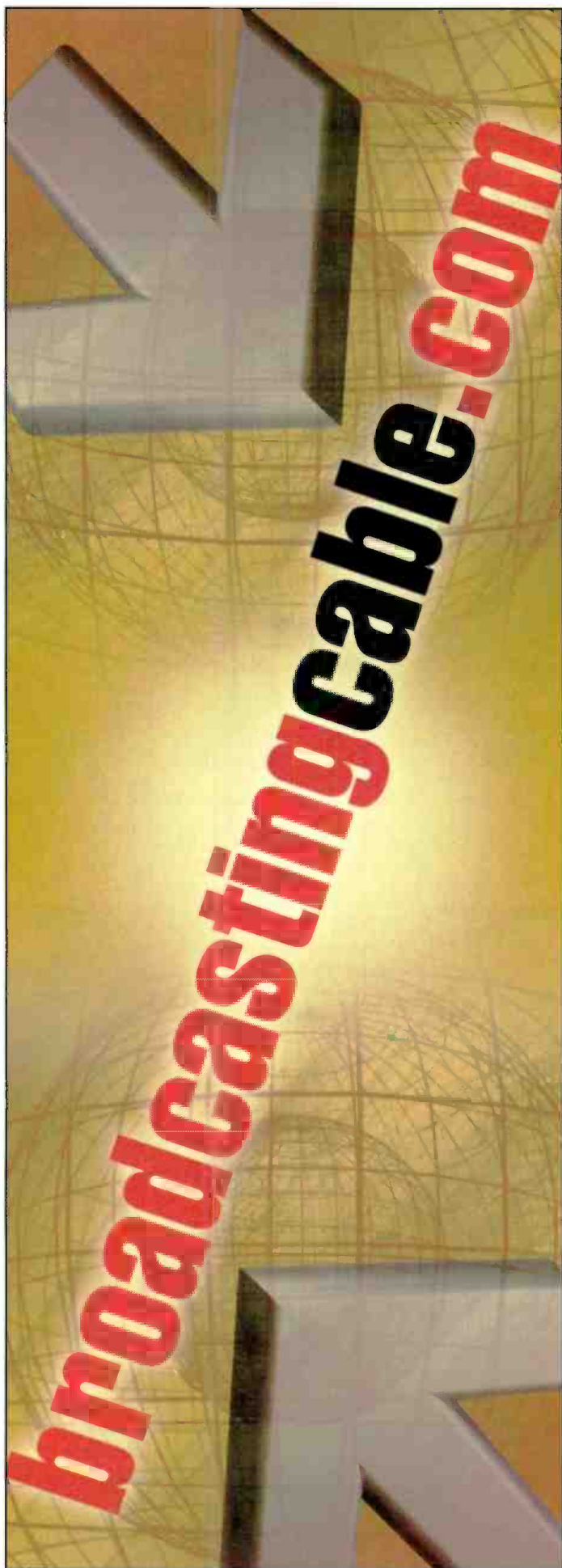
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IN BRIEF

FCC EYES DUAL DISHES

The FCC will investigate whether EchoStar is violating the "carry one, carry all" requirement of DBS providers by requiring subscribers to buy a second dish to obtain some of their local stations. The NAB and the Association of Local Television Stations filed an emergency petition asking the FCC to forbid the practice, which they say violates the congressional intent to put local stations on equal footing when it comes to DBS carriage rights. Comments are due Jan. 23; replies, Feb. 4.

FARMERS BACK DBS LOVEBIRDS

The proposed marriage between EchoStar and Hughes gained some valuable support last week when the American Farm Bureau Federation expressed its support for the \$26 billion deal. "The [AFBF] believes that the proposed merger between [Hughes subsidiary] DirecTV and EchoStar will provide great benefits to rural America, making broadband services available to millions of rural residents and expanding local broadcast coverage," wrote AFBF President Bob Stallman to members of Congress. The largest concern is the merger would severely reduce competition in rural markets where satellite TV is the only TV option. AFBF represents more than 5 million farming families.

Meanwhile, the House of Representatives' Western Caucus came out against the deal in a letter to Attorney General John Ashcroft and FCC Chairman Michael Powell. Rep. Chris Cannon (R-Utah), for one, called the merger "unthinkable," and the rest expressed "grave" concerns.

'Slim Shady' slips by

FCC reverses indecency decision against edited version of cut

By Bill McConnell

The FCC last week avoided what could have been a major First Amendment fight over raunchy lyrics contained in one of 2000's most popular recordings.

The agency's Enforcement Bureau reversed its decision and rescinded a \$7,000 fine for broadcast indecency against KKMG(FM) Pueblo, Colo., for airing an edited version of Eminem's "The Real Slim Shady," the biggest hit from *The Marshall Mathers LP*, the No. 1 album on the *Billboard* 200 for eight weeks.

Station officials appealed the sanction, arguing that vulgar terms for sex and anatomy contained in the original recording were edited from the version they aired. If the fine had been upheld, countless rap and pop-music stations around the country could have faced similar fines. Kathleen Kirby, attorney for station owner Citadel, said in responding in July when the fine was levied that the edited version of the song had aired 125,071 times as of June 25.

In vacating the fine, FCC staffers decided that sexual references contained in the radio version "are not expressed in terms sufficiently explicit or graphic enough to be found patently offensive" and "do not appear to pander to or to be used to titillate or shock its audience."

When the fine was levied in June, however, the FCC said the edited version "contains unmistakable offensive sexual references" and "portions of the lyrics contain sexual references in conjunction with sexual expletives



Eminem's "The Real Slim Shady," the biggest hit from *The Marshall Mathers LP*, was the No. 1 album on the *Billboard* 200 for eight weeks in 2000.

that appear intended to pander and shock."

The aired version contains a variety of references to female anatomy, bestiality and masturbation.

FCC rules prohibit indecent broadcasts between 6 a.m. and 10 p.m. Indecency is defined as programming that describes or depicts sexual or excretory organs or activities in a patently offensive way. In judging complaints, the FCC must take local community standards into consideration.

The reversal eliminates what could have been a major headache for FCC Chairman Michael Powell. The fine would likely have been appealed to federal court. The initial decision also appeared to conflict with Powell's well-publicized reservations about restricting broadcast content.

The reversal was praised by Robert Corn-Revere, a Washington First Amendment lawyer. "The FCC deserves credit when it's willing to admit a mistake," he said. "The

commission appears to be taking some of its First Amendment obligations more seriously.”

Although Democratic Commissioner Michael Copps did not criticize the reversal per se, conceding that the fine had been controversial, he did criticize the decision to let the FCC staff handle the appeal, instead of the four commissioners themselves. “Issues of indecency on the people’s airwaves are important to millions of Americans; they are important to me,” he said in a prepared statement. “I believe they merit, indeed compel, commissioner-level action.”

A fine in a similar case remains on appeal with a decision expected soon. Non-commercial station KBOO-FM Portland, Ore., was fined \$7,000 on May 14 for airing Sarah Jones’s rap song “Your Revolution.” The song contains sexually explicit passages condemning prevalent attitudes about sexual liberty as little more than approval for male sexual conquest. It aired during a two-hour show examining social and political attitudes.

Although the FCC backed down in the Eminem case, it appears to be tightening indecency enforcement in other ways. In a separate case last week, it upheld a \$14,000 fine against WKQX(FM) Chicago even though no transcripts were provided for the objectionable broadcasts. Often, the lack of such documentation has led the commission to dismiss

the complaints.

The Emmis-owned station was fined for two *Mancow Morning Madhouse* segments: one in which a porn star graphically described a sexual act known as “fisting” and another in which three women, accompanied by a soundtrack of women moaning, say whether they “spit or swallow” after performing oral sex. The complaint “provides sufficient detail and context about what was broadcast to determine that Emmis broadcast prohibited material,” the FCC said.

Copps criticized the FCC’s preference for transcripts in complaints last week when he told the U.S. Conference of Catholic Bishops that the agency “places an inordinate responsibility on the complaining citizen.” He urged radio stations to voluntarily keep records of programs on file and praised Disney for promising to keep recordings on file

for 60 days.

Copps has said he wants the FCC to take a more active role in policing the airwaves, primarily by making it easier for complaints to be investigated. But recognizing that the industry bristles at government oversight of content, he urged broadcasters and cable programmers to adopt a voluntary code of conduct “rather than going the usual Washington route of legislation, regulation and adjudication, with the years of suits, countersuits and appeals that this inevitably generates.” ■

Though backing down in the Eminem case, the FCC seems to be tightening indecency enforcement in other ways.

IN BRIEF

GEMSTAR APPEALS EPG RULING

Gemstar, which produces electronic program guides transmitted by broadcasters, last week appealed an FCC decision allowing cable systems to strip TV stations’ EPGs. Cable companies, many of which offer their own EPGs, insist they have the right to eliminate competing guides from broadcast signals. If even a few cable systems refuse to carry guide material, set manufacturers will not include the decoding circuitry, Gemstar said, and viewers who rely on over-the-air broadcasting won’t have access to guides.

VENTURA PUSHES FINANCE REFORM

Minnesota Governor Jesse Ventura is urging members of his state’s delegation—Reps. Gil Gutnecht (R), Mark Kennedy (R), Martin Olav Sabo (D) and Collin Peterson (D)—to help force a House vote on campaign-finance reform. “Soft money and so-called ‘issue ads’ are destroying our political process,” he said in a letter. Reps. Christopher Shays (R-Conn.) and Marty Meehan (D-Mass.) are gathering signatures on a “discharge” petition on their bill, which includes deep discounts for political TV and radio ad time. They are four signatures shy.



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C-SPAN takes digital two-step

Panasonic DVCPRO decks and Grass Valley MAN system ready the network for the future

By Ken Kerschbaumer

C-SPAN is ready to hit the switch on the first part of its conversion to digital technology. The cable net has to finish tests of a new Grass Valley Group Media Area Network (MAN) system and put the final touches on installation of a number of Panasonic DVCPRO tape decks before all systems are go.

"Two years ago, we talked about what was important going forward with our board of directors," says Rob Kennedy, C-SPAN executive vice president and co-chief operating officer. "Their message was, it was important to go digital for two reasons: to improve the quality right away, and to develop a platform that would serve us in terms of future applications."

The project began in summer of 2000 with planning and is expected to be completed within the next 18 months. Total budget for the system is \$10 million, but Kennedy is hopeful that the declining cost of digital equipment relative to capabilities will allow the network to come in below that figure.

"The basic idea is that content will be captured digitally and stay digital throughout its life at C-SPAN," he says. "In fact, as part of this, we're going into our tape



C-SPAN's Richard Fleeson (l), Roxane Kerr and Rob Kennedy demonstrate the capabilities of the cable network's new Panasonic DVCPRO decks and GVG MAN system.

archives and digitizing everything that we've saved."

The backbone of the new facility will be two GVG MAN network systems, each offering 900 to 1,000 hours of server-based storage. Video will be acquired in the DVCPRO format, which is a big jump from the Panasonic MII format that has been used.

"The increased tape length of DVCPRO is a big deal because our crews will record an entire event," says Vice President of Technology Roxane Kerr, "so we can get up to three hours without a tape change. And the decks in the field are fairly small, so that weighed heavily on the decision as well."

Kerr says roughly 35 decks for the field

and 20 for in-house playback are to be purchased. They will complement the net's 30 Hitachi cameras, including SK-777 cameras for field use and SK-2070 for production and in-house use.

Also new in the field will be four-input switchers from London-based Brickhouse. "Unfortunately, none of the big vendors make a small digital switcher," Kerr says,

"and the bigger ones are way more than anything we needed. We found this small switcher at NAB for about \$5,000."

Once the material is acquired digitally, it will be brought into the new technical facility and then into the ingest MAN system, which has 22 inputs and 14 outputs. The other server, which will be used primarily for output, has four inputs and 26 outputs.

"The move to digital is going to improve our overall look dramatically because there are no more tape breakups or anything like that," adds Kennedy. "The other thing it does is establish our content as a central asset that all our groups can use. So the first step is easy-to-find, high-quality content."

Contrary to popular opinion, Hell is a balmy, climate-controlled 67°

There's another benefit of digital: It future-proofs C-SPAN for potential interactive applications, something the MSO executives who serve on the board of directors hinted could be a big part of C-SPAN's future.

"We saw early on that the driver for interactive television was going to be commerce, and we don't really have a commerce application," Kennedy explains. "So we saw, down the road, the possibility to use it for schedule information or associated information with the content, like text of a bill or voting records. As we've gone through this process, ITV has been slow to build, but, when it comes back, we'll be ready for it."

For long-term storage, Kerr says, C-SPAN is looking to sign a deal with Storagetek for a robotic system that can hold 6,000 tapes. The network will prepare 2,000 slots for playback and activate additional tape slots as needed.

Kennedy likes the idea of a robotic system with much lower storage costs even than ana-

log tape's \$55 for 90 minutes. "We think, with the trend on the tape storage, it will cost less than \$7 an hour to store. So it's very efficient," he says. "When we looked at the volume that we were going to store and the cost declining, we thought that was the way to go."

It's the MAN system, however, that offers the biggest changes. "It will be a central repository of content that is accessible throughout the organization," Kennedy explains. "Anyone who has worked in an environment with analog tapes has dealt with the frustration of losing and missing tapes. And if you need something quickly, it can be hard to find."

The first MAN is in the testing phase but will be on air within a couple of weeks, Kerr says. The second MAN will be up once the technical operations center (which will take advantage of an additional 20,000 square feet of space on the ground floor) is completed. Kerr hopes that will be sometime in March.

Another C-SPAN project is to build a database for use in the MAN. "We can attach data to the tape that describes the event, who spoke, and what happened," says Kennedy. "And that information is consistent across the organization and can even be published to the Web."

Thomas Technologies, an integrator located outside of Philadelphia, is working on the homegrown database system. According to Kennedy, a system along the lines of that offered by Virage will be used to index and code video with metadata tags as it passes through the system.

"That project is on a separate track, and we talk a lot to make sure everything will work together," he adds. "It's a question of design, tests and then another redesign. The timetable is to have it finished by the end of 2002." ■



Corey Tutt, a C-SPAN engineer, installs one of the network's new Panasonic DVCPRO decks.

IN BRIEF

A WIDER SUPER BOWL

The Fox Network will meet HD viewers halfway this year and offer a widescreen (16:9) standard-definition broadcast of the Super Bowl.

The network is calling it Fox Widescreen and says that the picture will still offer twice the sharpness of most DVDs and four times the sharpness of analog-TV signals.

One improvement over previous HD broadcasts is that, because both the SD and HD broadcasts will derive from the same production, HD viewers will have the same replays, graphics and angles as in the analog version.

RCA is sponsoring the broadcast.

TANDBERG REORGANIZES

Tandberg Television, a transmission manufacturer based in Oslo, Norway, will cut 60 positions out of 550 in its offices in Norway and England as part of a reorganization that the company hopes will save approximately \$8 million a year.

It has also named former COO Gwyn Pugh as CEO and Tim O'Connor as CFO. Pugh will be based in England and replaces Joergen Bredesen, who has left the company. The cuts will not impact the U.S. offices.

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Delving into the *Rainbow*

Kids program tests technology that links HTML tags to items in a video frame

By Ken Kerschbaumer

Reading *Rainbow* is testing an interactive-television technology designed by Creative Frontier that will give students, parents and teachers the opportunity to dive deeper into the program. The technology allows HTML links to be tied to specific items within a video frame, opening up e-commerce and, in this case, educational opportunities.

"We're going to use it to help push new content to people who have been using the *Reading Rainbow* videos," says Steve Lenzen, executive director of GPN, producer of the show. "We're producing a limited number of new shows, but this would allow us to push more content to students, teachers and parents."

The Creative Frontier product, ClickVision, has already been tested during the premiere of the Pax show *Next Big Star*, hosted by Ed McMahon. It allows producers to attach HTML tags that correlate to specific items seen in the video frame.

"Product placement stops at the negative," says Creative Frontier CEO Dan Bates. "So I came up with this idea: What if you could click on an item on-screen and be served with an opportunity for a transaction or a page of information?"

Lenzen says the trial is part of a federal project to create materials that would increase literacy and also link the schools to the homes. The first stage will begin in March and April and will include 75 families at 15 schools in Nebraska, Maryland and South Carolina. Students will watch

the program on the television and engage with the interactive content on a PC.

At this point, the technology is available only on the PC, which means that the viewer needs to use both a TV and a PC simultaneously. Bates says it can be used on

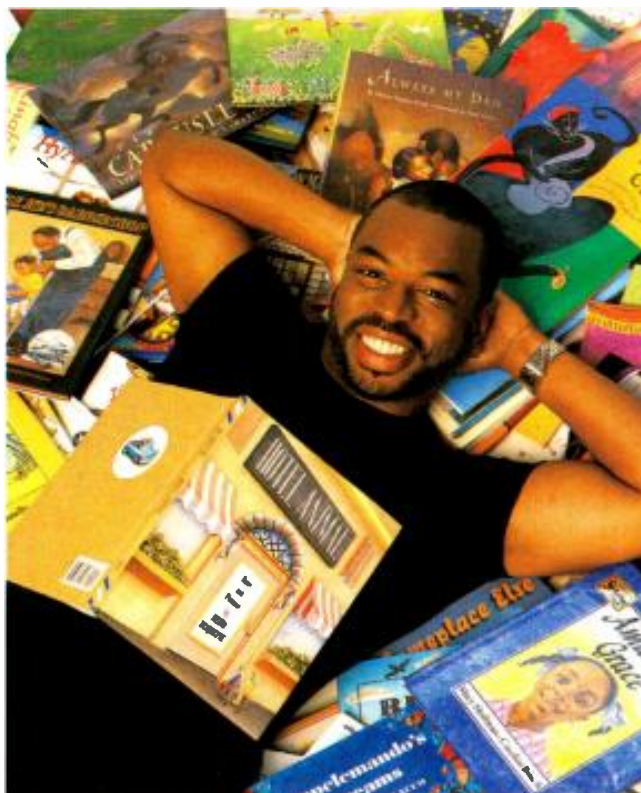
programming, if a two-screen experience can work," Lenzen says. Students will hit the spacebar on the PC when they see something that interests them, and the computer will be sent information from GPN servers synchronized to the program they're watching.

"We're doing two episodes, and we'll give them new material that will be extra Web sites or activities the students can do on their own," he adds. "We're just now beginning the research on what that content will be."

Once the smaller trial is completed, the technology and approach will be re-evaluated before a larger test begins later in the year. "The PBS stations in those states are the ones participating in the project," Lenzen says. "In the fall, we expect to blow it out to eight states with a larger amount of people and then, in the following year, to offer it to all the PBS stations."

To embed the tags, a user sits down at a dedicated, dual-processor PC and a spreadsheet of what content to place where. Placing the tags is done by clicking and dragging a box

over the item in the first frame of video in which the item appears (for example, a shirt). The system associates a tag with the box, which defines its boundaries by the item. Whenever that item appears on screen, the tag is associated with it. Tags can also be layered so that a necklace, say, can have a different tag from the shirt beneath it. Up to 100 items can be tagged in a given program, and, according to Bates, it takes about four hours to complete the process for a half-hour show. ■



Creative Frontier's ClickVision will provide viewers of *Reading Rainbow*, hosted by LeVar Burton, access to additional content via PC.

the Motorola DCT2000 set-top box, which will eventually allow users to access the Web content through the TV.

For now, viewers watch the program on the TV while a synchronized version is streamed on the PC (only selected frames can be tagged in case legal issues prevent streaming). The interactive tags are kept on Creative Frontier Web servers. When the show is aired on television, the viewer accesses a Web site that hosts the data.

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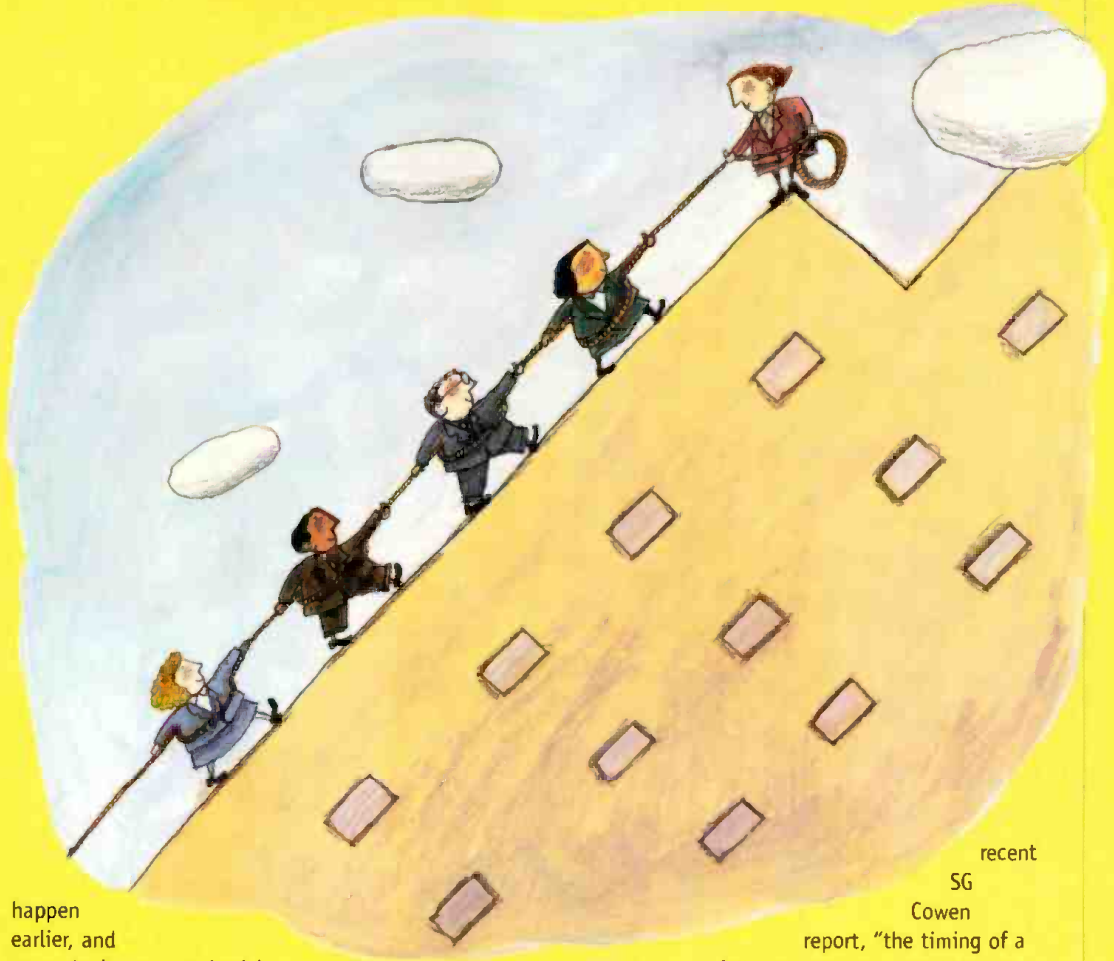
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The long, hard climb back

BY STEVE McCLELLAN



IT'S GOT TO BE BETTER THAN last year. That's how the most optimistic media executives feel about the 2002 advertising market, and with good cause: They have just experienced one of the worst years on record.

In his year-end review and outlook, ad forecaster Robert Coen, of Universal McCann, called 2001 the worst year for advertising since World War II in terms of spending declines.

The key question is, when will a turnaround occur? Nobody really knows, although most are crossing their fingers for modest improvement starting in the second half. A few believe it will

happen earlier, and some don't see meaningful recovery until 2003.

Ask any ad sales manager to sum up his or her feelings about 2001, and almost invariably the response is "good riddance." And let's face it: The year was terrible on so many levels. Not to trivialize the horrific events of Sept. 11, but they did contribute significantly toward making a stagnant advertising climate downright moribund.

For just about all segments of the electronic media, 2001 was a downer. In some cases, it was a double-digit downer: Local TV stations were down close to 15% (national and local spot combined) while syndication was

down at least 25%.

The broadcast networks posted a sales decline—3%-4%—for the first time in a decade. For the cable networks, the decline was greater, about 7% from 2000. And radio saw a similar drop.

But the good news, says Coen, is that the economy should start to show signs of life this quarter. "By spring, the actions of the Fed [interest-rate cuts] combined with the effects of tax cuts and government stimulants to come, should result in a much more robust economic climate than we've been experiencing lately." Media executives hope he's right.

But, as Peter Mirsky wrote in a

recent SG Cowen report, "the timing of a full-scale recovery remains uncertain." This year, he said, "will be a year where advertising expectations are relatively low and could improve with an upturn in the economy."

But Sanford Bernstein's Tom Wolzien says macroeconomic factors like unemployment and suppressed consumer spending, plus an overcapacity of cable inventory, will continue ad-spending declines (as percentage of gross domestic product) through the 2003-04 period. Slow expansion should follow, he says.

On the following pages, BROADCASTING & CABLE reporters take a look at the ad economy, one medium at a time.

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It will be tough for ad economy to get back into growth mode

It couldn't get worse

But, for first few months, spot market this year may still be stuck in reverse

By Steve McClellan

Can the national spot television business possibly be worse this year than in 2001? There are those who believe so, although, with Olympics and political advertising helping to shore up the market, national spot will probably be up some single-digit percentage.

But that won't be nearly enough to make up for last year's declines. When the final numbers are in, they will show that national spot TV advertising had its worst year—in terms of percentage decline—in 2001.

According to the TVB's Group Time Sales Survey, national spot was down 23.5% through November. (Local spot sales were down 9%, bringing combined national and local spot sales for TV stations down about 15% for the first 11 months of '01).

Outside of the Olympics, the first half of the year will be tough going for national spot.

"From what our clients are telling us it looks pretty bleak" for spot spending, said Pete Stassi, senior vice president at Pentamark/BBDO, which handles Chrysler and Jeep, among other accounts. Stassi projects that national spot spending at his agency may be down 25% for the year. "We're hoping it bounces back toward the middle of the year."

In addition to the usual competition, new pressures have emerged for national spot, including cheaper network pricing. And local stations say their focus going forward will be on growing local sales. National spot remains a critical piece of station business but not a dynamic growth area, station executives say.

But Jim Beloyianis, president of the Katz Television Group, the New York-based TV rep firm, says that, while many stations talk about growing local business, what's actually happening in some cases is that local account reps are making calls on accounts outside their

FORECAST	
Prognosticator	Prediction
Universal McCann	+5%
TVB	+3% to +6%
Sanford Bernstein	-2%
Jack Myers Report	-9%

DMA's and crediting resulting sales as local. The local reps, of course, are within their rights to do so, although national reps typically are contractually precluded from selling in the DMA's of their clients.

Beloyianis argues that part of the reason the national spot numbers look as bad as they do this year is the impact of local sales forces' selling outside their DMA's. The mandate by station-group heads to grow local business is smart, he says. But it has been "somewhat bastardized" by the local sales people who go outside their markets to pick the "low-hanging fruit" of the national spot business. Sometimes the top station managers may be unaware of the practice. In effect, money is getting shuffled from spot to local, and true local sales growth doesn't happen. ■

NATIONAL SPOT

SELLER'S VIEW

Jim Beloyianis, Katz



For Jim Beloyianis, president, Katz Television Group, the pitch for selling national spot television in a down market is relatively straightforward: If there was ever a need for a medium that offers flexibility and the ability to bulk up on advertising in markets where potential product sales are stronger, it's now.

And for most products, he says, some markets are going to have greater potential than

others.

Of all the options within the national TV media, "the only unique medium is national spot," argued Beloyianis. "It gives an advertiser a tremendous geographic targeting advantage." And in tough times, he submits, it's also a more flexible medium to buy at a time when advertisers are making decisions about spot purchases literally just a couple weeks before they want to go

to air. "That's a huge advantage for advertisers concerned about making long-term decisions," he said. And, while some ad agencies were put off by the process of buying national spot in the past (getting bills in the mail from 30 to 50 different TV stations for example), that process is getting a lot easier with electronic data invoicing, which "will streamline the process tenfold," he said, adding, "We're 95% there."

The path to recovery

Robust scatter market, halo effect of Olympics might mean better year

By Steve McClellan

With luck, the broadcast networks won't lose any more ground this year than they lost in 2001. But some prognosticators aren't so sure.

A couple factors are working in the networks' favor. The scatter market remains solid, with both CBS and NBC logging record fourth-quarter scatter markets, in dollar volume if not pricing. And some take the current advertiser demand for scatter as a sign that the economy will improve this year.

The big questions are how soon and how strong the economy will recover and when that will translate to a full ad-market recovery.

In 2001, for the first time in a decade, broadcast-network advertising sales declined from the previous year. The final tallies aren't in yet, but most estimates

have network off by 3%-4%. Universal McCann estimates the decline at 3.5%, to \$15.5 billion, for the Big Four.

But different factors are affecting 2002. NBC is the direct beneficiary of the Salt Lake Olympics in February. It's also a political year, although most of that money goes to national spot. But both the Olympics and the political dollars could provide a residual benefit for all the networks by tightening the amount of available inventory. Whether or not demand emerges to boost prices (and to what extent) remains to be seen.

Another positive sign: The number of options being exercised by advertisers to cancel upfront buys for the first quarter is way down from a year ago.

While many don't expect a recovery before the second half of 2002, CBS President of Ad Sales Joe Abruzzese is more optimistic. "I see it recovering a lot quicker," he said. He's hopeful the Olympics will give the network marketplace the initial kick-start toward recovery.

"The Olympics will have a real big impact on the recovery," he said. That

FORECAST	
Prognosticator	Prediction
CBS	+6%
Universal McCann	+3.5%
Sanford Bernstein	flat
Morgan Stanley	-3% to -4%

was his experience with the '92 Albertville games on CBS, which helped boost the network economy after the recession of 1991.

Others aren't as optimistic. "There are no indications that the general economy is about to stage a recovery, and prospects for a first-quarter rebound are highly unlikely," says Jack Myers, the New York-based marketing consultant and publisher of *The Jack Myers Report*.

He predicts the networks will be down another 4% in 2002. One reason: He believes the auto industry will pay for its 0%-financing campaign by reducing ad/marketing budgets at least through 2004.

The spring upfront market should tell the story. "I'm glad it's not happening now," said Abruzzese. ■

SELLER'S VIEW

Mike Shaw, ABC



Get to the planners and get to them early. That's going to be a big part of ABC's sales strategy in 2002, says President of Sales Mike Shaw.

And, while the pitch will certainly be "Buy ABC," it will also be broader than that, selling planners on the benefits of network television vs. other media.

In effect, what Shaw believes each of the networks has to do is act as its own ad-sales trade

organization. "Cable has the CAB, and syndication has the SNTA. We don't have someone out there singing our story."

It's a story many advertisers and their planners "take for granted." For example, he said, "if you're selling syndication or cable, every sales call begins or ends with someone asking to see your clearances. That never happens at ABC. We're in 99% of the homes on branded TV stations with branded program-

ming. There's no more powerful distribution put out there by man. But we've allowed advertisers to take it for granted."

Cross-platform sales are going to have a bigger impact in 2002 than ever before as well, he predicts. And those sales should help tighten upfront inventory: "From a strictly mathematical standpoint, they will hopefully drive my [upfront] demand."

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No star, but better

Olympics, elections should help local stations revive after 2001

By Steve McClellan

Olympics and elections aside, 2002 isn't going to be a stellar year for local broadcasters. Still, just about everybody is glad that 2001 is behind them. '02 may not be a banner year, but the consensus is, it won't be as bad as the one just ended.

Most of the big publicly traded station groups reported ad-sales declines throughout last year. And just when the local business was starting to show a few signs that the start of a recovery might be near, the terrorist attacks occurred, obliterating any and all such signs. Morgan Stanley estimates that the local TV business (local and national spot combined) was down 10% in 2001 to slightly more than \$22.5 billion.

National spot advertising has been

local TV's problem child for a couple years now, and Sanford Bernstein estimates that it dropped 19% in 2001, while local spot was down 4%.

Neither Morgan Stanley nor Sanford Bernstein is particularly bullish about this year. Indeed, Bernstein's Tom Wolzien wrote in a recent report that "local ad problems are expected to continue declines into a second year." His estimates for '02: a 6.4% drop for local spot and a 2% drop for national spot.

To the extent that stations do show revenue growth this year, it's probably going to come from political spending and, for NBC affiliates, next month's Winter Olympics in Salt Lake City.

Although political advertising will be a windfall, few believe 2002's total will reach the record-breaking \$606 million generated in 2000. Belo Executive Vice President of Media Operations Jack Sander predicts that political dollars "will be at least as good as '98," when his company's total was \$30 million. But that's well below the \$50 million

FORECAST	
Prognosticator	Prediction
Universal McCann	+4%
TVB	+2% to 5%
Sanford Bernstein	-6.4%
Jack Myers Report	-10%

Belo achieved in 2000.

It's a similar story for Hearst-Argyle Television, which raked in \$60 million in political-ad spending in 2000. Company President David Barrett says next year's political money will be "significant to say the least, but I doubt it will reach \$60 million."

While national spot remains a critical piece of business for most stations in the top 75 markets, many stations see local spot as the big growth area.

Indeed, both LIN Television and Belo say local sales will account for 60% of their business, up from 50% just a few years ago. Same story for the Sinclair Broadcast Group: Executive Vice President David Amy says local sales have climbed from about 52% in 1999 to 57% currently. ■

SELLER'S VIEW

Paul Karpowicz, LIN Television



Asked what LIN Television's sales strategy is for 2002, company Vice President Paul Karpowicz responded: "Just extraordinarily aggressive, locally focused, selling value and being creative."

LIN is just one of many TV groups that see local sales as the key growth area. "We seem to be in a window where you have better opportunities to translate advertising dollars more quickly on the local side. On an ongoing

basis, at least for the foreseeable future, local will be our growth area as opposed to national spot."

While there's intense competition at both the local and national spot levels for TV stations, additional factors have contributed to bigger declines on the national spot side, he said. "At the end of 2000, a lot of people looked at their national spot budgets and said, let's just not spend it and put it

toward the bottom line."

Now lower network pricing and increased cable competition are putting further pressure on national spot. So far this year, local sales are up at a double-digit pace, while national spot is pacing down for the LIN stations, said Karpowicz. For 2002, LIN expects a low-single-digit increase over 2001, with local up, national spot down and political advertising tipping the scale to the positive.

A rugged revival

Question is, is there life still in the segment, the hardest-hit of 2001?

By Steve McClellan

Estimates of the dollar volume for the national TV syndication market are a little vague these days. As a matter of fact, there's no one even in charge at the Syndicated Network Television Association polling members on results. (The search is on to replace SNTA head Allison Bodenmann, whose contract expired late last year).

But industry insiders estimate that the market was down 25%-30% in 2001, making it the hardest-hit ad segment of the TV business.

A year ago, SNTA estimated that the market reached \$2.4 billion in 2000. So a 25% drop would have taken it to \$1.8 billion last year, and a 30% decline would have dropped it to \$1.68 billion. One top-billing syndication ad agency believes business was down by a full one-third, or \$800 million, bringing the

market down to \$1.6 billion in 2001.

Last year, a bad economy compounded already severe competitive pressures, said Jon Mandel, chief negotiating officer at Mediacom, the New York-based ad buyer. "A lot of syndicators got whacked by optimizers," the software that ad agencies use to map out cost-effective buys for their clients, he explained: "They priced the really good stuff too high so that the net reach point was out of line with cable and with network."

The less appealing shows were priced accordingly, but those shows did little to help advertisers achieve their reach goals, he said. "They should have changed their pricing model" before last year's upfront.

Lower network pricing last year made syndication look even more overpriced, says Mandel. "They got caught between lower network pricing and cable, which will forever be a deflationary market."

Twentieth Television Executive Vice President, Advertising and Cable Sales,

FORECAST

Prognosticator	Prediction
Universal McCann	+4%
SG Cowen	+0.3%
Sanford Bernstein	-5%
Jack Myers Report	-12%

Bob Cesa acknowledges that it has been a tough season for syndication advertising. "But we're working our way through it. We see good signs on the horizon."

Nobody really knows when a full recovery will occur, but Cesa believes that "we'll see some markedly better results in the second and third quarters. And that should set a better tone for next year's upfront."

As for 2003, the estimates are all over the place. "It's too early," said Mandel. But, unless the market bounces back in a way so far unforeseen, it will take more than a season to recoup the declines suffered in the current season.

Cesa is more optimistic: "I think we hit bottom awhile ago. It's starting to click up." ■

SYNDICATION

SELLER'S VIEW



Bob Cesa, Twentieth Television

Bob Cesa, executive vice president, advertising and cable sales, says Twentieth Television is focused on new-business development for the foreseeable future. That will come in the form of more business from existing clients, persuading past clients to get back on board, and going out and finding clients who haven't advertised in the company's shows before.

Product-placement deals are also an area that Cesa says is

ripe for development in syndication. As is the videogame category.

As a sales strategy, syndicators have to "try to make sure that the advertiser understands we have only the best shows from network television in off-net syndication. And we have incredibly successful first-run shows that have been on the air sometimes 20 years that are doing great numbers."

And syndication programs at-

tract viewers five and six days a week and dominate certain day-parts, particularly 4 p.m. to 8 p.m. but also on the weekends, in late fringe and in daytime, says Cesa.

"We have lots to offer, and what we try to do is sell the fact that we have network-type coverage because we're distributed on broadcast stations, with all of our better shows reaching between 90% and 100% of the country."

Mixed predictions

Revenue projections range from a 6% decline to 5.5% increase

By Linda Moss

Many, though not all, ad prognosticators predict that 2002 will be a growth year for network cable, following one of its worst upfront markets ever.

Two of Madison Avenue's key forecasters, Universal McCann and Zenith Optimedia Group, estimate that ad revenue will post single-digit gains, 5.5% and 4%, respectively, this year. And the Cabletelevision Advertising Bureau (CAB) projects that it will rise to \$10.67 billion, from \$10.56 billion last year.

Universal McCann Senior Vice President/Director of Forecasting Robert Coen expects network cable to outpace its rivals and enjoy relatively good demand. "Cable hasn't been declining as bad as the other media," he said. "And it has a price value."

Conceding that network cable "took a big hit" last year, Zenith CEO Rich Hamilton sees it attracting more ad spending this year. "Cable does provide a niche, upscale opportunity that is stronger than broadcast, due to the cost-efficiency of targeting."

But not everyone is so optimistic. Several Wall Street brokerages, including Merrill Lynch, as well as the *Jack Myers Report* are forecasting that network-cable ad revenue will decline this year. *Myers* predicts a 6% decrease.

Last year's upfront market was a disaster for cable, which did about \$4 billion, a drop of \$300 million from an estimated \$4.3 billion the prior year.

This year's upfront "will be a buyers' market for sure," said Tim Spengler, executive vice president/director of national broadcast for Initiative Media. "There's less dollar investment and more supply, and it brings the prices down."

The CAB is disagrees. "During tough economic times," said President Joe Ostrow, "when you have to stretch your dollar, cable is a better vehicle."

FORECAST

Prognosticator	Prediction
Universal McCann	+5.5%
Jack Myers Report	-6.0%
UBS Warburg	-5.0%
Merrill Lynch	-6.0%

This fall, the CAB projects, for the first time, cable will pass broadcast in terms of audience share "on a continuing prime time basis," according to Ostrow, and that "will have a significant impact on the psychology of the buyer."

Turner Entertainment Group Sales and Marketing President Mark Lazarus was heartened by the strong fourth-quarter scatter market his networks enjoyed, saying it bodes well for this year.

Bravo Senior Vice President of Advertising Sales Hanna Gryncwajg and Comedy Central Senior Vice President of National Sales Hank Close expect automotive and entertainment, such as films, to be strong categories.

"Once 0% percent financing is done, automotive still has to spend," Close explained. "They have to move metal." ■

SELLER'S VIEW

Larry Goodman, CNN



Cable News Network plans to make lemonade out of lemons.

It's true that network cable took a hit during last year's upfront market. And then the terrorist attacks Sept. 11 put a crippling damper on advertising in an already troubled economy.

But TV coverage of the war provided an upside for CNN, attracting a younger audience to the 24-hour news channel, and President of Sales and

Marketing Larry Goodman plans to capitalize on that in 2002.

"The overall profile of the news viewer has changed significantly," he said. "Young people have found a story that is compelling and powerful and close to home for them."

That has opened up a new range of sponsors for CNN, according to Goodman. "I want to go to the Gap," he said. "I want to go to Levis. I want to go to J.C. Penney. It broadens

out the possibilities and client relationships we can cultivate."

He hopes the activity he saw in the fourth-quarter scatter market signals a rebound soon, and he predicts that travel advertising will bounce. If the economy doesn't pick up, though, he expects retail ads to be weak in 2002.

"This year will not be a boom year," he said, "but it will not be anywhere near as bad as 2001."

A rosier prospect

The healthiest segment expects 3%-5% growth in revenue this year

By Linda Moss

Despite the gloomy outlook for other media, local cable is expected to enjoy ad growth in 2002, buoyed in part by the Winter Olympics and congressional races. A number of forecasters project a single-digit increase, 3% to 5%.

Local cable will do relatively well because it's affordable and effective compared with local broadcast, especially in medium-size and smaller markets, says CableOne Inc. Vice President of Advertising Sales Ron Pancratz, noting that, in a down economy, local retailers really pinch pennies when it comes to advertising.

Universal McCann Senior Vice President and Director of Forecasting Robert Coen concurs: "Local cable does better than most media. It's cheaper."

Jack Myers Report estimates that local-

cable advertising grew 5% last year and will see the same gain this year. Cable-television Advertising Bureau (CAB) Vice President, Local Sales and Marketing, Kevin Barry, however, considers *Myers'* 5% estimate for 2001 too high and 5% projection for 2002 too low.

"For local cable, 2001 was a very tough year," Barry said. "We're going to be close to being flat, or up barely. But we are budgeting for growth this year, in the single digits, in the upper end of that."

The CAB projects that local cable will rack up \$3.57 billion in ad revenue this year, 6% more than in 2001.

The medium will benefit from selling local avails during Olympics coverage on CNBC and MSNBC, Barry said. And, for November's congressional elections, advertisers are expected to use local cable to efficiently target districts.

"In terms of the Olympics, we're seeing an awful lot of interest on the West Coast," said AT&T Broadband Senior Vice President of Media Services Judi Heady, citing such markets as Salt Lake City, where the games are being held,

FORECAST

Prognosticator	Prediction
Merrill Lynch	flat
UBS Warburg	+3.0%
Jack Myers Report	+5.0%
CAB	+6.0%

Denver and Seattle.

In New York, Rainbow Advertising Sales Corp. is doing well selling the Olympics, according to Executive Vice President, New York Sales, Michael Wach, whose portfolio includes Cablevision Systems Corp.'s local ads and the New York Interconnect.

"The Sept. 11 attack exacerbated what was looking to be a very weak marketplace," Wach said.

He expects automotive to come back this year, as well as banks, financial services, movies and entertainment. Barry and Heady both predict that health-care providers and hospitals will be "hot" ad categories for local cable in 2002. The jury is out, though, on whether travel will rebound for local cable. ■

LOCAL CABLE

SELLER'S VIEW

Billy Farina, CableRep Advertising



Like many local-cable ad-sales operations, CableRep Advertising had a tough go of it last year, but parent Cox Communications plans to expand aggressively into new arenas and new technology this year.

"The third quarter was starting to shape up for us, and then we had Sept. 11," said Billy Farina, vice president of advertising for MSO Cox, whose ad-sales arm is CableRep. "I think 2002 will be a much bet-

ter year, but extremely challenging. We're looking for the Olympics to really jump-start the year."

Advertising for imported automotive was strong in 2001, and he expects that to continue. "And I hope domestic auto will continue to pick up."

But Farina predicts tourism will stay soft this year.

Cox's expansion plans for the year include targeting the Latin community. For example, the

company is selling spots on Mas! Arizona, a 24-hour Spanish-language local-news network in Phoenix, and on the Spanish programming Cox runs on a local channel in San Diego. "We think we have a very good footprint for the Hispanic marketplace," Farina said.

New technology will permit Cox to start running local ads on its many digital nets. Said Farina: "It's a tremendous opportunity."

Digging out of a hole

In 2002, spending will increase, but radio hurt by aftermath of Sept. 11

By Allison Romano

Radio might be waking up from the nightmare that haunted most media segments in 2001. The final numbers are expected to show that radio advertising was down as much as 7% in 2001. But the pace of sales picked up a bit in the waning weeks of last year, and that has radio execs optimistic that they'll see modest gains—estimates run between 1% and 4%—in 2002.

Retail, traditionally the industry's top advertiser, has increased spending and accounted for 5% of business in December. Automobile manufacturers were active in the fourth quarter, although their spending was largely based on their "0% financing" offers. Entertainment and package-goods advertising also rose slightly.

Some insiders expect ad revenues to

be in positive territory (on a year-to-year basis) by the second quarter.

But the industry has to overcome 18 months of declining ad spending, including an 80% reduction in Internet advertising, which had grown to be the largest category. Sept. 11 dealt another vicious blow, with two more big sectors—airlines and travel—curtailing their spending: Airline business alone fell 40% in the fourth quarter.

The Radio Advertising Bureau estimates that, through October, ad revenues were down 8%, with local ads down 4% and national sales off 19%. President Gary Fries predicts that combined sales will rise 3% in 2002, with local-ad sales leading the charge. "Local ads react to the consumer," he said, "and get right at the consumer when they are showing signs of interest in purchasing."

Local ads are a station's financial lifeline, accounting for as much as 85% of ad revenue. Station groups are dreaming up new promotions and sponsorships to drive business. "Our people need to sit down with local merchants

FORECAST*

Prognosticator	Prediction
Radio Adv. Bureau	+3%
Interep	+1% to +2%
Universal McCann	+2%
Jack Myers Report	-4%

*combined local and national ad sales

and devise ways to move their products off the shelves," said David Field, CEO of Entercom, a station group with clusters in 50 key markets.

After declining 20% in 2001, national advertising will likely return slowly. Some blue-chip advertisers are leading the way. Interep Chairman Ralph Guild says several large corporations—notably Procter & Gamble, Johnson & Johnson and Kraft—are advertising some products on radio for the first time.

Veteran radio advertisers are finding new values in the medium, said Natalie Swed Stone, director of national radio for media buying firm OMD USA: "An advertiser that was airing at night can now afford morning drive or have a celebrity endorse them." ■

SELLER'S VIEW

Ralph Guild, Interep



Interep Chairman Ralph Guild is brushing up his radio sales pitch. "Clients are looking for quick, measurable results," he said. "You can be on the air in 24 hours, and, if your message isn't resonating, you can change it quickly and inexpensively."

In these tight economic times, he says, radio is particularly attractive because spots are relatively inexpensive to produce and time is cheaper to

buy than in other media.

Guild doesn't believe in selling radio with promotions and gimmicks. Instead, he touts the medium's reach and ability to target consumers.

At an Interep-sponsored country-music seminar last year, he recalled, an ad director for a fast-food chain was so excited about radio opportunities that he called his staff during lunch and told them to prepare a buying plan immediately. "We mar-

ket our success stories and focus on the qualitative value."

The emergence of syndicated network radio makes national spot ads more attractive, Guild said. "Now you can advertise on Howard Stern, Imus or Dr. Laura in 30 different cities."

Retail and automotive are currently among Interep's hottest categories, and Guild expects entertainment, particularly movies, to step up investment this year.

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Issue Date: February 18, 2002

Ad Close: Thurs. 1/31

Materials Due: Fri., 2/1

Broadcast TV

Brian P. O'Keefe, national sales manager, WSBK-TV Boston, joins WCVB-TV Boston, in the same capacity.

Appointments at KCTV(TV) Kansas City, Mo.:

Len Randazzo, Internet sales director, named national sales manager; **Kevin Harris**, account executive, promoted to regional account executive;

Staci Cross, account executive, named senior account executive; **Bruce Buechler**, account executive, named senior account executive; **Chris Owens**, account executive,

KDNL-TV St. Louis, joins in the same capacity; **Stesha May**, sales assistant, promoted to account executive; **Alicia Gibbs**, events planning assistant, The Advertising Club of Kansas City, Mo., joins as national sales assistant.

Cable TV

Laura Mainville Guenther, director, employment and development, Charter Communications, St. Louis, named corporate VP, learning and development.

Changes at National Cable TV Cooperative, Lenexa, Kans.: **Scott Abbott**, VP, national accounts, adds to his duties, VP, programming; **Dan Mulvenon**, VP, member services, adds VP, public relations, to his duties.

Media

Timothy O'Rourke, partner, Dow, Lohnes & Albertson PLLC, Washington, joins Cox Enterprises Inc., Atlanta, as associate general counsel, litigation.

Scott L. Baradell, co-founder/chief marketing officer, Brightpod Inc., Cary, N.C., joins Belo, Dallas, as VP, corporate communications.

Programming

Dara Khosrowshahi, executive VP, operations and strategic planning, USA Networks Inc., New York, appointed executive VP/CFO.

Jacob "Jack" Yellin, VP/counsel, The Walt Disney Co., Burbank, Calif., named senior VP/counsel.

Laurie Goldberg, VP, public relations, Cartoon Network, Atlanta, promoted to senior VP.

Promotions at Outdoor Life Network: **Pamela Jensen**, regional VP, central region, Chicago, promoted to division VP; **Patrick Dodd**, regional VP, western region, Los Angeles, promoted to division VP.

Amy Teter, freelance producer, New York, joins Varsity Entertainment, New York, as producer/sales representative.

Journalism

Will Payer, news director, CONUS New Services, St. Paul, Minn., promoted to GM.

Paul Button, executive

producer, news, KCAL(TV) Los Angeles, named assistant news director.

Jim Kelly, golf commenta-

tor, ESPN, Bristol, Conn., joins CNBC, Fort Lee, N.J., as host, *Senior PGA Tour on CNBC*.

Ron Burke, anchor,

Obituaries

Casper Citron, syndicated radio host known for interviewing famous guests in hotel lobbies, died of liver failure on Jan. 2 in New York. He was 82.

Citron was born in Brooklyn Heights, N.Y., on Oct. 28, 1919. After serving in the Army Air Force during WWII, he received an MBA from New York University.

Begun in 1958 at the Pierre Hotel, Citron's style of conducting one-on-one, uninterrupted interviews with some of the country's most powerful and famous—among them Martin Luther King Jr., Dwight D. Eisenhower and Marlon Brando—attracted a national audience. He was first heard on New York's WRFM(FM). Ten years later, he moved to WQXR-FM and spent the last 14 years with WOR(AM).

Until recently, Citron would broadcast four or five times a week. His final broadcast on New York City's airport safety was taped on Aug. 28 and but never aired.

Citron is survived by his five children; his brother, Thomas; and three granddaughters.

Fred H. Hardy III, VP of sales for JAM Creative Productions in Dallas, died on Jan. 1. He was 58.

Hardy's broadcast career began in Alabama and Florida, where he worked on-air and in programming for several radio and television stations. In 1970, he followed his passion for jingles and became a sales rep for PAMS Productions. He joined JAM Creative in 1976 and was named VP of sales in 1986.

He is survived by his sister, brother-in-law and two nieces.

Kent Morgan, veteran radio broadcaster, lost his battle with cancer on Dec. 10 in Mexico, Mo. He was 64.

He began his diverse career in 1959 at KJCK(AM) Junction City, Kan., where worked as an announcer. He would go on to serve as news director, sports announcer and director at various stations in Illinois, Kansas, Arkansas and Missouri. He was most recently a marketing consultant with KXEO(FM) Mexico, Mo.

He is survived by his wife, Pat; five children; 11 grandchildren; two sisters; and his mother.

—P. Llanor Alleyne

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

NBA.com TV, Philadelphia, rejoins Comcast SportsNet, Philadelphia, as on-air personality.

Radio

Chuck Poet, GM, Clear Channel Radio's Findlay/Tiffin, Ohio, cluster, named GM, Parkersburg, W.Va./Marietta, Ohio, cluster.

Les Hollander, general sales manager, WHTZ(FM) Newark, N.J./WTJM(FM) New York, named director, sales, Clear Channel Radio,

New York.

Scott Krause, sales manager, KMCD(AM)/KIIK-FM Fairfield, Iowa, promoted to station manager.

Judy Bushong, sales manager, KGRN(AM) Grinnell, Iowa, joins KBIZ(AM)/KTWA(FM) Ottumwa, Iowa, as station manager.

Roger Allen, program director, KONO(AM)/-FM Helotes, Texas, joins Cox Radio Inc., Atlanta, as format coordinator, oldies.

Tim "Booker" Herbster,

nighttime host/assistant program director, WKQI(FM) Detroit, joins WHTZ(FM) Newark, N.J., as host, night show.

Broadband

Chuck Gingold, senior VP/GM, daytime programming, Discovery Communications Inc., Bethesda, Md., will retire this month.

Advertising/Marketing/PR

Appointments at Katz

Dimensions, New York:

Pamela Godfrey, team manager, promoted to VP/New York sales manager; **Patricia O'Connor**, sales manager, named VP/manager; **Maggie Mei**, promotions assistant, promoted to promotions coordinator; **John Garbo**, account executive, promoted to senior account executive.

—P. Llanor Alleyne
palleyne@cabnrs.com
(212) 337-7141

Datebook

This Week

Jan. 16-18 E.J. Krause & Associates International Sport Summit. Marriott Marquis, New York. Contact: Steve Goodman, 301-493-5500.

Jan. 19 Television News Center Newscast producer and writer training. Contact: Herb Brubaker, 301-340-6160.

January

Jan. 21-24 National Association of TV Program Executives 39th annual Conference and Exhibition. Las Vegas Convention Center, Las Vegas. Contact: Edna Gonzales, 310-453-4440, ext. 209.

Jan. 26 Television News Center Anchor training. Interface Media Group, Washington. Contact: Herb Brubaker, 301-340-6160.

Jan. 27-30 CTAM Research Conference. Sheraton San Diego Hotel and Marina, San Diego. Contact: Jinling Elliott, 703-549-4200.

Jan. 30 Association of National Advertisers Agency Management Forum.

Plaza Hotel, New York. Contact: 212-697-5950.

Jan. 31-Feb. 2 Eckstein, Summers & Co. Television New Business Conference 2002. Naples Beach Hotel & Golf Club, Naples, Fla. Contact: Roland J. Eckstein, 732-530-1996.

February

Feb. 2 Women in Film & Video Annual Media Job Fair. Atlantic Video, 650 Massachusetts Ave. NW, Washington. Contact: 202-408-1476.

Feb. 7-10 Radio Advertising Bureau RAB2002. Disney's Coronado Springs Resort, Disney World, Orlando, Fla. Contact: Renee Cassis, 212-681-7205.

Feb. 25 Broadcasters' Foundation Golden Mike Awards. Plaza Hotel, New York. Contact: Gordon Hastings, 203-862-8577.

Feb. 28 CTAM Southern California Golden Palm Awards. The Ritz Carlton Hotel, Marina Del Rey, Calif. Contact: Rob Daleo, 310-449-9912.

March

March 6-8 CTAM Digital Conference. Century Plaza Hotel, Los Angeles. Contact: Seth Morrison, 703-549-4200.

March 8 NABOB 18th Annual Communications Awards Dinner. Marriott Wardman Park Hotel, Washington. Contact: Chris Hayes, 646-424-9750.

March 14-15 SCTE Chapter Leadership Conference. Exton, Pa. Contact: 800-542-5040.

March 20 Association of National Advertisers Television Advertising Forum. Plaza Hotel, New York City. Contact: 212-697-5950.

March 21 Radio & Television Correspondents' Association 58th Annual RTCA Dinner. Washington Hilton Hotel, Washington. Contact: Ivan Goldberg, 202-872-0689.

—P. Llanor Alleyne
palleyne@cabnrs.com
(212) 337-7141

T H E F I F T H E S T A T E R

DTV's point man at FCC

Chessen gets to blend two loves: television and public policy

With so many problems facing the transition to digital television, Rick Chessen's new job might seem more punishment than prize. But Chessen, who heads the FCC's DTV task force, relishes the chance to help push, pull and bargain the affected industries into TV's next era.

"If you love television and love public policy, I can't think of a better job," says Chessen.

His interest in TV's fate isn't purely professional. "I'm kind of a TV freak," he says, rattling off a long list of favorite shows from traditional network sitcom *Everybody Loves Raymond* to ironic cable fare *The Daily Show* to kids show *SpongeBob SquarePants*, which he watches with his children. Cooking shows like *Emeril* and *Iron Chef* are special favorites, thanks to a culinary interest inherited from his dad, who has run "Deli-Ca-Chessen's" in Minneapolis for 20 years.

Chessen was tapped to head the DTV task force after seven years as an FCC staffer—interrupted by a short stint at interactive-tele-

vision startup RespondTV.

Given his love for television, it was a cinch Chessen would specialize in media work after graduating from Harvard Law in 1986. He joined a Chicago firm with a large media practice, transferring to its Washington office in 1992. When the media clients started drying up, he applied to the FCC and had little trouble winning a job at the Cable Services Bureau, thanks to the hiring boom spurred by the 1992 Cable Act.

Chessen hopes DTV fares better than the first new technology he helped oversee: video dial tone, which flopped because of the many problems associated with delivering TV programming over phone lines. He also helped write access

rules for telecommunications lines inside apartment and office buildings and for "V-Chip" technology that allows parents to block objectionable programming.

He joined Democratic Commissioner Gloria Tristani's staff as senior legal adviser in '97. Three years later, he was lured to the private sector to help San Francisco-based RespondTV grapple with the legal issues posed by marketing ITV.

Chessen returned to the FCC after five months of commuting between Washington, where his family remained, and the West Coast. Although the dot-com crash and RespondTV's descent into a still-pending "restructuring" make his return seem prescient, he says it was motivated



Rick Charles Chessen
Chairman, FCC DTV
Task Force

B. Aug. 16, 1961, Minneapolis; B.S., political science, University of Wisconsin, Madison, 1980; J.D., Harvard, 1986; associate, Isham, Lincoln & Beale, Chicago, 1986-88; associate, Sonnenschein, Nath & Rosenthal, Chicago and Washington, 1988-94; staff attorney, FCC Cable Services Bureau, 1994-97; senior legal adviser, Commissioner Gloria Tristani, 1997-2000; VP, policy, RespondTV, San Francisco, June-October 2000; associate chief, law, FCC Mass Media Bureau, October 2000-October 2001; current position since October.; m. Sonia, May 10, 1987; children: Daniel (10), Emma (7), Maya (3)

chiefly by San Francisco's eye-popping home prices and a realization that he and wife Sonia are "wonks at heart" who consider Washington home. (Sonia is a policy analyst for the

Department of Health and Human Services.)

Despite the brevity of his sojourn in the commercial sector, Chessen says the exposure gave him insight valuable in his current job. "Things might be happening in a longer time frame than some of us thought and hoped for, but I've seen the digital-television stuff coming, and I do think it's the future."

It also gave him the ability to see policy issues from the perspective of business people, who must make money despite constraints imposed by the government.

Even with the thorny problems—the lack of cable-operable DTV sets, copy-protection disputes, the need to improve the transmission standard—he remains hopeful the 2002 deadline will be a catalyst for progress in the transition. With nearly all stations obligated to get on the air with DTV in May, consumers may finally have sufficient incentive to buy DTV sets or converters that work with analog televisions. "By allowing stations to go digital at less than maximum power, we've done a lot to get more on the air rather than seeking waivers from the obligations."

Chessen hopes to familiarize his colleagues with the technology by demonstrating more DTV equipment at the FCC. "If you're going to regulate the technology, it's one thing to read about it, but it's much better to see how all the pieces work with each other."

—Bill McConnell

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Rick Moll, News Director, WANE-TV
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KCRA-TV, Sacramento is looking for a strong individual to become our new Managing Editor. Working closely with reporters and photographers on day-to-day news coverage is the job's primary focus. If you're an experienced news manager and a leader with good people skills, send resume and references to: Ed Chapuis, News Director, KCRA-TV, 3 Television Circle, Sacramento, CA 95814.

NEWS PRODUCER

Candidate must have superb writing skills and solid news judgment. Must know how to put production values to great use. Excellent people and organizational skills required. Minimum of three years news producing experience. Send resume and tape to Steven D. Hammel, Vice President, News, WJLA-TV 3007 Tilden Street, NW, Washington, DC 20008.

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WATE-TV6, an ABC affiliate, is seeking an experienced News Director to manage its news operation. The successful candidate will have proven leadership abilities, excellent communication skills, and a keen understanding of strategic short term and long term goals. Prefer five to ten years experience in a top 100 market with a minimum of three years as news director. Interested parties send resumes to: WATE-TV6, ATTN: PERSONNEL, P.O. BOX 2349, KNOXVILLE, TN 37901. No phone calls and no beginners, please. EEO Employer.

NEWS ANCHOR

WTVD-TV, the ABC-owned station in Raleigh-Durham North Carolina seeks a News Anchor for our early evening weekday newscasts. The successful candidate will be a working journalist with the ability and desire to set a positive example for newsroom colleagues. We are searching for an engaging storyteller who connects with viewers. In addition to on-air duties, the anchor is expected to make numerous, on-going public appearances on behalf of the station. At least three years experience anchoring a major newscast is required. Journalism degree is preferred. Send non-returnable tapes and resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, North Carolina 27701. No phone calls please. EOE.

Television

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Classifieds

Television

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David G. Huey, President
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PUBLIC NOTICE

PUBLIC NOTICE

Meetings of the Public Broadcasting Service Board of Directors and the Nominating Committee will take place at the Four Seasons Hotel, Santa Barbara, California on January 31-February 1, 2002. Schedule and tentative agenda for each meeting follows:

Nominating Committee, in executive session, 6:00 p.m., January 31, to discuss board composition and candidates for nomination.

Board of Directors, 9:00 a.m., February 1, election of general director; reports from management and board committees on compensation, nominating, finance, membership, and technology & distribution matters; EEO report; strategic planning; and other business.

The meeting of the Board of Directors is open to the public; however, some portions will be held in executive session.

SALES CAREERS

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Don't mess around with 'Slim'

Thousands of radio stations can breathe a little easier now that the FCC has reversed itself and vacated the indecency fine on the edited version of Eminem's hit "The Real Slim Shady." That's how many stations had already played the song and could have faced similar fines if the sanction had stood. The fine was only \$7,000, but multiply that by 100,000-plus airings, and it starts to look bigger. The money was secondary, however, to the issue of the FCC's role in chilling content, which would have been expanded by the original decision: This widely popular song in its fined version had already been carefully edited to bleep offending parts.

We share few viewpoints with new Commissioner Michael Copps, but one we do is that, henceforth, indecency decisions should rise to the commissioner level. Since indecency is a "know it when they see it" call for the FCC, each decision is a precedent about what can and cannot be played on every radio and TV station in America. The commissioners should have to sign off on every one of them. The FCC last week issued another indecency fine, this one for \$14,000, against a radio station for airing sexually suggestive material. That ruling will now add to the speech that broadcasters publish at their peril.

Back in June, at the time of the Enforcement Bureau's initial finding of liability in the Eminem case, at least one commissioner claimed no knowledge of the fine until reading of it in press accounts. That's one too many.

Revised forecast: Sky isn't falling

Having written itself the part of Chicken Little, the Writers Guild of America has called for government hearings in Hollywood, saying it wants to exhume the financial-interest and syndication rules, bar dual-network ownership, revive a number of other ownership regs, and otherwise turn back the clock. It is not the sky but the quality of TV that has fallen, they opine, thanks to the domination of the airwaves by "a tiny group of like-minded people who share similar financial goals [and] absolute control over what Americans see on television." The result: diminished creativity and diversity.

We think the guild's reading off the wrong script. There is incredible volume, incredible variety and edgier stuff than ever. Is it tougher for some independent writers to get their stuff made? Sure. Are there a lot more unscripted reality shows with people bobbing for plums in Plexiglas tanks full of water snakes? Sure. But there are room and appetite for just about everything lately—good and bad. All you have to do is read a *TV Guide* from the '70s or '80s when fin-syn was in full force to know that those were no golden ages. We would argue that prime time today is as good as it has ever been, maybe better. Equally good are employment prospects for TV writers, from dreck-dredgers to dazzlers, who are writing TV shows in record numbers.

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