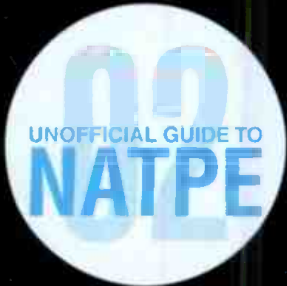


BROADCASTING CABLE

JANUARY 21, 2002

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All you need to find your favorite syndicators in Las Vegas this week

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WHAT DO THE TOP 25 WANT?

As station execs head for NATPE, here's a look at the programs they want, and what they don't

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SORRY, CHARLIE!

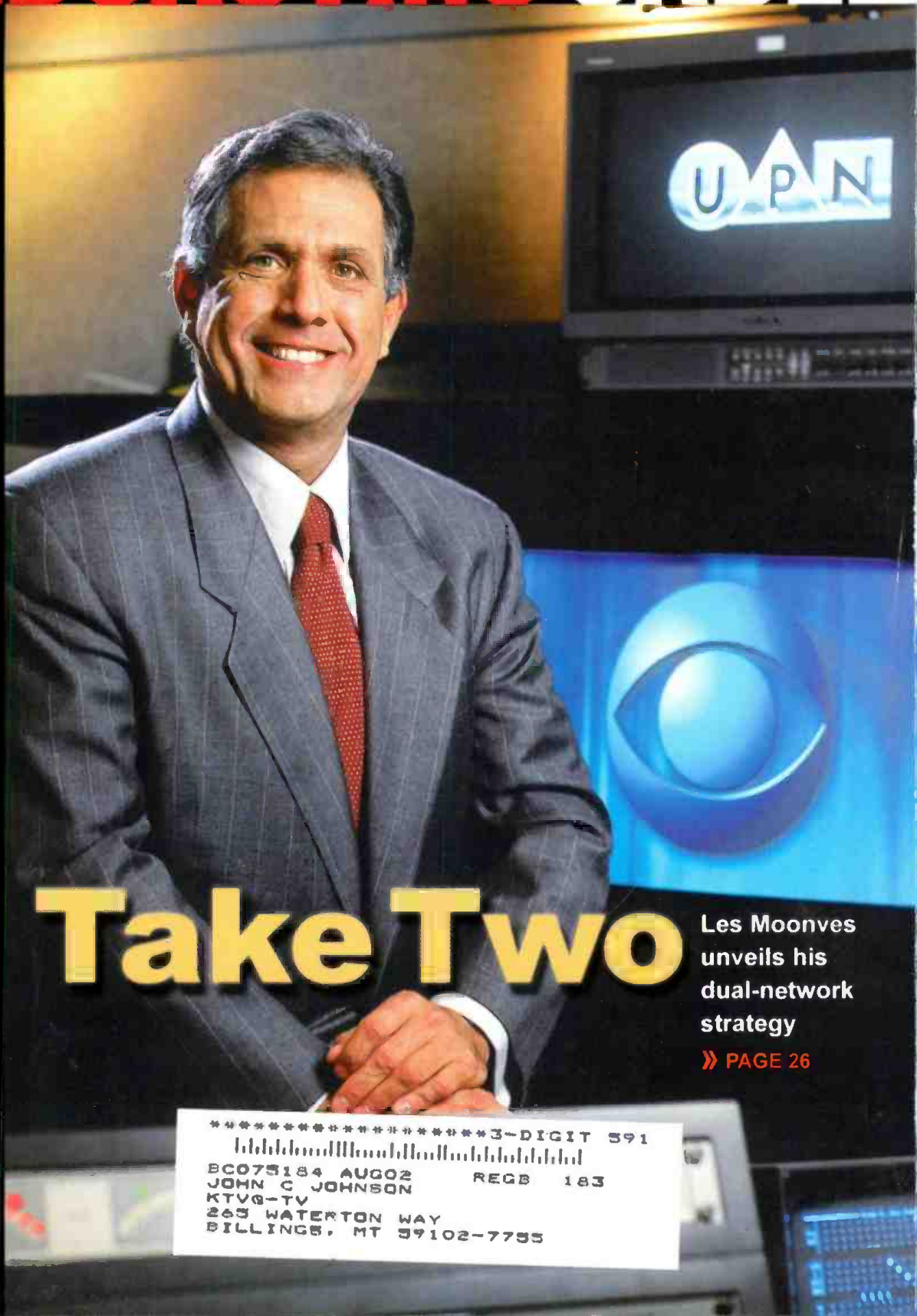
You know opposition is mounting to EchoStar's takeover of DirectTV when the NAB and Al Sharpton are on the same side

» PAGE 8

FOX: NOT BOWLED OVER

Fox is getting about as much for Super Bowl spots as CBS did a year ago. Given the economy, that's not so awful

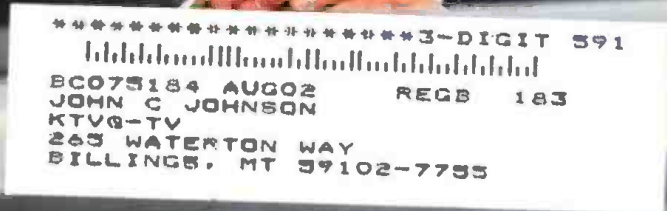
» PAGE 12



Take Two

Les Moonves unveils his dual-network strategy

» PAGE 26



ing Strange New Worlds!

Jerry's a pop-culture phenomenon! That's because day in, day out, Jerry pushes the envelope, exploring the outer limits of human behavior. So no matter where he goes in the future, it'll be one small step for Jerry, one giant leap for talk tv.

**JERRY
SPRINGER™**

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Jerry Springer... Exploring





One Man Has Boldly Gone

Where No Man Has Gone Before...

Top of the Week January 21, 2002



The string of ad-sales increases wasn't unending after all.

ON THE SPOT Monica Lewinsky, touting her new documentary, gets grilled at TV Critics Tour session. » 17

NUEVOS ESPECTADORES Univision's new Telefuturo network boosts Hispanic-TV tune-in level. » 17

KIDS BLOCK Two animation studios lead bidding for Fox's Saturday-morning deal, said to be worth \$25 million a year. » 20

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TARGET PRACTICE Opponents line up to take aim at Charlie Ergen's proposed merger of EchoStar and DirecTV. » 8

BOWL SALES At \$2 million per spot, Fox's Super Bowl ad sales are running about even with CBS's last year. » 12

POLE CAP Supreme Court retains limit on attachment fees for cable operators adding high-speed data service. » 16

BUYING SPREE Telephone-service provider IDT plans to acquire radio and TV stations. » 16



Monica in *Black and White* is scheduled to debut March 3 on HBO.

Washington

More pairs, please Broadcasters maneuver for room to create more TV duopolies. » 58

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Sharing New DMOD software allows users to review and approve video or audio content or to share files via the Internet. » 63

Technically Speaking PanAmSat's Tom Eaton discusses the satellite business. » 64



Cover photography: Tim Rue

COVER STORY

EYE TO EYE WITH MOONVES

Q&A with CBS boss Les Moonves on his net's renaissance and his plans for UPN. » 26

NATPE

'UNOFFICIAL' GUIDE

Attendance may be sparse, but a lineup of lively sessions is on the agenda. » 38

TOP 25 TV GROUPS

WHAT THEY WANT

With cautious, cost-conscious buyers, NATPE will be a tough sell for syndicators. » 44

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SYNDICATION

Come together

Studios USA Domestic TV, producer of *Jerry Springer* and *Sally Jessy Raphael* syndicated talk shows, is expected to move its headquarters back to the Universal Studios lot, the Hollywood lot where it originated.

Insiders say the move is likely the precursor to Vivendi Universal efforts to combine syndicator Studios USA with Universal Worldwide TV; the syndication division currently is housed on the Universal lot. Universal Worldwide TV is the distributor of *Blind Date*, *The 5th Wheel* and Universal movie packages. The rumblings come in the wake of Vivendi Universal's \$10 billion acquisition of USA Networks' entertainment assets. Studios USA, which runs both a network and syndicated-TV division, was itself once Universal TV prior to being acquired by Barry Diller's USA Networks. Insiders say that Vivendi Universal executives are currently deciding who will run the combined unit and that some job cuts are expected. Studios USA is currently housed in West Hollywood. Universal and Studios USA executives had no comment.—J.S.

BC EYE

SYNDICATION

Hobbit-forming

New Line Television is coming to NATPE armed with a powerful new movie lineup that includes blockbuster *The Lord of the Rings: The Fellowship of the Ring* (below). The package includes *Rush Hour 2*, *Life as a House*, *Blow* and Sean Penn's *I Am Sam*.

"It has some of the most visible titles from the past year. It certainly has great potential," says Bill Carroll, VP and director of programming, Katz TV Group. Some titles will be available starting in 2003, though likely not *Fellowship* or *Rush Hour 2*.

Two sequels in the *Ring* series will be in future New Line packages. New Line also is offering "13 Thrillers," featuring three *Nightmare on Elm Street* movies. At the same time, its weekend action series *Sir Arthur Conan Doyle's The Lost World* is cleared for a fourth season with 70% coverage, including Tribune stations, says New Line's David Spiegelman.—J.S.



■ WE KNEW THIS

The Game Show Network is developing *Telepathy*, a new game that teams family members, best friends and other "connected" pairs in telepathic competition with each other. The project comes, appropriately, from a pair of producers, Arthur Smith and Kent Weed. "It's a communication game with some *Match Game* and some *Password* elements," Smith says. The two also created *You Gotta See This* for Fox Sports Net and are working on a comedy pilot, *Limo Scene*, for FX.—A.R.

■ MERGERS UNDER GLASS

Sources say the Senate soon will take a magnifying glass to mega media mergers Comcast-AT&T Broadband and EchoStar-Hughes Electronics (DirecTV). Word is, Sen. Herb Kohl (D-Wis.), chairman of the Senate Antitrust Subcommittee, plans to hold three hearings next month: one on AT&T Comcast, one on EchoStar-DirecTV and one on broadband availability. Kohl's office confirms that hearings are being considered, but a spokeswoman says nothing is firm yet.—P.A.



ADVERTISING

Nielsen family

Executives of the Nielsen companies' meeting in Phoenix rated a special visitor: Art Nielsen Jr., former CEO and son of founder A.C. Nielsen. Now in his 80s and living near Chicago, Nielsen retired in the early 1980s and hasn't attended such a meeting in years. "He talked about a number of people who've worked with us," said an attendee, "and he spoke of the values of the company. He's very frail, but to see him up there—a link with the past, with the founder—was very touching."—D.T.

We Know
What Women
Want.



They Want
More...

More Maury

W 18-49 Rating

UP +10%

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

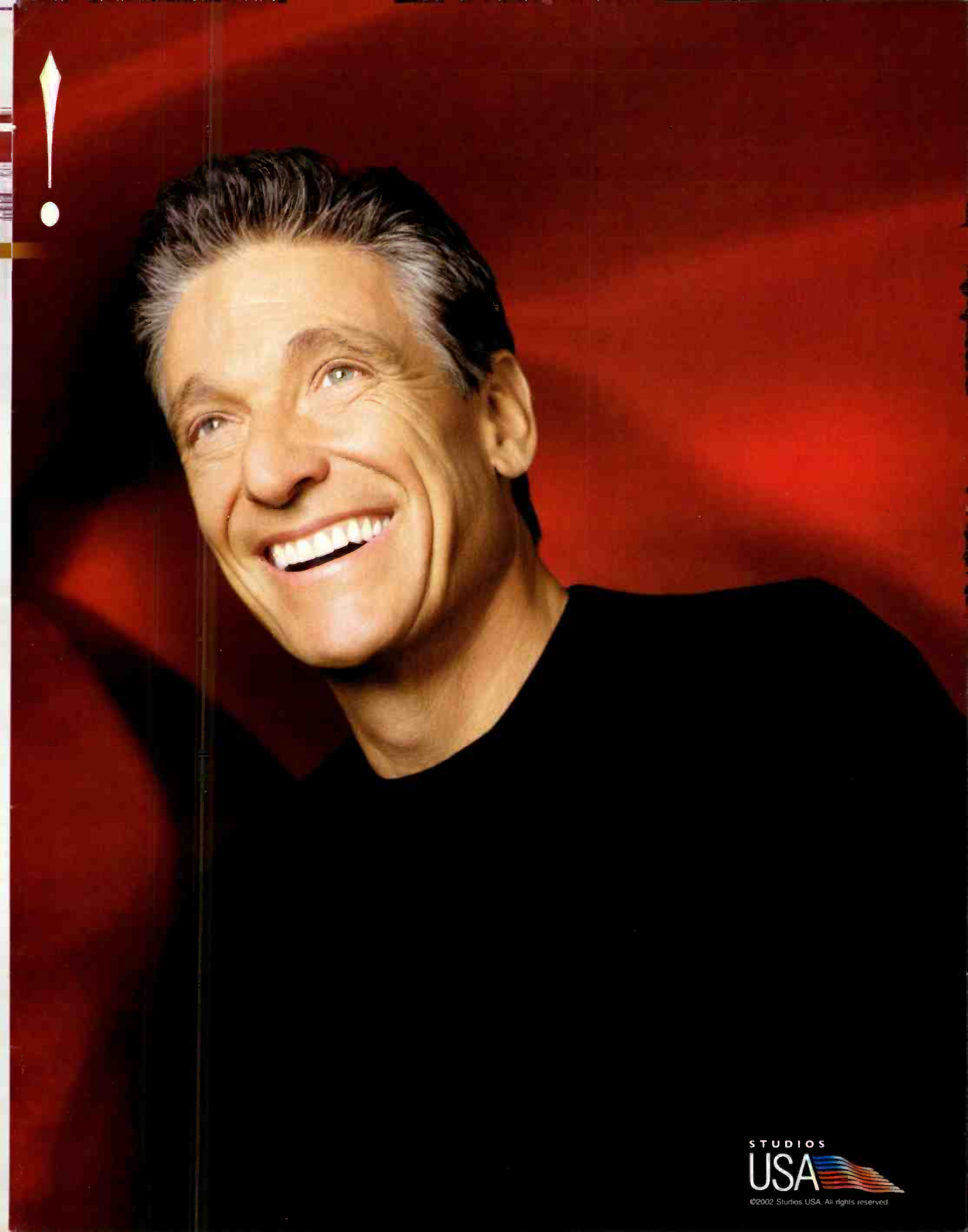


Source: NSS/Galaxy Explorer: 11/1-11/28/01 vs. 11/2-11/29/00. Top weekly rating by season: Weeks of 12/28/98 from 8/31/98-8/29/99, 7/17/00 from 8/30/99-9/3/00, 12/25/00 from 9/4/00-8/26/01, and 11/12/01 from 8/27/01-12/16/01. AA%. Talk strips include: Oprah, Regis & Kelly, Jerry Springer, Montel Williams, Rosie O'Donnell, Jenny Jones, Ricki Lake, Sally, Martha Stewart.

maury

He's suave. He's sexy. He's unstoppable. **MAURY** is one of only two talk strips to grow in the key women 18-49 demo. 2002 looks even better, as Maury recently attained an all-time high.

Maury knows what women want...Success!



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USA 

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Open season on the bird?

Opponents line up against Ergen's proposed merger of EchoStar and DirecTV

By Paige Albiniaik

EchoStar CEO Charlie Ergen must feel like one of those peripatetic ducks in a shooting gallery as his proposed \$26 billion purchase of Hughes Electronics wends its way through Washington.

Ping! The Rev. Al Sharpton and hundreds of protesters picket EchoStar's Washington office, complaining loudly—"Charlie Ergen go to hell" and "We're dis'n the Dish"—that EchoStar is refusing to carry black gospel channel The Word Network. "If you don't want to do business with us, then we will not do business with you," Sharpton told the crowd. A final prayer paints EchoStar as Goliath and asks that it, and Ergen, fall.

Ping! Some 30 states' attorneys general, led by Missouri's Jeremiah Nixon, consider opposing the deal. "If the two satellite companies in existence are looking at merging, that causes concerns about antitrust and anticompetitive behavior,"

says Nixon spokesman Scott Holste. Last November, Nixon sent Attorney General John Ashcroft a letter along the same lines.

Ping! Disney is all but ready to actively oppose an EchoStar-DirecTV combination over their carriage battle: EchoStar threw ESPN Classic off its system and wants to do the same to ABC Family, which Disney recently purchased from Fox. Disney could be a serious threat, considering that it led the successful fight to get conditions attached to the AOL-Time Warner merger.

Ping! Rupert Murdoch's News Corp. is quietly but diligently working on Capitol Hill to kill the deal.

Ping! Ping! Ping! Broadcasters launch a full-scale lobbying assault. And broadcasters don't just oppose the merger; many of them also oppose Ergen.

"Everybody hates Charlie. Charlie never sticks to a deal. Everyone knows that," says one broadcast lobbyist.

"Doing a deal with Charlie Ergen is like trying to put a nail in Jell-O," says Jim



Photo: Paige Albiniaik

The Rev. Al Sharpton said he may repeat last week's protest on Jan. 28.

Antitrust bust: Divvying FTC and DOJ duties

A reorganization of responsibilities between the Department of Justice and the Federal Trade Commission failed last week after members of Congress and some FTC commissioners complained that their input had not been sought.

"The agreement announced today is the product of private discussions between [FTC] Chairman [Timothy] Muris and Assistant Attorney General [Charles] James," said Democ-

ratric FTC Commissioner Mozelle Thompson. "Chairman Muris failed to consult with, or provide meaningful opportunity for, other commissioners to provide any input."

The proposal had been about reorganizing merger reviews so that all media, telecommunications, software and games would be looked at automatically by the Justice Department, while health-care, energy and electricity would be given to the Federal Trade

Commission. Currently, the two negotiate over who will evaluate what.

Consumer advocates say the two bodies handle their duties differently because the Department of Justice is responsible to the administration, while the FTC is an independent panel, much like the FCC.

"The FTC's bipartisan and more independent approach has made it a more effective mechanism to review mergers

in the media industries," said Jeff Chester, executive director of the Center for Digital Democracy. Most recently, the FTC reviewed the AOL Time Warner combination, placing conditions on the deal's approval.

Meanwhile, the FCC last week finalized its plan to combine the Mass Media and Cable Services Bureaus into one office. The plan goes into effect once Congress approves it. —P.A.

**WHAT HE DOES
HAS BEEN CALLED
'UNBELIEVABLE.'**



UNBELIEVABLE

'CROSSING OVER' IS DELIVERING

Market	Station	Time
New York	WCBS/C	3-4pm
Los Angeles	KCAL/I	11-11:30am
Chicago	WPWR/U	1-1:30pm
Philadelphia	KYW/C	9-10am
San Francisco	KTVU/F	4-5pm
Dallas	KTVT/C	3-4pm
Detroit	WWJ/C	5:30-6pm
Seattle	KSTW/U	10-11am
Miami	WFOR/C	10-11am
Phoenix	KPHO/C	3:30-4pm
Orlando	WKCF/W	12n-1pm
Portland, OR	KPDX/F	9-10am
Baltimore	WBFF/F	5-6pm
Hartford	WTNH/A	4-5pm
Kansas City	KCTV/C	3-4pm
Grand Rapids	WOOD/N	3-4pm
Norfolk	WVBT/F	1-1:30pm
Greensboro	WXLV/A	9-10am
Albuquerque	KOB+/N	10-11am
Providence	WLNE/A	4-4:30pm
Wilkes Barre	WOLF+/F	4-5pm
Little Rock	KARK/N	2:30-3pm
Wichita-Hutch.	KWCV/W	2-3pm

EVABLE INDEED!

WOMEN DEMO RATINGS THAT STATIONS HAVEN'T SEEN IN YEARS.

Best November Sweep Time Period Rating In...

W18-49	W25-54
9 Years	8 Years
3 Years	3 Years
2 Years	2 Years
3 Years	2 Years
9 Years	11 Years
5 Years	5 Years
3 Years	3 Years
4 Years	5 Years
6 Years	9 Years
2 Years	2 Years
3 Years	History ¹
15+Years ²	15+Years ²
2 Years	2 Years
2 Years	2 Years
6 Years	7 Years
6 Years	14 Years
History ¹	History ¹
2 Years	3 Years
7 Years	7 Years
6 Years	6 Years
7 Years	History ¹
6 Years	6 Years
History ¹	History ¹

Best November Sweep Time Period Rating In...

Market	Station	Time	W18-49	W25-54
Green Bay	WGBA/N	4-5pm	2 Years	2 Years
Rochester, NY	WHEC/N	3-3:30pm	3 Years	7 Years
Honolulu	KITV+/A	3-4pm	3 Years	2 Years
Ft. Myers	WFTX/F	4-5pm	9 Years	9 Years
Syracuse	WSYT/F	4-5pm	History ¹	8 Years
South Bend	WBND/A	4-5pm	3 Years	3 Years
Johnstown	WATM/A	6-6:30pm	5 Years	5 Years
Youngstown	WYFX+/F	10-11am	History ¹	History ¹
Springfield	WWLP/N	4-5pm	5 Years	3 Years
Bakersfield	KGET/N	3-4pm	4 Years	4 Years
Rockford	WQRF/F	11am-12n	15+Years ²	15+Years ²
Chico-Redding	KRCR/A	11:30am-12n	3 Years	7 Years
Medford	KMVU/F	1-2pm	5 Years	5 Years
Joplin	KOAM/C	3-4pm	3 Years	5 Years
Erie	WSEE/C	10-10:30am	4 Years	4 Years
Rochester, MN	KIMT/C	3-4pm	2 Years	8 Years
Odessa-Midland	KWES+/N	11am-12n	4 Years	4 Years
Watertown	WWNY/C	10-10:30am	4 Years	2 Years
Bend	KFXO/F	4-5pm	History ¹	History ¹
Helena	KTVH/N	11am-12n	3 Years	3 Years

Source: November 1985-2001 NSI/WRAP Sweeps. ¹Data not available for Wichita-Hutchinson Plus and Youngstown stations prior to 1999, Bend station prior to 1996, Norfolk station prior to 1995, Wilkes Barre-Scranton station prior to 1993, Orlando station prior to 1989, and Syracuse station prior to 1987. ²Data not available prior to 1985. NSS/Galaxy Explorer; HH AA/GAA%; PTD through 12/30/01. New first-run strips = premiered since 8/27/01.

John Edward's unique gift has already made believers out of millions of viewers, making his show the #1 new first-run strip.

CROSSING OVER has also made believers out of station managers across the country, racking up incredible numbers in local markets, and proving once and for all that seeing...is believing.

CROSSING OVER
WITH JOHN EDWARD.

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Keelor, president of Liberty Corp.

Broadcasters believe that Ergen has proved their point repeatedly.

First, he beamed distant TV signals into their markets without their permission, a situation that the courts still are untangling. He fought to get local TV signals, then balked when Congress ruled that he would have to get consent as well as pay for them. Broadcasters felt that cutting retransmission deals with DirecTV was relatively easy, but Ergen haggled with them over how much the fees would be, chafing at the notion that he should pay at all.

When the time came for Ergen to adhere to the new "carry one, carry all" regime, he appeared to be exploiting a technicality in the 1999 law, sending notices last summer to many TV stations that they had offered no legal proof that their signal was of good enough quality for EchoStar to carry. For the most part, the FCC smoothed out that problem by clarifying its rules, but broadcasters still have nine carriage complaints filed against EchoStar (and three against DirecTV) at the commission.

Then, just before the Jan. 1, 2002, carriage deadline, EchoStar announced that customers in as many as 30 markets would have to mount a second dish to get many of their local signals. While EchoStar says the second-dish solution is only until it can launch a spot-beam satellite, the NAB has complained bitterly to the FCC that EchoStar is relegating many TV stations to an "inaccessible technological ghetto."

But one executive admitted that, no matter how much the industry dislikes Ergen, he's the \$9 billion man, according to *Forbes* magazine, and he can't be ignored.

For his part, Ergen is concentrating on getting his deal done. "We believe that, once government officials and special-interest groups closely examine all the issues surrounding our impending merger," company spokesman Judiane Atencio said in response to the gathering opposition, "they will not only approve of it but will extol to others the many benefits that a combined company can offer all consumers, both rural and urban." ■

A Super Bowl, considering

At \$2M per spot, Fox ad sales on par with CBS's last year, before the recession

By Steve McClellan

Fox is raking in close to \$2 million per 30-second spot for units in the Super Bowl, says Jon Nesvig, head of sales for the network. That average pricing level, if maintained, would put the network in line with where CBS ended up last year.

In a recessionary environment, that's considered good news. The network still has five to 10 of the 59 in-game units left to sell, almost all of which are in the fourth quarter, Nesvig says. Last year this time (two weeks before the game), CBS was sold out.

But the recession and the Salt Lake City Olympics (which has gobbled up about \$700 million in advertising) have slowed the pace of sales for this year's game.

If Super Bowl pricing holds up in the final two weeks, Fox expects to take in about \$150 million in ad revenue on game day. The Fox owned-and-operated stations may contribute another \$50 million, for a grand total of \$200 million.

All things considered, Nesvig is happy with sales to date. "We would have liked to have seen the ever-increasing growth rate [continue]," he said, "but we're going to end up about where CBS was last year."

Agency executives say they're aware of deals as low as \$1.7 million for the Super Bowl, although they believe the average price is probably what Fox is claiming.

"I think that could be the case if you take the early units that went in with advertisers that wanted certain positioning within the first and second quarters," says Mel Berning, head of national broadcast

buying for Mediavest, New York.

"But there's a range of pricing, and there will continue to be a range of pricing as you get down to kick-off on Feb. 3."

Nesvig figures that, if it were not for the Salt Lake City Olympics in February, the Super Bowl would be sold out by now.

"The Olympics," adds Berning, "has had a huge impact on all the first-quarter high-ticket sports items."

As to who is advertising, Nesvig declined to name names but said two or three new advertisers have stepped up this year. Still,

'We would have liked to have seen the ever-increasing growth rate [continue], but we're going to end up about where CBS was last year.'

—Jon Nesvig, Fox Network

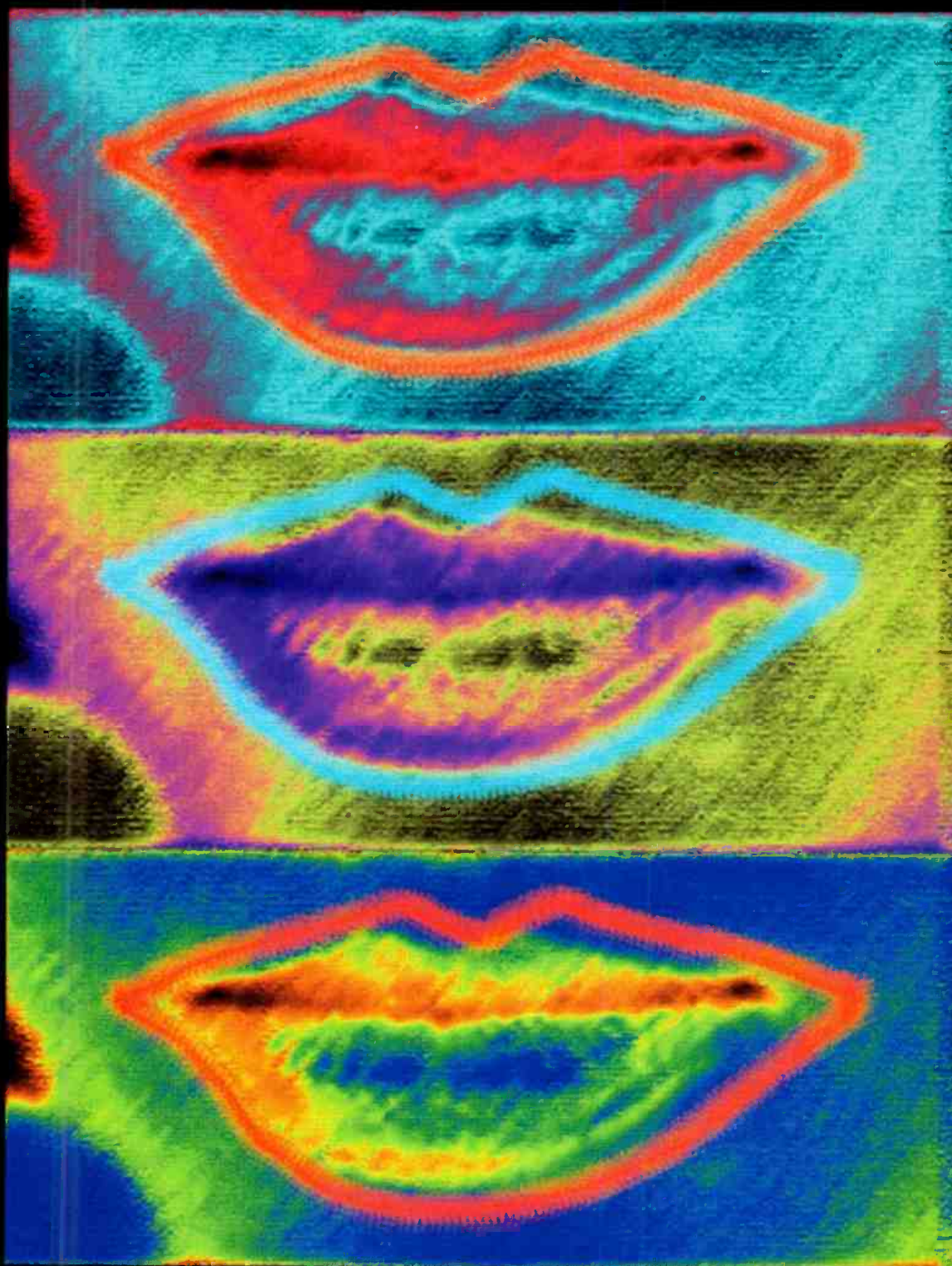
the game's advertising roster will be heavily weighted by returning Super Bowl clients.

Sources say Budweiser and Pepsi are the two biggest Super Bowl advertisers this year. In dot-coms, Hotjobs.com, Monster.com and E*Trade are returning, but that's about it for the category. General Motors and other car advertisers are also in. The financial-services category is not yet represented in the game this year, although discount broker Charles Schwab is in the pre-game.

The movie category has a big presence, with about all the major studios in, sources say. Post-game, *Malcolm in the Middle* will do a one-hour special; spots selling for \$750,000 a unit are almost sold out. Sony Pictures Entertainment has ponied up a premium to be the exclusive movie advertiser in *Malcolm*, company sources confirm. ■



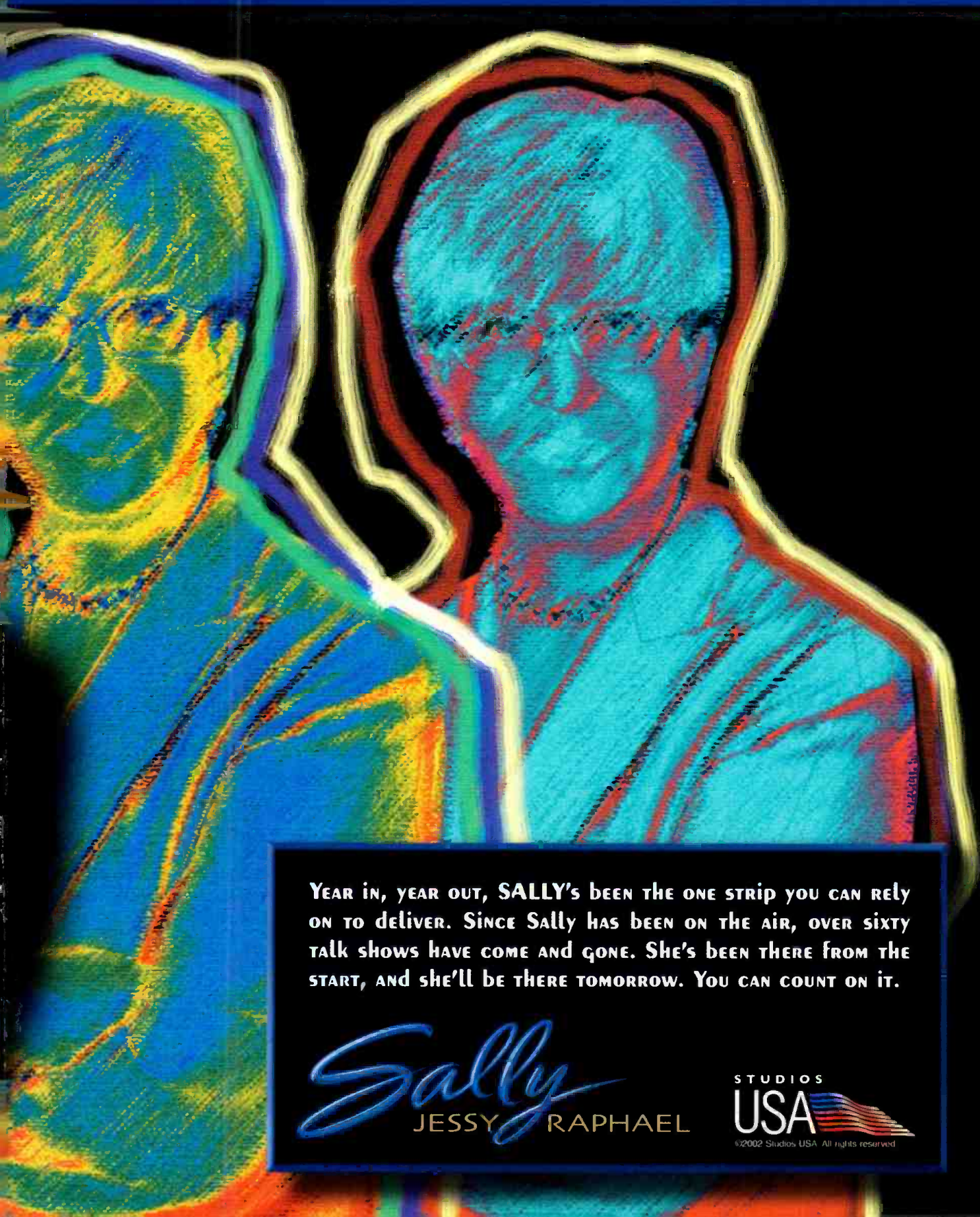
**IN THE WORLD OF TALK,
THERE ARE THREE WORDS
YOU CAN REALLY COUNT ON...**



SALLY JESSY



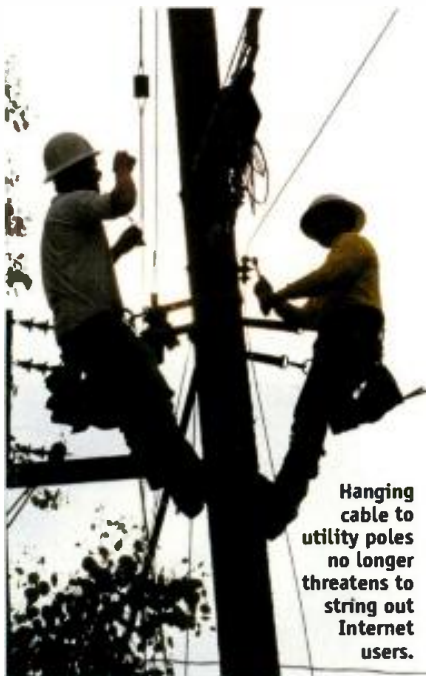
Y RAPHAEEL.



YEAR IN, YEAR OUT, SALLY'S BEEN THE ONE STRIP YOU CAN RELY ON TO DELIVER. SINCE SALLY HAS BEEN ON THE AIR, OVER SIXTY TALK SHOWS HAVE COME AND GONE. SHE'S BEEN THERE FROM THE START, AND SHE'LL BE THERE TOMORROW. YOU CAN COUNT ON IT.

Sally
JESSY RAPHAEL

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Hanging cable to utility poles no longer threatens to string out Internet users.

Cable wins pole position

High Court says adding Internet service doesn't remove rate caps

By Bill McConnell

The Supreme Court handed the cable industry a double victory last week by shooting down the utility industry's attempt to dramatically increase rates cable operators pay to string transmission lines to power poles.

The decision, which retains FCC rate caps when cable companies add Internet service to their offerings, is a critical victory for the cable industry because most operators have added or are planning to add high-speed data service and could have faced significantly higher build-out costs.

The ruling not only affects pole rates but leaves the FCC free to decide whether cable companies must carry unaffiliated Internet providers. Cable's rivals and critics asked the court to classify the service in a way that would have forced cable to open its platform.

The FCC is expected soon to tentatively conclude that cable Internet offerings are "information services," which would leave access obligations unclear but could have eliminated protection of pole rate caps.

Although the cable industry prefers the service to be deemed a "cable service" and thus shielded from access requirements, FCC Chairman Michael Powell's reluctance to impose Internet-carriage obligations

shields it from a likely downside to an information-services designation.

The lack of direction from the court frustrated representatives of regional Bell companies, who bristle under access rules for their high-speed digital subscriber lines.

"We will continue to push to have this issue resolved by Congress or the FCC," said Walter McCormick, Jr., chief executive of the U.S. Telecom Association.

Public advocates were equally disappointed. "If the Internet is going to fulfill its potential for economic growth and expanding free expression, we need cable operators to provide Internet services with the same kinds of choices available from other providers," Media Access Project said in a prepared statement.

In reversing the lower court's ruling, the high court found that "co-mingling" services does not weaken cable's protections. The 1978 law caps rates "by who is doing the attaching, not by what is attached," wrote Justice Anthony Kennedy for the 6-2 majority.

If rate caps had been removed, cable companies faced more than \$7 billion in extra fees, according to rough projections of cable-industry data. It could have "derailed the broadband revolution," said FCC Chairman Michael Powell. ■

IDT is bullish on media

Plans broadcast-station buys, broadband entertainment network

By Steve McClellan

IDT Corp., which bought the assets of bankrupt Winstar Corp. last year, plans an aggressive broadcast-station-acquisition spree. It also plans a broadband entertainment/information network targeted to office workers.

Sources say IDT executives have discussed the latter venture with News Corp. Chairman

Rupert Murdoch. It's possible that News Corp. would be a partner or financial backer.

Newark, N.J.-based IDT provides international and domestic long-distance telephone services and prepaid calling cards via its fiber-optic network.

In December, it purchased the assets of competitor Winstar for \$42.5 million. Among those assets was the Winstar Radio

Network. Separately last year, IDT acquired national radio syndicator Talk America.

Also among the assets was interest in several TV stations, including a majority stake in a new TV station licensed to Virginia Beach, Va., on ch. 21. Its partner there is Little Rock, Ark.-based Equity Broadcasting. IDT has a small stake in a TV construction permit to build

KUTH(TV) Logan, Utah, which is controlled by Equity.

IDT executives couldn't be reached about the possible venture with News Corp. But earlier, Chairman Howard Jonas said of his intention to buy up local stations: "The American economy is going to come roaring back, bigger and stronger than ever, and the media industry is likely to be one of the first to benefit."

For now, the company will focus on buying radio stations, he said, adding that, later, the company expects to expand to local TV and possibly cable-TV properties. ■

When critics act like Starrs

Lewinsky, interviewed about HBO documentary, gets tough questions about sex scandal

By Allison Romano

Monica Lewinsky battled both tears and television critics last week in Pasadena, Calif., where she fielded questions on her new HBO documentary and what she called “la scandal.”

Monica in Black and White, premiering March 3, features Lewinsky in a Q&A session with 250 New York City college students. Lewinsky approached HBO with the idea in September 2000 and was compensated; neither side would disclose the amount. “Not enough to quit my day job,” said Lewinsky, who designs a handbag line.

And not enough to endure critics, perhaps. After she made brief remarks at a Television Critics Tour session, her composure fizzled as the scribes fired questions. She apologized several times, teared up and stammered nervously. Once she said to Sheila Nevins, HBO executive vice president of documentaries, “You told me they would be nice.”

It didn’t stop there. Lewinsky, flanked by producers Randy Barbato and Fenton Bailey, said several times that the documentary would answer most of the reporters’ questions now that a gag order from special prosecutor Kenneth Starr has expired.

But reporters kept on. Asked how she felt to be the object of sex jokes, she tried again to refer them to the film. When a reporter persisted, she snapped at Nevins: “It’s not my decision. This is you guys ... don’t blame me.” The critics chided Nevins, accusing her of coaching Lewinsky. “Why’d you bring her here?” one jeered. Nevins finally directed Lewinsky to answer the questions.

Lewinsky said the documentary will help clear up misconceptions. The biggest: “That I sought this celebrity by seducing the president and going to the White House with an agenda” that would make her a rich celebrity.

Minus scandal and star power, other networks used the junket to unveil a host of



Monica in Black and White premieres March 3.

upcoming documentaries, variants on reality programming:

■ Actresses, athletes and politicians will revisit childhood for WE: Women’s Entertainment’s Women’s History Month stunt, *When I Was a Girl*, in March.

■ Comedy Central explores contributions of comics like Richard Pryor and Chris Rock in its five-part series *The Heroes of Black Comedy*, to air February for Black History Month. Comedy Executive Vice President and GM Bill Hillary said future series may do Jewish and female comics.

■ A&E’s casting a wide net in its new slate, from natural history in *Gorillas: Primal Contact* to pop culture in *New York at the Movies*. Ongoing *Married in America* follows nine newlywed couples director Michael Apted will revisit biennially.

■ Even last year’s reality genre is being billed as documentary. TNT’s *The Residents* follows UCLA med residents. “It’s not trendy reality,” said Turner Broadcasting President Brad Siegel, “not a gimmicky game show. This is pure non-fiction drama.” ■

Telefutura is now

New Univision network appears to tap a new audience

By Steve McClellan

Univision’s launch last week of its second broadcast network, Telefutura, boosted the tune-in level of Hispanic homes to Spanish-language TV and didn’t appear to draw viewers away from Univision or Telemundo.

In its first two days (Jan. 14-15), Telefutura averaged a 4 share in Hispanic homes and among adults 18 to 49. Telemundo averaged a 9 share, up one point from last year, in households and was flat, with a 9 share, in adults 18 to 49. Univision was up a

point in both, to a 34 share in households and a 32 share in adults 18-49. Tune-in for Hispanic TV rose six points, to a 47 share.

Telefutura is designed to counter-program both Univision and Telemundo. While both of those established networks air mostly *novellas* in prime time, Telefutura will counter with movies—although it will air a full slate of *novellas* in the daytime. The new network will also carry some sports and music programming, at least one new talk show, and a smattering of family, teen and children’s shows. ■

KINNIKUMAN ULTIMATE MUSCLE™



13 New
EPISODES



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Who'll buy Fox's kids?

DIC, 4Kids Entertainment said to be leading bidders for net's Saturday turf

By Joe Schlosser

Just two months after NBC announced that Discovery Communications will take over the net's Saturday-morning kids programming, Fox is close to signing a deal that insiders say will be worth a lot more than what NBC is getting.

Fox executives have whittled their choices to two animation studios, DIC Entertainment and 4Kids Entertainment.

Among other children's programmers said to be bidding were Nickelodeon and Canadian studio Nelvana. Nelvana was the first to lease a block of time from a major network, producing CBS's Saturday-morning lineup from 1998 to 2000. Nickelodeon currently produces CBS's lineup.

The price tag at Fox is said to be about \$25 million per year, well over the \$8 mil-

lion per season Discovery is going to pay NBC. Fox Chairman Sandy Grushow predicted recently that NBC would be envious of the Fox deal once it was announced.

Fox executives are expected to decide this week. The network is getting out of the kids business after selling off its children's-programming unit to Disney as part of \$5 billion sale of Fox Family Channel.

DIC, formerly owned by Walt Disney Co., has developed animated series *Sabrina, the Teenage Witch*; *Inspector Gadget*; *Sonic the Hedgehog* and others. 4Kids is best-known for producing The WB's *Pokémon* series.

Insiders say the \$25 million price tag will be a loss-leader for whichever studio is selected. Advertising revenue alone will not cover the cost, but both DIC and 4Kids want to use the Saturday-morning time to sell toys to young viewers. One executive close to the deal says the reason Fox could



Pokémon producer 4Kids is looking to sell toys on Fox's Saturday mornings.

ask for so much more than NBC is Fox's built-in viewer-base: NBC's Saturday-morning lineup had been aimed at teens; Fox Kids has been programming to the more toy-friendly kids 2-11 demographic.

"The Fox real estate is just that much better real estate than what NBC had," says one executive close to the deal. "It's like buying a hotel property in Manhattan as opposed to New Jersey. You get the same amount of rooms and space, but you get much more money in Manhattan." ■

NAB tightens its belt

Trimming expenses will still leave \$7 million surplus in 2003

By Harry A. Jessell

The weak economy has caught up with the National Association of Broadcasters. Meeting in Palm Beach, Fla., last week, its board adopted a leaner budget for fiscal 2003, which begins April 1.

According to board sources, the new budget calls for revenue of \$54.4 million, down 7% from the \$58.2 million it took in the current fiscal 2002 and down 20% from the \$65.3 million it had budgeted for 2002.

By freezing hiring and eliminating some minor programs and conferences, the NAB expects to trim expenses in the upcoming year to around \$47 million. That would leave a surplus of at least \$7 million, more

than the \$4 million to \$5 million it expects to end this year with but significantly less than the \$12 million it had budgeted.

The board sources blame several factors for the shortfall: (1) disappointing revenue from the 2001 convention, (2) falling interest rates (interest income dropped about \$2 million), and (3) Viacom's decision to yank its radio and TV stations (and about \$1 million in dues) out of the organization.

One source said the budgeters cut revenue projections for 2003 because of uncertainty about the spring convention. NAB is concerned that the convention may suffer a significant decline in attendance as other trade shows have.

But NAB remains in good financial health. By accumulating its surpluses over the years, it has amassed a rainy-day fund of around \$80 million.

In other action, the NAB named a committee to develop a "comprehensive EEO proposal" that broadcasters, the FCC and the courts can live with. The FCC's previous set of minority-employment rules, which broadcasters opposed, was thrown out by a federal court. On the committee: Marilyn Kushak, Midwest Family Broadcasters; Mickey Luckoff, KGO(AM) San Francisco; Madelyn Bonnot, Emmis; and Jerry Fritz, Allbritton.

The NAB board also directed staff to try to strengthen the prohibition against satellite radio companies' broadcasting local content over their terrestrial repeaters.

Also, the association said that AOL Time Warner's Dick Parsons will keynote the April 6-11 convention. ■

The pilots thicken

Networks, led by NBC, are already making their plans for (cheaper?) fall season

By Joe Schlosser

Recent shake-ups in the executive ranks at ABC and UPN, pressure to cut costs from parent companies and the fallout of Sept. 11 will definitely shape this 2002 pilot season, which is already in full flower.

NBC, which ordered six drama pilots last week, has been making noise recently about slashing production costs and dramatically trimming license fees paid to studios.

NBC Entertainment President Jeff Zucker has said he wants to develop shows that cost the network only \$500,000 per episode in license fees. The average production cost for a prime time drama has risen to \$2 million to \$3 million per episode and comedies are said to be in the \$1 million to \$2 million range.

"It's a little bit hard to tell how things are going to shake out because it's still early. With the exception of NBC, the networks haven't really been greenlighting their projects yet," says 20th Century Fox TV President Dana Walden.

"That is when the rubber really hits the road, and you have to start nailing your budgets and nailing license fees down," Walden adds. "Those negotiations are really going to determine whether this is just another season and we are going to continue to progress in the way we have in the past or whether—genuinely—the industry received a wake-up call and we are responding to it."

CBS has ordered only two pilots thus far: a potential spin-off of *CSI* and a Warner Bros.-produced medical drama from *ER* producer John Wells titled *7th Floor*, which received a 13-episode commitment from CBS for the fall.

ABC executives have ordered more than 100 drama and comedy scripts but have ordered only two drama pilots so far. Fox hasn't ordered any pilots yet but has given *Buffy the Vampire Slayer* creator/producer Joss Whedon a 13-episode commitment for new sci-fi series *Firefly*, which is likely to replace *The X-Files*, at least conceptually. Fox and *X-Files* creator Chris Carter announced last week that the latter series will end in May after its slumping ninth season.

At NBC, Zucker said, "We remain very serious" about cutting costs after announcing NBC's drama pickups. The first evidence might be *Young King Arthur*, whose costs, insiders say, could fall well below Zucker's \$500,000 line.

Zucker says the network's drama needs are "very minimal" because of the strength of its current lineup; it will put more effort into comedies. All but one of NBC's new sitcoms last fall failed. He now wants a dozen new sitcom pilots.

All of the dramas that NBC ordered are either from NBC Studios or are co-productions with the network's in-house studio. *Young King Arthur*, *War Stories* and *Boomtown* are from NBC Studios, while Studios USA and NBC Studios are teaming on *Mr. Sterling* and *Miss American Pie*. *Kingpin* is co-produced with Aaron Spelling Productions

War Stories will follow two fictional war correspondents; *Boomtown*, from film writer Graham Yost (*Speed*, *Broken Arrow*), is a police series set in a large U.S. city. Yost is also writing the tale of *Young King Arthur*.

Mr. Sterling, written by *The West Wing*'s Lawrence O'Donnell, is the story of an idealistic senator. *Miss American Pie*, from Dick Clark, is described as a 1960s family drama set against *American Bandstand*. *Kingpin* is a crime drama told through the eyes of a drug lord. ■

'We remain very serious' about cutting production costs and license fees.

—Jeff Zucker,
NBC Entertainment

IN BRIEF

TAKING THE PLEDGE IN MAINE

Both of Maine's NBC affiliates have decided not to air hard-liquor ads, despite the network's change in policy last month. WCSH(TV) Portland General Manager Steve Thaxton said his station and WLBZ(TV) Bangor decided the ads were inconsistent with "what these stations stand for." Both Gannett-owned stations are involved in community anti-tobacco, anti-substance-abuse and sexual-abstinence campaigns. Gannett, which has 13 NBC affiliates among its 22 stations, said that it is unaware of other stations' rejecting such ads but the decisions are being made at the local level.

NUUESTRA WUVG

WUVG-TV Atlanta last week relaunched under its new Univision ownership as a Spanish-language station. The former ratings-challenged USA Network station was known as "Hotlanta 34." Atlanta's Hispanic population tripled in the 1990s and now totals more than 400,000. In addition to Univision programming, WUVG-TV will air a locally produced 30-minute weekly community-affairs show, *Nuestra Georgia*.

STAYING COUNTRY

Gaylord Communications will keep the country-music format for WSM(AM) Nashville, Tenn., the AM home of the *Grand Ole Opry*. Gaylord CEO Colin Reed said, "We concluded that WSM is a gem that just needs some polishing. We want to keep the country format and build on its incredible heritage and the loyalty of its listeners." Reports that the station might switch to all-sports talk raised an outcry among country-music fans.



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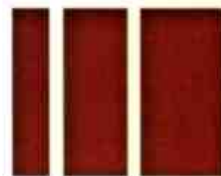
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BREAKING NEWS: NO TERRORIST TV TRIAL

Late Friday, Federal District Judge Leonie Brinkema turned down CourtTV's petition to televise the trial of alleged terrorist Zacarias Moussaoui, saying Congress, not the court, should be responsible for deciding whether to lift the ban on cameras in federal courtrooms. The Justice Department argued against opening the trial to TV. ...

NO REGIS IN SYNDIE

Regis Philbin won't host the syndicated version of *Who Wants to Be a Millionaire*, his agent told *The New York Post*, although he was offered the gig. That's bad news for Buena Vista as it brings the show to NATPE. ...

Paramount Domestic Television has sold its new

daytime reality series *Life Moments* in more than 50% of the country for the fall, including clearances on the NBC O&Os. *Life Moments* is a first-person, cinéma vérité-style series that features inspirational stories pertaining to women. Clearances include WNBC-TV New York, KNBC-TV Los Angeles and WMAQ-TV Chicago. ...

Twentieth TV talker *The Rob Nelson Show* has been sold in more than 60% of the country for its fall debut. New markets for the one-hour daily show include WCCB(TV) Charlotte, N.C.; WFTX(TV) Cape Coral, Fla.; and XETV(TV) Tijuana, Mexico. It has already been sold on the co-owned Fox TV stations. Twentieth TV is also reconsidering its initial in-house deal for *Ally McBeal*. Insiders say Twentieth executives talked with other suitors for the off-network rights to the drama, which debuted late last year on co-owned FX to sluggish ratings. Insiders say Twentieth TV execs have talked with Lifetime, Oxygen and others. Twentieth had no comment. ...

Carla Pennington was named executive producer of Paramount Domestic TV's new *Dr. Phil* show. Pennington, a 12-year veteran at Paramount, produced *Entertainment Tonight*. ...

Buena Vista canceled *Iyanla* after only six months. The freshman syndicated talk

show with self-help expert Iyanla Vanzant had averaged only a 1.1 since its Aug. 13 debut, according to Nielsen Media Research. In adults 18-49, the talk show averaged only a 0.5 rating. ...

Tribune Entertainment has renewed syndicated action series *Gene Roddenberry's Andromeda* for two more seasons. The second-year series, starring former *Hercules* star Kevin Sorbo, has been sold on 39 of the top 40 stations, covering 78% of the U.S. through 2004, Tribune executives say. Tribune's own station group has two-year commitments, including renewals on WPIX(TV) New York, KTLA(TV) Los Angeles and WGN-TV Chicago. ...

FROM THE PRESS TOUR

The WB renewed *Gilmore Girls* for a third year and new hits *Smallville* and *Reba* for the 2002-03 season. And Turner Broadcasting head

Jamie Kellner wants more repurposing between The WB and Turner's networks.

He told TV critics in Los Angeles last week, "I would love to see *Smallville*, I'd love to see a bunch of the shows being repeated, once, twice or even three times during the week to be able to aggregate as much possible viewership as they can get." ...

ABC renewed *Alias*, *According to Jim* and *My Wife and Kids* for next season.

ABC Entertainment Chairman Lloyd Braun said ABC has work to do: "Clearly, we are in the midst of a very disappointing season. We've made our share of mistakes, most notably, our failure to develop new hits behind *Who Wants to Be a Millionaire* when it was blazing hot." He says the gap between ABC, which has fallen to fourth place in adults 18-49 this season, and the other networks can be quickly overcome.

CNN doesn't have to worry about losing another prime time star to Fox News. The net is close to signing talk-show host Larry King to a new four-year deal that will pay him a reported \$7 million per year. CNN chief Walter Isaacson downplayed reports that King was courted by Fox News and MSNBC. "Someone's always talking to someone else." He added that King is "a force of nature and a force for better understanding in this world." Legal ace Greta Van Susteren, who hosted *The Point*, defected to Fox News earlier this month.



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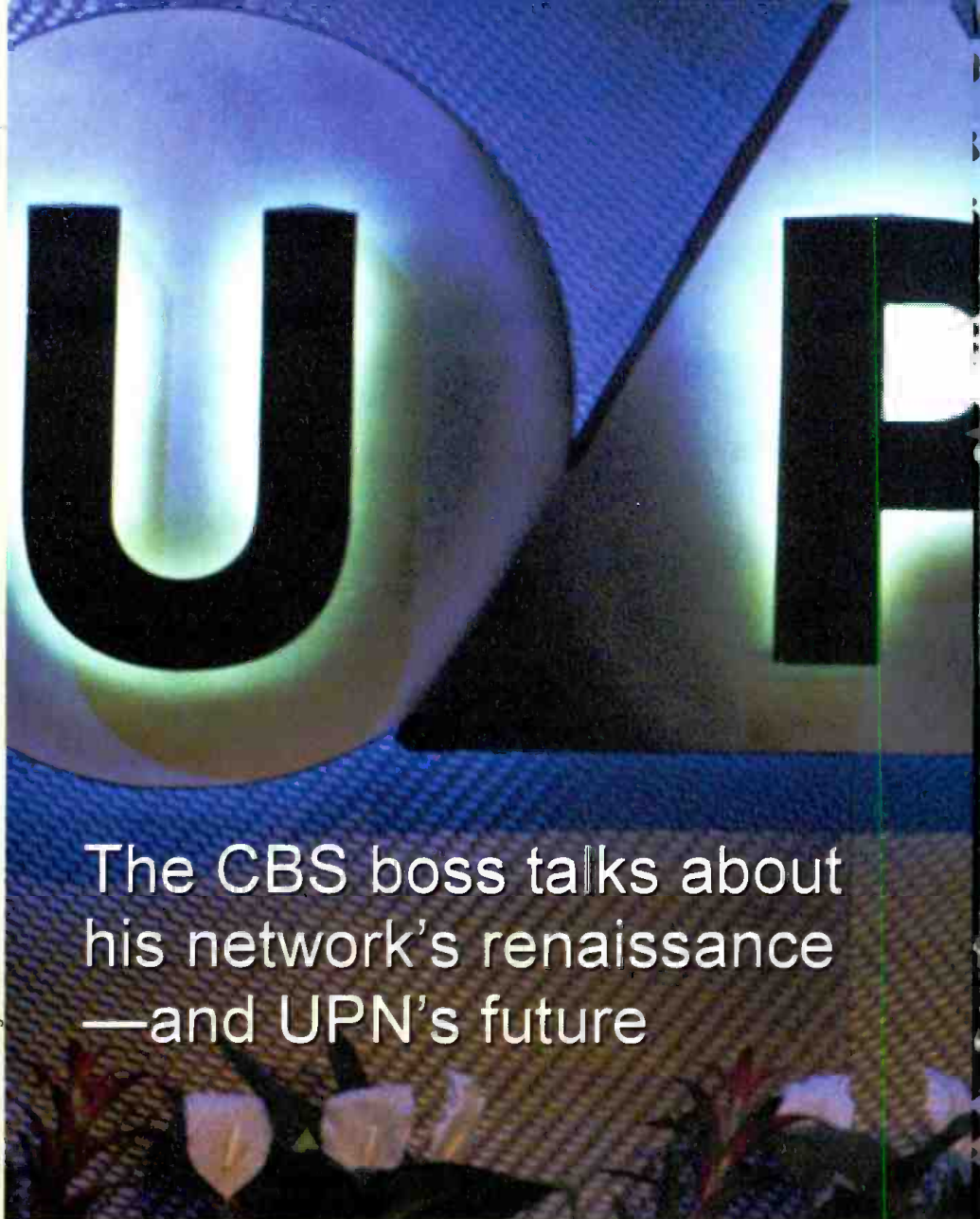
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Since joining as president of entertainment in July 1995, Les Moonves has transformed CBS from the network of *Murder, She Wrote* and *Diagnosis Murder* into the home of hipper, younger-skewing shows like *Survivor* and *CSI: Crime Scene Investigation*.

Moonves, who is now president and chief executive of CBS Television, oversees a vast empire, including CBS News, CBS Sports, the CBS and Paramount TV stations, King World and CBS International. Earlier this month, he added oversight of UPN to his ever-growing list of Viacom responsibilities.

Prior to joining CBS, Moonves ran Warner Bros. Television, where he oversaw the development of *ER*, *Friends* and many other network hits. The charismatic former Broadway actor brought much of his Warner Bros. staff with him to CBS, and nearly all are still with Moonves today at CBS. BROADCASTING & CABLE's West Coast Bureau Chief Joe Schlosser talked with him last week about his plans.

Photo: Kevin Winter / ImageDirect

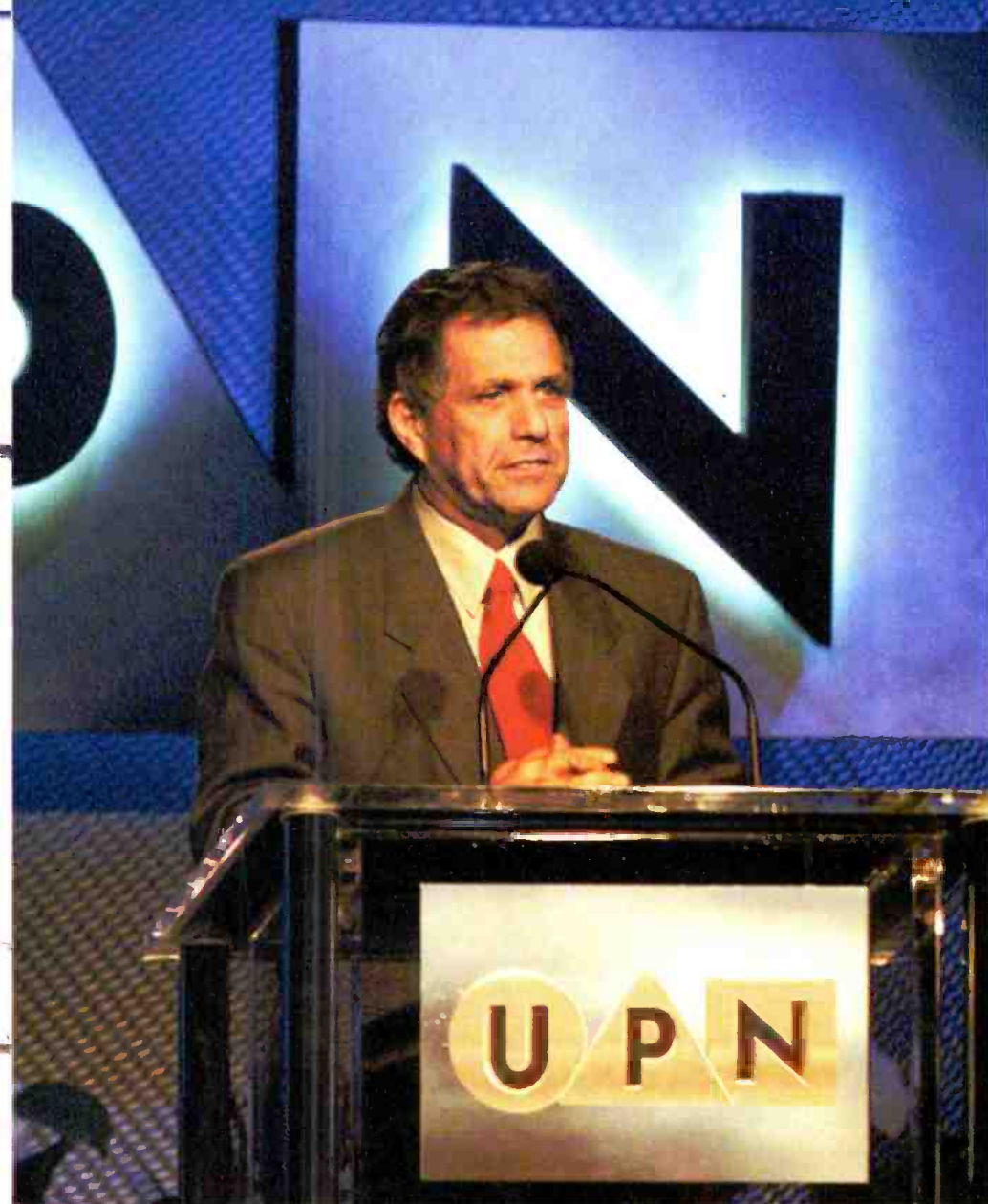


The CBS boss talks about his network's renaissance—and UPN's future

Eye to eye with **Moonves**

You opened your meetings with the television critics last week by apologizing for being boring because you're still around. You and CBS Entertainment President Nancy Tellem are the same tandem they've had to deal with every year since 1995. Why have you survived and thrived?

Obviously, we have had a certain amount of success. I think we had a specific game plan. I've also been fortunate that I have had a great relationship with my upper management, whereby I've felt comfortable to do the job that I wanted to do, and Mel [Karmazin] has throughout



given me great support.

Are you worried that, by taking on the added role with UPN, you might take your eye off the prize?

That's one of my concerns, and it is an issue to make sure that each network gets taken care of properly. The idea is to work together and utilize the resources of both, while maintaining separate programming agendas. ... That's really a generalization, but everybody is aware that whoever is getting involved with the new network has to do it properly and that there is a fine line to walk without shunting your CBS duties and making sure UPN doesn't get short shrift either as a second-class citizen, which it isn't and clearly won't be. My first priority at UPN is getting an entertainment president there that is dedicated to the pro-

gramming and scheduling of that network.

There are obvious ways to join UPN and CBS. Why not King World and Paramount Domestic TV, Viacom's two syndication units?

They are absolutely going to stay separate. These are two extraordinary companies. Both of them are making a lot of money. They are both doing a great job. This is a case where, if it ain't broke, don't fix it. [Paramount's] Joel Berman is a great executive, Roger King is the best salesman in the business. You look at the rosters of shows each side has, and there is no reason to do it.

Ever since Jeff Zucker arrived at NBC and "supersized" *Friends* to take on *Survivor*, it seems like you guys have started a new Hollywood rivalry. What do you think of

Zucker, and is there a renewed rivalry between the two networks?

I don't think the rivalry has ever stopped. When I first got to CBS, NBC had been in first place by a lot for a long time. They were always kicking sand on us, and we had nothing to fight back with. Then we got a couple of weapons, and we started standing up to them.

I like Jeff Zucker. I think he is a good guy, I think he is very smart, I think he enjoys the competition just like I do. I think he has the right attitude about it: Like, let's have some fun here. I don't always agree with some of his moves, but I think he is a great competitor, and I think he is doing a very good job there. By and large, he brings fun to it, and I don't mind most of what he does.

In November, CBS had its best sweeps finish in over 10 years in adults 18-49. Is reaching the top spot in that key demo attainable for CBS in the near future, and is that really a goal for you?

I said this the first day I walked in the door: I don't think we will win 18-49 while I'm here. That said, however, we have closed the gap to our closest margin. It's down to like half a ratings point or a 0.6, the closest it's been in over 10 years.

Adults 18-49 is not the Holy Grail. We are booking less than 50% of our money based on 18-49. We are selling shows very differently, which we were doing even before we had our success in the demo. A show like *60 Minutes* doesn't do well in adults 18-49 but still makes a great deal of money for CBS, and it's still a quality show with top-notch advertisers paying top-notch dollars for it. So the idea is to sell shows on a different basis and sell your strength. I think the easiest thing for Madison Ave. to do is rely on 18-49. Yes, we have tried to get younger. It's been our philosophy from day one, but not at the expense of everything else.

Everybody in the TV business is talking about saving money these days, but you have said that CBS will not cut the license fees it pays the studios for dramas and comedies, while NBC is saying it wants to pay no more than \$500,000 an episode for many shows in the future. You've also stated that CBS

Photos: Tim Rue / True Photo



The easiest thing for Madison Ave. to do is rely on [adults] 18-49. Yes, we have tried to get younger. It's been our philosophy from day one, but not at the expense of everything else.'

will produce the same number of pilots as in the past. With Mel looking over your shoulder, how is that possible, and are you making cuts in other areas?

I never said blatantly that we are not going to change license fees, but I don't think hours can be done for \$500,000. Each show will be done on a case-by-case basis. There is no question that we have to reduce license fees. I agree with that. But I don't think you can make blanket statements that, from now on, we are never going to do an hour for more than X. We are watching our costs very carefully. ...

We believe in pilots. We think pilots are your lifeblood. You have to play your odds: There are going to be certain pilots that work and don't work. The year I did *ER* [at Warner Bros.], I had a pilot that I would have bet the house was a better pilot than *ER*. Cast, writing, director, locale, theme, everything. The two pilots came in, and I said, "What happened? This thing is a piece of garbage." So I think you've got to leave yourself the ability to get shows on the air. A big hit, a *CSI*, a *Raymond*, pays for an awful lot of pilots.

You took a big gamble at CBS last spring by holding out a lot of your advertising inventory and hoping that, by the time the season started, the scatter market would be better. You now say that worked out, but you've also said that the CBS stations got hit harder. How bad was it at the station level, and do you believe CBS

took the right gamble on this?

It wasn't that bad. The stations are now showing a great deal of recovery right now in the first quarter. In the fourth quarter, they struggled a little bit, as did stations throughout the country. The great news is, our stations did outperform the other markets. In other words, there is a number that indicates that advertising rates at stations are down X in just about every market, and our number was better than that.

But it's taken a while to recover. Look, the economy was down, and then 9/11 hit. We were betting on (A) the economy improving and (B) that our schedule would be good. So we were betting on ourselves. At the beginning of the year, we were a little nervous; after 9/11, we were even more nervous. By the end of the year, it was late—the money came in late, it came in in December—when we started our streak. I think the November sweeps helped immensely: Our numbers were way up during sweeps.

Would you do the same thing again during the upfronts?

Absolutely! Even more so today. Once again, you are betting on yourself. You are betting on the economy, but you are also betting on CBS. I think one of the reasons we felt as strongly as we did is, we felt we had good product. It's not to say that NBC, which sold more of their inventory [in advance], hasn't paid off as well, because they have done OK.

By the way, the argument is, would they

have done a little bit better if they held a little bit more back, which we will never know. But we are very pleased with how it came out.

Your network struck a new deal with affiliates earlier this month on repurposing. Is it true that CBS can now repurpose up to five hours of prime time programming per week and only two of those hours can be on UPN, three on non-broadcast outlets?

Once again, I don't want UPN to be thought of as CBS2. That's not to say there won't be some opportunities for repurposing. And, by the way, I'd be shocked that there are five hours that are repurposed, certainly not in the immediate future. There may be a few.

[Affiliates] are contributing to the rights fees we are paying to the NFL, and, in exchange, they wanted certain restrictions on repurposing. It's about cooperation between the network and its affiliates. ... By the way, there aren't that many shows that are compatible on both networks. Both are sort of going for very different demographics.

I've heard you offer different reasons why CBS and UPN should be brought together. What is the key element that CBS brings that UPN hasn't had in the past?

There are a few things. First and foremost, it's economic. UPN didn't make money last year. I think they made great strides programming-wise with *Buffy* and *Enterprise* and, a couple years back, with the WWF.

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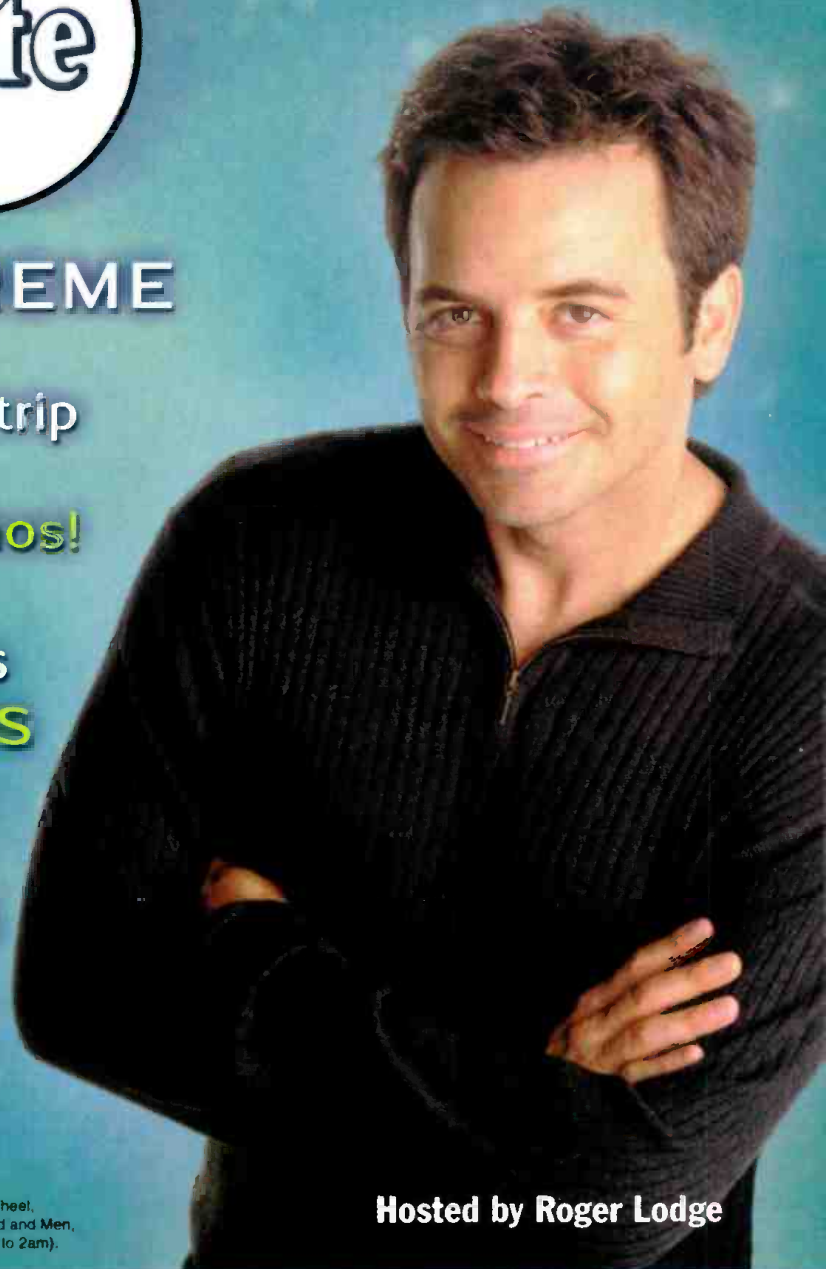
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The question is, how do you take these shows and maximize your revenue? Clearly, having sales forces work together. The CBS guys not only have 22 hours of prime time, they have the NFL, the NCAA, *Letterman*, *The Early Show*, CBS News, daytime—so it's just clout, pure and simple. It gives a great advantage for just selling the same product, and it will drive the CPMs up.

Another cost saving, UPN used to have to go outside to get their promos shot or produced. We have that here in the building. So it's an immediate cost-saving; in addition, there is a much more hands-on process creatively.

You say you own only two hours a night during the week. How about expanding the number of hours UPN programs per week, adding weekend nights?

That is going to depend on station groups. We control stations that control 20% of the country at UPN; there are still stations that cover 80% of the country that are independent. Any expansion would certainly have to be worked through with the Fox station group, which owns another 20% and a lot of other affiliates. That's something that could be discussed but is a little bit down the road.

Dean Valentine has been let go, and you have stated that there will be an entertainment president running UPN in the not-so-distant future. Will that person come from within CBS?

There is a short list, but I can't say much more. Hopefully, within a month, we will have the new president named. That's my goal. The person will take the title of president of UPN Entertainment, just like president of CBS Entertainment.

Give me some idea of future synergistic plans.

I don't think we have tapped into the library like we possibly could with all of these outlets. We have a great library. CBS sold their old library to Paramount, so it's all in the same family. There is a great bunch of properties available that we can possibly tap into and go back a little ways with. The more music we do, the more we are combining with MTV and VH-1.

There is a lot going on, and, you know what, in our staff meetings, that's an awful lot of what we talk about. Mel has been a great facilitator on this front. You not only get brownie points, but you get more than

CBS's current mainstays include (clockwise, from top left) *Everybody Loves Raymond*; *CSI: Crime Scene Investigation*; and the virtually perennial *60 Minutes*.

brownie points for doing it. It's encouraged, it's rewarded.

News Corp. now owns the major UPN affiliates in top markets like New York and Los Angeles through its acquisition

of Chris-Craft. How does News Corp. factor into the future of UPN?

I have spoken with both [News Corp. President] Peter Chernin and Mitch Stern, head of the [Fox] station group, about this. Peter Chernin called me up, he's an old friend, and he said, "This is my dream come true. I'm your biggest affiliate." (laughs) So we talked about all sorts of issues. Nothing major will happen without their understanding and their knowledge. Certainly, the door is open.

We already have major pieces of programming from Fox. The door was open before, and the door will be even more open in the future.

Have you really thought about the significance of becoming the first executive to run two networks at one time?

I did sort of sit back the day after it happened and say, "This is pretty amazing." But you don't look at history while on the job. There are days when I sit back and say, "Who was great in this business? Who do I want to be compared to? I sort of want to be included with [the late Brandon] Tartikoff, Fred Silverman and Grant Tinker to a certain extent.

I guess the answer is that none of them had this opportunity to play on two playing fields with very different demographics. ... I think I would like to be remembered for running successful networks, not running two networks.

So we should hold off on the Moonves presidential library?

Yeah, for a while. ■

...and the Queen!

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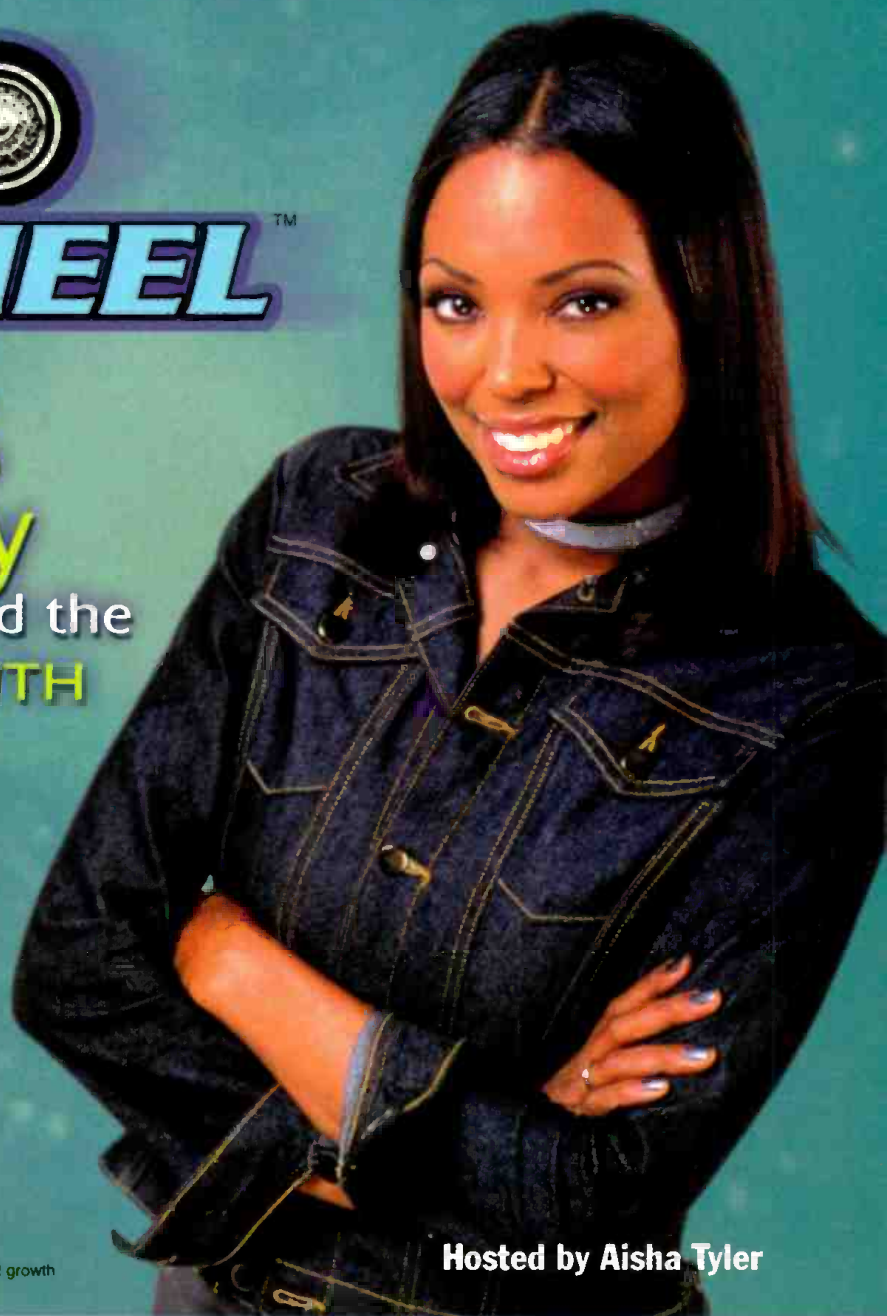
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Programming

Public partnering

PBS, NPR combine for Moyers show, plan more ventures

By Dan Trigoboff

Those assuming PBS and NPR are the same organization are still wrong, but they're a little more right than before. After collaborating in their online presences and already cross-promoting, the public TV and radio networks last week debuted on PBS the news-analysis program *NOW With Bill Moyers*, featuring the PBS documentary icon and a host of NPR journalists in a reporting, interview and commentary mix.

"It has always been one of my goals," said PBS President and CEO Pat Mitchell, "to have Bill Moyers back on the air each week. It was important for PBS to offer a regular, weekly forum for the discussion of important ideas and issues. Bill is the person to lead such a renewed commitment to public affairs in prime time on PBS." She described his post-Sept. 11 specials, produced by Public Affairs Television, as "outstanding."

On the nets' reinvigorated synergy, Mitchell said: "PBS and NPR have talked about combining resources for the past year or so. This is a chance to use the journalistic resources of both public radio and public television. The deep background and reporting NPR brings to this show will certainly strengthen analysis. We'll be finding our way on this as we go along."

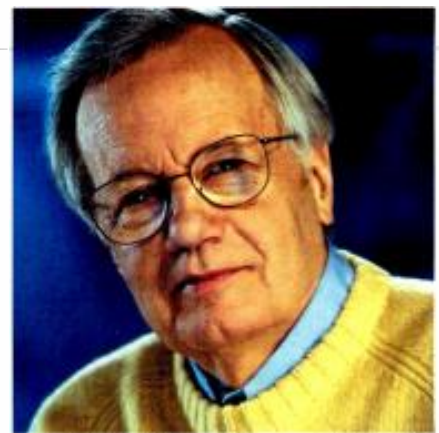
NPR President and CEO Kevin Klose wants "a creative and strategic relationship with PBS, complementary to both. There is a natural affinity, and we can strengthen and deepen the public-broadcasting presence in the marketplace of ideas."

NPR Executive Vice President Ken Stern pointed to 77 joint licensees in public radio and television, including prominent stations like KQED(TV) San Francisco, WETA-TV Washington, D.C., and

KERA-TV Dallas. "We began the process of working closer together at the beginning of last year with an online partnership."

NPR's journalistic heavyweights include Juan Williams, Nina Totenberg and Mara Liasson, who make frequent TV appearances. Moyers will likely appear each week on any of several NPR shows, as panelist or commentator or with a produced segment.

"We'll be looking at how successfully this goes," Stern said. "We are not as ratings-bound as commercial broadcasters, but our service is in some ways measured



PBS's Bill Moyers will likely appear each week as panelist, commentator or segment producer on any of several NPR shows.

by audience. PBS has an audience of 100 million people, and not enough of them are familiar with NPR."

It's too soon, Klose said, to specify joint projects. "The need for this kind of quality programming has never been higher, but the costs have never been higher, too. We're all looking for collaborative relationships." ■

War theater moving

As terror story shifts, about half of TV journalists do, too

By Allison Romano

American news organizations have pulled about half their forces out of Afghanistan and Pakistan, although a sizable brigade of reporters, producers and technicians remains. In early October, the five major news outlets—ABC, CBS, CNN, Fox and NBC (sharing with MSNBC)—counted about 250 staffers; these days, the number is closer to 125.

Central Asia is still the conflict's epicenter, but the frontier extends now from Guantánamo Bay, Cuba, to the Philippines.

CNN claims the strongest presence in Central Asia with about 40 staffers, down from about 55 early on. The broadcast networks have halved their ranks. ABC and CBS are maintaining about 20 staffers each, while NBC and MSNBC share 25.

MSNBC President Erik Sorenson says the

NBC-MSNBC partnership becomes increasingly valuable as the stories spread across the globe. "Today and Nightly News need coverage, and we do, too. There's much less pressure than if we were trying to go it alone."

In October, Fox News Channel tallied about 40 employees, but representatives would not update figures. Geraldo Rivera is reporting lately from Somalia.

CBS *Evening News* anchor Dan Rather is on his second trip; MSNBC's Ashleigh Banfield on her third.

Working conditions in Afghanistan have greatly improved. Early on, crews endured Spartan living and struggled to keep equipment functioning in wind and dust storms. "They aren't in a war zone anymore," said Chuck Lustig, ABC News director of foreign news coverage. "We can get equipment and food in now."

Despite the Taliban defeat, execs say security's still a concern. Eight journalists have died covering the conflict so far. ■

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TELEVISION

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

JAN. 7-13 Broadcast network prime time ratings according to Nielsen Media Research

Week 16	abc	CBS	NBC	FOX	PAX TV	U/PIN	WB
	10.8/17	10.0/15	7.7/12	6.7/10	0.8/1	2.1/3	2.5/4
MONDAY	8:00 39. Who Wants to Be a Millionaire? 7.1/11	19. King/Queens 10.2/16 26. Yes, Dear 9.3/14	36. Fear Factor 7.3/11	42. Boston Public 6.9/10	133. Miracle Pets 0.6/1	96. The Hughleys 2.1/3 96. One on One 2.1/3	82. 7th Heaven 3.4/5
	9:00 8. ABC Monday Night Football—Minnesota Vikings vs. Baltimore Ravens 12.3/20	5. Ev Lvs Raymnd 13.7/20 13. Becker 11.4/17	39. Third Watch 7.1/10	44. Ally McBeal 6.6/10	126. Touched by an Angel 0.8/1	96. The Parkers 2.1/3 100. Girlfriends 1.9/3	107. Angel 1.7/2
	10:00	33. Family Law 7.8/13	28. Crossing Jordn 8.7/14		117. Diagnosis Murder 1.1/2		
	10:30						
TUESDAY	8:00 57. Dharma & Greg 5.3/8 57. Spin City 5.3/8	16. JAG 10.8/17	69. Imagine That* 4.8/8 63. Three Sisters 5.1/8	50. That '70s Show 5.9/9 74. Undeclared 4.3/7	126. Mysterious Ways 0.8/1	83. Buffy the Vampire Slayer 3.3/5	88. Gilmore Girls 2.3/4
	9:00 32. NYPD Blue 7.9/12	28. The Guardian 8.7/13	24. Frasier 9.6/14 35. Scrubs 7.5/11	66. 24 5.0/8	131. Doc 0.7/1	104. The Hughleys 1.8/3 107. One on One 1.7/3	92. Smallville 2.4/4
	9:30 47. Philly 6.3/11	15. Judging Amy 10.9/18	36. Dateline NBC 7.3/12		120. Diagnosis Murder 1.0/2		
	10:00						
	10:30						
WEDNESDAY	8:00	9.9/16	7.5/12	10.7/17	4.5/7	2.4/4	2.7/4
	8:30		38. 60 Minutes II 7.2/11	42. Ed 6.9/11	63. That '70s Show 5.1/8 71. Grounded/Life 4.6/7	120. Candid Camera 1.0/2	92. Enterprise 2.4/4 88. Flix Wednesday—The Mask 2.7/4
	9:00 23. American Music Awards 9.9/16	34. Michael Jackson 30th Anniversary 7.7/12	9. West Wing 12.1/18	72. Bernie Mac 4.5/7 77. Titus 4.0/6	123. Touched by an Angel 0.9/1		
	9:30		6. Law & Order 13.3/22		113. Diagnosis Murder 1.3/2		
	10:00						
	10:30						
THURSDAY	8:00	5.8/9	13.4/20	13.9/21	2.8/4	1.0/2	4.0/6
	8:30		3. Survivor: Africa 14.7/22	2. Friends 16.1/24 9. Will & Grace 12.1/18	86. Family Guy 2.9/4 84. Family Guy 3.1/5	131. It's a Miracle 0.7/1	77. WWF Smackdown! 4.0/6
	9:00 52. U.S. Figure Skating Championship 5.8/9	23. Survivor: Africa Reunion 10.7/17	11. Will & Grace 12.0/18 16. Just Shoot Me 10.8/16	88. Family Guy 2.7/4 91. Family Guy 2.6/4	117. Touched by an Angel 1.1/2		113. Angel 1.3/2 100. Charmed 1.9/3
	9:30		1. ER 16.3/26		113. Diagnosis Murder 1.3/2		
	10:00						
	10:30						
FRIDAY	8:00	4.5/8	5.1/9	9.9/17	3.4/6	0.9/1	1.9/3
	8:30 54. America's Funniest Home Videos 5.6/10	70. Ev Loves Rymnd 4.7/8 80. The Ellen Show 3.9/7	27. Providence 9.1/16	77. Dark Angel 4.0/7	126. Weakest Link 0.8/1	100. UPN Movie Friday—How Stella Got Her Groove Back 1.9/3	94. Sabrina/Witch 2.2/4 100. Raising Dad 1.9/3 85. Reba 3.0/5 96. Maybe It's Me 2.1/4
	9:00 75. Once and Again 4.1/7	66. That's Life 5.0/9	25. Dateline NBC 9.5/16	87. 24 2.8/5	126. Encounters With the Unexplained 0.8/1		
	9:30		14. Law & Order: Special Victims Unit 11.3/20		117. Diagnosis Murder 1.1/2		
	10:00 81. Vanished 3.8/7	49. 48 Hours 5.1/11					
	10:30						
SATURDAY	8:00	13.9/24	5.9/10	4.1/7	5.1/9	1.1/2	
	8:30		55. Touched by an Angel 5.5/10	75. NBC Saturday Night Movie—The Bodyguard 4.1/7	72. Cops 4.5/8 61. Cops 5.2/9	120. Diagnosis Murder 1.0/2	
	9:00 4. AFC Playoff Game—New York Jets vs. Oakland Raiders 13.9/24	63. That's Life 5.1/9		57. AMW: America Fights Back 5.3/9	112. PAX Big Event—Pretend You Don't See Her 1.4/2		
	9:30	41. The District 7.0/12					
	10:00						
	10:30						
SUNDAY	7:00	7.5/11	10.5/16	5.6/10	5.5/8	1.1/2	
	7:30 48. Wonderful World of Disney—George of the Jungle 6.2/10	6. 60 Minutes 13.3/21 31. The Education of Max Bickford 8.5/13	50. Dateline NBC 5.9/10	57. The Simpsons 5.3/9 45. The Simpsons 6.4/10	123. Candid Camera 0.9/1		107. Steve Harvey 1.7/3 87. Steve Harvey 1.8/3 94. Jamie Kennedy* 2.2/3 104. Nikki 1.8/3 107. Off Centre 1.7/2 111. Jamie Kennedy 1.5/2
	8:00		45. Weakest Link 6.4/10	53. The Chamber 5.7/9	113. Doc 1.3/2		
	8:30		28. Law & Order: Criminal Intent 8.7/13	66. The X-Files 5.0/7	123. Ponderosa 0.9/1		
	9:00 61. Alias 5.2/8	21. 28th Annual People's Choice Awards 10.1/16	56. U.C.: Undercover 5.4/9		126. Touched by an Angel 0.8/1		
	9:30						
	10:00 21. The Practice 10.1/16						
	10:30						
WEEK	8.3/13	9.0/14	8.5/14	4.8/7	1.0/2	2.6/4	2.2/3
S-T-D	7.0/11	8.3/14	7.9/13	6.0/10	0.9/1	2.8/5	2.5/4

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

Syndication Watch

DEC. 31-JAN. 6 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.8	NA
2	Jeopardy	8.4	NA
3	Entertainment Tonight	6.9	7.0
4	Friends	6.6	7.6
5	Judge Judy	6.2	9.0
6	Seinfeld (wknd)	6.1	7.3
7	Seinfeld	6.0	6.6
8	Oprah Winfrey Show	5.4	5.5
9	Everybody Loves Raymond	5.3	6.0
10	Wheel of Fortune (wknd)	5.0	NA
11	Entertainment Tonight (wknd)	4.8	4.8
12	Live With Regis and Kelly	4.3	NA
13	Maury	3.7	3.8
14	Frasier	3.6	3.7
14	Inside Edition	3.6	3.6
14	Everybody Loves Raymond (wknd)	3.6	NA
14	Judge Joe Brown	3.4	4.3
14	Jerry Springer	3.4	3.7
19	Friends (wknd)	3.3	3.3
20	Hollywood Squares	3.2	3.3
21	Divorce Court	3.1	4.1
21	Just Shoot Me (wknd)	3.1	3.7
21	The X-Files	3.1	3.5
24	King of the Hill	3.0	3.2
25	Extra	2.9	3.0

TOP TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah Winfrey Show	5.4	5.5
2	Live With Regis and Kelly	4.3	NA
3	Maury	3.7	3.8
4	Jerry Springer	3.4	3.7
5	Rosie O'Donnell Show	2.7	2.7

According to Nielsen Media Research Syndication Service Ranking Report Dec. 31, 2001-Jan. 6, 2002

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

NA = Not Available

Seeking a wider audience



Renamed Heritage Networks will launch fashion series 'N Gear, hosted by supermodel Tyson Beckford, in the fall.

Syndication distributor The African Heritage Network is changing its name and bringing out a pair of weekend series for the 2002-03 season.

Founded in 1993 by Frank Mercado Valdes, The African Heritage Network has distributed first-run series and specials targeting African-American audiences. Now Mercado Valdes is looking to expand the company to other audiences, so he's changing the name to The Heritage Networks.

"We have wanted to expand and, over the years, have occasionally picked up general-market, Latino and Asian programming," says Mercado Valdes. "So we realized going forward that there were other markets that we needed to approach using the same methods we have been using for African-American programming. We think the name change will serve us well as we move into the future."

The Heritage Networks is a full-service distributor that has lately enjoyed success on the advertising side of the syndication business. It has handled the barter ad sales for Universal's off-net run of *New York Undercover* and Paramount's *Moesha* and, says Mercado Valdes, is close to signing a deal with Twentieth TV to represent the ad sales on *The Hughleys*.

In first-run, the company distributes weekly one-hour series *The Source: All-Access*. Next fall, Heritage Networks will launch a weekly fashion series titled 'N Gear and is co-producing *Livin' Large* with Dick Clark Productions. Carsey-Werner will distribute *Livin' Large*, a weekly series described as a hip-hop *Lifestyles of the Rich and Famous*. 'N Gear, hosted by male supermodel Tyson Beckford, will go behind the scenes of the fashion industry.

"We really believe," says Mercado Valdes, "there is a bright future for a syndication company that can find the niche audiences on the weekend and deliver to advertisers an audience that they are looking for."

—Joe Schlosser

CONTINUES TO GROW...

4.1

42 WEEK HIGH!

DIVORCE COURT™

The New Court Leader

20th TELEVISION

Source: NBS, Galaxy Explorer, wk of 12/31/01 vs. wk of 3/19/01 thru wk of 12/24/01. HH-GAA Pkg

StationBreak

BY DAN TRIGOB OFF

WKPT NEWS IS KAPUT

Blaming the economy, the lack of network compensation and the costs of the transition to digital, another ABC affiliate is shutting down its news department. WKPT-TV Kingsport, Tenn. (DMA No. 93), and co-owned WAPK-LP, a low-power UPN affiliate, will end their week-day half-hour newscast and brief updates Feb. 18. The move eliminates five of the seven jobs in the stations' news department.

The Holston Valley Broadcasting-owned station said it plans to air a nightly newscast, produced by another station. Media General-owned WJHL-TV Johnson City, Tenn., confirmed negotiations but said no deal had been struck. WJHL-TV has a 36-person news department. WKPT-TV said it will be keeping news director and former anchor Betty Payne and another staffer.

WKPT-TV had been cutting back its news for the past few years, and ratings were around 1, well below its competition's.

"Regrettably," said Holston President George DeVault, "the current business climate, coupled with the FCC mandate to construct and operate a new digital television station and the decision of the major television networks like ABC to stop paying monetary compensation to affiliates for carrying network programs, has made it impossible for many small stations to maintain



Chronicle's platinum retrospective

WCVB-TV Boston's news magazine, *Chronicle*, will celebrate its 20th anniversary next Monday with a retrospective of favorite features from the show's history. Shown here are (l-r) reporter Ted Reinstein, co-host Peter Mehegan, co-host Mary Richardson and commentator Mike Barnicle.

a traditional local-news effort and still produce a modest profit for their shareholders."

In the past few months, Sinclair Broadcasting has killed news departments in St. Louis and Winston-Salem, N.C., both ABC affiliates. ABC officials didn't comment.

RATE FLAK AT NIELSEN

Nielsen Media Research last week defended itself against at least two station groups' accusations of overcharging, contending that its rate increases are related to Nielsen's investments in enhancements to its service in all markets.

Emmis dropped the service for its top-rated WTHI-TV Terre Haute, Ind., following a double-digit increase, and joined co-owned WFTX(TV) Cape Coral, Fla., in deciding to operate without Nielsen numbers. And last week Nexstar dropped the service for

stations in Abilene and Wichita Falls, both Texas.

In a letter to the *Scranton Times* last week—a market in which Nexstar owns WBRE-TV Wilkes-Barre, Pa., and where Nexstar chief Perry Sook had told the *Times* that Nielsen's behavior bordered on the monopolistic and called Nielsen a service in decline—Nielsen's Frank Palumbo said the quality of Nielsen samples has improved and cited higher cooperation levels from the public. "We're signing most stations in smaller markets on schedule," said a Nielsen spokesman. "Most are signing without raising any issues."

VIDEOGRAPHER, REPORTER KILLED

A reporter and a video photographer for Great Falls, Mont., station KRTV(TV) were killed when the car they were in was crushed between two tractor-

trailers. Jennifer Hawkins, 22, had been with the station since September. David Gerdrum, 48, had been with KRTV since August. Poor visibility from a dust storm was a factor in the crash, the station reported. The two were returning from covering a skiing event. The station's Web site created a memorial inviting viewer comments.

CANOVA OUT AT WCCO-TV

Longtime WCCO-TV Minneapolis News Director Ted Canova was let go last week. The CBS O&O's general manager, Rene LaSpina, replaced Canova with Maria Reitan, who had been news director at Belo's WHAS-TV Louisville, Ky.

Canova, who had been with the station seven years, bid his troops goodbye Jan. 14. LaSpina said Reitan brings not only extensive newsgathering and production knowledge but also a knowledge of the Twin Cities, where she has spent considerable time because her husband's family lives there.

It's the second major shakeup at the station in recent months. The other involved CBS's bringing in LaSpina herself to replace popular GM Jan McDaniel. LaSpina had been GM at WNEP-TV Scranton, Pa., perennially one of the nation's highest-rated stations.

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

Focus Washington, D.C.

THE MARKET

DMA rank	8
Population	5,450,000
TV homes	2,046,000
Income per capita	\$23,015
TV revenue rank	8
TV revenue	\$530,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WRC-TV	4 NBC	NBC
2	WTTG	5 Fox	Fox
3	WUSA	9 CBS	Gannett
4	WJLA-TV	7 ABC	Allbritton
5	WDCA	20 UPN	Fox
6	WBDC-TV	50 WB	Tribune

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

CABLE/DBS

Cable subscribers (HH)	1,432,200
Cable penetration	70%
ADS subscribers (HH)**	18,414
ADS penetration	9%
DBS carriage of local TV?	Yes

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

WHAT'S NO. 1

Syndicated show	Rating/share***
<i>Jeopardy</i> (WJLA-TV)	7.9/14
Network show	
<i>ER</i> (WRC-TV)	16.0/27
Early-evening newscast	
WRC-TV	8.5/16
Late newscast	
WRC-TV	6.7/14

***November 2001, total households

Sources: Nielsen Media Research, BIA Research



News is highly competitive in a market where everyone seems to be either a politician or a journalist.

Where national is a local story

In Washington, D.C., where every other citizen seems to be either a politician or a journalist, the biggest story last week was the coaching change at the Redskins. Local stations carried live not only the new coach's press conference but also the exiting one's farewell.

It's a tough balance in a unique market. "What's local news, what's national, what's international—the line is clear in other cities. Here, it's much more blurred," observes Linda Sullivan, general manager of NBC-owned market leader WRC-TV. "We cover national government here more than in other markets. For us, it's really a local story."

As a result, says Carl Gottlieb, deputy director of the Washington-based Project for Excellence in Journalism and a former news director at WTTG(TV), "it's one of the most competitive markets I've seen. The nature of news here is unique: It's local and national" and covers not only Washington but significant parts of Maryland and Virginia.

WRC-TV has won local ratings wars for several years, beating out a still-competitive CBS affiliate WUSA(TV). But WTTG, now in a duopoly with former Viacom-owned WDCA(TV), is seen as one of the nation's strongest Fox stations, with a slightly higher November late-news rating than other market stations', competing against network prime but not against affil news in the 10 p.m. slot. While WJLA-TV hasn't its competitors' ratings, its newscast has one of the highest grades nationally—the only "A" in the market—from Project for Excellence.

But, locals assert, D.C. is more than just government. Even in 2001, it was an upscale market, with per capita income at \$23,015. Automotive is a major advertiser. "We got into that whole dot-com sector before other markets did," Sullivan notes. "At one point, we had more high-technology workers than government workers." As a result, "we fell harder than other markets."

—Dan Trigoboff

HATCHETT PRESIDES OVER CLEVELAND!

On WOIO at 5pm, JUDGE HATCHETT Delivers The Time Period's Best W25-54 Rating Ever and Big Year-to-Year Growth!

JUDGE HATCHETT

She's All That.

1.4

Nov. '00

3.4

Nov. '01

+143%



The Leader In Young Adult Programming.
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Source: NSI, WRAP Sweeps, 5:00-5:30p tp, best Nov. sweep rating since Nov. '85 (station's first Nov.)

Where everybody knows your nametag

Attendance may be sparse, but a lineup of lively sessions is planned

If you grew up a Cleveland Indians fan when 4,000 fans sat just about wherever they wanted at the old 75,000-seat Municipal Stadium, or ever laughed alone at a funny movie in an empty theater, you might feel at home at NATPE this week.

Let's put it this way: Good tickets are still available.

Industry consolidation, a recession and, generally, a lack of product will likely mean that, this week in Las Vegas, the usual throng of 17,000 or so will be down to 12,000. Many attendees won't speak English very well: Before the convention spun downward in domestic numbers, it was rising majestically as an international show, and that still appears to be generally true this year.

What won't be there, besides many of you, is the glitz, the glamour and many of the stars of syndication hits. "So Not Fun, It's Not Funny," sighed the headline over media writer Brian Lowry's column in *The Los Angeles Times* last week, as he lamented a scaled-down NATPE. Once upon a time, he recalled, "NATPE assumed a carnival-like atmosphere. There were armadillo races, staged wrestling matches, even one company that paid to have a program's logo printed on toilet paper throughout the convention center."

Curiously, at other conferences that also had attendance problems in the past year, the panels seemed more lively, as if the speakers weren't really aware that their comments were being picked up by microphones and pesky trade scribes. One can hope NATPE panels will have the same let-it-all-hang-out attitude.

This year, NATPE has some interesting panels, too. On Tuesday, news and television-station executives take a look at the impact of media deregulation on local operations; earlier in the day, ABC's Ted Koppel gets the NATPE Chairman's Award for *Nightline*, even though, ironically, Koppel fought tooth and nail for years to get ABC affiliates to air his interesting news show instead of ... well, the syndicated programs peddled at NATPE.

On Wednesday, television programming heavyweights—including Turner's Garth Ancier, NBC's Ed Wilson and Pax's Jeff Sagansky—will extol the brave future world of rampant program repurposing; presumably, some local station executives listening in won't be as excited. Also on Wednesday, NATPE addresses product placement on television shows in a panel called "Hand Me a Beer and Other Stories of TV Product Integration."

A full agenda is on page 42, and BROADCASTING & CABLE will publish daily editions this Tuesday and Wednesday from Las Vegas. See you there. At least a few of you. ■

UNOFFICIAL GUIDE TO NATPE

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
New Line TV	Venetian	36106
Paramount	Venetian	32105
Studios USA	Venetian	4-306
Telepictures Dist.	Venetian	3328
Tribune Entertainment	Venetian	33106
Twentieth TV	Venetian	35103
Universal	Venetian	29106
Warner Bros.	Venetian	3322
Western International	Venetian	801

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
Fremantle Corp.	4450
Televisa Internacional	3641
ESPN International	105
Microsoft	203
Canadian Broadcasting	2239
Dentsu	4024
Sandy Frank Entertainment	2635

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C E L E B S I G H T I N G S

● King World's **Pat Sajak** and **Vanna White** will tape *Wheel of Fortune* at the Las Vegas Hilton Sunday-Tuesday at 3:30, 4:30, 5:30, 7:30 and 8:30 p.m. To get in, call 702-892-3449. The shows air in February.

● **James Van Praagh**, of *Beyond With James Van Praagh*,

is at the Tribune suite (Venetian, 33106) on Monday and Tuesday.

● **Dr. Phil McGraw** is at the King World suite (Venetian, 35104) all day Tuesday.

● **Robert Lodge**, of *Blind Date*, is at the Universal suite (Venetian, 29106) on Monday.

and Tuesday.

● **Aisha Tyler**, of *The Fifth Wheel*, is at the Universal suite Monday through Wednesday.

● **George Gray**, host of *Weakest Link* in syndication, is at NBC Enterprises' suite (Venetian, 34206) on Monday

● **John Walsh**, of *The John Walsh Show*, is at NBC's suite on Tuesday.

● **Jennifer O'Dell**, of New Line TV's *The Lost World*, is at the New Line suite (Venetian, 36106) on Tuesday, Wednesday.

New first-runs at a glance

Show	Distributor	Terms
B.A.I.T.	NBC Enterprises	barter,
<i>Beyond With James Van Praagh</i>	Tribune Entertainment	cash + barter
<i>Dr. Phil</i>	King World	cash + barter
<i>Life Moments</i>	Paramount	cash + barter
<i>Pyramid</i>	Columbia TriStar	cash + barter
<i>The Rob Nelson Show</i>	Twentieth TV	barter
<i>John Woo's Once a Thief</i>	October Moon	barter
<i>The John Walsh Show</i>	NBC Enterprises	cash + barter
<i>The Wayne Brady Show</i>	Buena Vista TV	cash + barter
<i>Weakest Link</i>	NBC Enterprises	cash + barter
<i>We, the Jury</i>	Telco Productions	cash + barter
<i>Who Wants to Be a Millionaire?</i>	Buena Vista TV	cash + barter

The off-network sitcoms

Show	Distributor	Debut
<i>Dharma & Greg</i>	Twentieth TV	Fall 2002
<i>That '70s Show</i>	Carsey-Werner	Fall 2002
<i>The Hughleys</i>	Twentieth TV	Fall 2002
<i>Will & Grace</i>	Warner Bros.	Fall 2002
<i>The Larry Sanders Show</i>	Columbia TriStar	Fall 2002
<i>Road Rules</i>	October Moon	Fall 2002
<i>Becker</i>	Paramount	Fall 2003
<i>King of Queens</i>	Columbia TriStar	Fall 2003
<i>Malcolm in the Middle</i>	Twentieth TV	Fall 2003*
<i>Family Guy</i>	Twentieth TV	Fall 2004**
<i>Futurama</i>	Twentieth TV	Fall 2004**
<i>The Parkers</i>	Paramount	Fall 2004**
<i>For Your Love</i>	Warner Bros.	Fall 2004**
<i>Nikki</i>	Warner Bros.	Fall 2004**

*Could be 2003 or 2004

**Likely available in 2004; no official date set

Blasts from NATPE past

5 years ago—Roger King denies persistent rumors that he would sell the publicly traded syndication company controlled by him and his brother. "King World is not for sale," he says. "Everyone can see we're here renewing our shows. We're a very strong company." (BROADCASTING & CABLE, Jan. 20, 1997)

10 years ago—Fox CEO Barry Diller, in NATPE keynote, says that government must do away with compulsory license, which allows cable operators to carry local broadcast signals without paying. "Broadcasters gotta get paid," he said. "If they don't get a second revenue stream of income beyond advertising support, they will eventually go out of business." (BROADCASTING, Jan. 27, 1992)

15 years ago—Fay Vincent, of Coca-Cola, owner of the Columbia Pictures, suggests that it is time for the government to relax the fin-syn rules, which limits the broadcast networks ownership of prime time programming. "The networks could have some financial interest in product ... if they will share in some of our production deficits." (BROADCASTING, Jan. 26, 1987)

20 years ago—The clearest sign that the FCC is ready to open up America's skies to direct-broadcast satellites comes in Las Vegas when FCC Broadcast Bureau Chief Larry Harris declares: "We will authorize DBS." Asked how the FCC would protect broadcasting from DBS competition, Harris says, "It won't." (BROADCASTING, March 22, 1982)

25 years ago—"Government regulation in this sensitive First Amendment area is simply not the right answer" to the problem of sex and violence on TV, FCC Chairman Richard Wiley told NATPE attendees. "The right answer—and the only answer—is taste, discretion, good judgment and responsible self-regulation." (BROADCASTING, Feb. 21, 1977)

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Here's what's happening

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: Arli\$\$ & 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*

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What the Top 25 want

Cautious, cynical buyers will be a tough sell for syndicators

Spending cash for daytime product is becoming increasingly unpopular.

The Top 25 Television Groups
Ranked by 2000 revenue

Rank	Owner	No. of stations	No. of markets
1	Fox (News Corp.)	42	28
2	Viacom	41	28
3	NBC (GE)	36	23
4	ABC (Disney)	10	10
5	Tribune	23	20
6	Gannett	22	19
7	Hearst-Argyle	39	26
8	Sinclair	62	40
9	Belo	21	16
10	Cox	14	10
11	Univision	38	23
12	Young	16	13
13	Raycom Media	42	27
14	Scripps Howard	10	9
15	Post-Newsweek	6	6
16	Meredith	12	12
17	Clear Channel	40	28
18	LIN	29	11
19	Media General	26	21
20	Emmis	39	17
21	Allbritton	9	7
22	Sunbeam	2	2
23	Liberty	15	14
24	Benedek	28	22
25	Fisher	14	9

Source: BIA

It certainly won't be a seller's market at NATPE this week. Those in the syndication business are likely to encounter a reluctant group of buyers in Las Vegas. Broadcasters appear unwilling to make any major commitments to new first-run product, and some are balking at the idea of paying more for renewals.

Groups like NBC TV Stations are "looking for a deal that makes sense," says Senior Vice President of Programming Steve Doerr. "In our view, the days of the automatic license-fee increase are long gone."

Furthermore, spending cash for daytime product is becoming increasingly unpopular, especially when daytime viewing remains flat and the TV business is off. As one TV executive put it: "We are not doing cash

renewals on daytime product."

Liberty Corp. says it is now doing barter deals only in daytime and is "staying away" from multi-year deals for untested product.

Clearly, broadcasters aren't eager to take any chances with new programs. "We're in a live-with-what-we-have mode right now," says Frank Cicha, vice president of programming for the Fox O&Os.

Those are just some of the views expressed by executives from the nation's Top 25 TV-station groups surveyed on the eve of NATPE. There is overwhelming concern about the future of syndicated TV and the obvious lack of hits.

"Nothing ever seems to work in the talk genre. We've thrown everybody at the viewers including cast stars, kid stars, washed-up stars,

MTV [personalities]. We've covered the gamut, and nothing seems to work," says Meredith Broadcasting President Kevin O'Brien.

There has been some pre-NATPE activity. Broadcasters seemed willing to go with shows perceived to have a "track record," such as *Dr. Phil*, *Who Wants to Be a Millionaire* and *Weakest Link*.

Nonetheless, there were repeated calls for something "different and fresh"—not a new lament from general managers and program buyers.

On the pages that follow, we've tracked the top 25 station groups, ranked by their 2000 revenue, to see what they like and what they'll avoid. Put it all together and you'll see which syndicators will find Las Vegas a little sunnier this week.

BY KIM McAVOY



Frank Cicha, vice president of programming, Fox O&Os

1 Fox (News Corp.)

Number of stations: 42

Number of markets: 28

Fox TV stations aren't eager to make many new first-run program purchases. "We're in a live-with-what-we-have-mode right now," says Frank Cicha, vice president of programming for the Fox owned-and-operated stations.

There's at least one exception. *The Rob Nelson Show* (distributed by co-owned Twentieth Television) has been cleared in all the Fox markets. It will be a major component for many daytime schedules and

possibly early fringe. Fox also will look at renewals for some daytime offerings, including *Maury*, *Jerry Springer*, *Jenny Jones* and *Ricki Lake*.

Fox adjusted its daytime schedule after *Power of Attorney* was canceled and the network eliminated the kids block. Indeed, the group filled those programming holes with product it already owned. In some cases, stations are airing *Cops* or double runs of *3rd Rock From the Sun* and *Maury*. Fox could still have a need for product later this year depending on how those programs fare.

To remain competitive in access and late fringe, Fox invested in new off-net offerings, including *That '70s Show*, *Will & Grace* and *Dharma & Greg*. "There's going to be enough off-net product to fortify our sitcom blocks for a little while," says Cicha.

He says *Judge Judy*, *Joe Brown* and *Divorce Court* have performed well in early fringe for some stations. And he predicts viewers will see more double runs of *Texas Justice*. Fox also completed renewals for weekend action series *Stargate SG-1*.



Tom Zappala, senior vice president of programming, Viacom Television Stations Group

2 Viacom

(includes former CBS and Paramount stations)

Number of stations: 41

Number of markets: 28

At Viacom, CBS stations have high hopes for *Dr. Phil*, *Who Wants to Be a Millionaire* and *Weakest Link*. "We feel like we got the three best shows that are being offered to

affiliates right now," says Tom Zappala, senior vice president of programming for the Viacom Television Stations Group. "*Millionaire* and *Weakest Link* have proven network tracks. We feel they are a good match for us."

All three shows are aimed primarily at early fringe this fall (*Weakest Link* debuted this month). Stations will air either one of the shows or a mix of them. At KCNC-TV Denver, *Dr. Phil* will replace *Rosie*, however. WCBS-TV New York and WBZ-TV Boston will run all three programs. (*Weakest Link* is also carried on two of Viacom's UPN stations, in Atlanta and Sacramento.)

Although the CBS side of the group is trying out a new early-fringe lineup, access remains intact with *Entertainment Tonight* and *Hollywood Squares*.

Program purchases won't be made for Viacom's UPN stations until the November ratings are reviewed, says Zappala. For UPN, the key is to find those first-run offerings that are "new and different," he says.

In access and early fringe, off-net shows—such as *Everybody Loves Raymond*, *Just Shoot Me*, *Frasier* and *Friends*—remain an essential part of many UPN stations' syndication lineups. *That '70s Show* and *The Hughleys* will be added this fall.



Steve Doerr, senior vice president of programming, NBC TV Stations

3 NBC (GE)

Number of stations: 36

Number of markets: 23

"We're looking for something innovative, different and fresh," says Senior Vice Presi-

dent Steve Doerr. Indeed, he believes daytime-TV offerings are due for a change. "I just don't think 'Send My Wild Teen to Boot Camp' or a judge yelling at people over a \$75 muffler dispute are the future."

Furthermore, NBC TV stations are "looking for a deal that makes sense. In our view, the days of the automatic license-fee increase are long gone," says Doerr.

The group has signed off on some new product. Most NBC stations will carry *The John Walsh Show*, distributed by NBC Enterprises. "We think, if anybody can turn his franchise into a talk show, he's the guy." It's undecided where the show will play. NBC Enterprises' *B.A.I.T.* is also being considered by the station group.

NBC stations have cleared *Dr. Phil* in Los Angeles, Chicago and Washington. It will likely replace *Rosie* in some markets. However, *Caroline Rhea* and *Life Moments* are other possibilities, according to Doerr. *Pyramid* has been picked up for KNSD(TV) San Diego. And *Weakest Link* is airing on WMAQ-TV Chicago and KNBC(TV) Los Angeles.



Art Moore, director of programming, WABC-TV New York

4 ABC (Disney)

Number of stations: 10

Number of markets: 10

Most ABC-owned stations aren't likely to have much demand for new syndicated product. WABC-TV New York is apt to make only minor adjustments to its schedule, according to Director of Programming Art Moore. "The only thing we need to do

is replace *Rosie*," he says, adding that the station is looking for a substitute but has not signed off on anything.

Nor has WABC-TV cleared *The Wayne Brady Show*. "It could be a possibility," Moore says, adding that he hasn't seen it and that no decisions have been made. "It's out there, but it's out there with a lot of other things."

In daytime, viewers can see *Live With Regis and Kelly*, *Rosie* and *The View*. *Oprah*, *Wheel of Fortune* and *Jeopardy* also air on the station. *ER* runs back-to-back on Saturday nights.

WLS-TV Chicago, another ABC station, also has strong performers. "We don't need much for Monday through Friday. We've got *Oprah*, *The View*, *Inside Edition*, *Jeopardy* and *Wheel of Fortune*," says Program Director Fran Preston.

For weekends this fall, WLS-TV picked up *Larry Sanders* for late fringe, Preston says, and has acquired *The West Wing* for weekends in 2003. ABC Stations Group President Walter Liss declined to be interviewed.



Marc Schacher, vice president of programming

5 Tribune

Number of stations: 23

Number of markets: 20

The Tribune stations have picked up *Beyond With James Van Praagh* and *SPQR* for next fall (both distributed by sister company Tribune Entertainment). But the group is not likely to get behind other new product in a big way.

"Our focus right now is to renew or bring over as many shows that we know work on our stations rather than committing to new projects," says Vice President of Programming Marc Schacher. Besides, he says, "outside of *Van Praagh*, there aren't really a lot of other new projects to choose from."

Schacher declined to discuss Tribune's renewal deals. However, he did say that *Maury*, *Jerry Springer* and *Jenny Jones*, which comprise the core of the group's daytime lineup, "work for many of our stations." *Beyond With James Van Praagh* will be added to the group's daytime offerings.

Nor have there been major group deals for off-net sitcoms, a staple of Tribune's access and late-fringe programming. Some of the current offerings include *Friends*, *Everybody Loves Raymond* and *Seinfeld*. Several stations, including WPIX(TV) New York and WGN-TV Chicago, will get *Dharma & Greg* this fall.

6 Gannett

Number of stations: 22

Number of markets: 19

The daytime and early-fringe lineup at Gannett's WXIA-TV Atlanta will have a different look this fall. The station will make several adjustments by adding *Dr. Phil*, *Who Wants to Be a Millionaire* and *Pyramid*.

"With *Rosie* going out of production, we needed to make some changes. We like *Dr. Phil*; we like the tone of *Dr. Phil*. It fits well in this market," says Bob Walker, president and general manager at WXIA-TV Atlanta. The station will run *Dr. Phil* and *Millionaire* between 3 p.m. and 5 p.m., he says. Currently, WXIA-TV airs *Rosie*, *Access Hollywood* and *Extra* during those hours. The station is still evaluating where it will put *Pyramid*, he says.

Other new product may also appear on the schedule. A change is likely to occur between 10 a.m. and noon, although no decisions have been made, says Walker. *People's Court* and *Montel* are carried during that time period. Access programs *Wheel of Fortune* and *Jeopardy* are a mainstay for WXIA-TV.



Emerson Coleman, vice president of programming, Hearst-Argyle Television

7 Hearst-Argyle

Number of stations: 39

Number of markets: 26

"I actually think this NATPE will be fairly active. We'll be there, we'll be doing some deals," says Emerson Coleman, vice president of programming at Hearst-Argyle Television. Indeed, the group will be shopping hard for new product before and during NATPE, he says.

Despite deals for *Dr. Phil* in nine Hearst-Argyle markets and acquisition of *Weakest Link* by many of its stations, the group still has some syndication needs. *Pyramid* was purchased for several markets. *Dr. Phil* is slated for mornings or 3 p.m., and *Weakest Link* is primarily an early-fringe show, says Coleman.

He says the group is taking a look at *Life Stories* and *Celebrity Justice* and wants to check out *The Rob Nelson Show* and *Good Day Live*. Hearst-Argyle will definitely be on board for any distribution of NBC Enterprises' proposed talk show featuring John Walsh, of Fox's *America's Most Wanted* series. Hearst-Argyle, NBC owned-and-operated stations, Gannett Broadcasting and NBC Enterprises teamed up in 2000 to develop and distribute new daytime product.

The Other Half, a result of that partnership, has "been a good effort" and will continue airing in daytime on Hearst-Argyle stations, says Coleman. In access, *Jeopardy*, *Wheel of Fortune*, *Entertainment Tonight* and *Hollywood Squares* are expected to remain on the schedule.

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Highest Rated Week.....(12/24/01-12/30/01 - 1.1 rtg.)

Highest Rated Night.....(12/16/01 - 1.1 rtg.)

Most Watched Quarter.....(Q4/01 - 456,000 HHs)



Source: Nielsen Media Research. M-Su 8-11pm, 12/29/96 - 12/30/01. *Th 10-11pm 1/3/02. **Tied for 9th with Discovery for HH ratings. Household coverage area ratings and average projections. Subject to qualifications upon request. Nielsen Media Research. M-Su 8-11pm, 12/29/96 - 12/30/01. Household program based coverage area ratings. Nielsen Media Research. M-Su 8-11pm, 11/26/01 - 12/30/01.



Bill Butler, vice president, group programming and promotion

8 Sinclair

Number of stations: 62

Number of markets: 40

Off-net product is a key component of Sinclair's syndication strategy. This fall, *Dharma & Greg*, *Will & Grace* and *That '70s Show* will air in access and late fringe.

The TV group will also try some first-run shows this fall, including *Who Wants to Be a Millionaire*, *Beyond With James Van Praagh* and *Pyramid*. *Weakest Link* is in a handful of Sinclair markets. *Millionaire* and *Weakest Link* are headed for access, and at least a dozen stations will carry *James Van Praagh* in a variety of time periods.

"We're in very good shape. We're very stable in our first-run needs and strongly reinforced in our sitcom needs," says Bill Butler, vice president, group programming and promotion.

Sinclair's sitcom programming already includes *Friends*, *Frasier*, *King of the Hill*, *Everybody Loves Raymond* and *Just Shoot Me*.

The station group, which is heavily invested in the court genre, has renewed *People's Court* and *Judge Mathias*. Among Sinclair's other court offerings are *Judge Judy*, *Judge Joe Brown* and *Divorce Court*.

The group is equally committed to the talk-show genre and airs a mix of *Maurry*, *Ricki Lake*, *Sally*, *Jerry Springer* and *Jenny Jones*.



Dennis Williamson, senior vice president, Belo Television Group

9 Belo

Number of stations: 21

Number of markets: 16

Belo's syndication shopping list is short this year. The group is primarily sticking with product it already owns, such as *Oprah*, *Live With Regis and Kelly* and *Entertainment Tonight*. "We have a couple of holes here and there, but we don't have a crying need for anything," says Dennis Williamson, senior vice president, Belo Television group. "There's nothing that we're heading to NATPE to look at. We're just going to go and see what's there."

While most of the group's focus has been on renewals, it did acquire *Dr. Phil* for its Seattle; Phoenix; Norfolk, Va.; Louisville, Ky.; Spokane, Wash.; and Boise, Idaho, markets. *Dr. Phil* will run in daytime, replacing either *Sally* or *Rosie* in some cases. Williamson is confident about *Dr. Phil*—sort of. "No one knows for sure," he says, "but I don't know what else I'd bet on."

Currently, Belo's daytime lineup in some markets includes *Ananda*. "We know what the households are in November, we'd like to see the demos [for *Ananda*]. But right now we're sticking with it."

10 Cox

Number of stations: 14

Number of markets: 10



Bruce Baker, executive vice president, Cox TV stations

Don't expect Cox to be a big player in the syndication market this year. With few time periods available, group deals have been out of the question. "We have not made any major purchases," says Bruce Baker, executive vice president, TV stations. Instead, Cox is making only minor acquisitions.

Dr. Phil will air on WSOC-TV Charlotte, N.C., in the mornings and in the afternoon on sister station WAXN(TV) Charlotte. Indeed, in markets like Orlando, Fla.; Reno, Nev.; San Francisco; and San Jose, Calif., where Cox operates duopolies, it usually has a greater need for product, explains Baker.

Newly rolled out series *Life Moments* and *The Wayne Brady Show* have a "different twist" and may be what Cox is looking for, Baker says. "As an industry," he adds, "we could always use stronger programming. We're still looking for product that will bring more viewers back to over-the-air TV stations."

11 Univision

Number of stations: 38

Number of markets: 23

Spanish-language network Univision generally does not buy U.S. syndicated programming. Nor is it expected to invest in syndicated product for its new network composed of the former USA station group.

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Deb McDermott, executive vice president, Young Broadcasting

12 Young

Number of stations: 16
Number of markets: 13

Most of Young Broadcasting's syndication needs have been addressed with the purchase of *Dr. Phil* and *Who Wants to Be a Millionaire*. The group plans to broadcast *Dr. Phil* in early fringe at its Lansing, Mich.; Green Bay, Wis.; and Rockford, Ill., stations. KRON-TV San Francisco (which became an independent station Jan. 1, when it lost its NBC affiliation) will run the show in prime time. *Who Wants to Be a Millionaire* has been picked up in five markets and will air in either access or early fringe.

"We're in good shape," although the group still has a few daytime programming holes to fill, says Executive Vice President Deb McDermott. "We'll probably do some business leading up to NATPE and some there," says McDermott. She is still looking at the new product that syndicators rolled out just prior to NATPE.

Changes to Young's daytime lineup might occur if talk shows like *Ananda* continue to fail to bring in viewers. "We're waiting to see the numbers," says McDermott, before making any adjustments. Young's daytime offerings also include *Montel*, *Martha Stewart Living*, *Sally Jessy Raphael*, *Live With Regis and Kelly*, and *The View*.

As for access, *Wheel of Fortune*, *Jeopardy* and *Entertainment Tonight* remain a staple at many Young stations. Dating

shows *Elimidate* and *Rendez-View*, which Young carries in Los Angeles and San Francisco, also seem to be doing "pretty well." KCAL(TV) Los Angeles runs both in early fringe.

13 Raycom Media

Number of stations: 42
Number of markets: 27

Raycom Media is looking for "compelling" programming to shore up its 9 a.m. to 3 p.m. schedule. But it's tough for broadcasters to find product that will bring viewers back to daytime television, says Vice President of Programming Mary Carole McDonnell.

Like others, Raycom provides mostly a mix of talk and court, including *Live With Regis and Kelly*, *The View*, *Sally*, *Maury*, *Montel*, *Judge Mathias*, *Judge Hatchett*, and *Divorce Court*. But McDonnell points out that there is growing concern that both genres are losing their appeal. "Whether or not court and talk are enough to keep surviving in our marketplace is a question that no one has the answer to."

McDonnell also believes that there are fewer products to choose from than in the past. However, the group will be evaluating new series *The Rob Nelson Show*, *Celebrity Justice* and *Life Moments*.

14 Scripps Howard

Number of stations: 10
Number of markets: 9

Scripps Howard is giving the game-show genre a try this fall, adding *Who Wants to Be a Millionaire* and *Pyramid* at several stations. *Weakest Link* was also picked up in the Phoenix and Kansas City, Mo., markets for early fringe. KJRH(TV) Tulsa, Okla., runs *Weakest Link* in access.

Scripps plans to schedule *Millionaire* or *Pyramid* during early fringe, combining one or the other with *Weakest Link*. "Shows like *Millionaire* that have network track records are going to be worth more because they've got some performance you can look at. With these other shows, you don't know," says Gary Stark, director of programming and research at Scripps'

WEWS(TV) Cleveland.

The group also cleared *Dr. Phil* for WPTV(TV) West Palm Beach, Fla., but Scripps hasn't decided where it will run. Stark says most of Scripps's stations are already in "good shape" with *Oprah*, *Wheel of Fortune* and *Jeopardy*.

The biggest challenge facing the group could be if *Ananda* is canceled as *Iyanla* was last week. Neither show has been performing well. "It's too early to know for sure if we'll need replacements in the fall," says Stark. Scripps has two-year deals for *Ananda* in Cincinnati; West Palm Beach, Fla.; and Tulsa. *Iyanla* aired in four markets as part of a one-year deal.



Alan Frank, president, Post-Newsweek Stations

15 Post-Newsweek

Number of stations: 6
Number of markets: 6

Strengthening daytime and early-fringe schedules appears to be the focus for Post-Newsweek this year. The group has invested in *Dr. Phil*, *Who Wants to Be a Millionaire*, *Weakest Link*, *Pyramid* and *Texas Justice*. "This is the best crop of shows that we've seen in a long time," says Post-Newsweek Stations President Alan Frank.

Dr. Phil was acquired for many of the group's stations and will likely lead into *Oprah* this fall. "We feel very good about *Dr. Phil*," says Frank. *Millionaire* and *Weakest Link* are slated for early fringe or possibly access. (*Weakest Link* airs on

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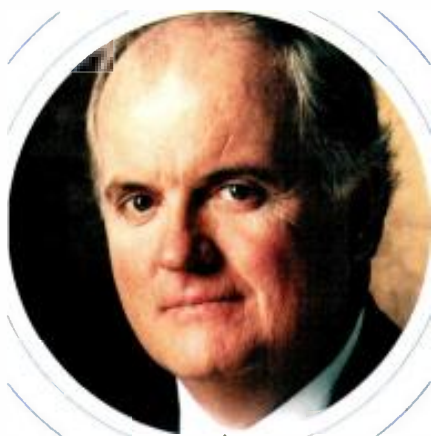
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WPLG(TV) Miami and WDIV(TV) Detroit at 4 p.m.) *Pyramid*, another new offering, will run on several stations in either daytime or early fringe this fall. Frank says *Pyramid* may be paired with either *Millionaire* or *Weakest Link*.

Finding new daytime shows has been a concern for some time. "I think shows like *Jenny Jones* and *Sally* have probably run their course," says Frank. *Texas Justice* is now part of the morning lineup at WPLG(TV) Miami and WJXT(TV) Jacksonville, Fla.



Kevin O'Brien, president

16 Meredith

Number of stations: 12
Number of markets: 12

"I think *Dr. Phil* is going to be a good show," says new President Kevin O'Brien, formerly of Cox's KTVU-TV Oakland, Calif. The industry needs one more good, successful hour talk show for first-run syndication to remain vibrant, he says.

Despite O'Brien's enthusiasm for *Dr. Phil*, he still has doubts about the genre's future. "Nothing ever seems to work in the talk genre. We've thrown everybody at the viewers including cast stars, kid stars, washed-up stars, MTV [personalities]; we've covered the gamut, and nothing seems to work." Meredith has acquired *Dr. Phil* in few markets, a deal that was made before O'Brien joined the group in November.

He would like to see syndicators de-

velop a "nice hour transitional show between kids and adults that could be used from 5 to 6." He also believes there is "not room for another court show."

As for other new product, O'Brien considers *Life Moments* an "interesting" concept that may work for stations. And he thinks off-net offerings of *Malcolm in the Middle* and *Becker* will be a welcome addition to the syndication market.

The X-Files, *Andromeda* and *Earth: Final Conflict* appear on weekend schedules at some stations.

17 Clear Channel

Number of stations: 40
Number of markets: 28

When it comes to first-run syndicated product, Clear Channel Television is taking a more conservative approach this year. The group has cleared *Weakest Link*, *Millionaire* and *Pyramid* in a handful of markets but is largely concentrating on renewals.

"We're not necessarily looking to take a lot of chances with new product when, every year, new product is not performing as well," says Vice President of Programming Dan Stein.

Renewals for *Martha Stewart*, *Jerry Springer* and *Sally Jessy Raphael* are under consideration. Stein is evaluating November ratings to decide what product will be renewed. Talkers *Maury Povich* and *Jerry Springer* do well on UPN and Fox affiliates, he says. *Live With Regis and Kelly* has "done fine" for traditional affiliates, while *Martha Stewart's* ratings have been more marginal, Stein says the show appeals to niche advertisers.

Clear Channel stations have daytime court offerings such as *Judge Judy* and *Judge Joe Brown*, but the group "definitely won't be buying more." Stein says distributors need to stick by their product and promote it rather than duplicate others. "The copycatting is killing us."

As for off-net syndication, in some cases, Fox and UPN affiliates will add *That '70s Show*, *Will & Grace* and *Dharma & Greg* to their fall access lineup.



Paul Karpowicz, vice president

18 LIN Television

Number of stations: 29
Number of markets: 11

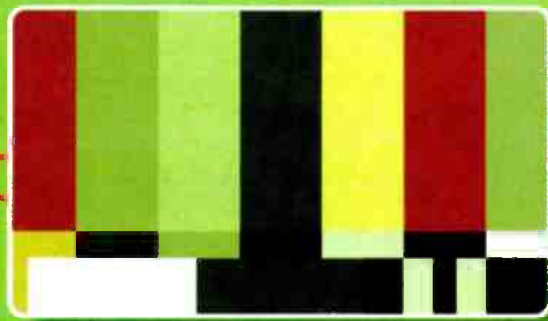
LIN Television is fixing some daytime programming holes, but, overall, the group is "pretty well set," says Vice President Paul Karpowicz. "We don't have any major disasters on our hands."

The group has cleared a smattering of new product. "We've not done huge group deals. We've tried to make acquisitions based on the specific needs of the stations as well as on what's going on competitively in the market." LIN picked up *Dr. Phil*, *Pyramid* and *Weakest Link*, he says.

LIN will continue looking at new offerings. However, Karpowicz resists getting overly enthusiastic about new product. "We all know the track record of all syndication. You better not get too excited, because the odds are, it's not going to work anyway."

Currently, the group's daytime lineup is diverse, including *Live With Regis and Kelly*, *Sally*, *Martha Stewart*, *Judge Mathias*, and *Judge Hatchett*. In some cases, *Crossing Over With John Edward* and *Judge Judy* air in early fringe. It also includes *Iyanla*, canceled by Buena Vista last week.

Access programs are a mix with *Wheel of Fortune*, *Jeopardy* and *Entertainment Tonight*. Sitcoms such as *Seinfeld* and *Just Shoot Me* often run on the group's Fox and WB stations during access. On weekends, some LIN stations broadcast action series *Relic Hunter* and *Andromeda*.



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19 Media General

Number of stations: 26

Number of markets: 21

Media General is fine-tuning its daytime and early-fringe schedules. It is also needs weekend hours.

Dr. Phil and *Who Wants to Be a Millionaire* are clearances for fall, but Media General is still considering some of the new product that rolled out in November and December. Vice President of Programming Steve Gleason notes that "9/11 seemed to stop a lot of buying. It seems like things are starting to pick up." He thinks *Celebrity Justice* and *Life Moments* have potential.

The group is tackling some concerns by clearing *Dr. Phil* in six markets: Spartanburg, S.C.; Roanoke, Va.; Jacksonville, Fla.; Charleston, S.C.; Florence, S.C.; and Panama City, Fla. The show will broadcast either in daytime or as a lead-in to *Oprab*, according to Gleason.

Weekend hours feature *Andromeda*, *Earth Final: Conflict*, *Beastmaster*, *Stargate SG-1* and *The Bravest*.

20 Emmis

Number of stations: 39

Number of markets: 17

Like other broadcasters, Emmis went after high-profile offerings *Dr. Phil*, *Who Wants to Be a Millionaire* and *Weakest Link*. The group's Fox and WB affiliates still need syndicated product for mornings and afternoons. Emmis is also seeking weekend hours and movie packages.

"I think it's going to be a busier NATPE than I anticipated," says Vice President of Programming Dave Ward. Fox gave back two hours to its affiliates, which Ward sees as an "opportunity" to program more during the day.

Dr. Phil will air in eight markets this fall in the afternoon. "If anybody's got a shot coming out of the box," says Ward, "it's *Dr. Phil*." Emmis stations have made a substantial commitment to talk, with *Sally*, *The View*, *Live With Regis and Kelly*, and *Jerry Springer*, among others.

As for *Weakest Link*, Emmis runs the show in access on WVUE(TV) New Or-

leans and KMTV(TV) Omaha, Neb. *Millionaire* airs this fall in either early fringe or access in Terre Haute, Ind., and Wichita, Kan. *Wheel of Fortune* and *Jeopardy* can be found on many stations, while some markets carry *Seinfeld*, *Friends* and *Everybody Loves Raymond* in access. This fall, *Will & Grace*, *That '70s Show* and *Dharma & Greg* join the access lineup.

21 Allbritton

Number of stations: 9

Number of markets: 7

At Allbritton, broadcasting syndicated product with a track record has been good business. Generally, the group shies away from the newer crop of shows. "We have tried to look for established programs with loyal viewers that will be good lead-ins to our own locally produced product. Sometimes you pay a little more, but, in the long run, it's working for us," says President Fred Ryan.

Furthermore, he thinks stations lose viewers when they constantly change program schedules to add the "show de jour." Last season, Allbritton resisted jumping on the *Ananda* or *Iyanla* bandwagon. "They were two shows hyped to the extreme. We didn't buy them. We haven't seen them do anything yet," says Ryan. (In fact, *Iyanla* was canceled last week.)

Fall acquisitions are limited to *Pyramid* for WJLA-TV Washington and *Who Wants to Be a Millionaire* for WHTM-TV Harrisburg, Pa.

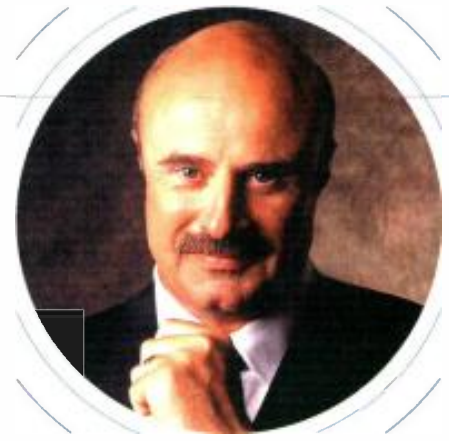
The group has long-term deals for most product, including *Wheel of Fortune*, *Jeopardy* and *Hollywood Squares*. Stations also carry *Extra* and *Inside Edition*. Morning programming often includes *Live With Regis and Kelly* and *The View*. *Montel* runs during morning and early fringe. Some stations air *Judge Judy* and *Judge Joe Brown*.

22 Sunbeam

Number of stations: 2

Number of markets: 2

Maintaining the status quo at WSVN(TV) Miami Beach, Fla., and WHDH(TV) Boston is Sunbeam's syndication strategy. The group's two stations are concentrating on renewals.



Dr. Phil



The Wayne Brady Show



Who Wants to Be a Millionaire



Weakest Link

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Fox affiliate WSVN renewed *Live With Regis and Kelly*, *Family Feud*, *Montel*, *Divorce Court*, *Judge Hatchett*, *Judge Judy*, and the station's access offering of *Inside Edition*. Weekend programming includes *ER* and *The Practice*.

In Boston, at NBC affiliate WHDH, *Live With Regis and Kelly* and *Family Feud* will remain in the daytime and early-fringe lineups, respectively. *Access Hollywood* and *Extra* are the station's access programs. Weekend versions of *Extra* and *Access Hollywood* are carried on WHDH.

Although Sunbeam won't be a major buyer at NATPE, it will be represented there. "I think NATPE is a really good convention to network with other broadcasters and syndicators," says Bob Leider, vice president and general manager at WSVN.

Both he and WHDH counterpart Mike Carson are going. Leider thinks combining industry conferences—such as BPME, RTNDA, TVB, NATPE and NAB—into one central meeting might be the way to go. It would be "unhealthy" not to have any industry meetings, he says.

23 Liberty

Number of stations: 15

Number of markets: 14

Liberty's syndication agenda has only a few morning and early-fringe holes left to fix. The group, formerly Cosmos, jumped "pretty heavily" on the *Dr. Phil* bandwagon, clearing it in about eight markets, says Vice President of Operations Guy Hempel.

"Morning is a difficult time period to find any audience. Most of the deals we are doing now are barter only," says Hempel, adding that the group is staying away from multi-year deals for untested product.

Liberty will run *Dr. Phil* in the mornings as a lead-in to Oprah for some markets or at 3 p.m. The group also picked up *Weakest Link* in a few markets, primarily for early fringe. It also acquired *Who Wants to Be a Millionaire* for either access or early fringe. *Pyramid* was picked up for two markets.

Live With Regis and Kelly is performing well for many Liberty stations. *Ananda*, *Martha Stewart* and *Crossing Over With John Edward* get morning clearances. *Rosie's* departure will create some early-fringe

holes, says Hempel.

Access is a solid time period, with *Wheel of Fortune* and *Jeopardy* on many stations. The group stays away from off-net sitcoms because of the length of the commitment, says Hempel. Liberty stations are NBC, CBS and ABC affiliates and do not have a great need to fill weekend hours.

24 Benedek

Number of stations: 28

Number of markets: 22

Rosie O'Donnell's exodus from syndication has Benedek Broadcasting looking seriously for new programming. About nine stations carry the show mostly in daytime, and the group will use *Dr. Phil* as a replacement in some markets.

"We still have a handful of markets where there may be some other changes," says Senior Vice President Chris Cornelius. The group is also waiting to see syndicators' plans for *Ananda*, offered in a few markets, and must find a replacement for *Iyanla*.

However, the group is prepared to tackle some of those challenges with the acquisitions already made. *Who Wants to Be a Millionaire*, *Weakest Link* and *Pyramid* will likely appear in early fringe.

Cornelius thinks *Life Moments* has potential and there "may be a spot" for the show on the group's schedule.

25 Fisher

Number of stations: 14

Number of markets: 9

Most of Fisher's syndication deals are designed to enhance its daytime and early-fringe offerings. The group's major challenge was to find replacements for *Rosie*.

Dr. Phil will fill in at KBCI-TV Boise, Idaho, and KVAL-TV Eugene, Ore. At KOMO(TV) Seattle and KATU(TV) Portland, Ore., says President Ben Tucker, "given the difficulty new talk shows are having establishing an audience, we went in a different direction," slotting *Who Wants to Be a Millionaire* and *Pyramid* in the afternoons there. Fisher is adding *Weakest Link* to the daytime lineup at KIMA-TV Yakima, Wash., Tucker says.



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Washington

Duopolies: The pair necessities

Broadcasters maneuver for room to form more TV combos in smaller media markets

By Bill McConnell

LIN Television and Media General were the envy of the broadcast industry last week when they won government approval to own two TV stations in markets too small to pass regulators' general test for station combos.

Exemptions to FCC limits allowed the companies to convert local marketing agreements in New Haven, Conn., and Asheville, N.C., to owned stations. They were the first to win waivers from rules limiting duopolies to markets where eight or more independent owners would remain.

Since the FCC first permitted TV duopolies in 1999, broadcasters have tried to relax the eight-voice threshold. They argue that combinations provide one of the few options for the cost savings and efficiencies needed to fund the digital transition and to compete with the multiple channels of other programming providers.

So far, however, the FCC hasn't budge. Winning softer duopoly rules has become the top priority of the struggling Association of Local Television Stations, which represents independent stations and affiliates of second-tier networks—the very stations likely to struggle most in small markets. Duopoly relief is also a goal of the National Association of Broadcasters.

"You can achieve savings that make all the difference," says Tim Lynch, chief operating officer of Communications Corp. of America, which operates local marketing agreements (LMAs) in several Texas and Louisiana towns. CCA, however, might have to divest most of those in 2004.

When TV operators began establishing LMAs in the early '90s, the partnerships were considered the next best thing to duopolies, which were then illegal.

The practice angered public advocates, and the FCC started examining the practice.

The only comprehensive study of LMAs found that roughly 70 had been established. In 1999, during a round of deregulation, the FCC allowed duopolies in larger markets but insisted that operating an LMA would be considered the same as owning a station and forbade them in markets not meeting the eight-voice test. The FCC also forbade two stations rated among a market's top four from pairing up.

Noncompliant agreements established after Nov. 5, 1996, would be given until Aug. 6, 2001, to unwind. Deals set before that date would be reconsidered in the 2004 biennial review of broadcast restrictions.

A handful of small-market exemptions were permitted for operators buying:

- Failed stations dark for at least four

months or in bankruptcy.

- Struggling outlets with total-day audience shares below a 4 and proof that no out-of-market buyers are willing to step in.

- Construction permits issued to others but not built.

Today, at least 95 combos are operating, 75 of which are duopolies.

But few buyers have tried to take advantage of waivers besides LIN, which received permission to buy WCTX(TV) New Haven, Conn.—because it had funded the construction of a fallow permit in 1995—and Media General, which bought dark WASV-TV Asheville, N.C. Only two similar requests are pending: Pegasus Broadcasting wants to pair failing WFXU(TV) with its Tallahassee, Fla., station WTLH(TV), and Waterman Broadcasting wants to do the same in Fort Myers, Fla., with its WBBH-TV and

Stretching the rules?

Some broadcasters appear to violate the duopoly rules, which limit companies to just two stations per market as long as the market has at least eight independent TV owners

Market	Company	Why It Shouldn't Work	Why It Does
Pittsburgh	Viacom/Sinclair	Too few stations in market	Public stations from Oakland, Md. and Morgantown, W.Va., boost number of independent voices
New York City	Univision	Three owned stations	Signals of Newark, N.J. and Long Island stations do not overlap
Lincoln, Neb.	Pappas	Too few stations	Favorable geography lets signals from another market boost number of voices
Small Texas/Louisiana markets	CCA	Too few stations	Local marketing deals penned in Jan. '96 grandfathered until 2004
Los Angeles	NBC	Three owned stations	Seeking 12-month waiver for Telemundo purchase

Source: FCC, companies



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Company	Market	Stations	DMA
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	Washington	WPXW/WWPX	8
	Raleigh-Durham, N.C.	WRPX/WFPX	29
	Nashville, Tenn.	WNPX/WVIE	31
	Greenville, N.C.	WEPX/WPXU	106
Fox	New York	WNYW/WWOR	1
	Los Angeles	KTTV/KCOP	2
	Dallas	KDFW/KDFI	7
	Washington	WTTG/WDC	8
	Houston	KRIV/KTHX	11
	Minneapolis	KMSP/WFTC	13
	Phoenix	KSAZ/KUTP	17
Viacom	Philadelphia	KYW/WPSG	4
	San Francisco	KPIX/KBHK	5
	Boston	WBZ/WSBK	6
	Dallas	KTVT/KTXA	7
	Detroit	WWJ/WKBD	9
	Miami	WFOR/WBFS	16
	Pittsburgh	KDKA/WNPA	20
Tribune	Hartford, Conn.	WTIC/WTX	27
	New Orleans	WGNO/WNOL	42
Univision	New York	WXTV/WHSE/WHSI	1
	Los Angeles	KMEX/KHSC	2
	Chicago	WGBO/WEHS	3
	San Francisco	KDTV/KPST	5
	Dallas	KUVN/KSTR	7
	Houston	KXLN/KHSH	11
	Miami	WLTW/WAMI	16
NBC	New York	WNBC/WNJU*	1
	Los Angeles	KNBC/KVEA*/KWHY*	2
	Chicago	WMAQ/WSNS*	3
	Dallas	KXAS/KXTX*	7
	Miami	WTVJ/WSCV*	16
	Columbus, Ohio	WCMH/WWHO**	34
Sinclair	Pittsburgh	WPGH/WCWB	20
	Baltimore	WBFF/WNUV**	24
	Raleigh-Durham, N.C.	WLFL/WRDC	29
	Nashville, Tenn.	WZTV/WUXP	31
	Milwaukee	WCGV/WVTV	33
	Columbus, Ohio	WSYX/WTTE**	34
	Greenville, S.C.	WLOS/WBSC**	35
	San Antonio	KABB/KRRT	37
	Birmingham, Ala.	WTTO/WABM	39
	Greensboro, N.C.	WXLV/WUPN	47
	Oklahoma City	KOCB/KOKH	45
	Buffalo, N.Y.	WUTV/WNYO	44
	Las Vegas	KWWB/KFBT	51
	Dayton, Ohio	WKEF/WRGT**	55
	Charleston, W.Va.	WCHS/WVAH**	61
	Mobile, Ala.-Pensacola, Fla.	WEAR/WFGX**	62
	Cape Girardeau-Paducah, Mo.-Ky.	KBSI/WKDA**	73
Syracuse, N.Y.	WNYS/WSYT**	80	
Charleston, S.C.	WMMP/WTAT**	103	

* Pending purchase; ** Local marketing agreement

WZVN-TV, even though their LMA won't face a divestiture threat until 2004.

One of the most aggressive combo operators has been the only one to fight the FCC head on. Sinclair Broadcasting, which operates pairs in 19 cities, has challenged the voice test in federal court. Oral argument in that case took place last week in Washington. Sinclair's only open ally in the fight is Paxson, which has filed a "friend of the court" brief.

Of Sinclair's combos, seven are LMAs the company will have to divest immediately if the FCC voice test is upheld. Sinclair attorney Barry Gottfried told a panel of appeals judges that the limit was "plucked out of the air" and "makes no sense."

Sinclair officials suspect that many non-compliant LMAs operate below the FCC's radar and are afraid that joining the fight would expose them to a divestiture order. But scofflaw partnerships are hard to find. Of the 70 LMAs registered with the FCC in 1997, nearly all have legally converted to duopolies, disbanded or remain grandfathered until 2004. Only Sunbelt Communications' Twin Falls, Idaho, combo and a Pegasus partnership in Wilkes-Barre, Pa., have applied for relief from their 2001 cutoff, and FCC officials say they know of no other deals that violate the law.

But, with only a few broadcasters evading the law, the lack of general industry support baffles Sinclair. "A win for us," says Sinclair lobbyist Mark Hyman, "would give broadcasters exactly what they want."

Actually, it's not that hard to fathom, counters another lobbyist, who asked not to be named: "Sinclair is radioactive." Behind the scenes, "we want them to win."

Sinclair repeatedly has drawn the ire of public advocates and the FCC for pushing the envelope on LMAs. Just last month, after a three-year investigation, Sinclair was fined \$40,000 for exercising illegal control of LMA partner Glencairn Ltd.

Democratic Commissioner Michael Copps has called for the FCC to investigate another Sinclair deal. He wonders whether a plan to control all non-programming operations of WTXL-TV Tallahassee improper-

ly skirts the limits. Tallahassee, where Sinclair already owns WTWC-TV, is home to seven stations and has no room for a non-waivered duopoly. But Sinclair says the Tallahassee deal does not count as an LMA because Sinclair is not involved in programming the second station.

In the Bloomington-Peoria, Ill., market, Sinclair is on the opposite side of a similar deal. It has a seven-year deal that puts Nexstar Broadcasting in charge of WYZZ-TV Bloomington. Nexstar, which already owns Peoria's WMBD-TV, plans to produce a 9 p.m. newscast that WYZZ will add this spring; they'll share proceeds.

Other groups skirt the intent, if not the letter, of FCC rules (see table, page 58).

The desire to line up duopoly partners has even sparked accusations of backstabbing. Last month, Paxson asked the FCC to reject NBC's plan to buy Telemundo. Company chief Lowell "Bud" Paxson charged that the deal would create illegal "triopolies" in New York, Los Angeles, Chicago, Miami and Dallas. Even though NBC's 32% ownership stake in Paxson was designed to avoid breaking the ownership rules, Paxson said heavy-handed influence by NBC members of his board turned his stations into de facto NBC stations. NBC calls the accusations absurd, and its employees resigned three Paxson board seats.

Paxson acknowledges that his motive for the fight is that the Telemundo deal would eliminate NBC as a buyer for his stations.

The industry will continue to test the rules unless the FCC agrees to relax them. How much sympathy the industry argument carries at the FCC is unclear. So far, it appears to be awaiting a decision in the Sinclair case and a ruling on the 35% national ownership cap.

Federal judges hearing Sinclair's case showed some sympathy toward Sinclair's complaint that the eight-voice limit had no rational basis. But they seemed not to accept the argument that any voice count would be improper because it could not ensure programming diversity.

A Sinclair decision is months away; a ruling on the cap is believed imminent. ■

Company	Market	Stations	DMA
Gannett	Jacksonville, Fla.	WTLV/WJXX	53
Hearst-Argyle	Boston Sacramento, Calif. Kansas City, Mo.	WCVB/WMUR KCRA/KQCA KMBC/KCWE**	6 19 30
Belo	Seattle/Tacoma Phoenix Tucson, Ariz. Spokane, Wash.	KING/KONG KASW/KTVK KMSB/KTTU** KREM/KSKN	12 17 71 77
Pappas	Fresno, Calif. Omaha, Neb. Lincoln, Neb.	KMPH/KFRE KPTM/KXVO KHGI/KTVG	54 75 101
Clear Channel	Memphis, Tenn. Jacksonville, Fla. Little Rock, Ark. Tulsa, Okla. Mobile, Ala. Salinas, Calif. Santa Barbara, Calif.	WPTY/WLMT WAWS/WTEV KLRT/KASN KOKI/KTFO WPMI/WJTC KION/KCBA KCOY/KKFX	40 53 57 59 62 118 117
Entravision	Washington San Diego El Paso, Texas	WMDO/WJAL KBNT/XUPN (Tecata, Mex.) KINT/KKWB	8 25 98
Cox	San Francisco Charlotte, N.C.	KTVU/KICU WSOC/WAXN	5 28
Raycom	Cleveland Honolulu	WOIO/WUAB KHNL/KFVE**	15
Scripps Howard	Kansas City, Mo.	KSHB/KMCI	30
Granite	San Francisco	KBWB/KNTV	5
LIN	Hartford, Conn. Grand Rapids, Mich. Norfolk, Va. Buffalo, N.Y. Austin, Texas	WTNH/WCTX WOOD/WOTV** WAVY/WVBT WIVB/WNLO KXAN/KNVA**	27 38 41 44 58
Acme	Albuquerque, N.M.	KWBQ/KASY	50
Hubbard	Minneapolis	KSTP/KSTC	13
Communications Corp of America	Shreveport, La. Waco, Texas Baton Rouge, La. El Paso, Texas Tyler-Longview, Texas Lafayette, La.	KMSS/KSHV KYLE/KWKT/KAKW WGMB/WVLA KTSM/KKWB KETK/KFXK KADN/KLAF	76 94 96 98 108 124
Pegasus Broadcast	Wilkes-Barre, Pa.	WOLF/WSWB	52
Sunbelt Communications	Twin Falls, Idaho	KXTF/KFXP**	188
Waterman Broadcasting	Ft. Myers-Naples, Fla.	WBBH/WZVN**	76

* Pending purchase; **Local marketing agreement

Source: Bear Stearns, FCC

Technology

Midseason replacement: 24p

The Hughleys is the latest program to make the switch from film to tape production

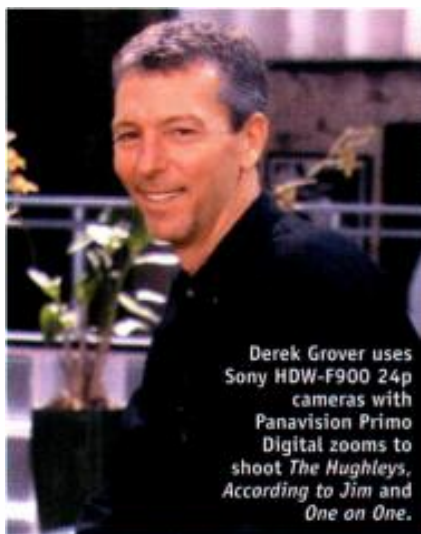
By Ken Kerschbaumer

The 24p format continues to make inroads in Hollywood. *The Hughleys*, produced by Greenblatt/Janolari, made the jump in midseason from film to tape, shot with four Sony HDW-F900 24p cameras with Panavision lenses.

"What is most interesting is that the reason I thought new shows would embrace 24p, cost savings, is not the reason I'm being requested to switch," says Derek Grover, director of photography for *The Hughleys*. "Nearly everyone agrees that the pictures are better."

The 24p format is being used to shoot 10 series for prime time, and Grover is involved with three of them. Greenblatt/Janolari's *One on One* is shooting its 15th episode with 24p. *According to Jim* also made the switch to tape in midseason. The upcoming ABC series *The Web* will also be shot in 24p, as will *Titus*, *Reba*, *Pasadena*, *Bernie Mac*, *The Adventures of Max Bickford*, *Roswell* and *Yes, Dear*.

According to Grover, 24p tape offers a number of production advantages over film. One of the biggest is that all four cameras are matched (color correction, luminance, time-code, etc.) on-set. "So when you get to post," he says, "those steps, in



Derek Grover uses Sony HDW-F900 24p cameras with Panavision Primo Digital zooms to shoot *The Hughleys*, *According to Jim* and *One on One*.

both time and cost, can be eliminated."

Grover says he can also master the sound using the camera's audio channels. "That eliminates all need for sound syncing, saving time and money. Each camera has four channels of audio, which sample at a higher rate than most field DAT recorders. Basically, I have the availability of 16 independent channels of audio if needed."

Bob Heath, producer of Brad Grey TV's *According to Jim*, says the move to 24p was made after Thanksgiving break. "It seemed best to do it at that time because it really

helped the budget of the show and we wanted to try to get it going this season so we could work out the kinks. Everyone will tell you it's crazy to transition in mid-season because it will upset the apple cart, but it was the smoothest transition I've ever gone through."

Many of the people working with the 24p gear were well-versed in film but not tape, so the learning curve was wide, Heath explains. "We did it in baby steps. The biggest fear on the film side was what do I do with this?"

To remove any potential on-set anxiety, a day of rehearsals was used with stand-ins to accustom the crew to the gear and changes. "We saw some of the small problems we had, and, by the next week, when we began shooting, everyone was comfortable with it."

With respect to costs, Heath says the equipment is more expensive than the 16mm gear that had been used but less expensive than 35mm equipment. "The savings really come from developing and telecine. We probably net anywhere from \$10,000 to \$13,000 a week in savings."

One advantage with tape, he adds, is that you know you have the shot as soon as you shoot. And the turnaround time from shooting to getting it back to editorial is also shortened.

There is a downside, though: shooting

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outside. "It takes a lot of setup work to make those shots look like film," he says. "In fact, you can get shooting outside faster on film than on tape."

The whole point of using 24p, Heath points out, is to shoot on tape but make the program look as if it had been shot on film. The bright light of daytime makes that difficult.

"We work at a very low light level," he explains, "which gives a shallow depth of field and makes it look like film. We also filter it so that the picture is softened."

The shallow depth of field adds another challenge as well. "Your focus is critical," he says. "Because it's on digital tape, there is an attempt to use the cameras like video cameras, with one person handling both focus and camera position. And that is sometimes problematic. You need a focus point."

Panavision lenses also help create a cinematic look, which, Heath says, allows the director of photography to "keep the look pretty much the same."

Grover says other post-production developments are in the works and he may initiate them during the shooting of *The Web*. "I'll be doing on-set down-conversion of HD masters in real time for input into the Avid, where most offline is done," he says.

He may also use a digital disc recorder to record all uncompressed HD images and audio onto a hard drive, which can then be plugged into an Avid editor for off-line editing or a Symphony for online editing. "That would eliminate all digitizing time and costs, while still recording the images and audio on the HD-Cam tape for backup or online sessions." ■

DMOD's new WorkSpace

Software designed for review, approval, sharing of content

By Ken Kerschbaumer

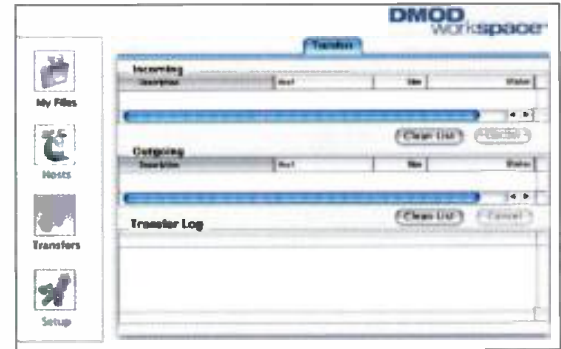
DMOD's new WorkSpace software allows users to review and approve video or audio content or share files over the Internet.

According to company CEO Mark Overington, the software, which is priced at \$30,000 for 10 client licenses, builds on DMOD's digital rights-management technology by integrating it into a peer-to-peer application that can establish secure one-to-one connections between computers. The company's next version, to be available in March, will be suitable for client/server applications and priced at \$50,000. It will allow the content to be stored at a central server and accessed by separate clients.

"We originally started with the client/server methodology, but it became apparent that customers wanted control of the media on the desktop rather than entrusting the IT department to handle their pre-release material," he says of the upcoming iteration.

The server software will run on Unix, Linux, NT and Solaris workstations.

Two real-time encryption algorithms are used in the software to provide security. "There's both a public/private key algorithm and a symmetric algorithm," says



Once given access, a user can select a host and is able to view the files that are available.

Chairman and co-founder Ty Rauber. "Both are 128-bit keys so it's a high level of real-time security."

The application must be installed in both locations sharing the file (which can be the original file or a Quicktime-encoded version). The two computers exchange information for setup, and, once that information is exchanged, access is given. "From that point," Rauber explains, "there is a list from which the user selects the host and views the file available."

Currently, the reviewer can make only general comments, but the version to be released in March will include the ability to offer more-specific feedback. "We're definitely looking at enhancing the metadata," Rauber adds, "so they can go beyond simple comments on a file." ■

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Tom Eaton

*Executive Vice President,
Global Sales and
Marketing, PanAmSat*

Career: Current position since 2000. Previously, senior director, global sales and marketing, INTELSAT, 1995-2000. Began his career in sales and sales management, Nortel Networks, 1984-88. Then went to Sprint, where he was director of marketing, video services, 1988-90, and VP sales and marketing for Integrated Network Services, 1991-95

Education: B.B.A., University of Georgia, 1978; M.B.A., Mercer University

Bird talk

What should the industry expect in the way of satellite trends for 2002?

One of the things broadcasters are looking for is a sense of stability in their satellite provider. Particularly in the last 18 months, there has been a push to have a satellite provider who can offer a wider range of services beyond base segment. And many of our customers have been on an expansion program, where they're taking the programming outside of their current markets and borders.

Should your customers be concerned at all about what is going to happen with PanAmSat with respect to its being sold by Hughes?

No. Even though we have the Hughes ownership today, we have an independent management team, and we're an independent company. And the contracts we have with customers will be honored regardless. I meet with customers, and I'd be lying if I said this didn't come up. But they just want some sense that the company is stable. When you look at the satellite industry, there is already consolidation, so things are going to change. But the company that has the strongest customer base and best financial plan and customer service is going to win, and we think we're positioned well in all those areas.

I see that you have plans to get about a billion dollars worth of satellites up in the air.

Right. In fact, we have four launches scheduled for 2002. Since the fourth quarter of 1999, we've had six successful launches. That's a deployment of 328 transponders with 100% success, and we're building on that. The four launches are primarily in the Galaxy fleet. What that will do is provide our broadcast customers with capacity and give us a little more robust back-up solution. In the cable-distribution business, that's important.

Can you talk a little bit about the \$15 million deal you recently signed with Viacom?

We've had a longtime relationship with them, and, if you look at the most recent agreements, the thing that is most significant is, they're long-term. They'll have Viacom on the fleet until 2017 on the Galaxy 5R satellite, which is a new satellite that will be launched in the next couple of years. The other thing that is significant is its new channels to the portfolio: Showtime and BET.

There is lots of talk concerning Ka-band satellite service. Are there any plans for PanAmSat to launch satellites for Ka-band?

We're focused on providing our core customers with the services they think they need now and in the future. As new technologies become available and our customers have services that could be a good match for that technology, then we'll move forward. Seventy percent of our business is with the world's premiere content providers, and, if a number of them come together with a requirement that is a good fit for Ka-band, we're going to be all over it. Frankly, that's why we started Net36 and some of the other things we're looking at, like video-on-demand and pay-per-view with the cable operators.

But is a true VOD service capable of being delivered via satellite?

Satellites have some unique qualities. They hit the ground, and there are things you can do, like installing servers at an MSO, that is a nice solution. These are technologies that we make investments in, work on and are very active in trialing with our customers.

What's your take on your revenue projections for this year? I heard reports that the expectation is they'll be flat.

We're going to have growth in earnings and strengthen our cash position. Our revenues will be flat, but that's by design because the key for us is the core customers. It isn't getting caught up in new businesses like Internet startups and some of the other things a lot of people have been through in recent years. ■

Changing Hands

Combos

KOLX-FM Bartling and KFPW(AM) Fort Smith, Ark.

Price: \$850,000

Buyer: Pharis Broadcasting (William Pharis, president); owns two other stations, including KHGG(AM)-KRBK-FM Fort Smith

Seller: Prime LLC (Jerry Patton, manager)

Facilities: KOLX-FM: 94.5 MHz, 31 kW, ant. 502 ft.; KFPW-AM: 1230 kHz, 1 kW

Format: KOLX-FM: Christian;

KFPW(AM): big band

KRAE(AM)-KZCY-FM Cheyenne, Wyo.

Price: \$800,000

Buyer: Mountain States Radio (Victor A. Michael, president); owns five other stations, including KLDI(AM), KIMX-FM and KREO-FM Cheyenne.

Seller: KRAE Inc.(Tom Bauman, president)

Facilities: KRAE-AM: 1480 kHz, 1 kW day, 65 W night; KZCY-FM: 104.9 MHz, 6 kW, ant. 0 ft.

Format: KRAE(AM): oldies/sports;

KZCY-FM: alternative

WSVG-AM & WSIG-FM Mount Jackson (Winchester), Va.

Price: \$675,000

Buyer: Shenandoah Valley Television LLC, (Thomas Manley, manager); no other broadcast interests

Seller: Shenandoah County Broadcasting Corp. (Richard T. Judy, president)

Facilities: WSVG-AM: 790 kHz, 1 kW day, 40 W night; WSIG-FM: 96.9 MHz, 25 kW, ant. 243 ft.

Format: WSVG-AM: Country; WSIG-FM: Country

KDJI(AM)-KZUA-FM Holbrook, Ariz.

Price: \$650,000

Buyer: Petracom Media (Henry A. Ash, president); owns 16 other stations, including KSNX(FM) Show Low, Ariz.; this represents its entry into this market

Seller: Navajo Broadcasting Co. Inc. (Roy Roberts, president)

Facilities: KDJI-AM: 1270 kHz, 5 kW day, 130 W night; KZUA-FM: 92.1 MHz, 100 kW, ant. 266 ft.

Format: KDJI-AM: oldies; KZUA-FM: country

Broker: Jim Hoffman of Explorer Communications

FMs

KNOU-FM Empire (New Orleans), La.

Price: \$8.5 million

Buyer: On Top Communications (C. Steve Hegwood, president/CEO); owns four other stations, including WWHV(FM) Norfolk-Virginia Beach-Newport News, Va.; this represents its entry into this market

Seller: JP Broadcasting (Chris Devine, president)

Facilities: 104.5 MHz, 8 kW, ant. 850 ft.

Format: Urban CHR

Broker: Media Services Group

KTEE-FM Seaside (Monterey-Salinas-Santa Cruz), Calif.

Price: \$1.85 million

Buyer: Mapleton Communications, (Michael Menerey, president); owns 18 other stations, including KBTU-FM, KCDU-FM, KHIP-FM, KMBY-FM and KPIG-FM/Monterey-Salinas-Santa Cruz

Seller: Bi-Coastal Media LLC, (Kenneth Dennis, president)

Facilities: 103.9 MHz, 1 kW, ant. 604 ft.

Format: NAC

Broker: Media Venture Partners

WBZM-FM Fairbury, Ill.

Price: \$1.7 million

Buyer: AAA Entertainment (John McGuire, president); owns 20 other stations, including WBAZ(FM) Nassau-Suffolk, N.Y.; this represents its entry into this market

Seller: Rainbow Radio of Livingston, (Jerald Scott, president)

Facilities: 107.7 MHz, 6 kW, ant. 564 ft.

Format: Rock

WRXT-FM Roanoke, Va.

Price: \$1.7 million

Buyer: Baker Family Stations (Vernon H. Baker, president); owns 31 other stations, including WPAR-FM Roanoke-Lynchburg

Seller: Vision Communications Inc. (Barry Armstrong, president)

Facilities: 90.3 MHz, 6 kW, ant. 1,112 ft.

Format: Christian contemporary

WGTC-FM New Carlisle (South Bend), Ind.

Price: \$1.5 million

Buyer: Artistic Media Partners Inc. (Arthur A. Angotti, chairman); owns 12 other stations, including WHLY-AM, WNDV-AM, WDND-AM-FM South Bend; also buying WZOW separately (see below).

Seller: Michael Leep

Facilities: 102.3 MHz, 2 kW, ant. 397 ft.

Format: Country

KKLY-FM Pecos, Texas

Price: \$1.3 million

Buyer: Cumulus Broadcasting (Lewis W.

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Changing Hands

Dickey Jr., president/CEO); the Atlanta-based group radio operator owns 243 other stations, none in this market
Seller: Emily Hughes
Facilities: 97.3 MHz, 100 kW, ant. 413 ft.
Format: Country
Broker: Ron Kempff Communications
WZOW-FM Goshen (South Bend), Ind.
Price: \$925,000
Buyer: Artistic Media Partners Inc. (Arthur A. Angotti, chairman/CEO); owns 12 other stations, including WHLY-AM, WNDV-AM, WDND-AM- FM all South Bend; also buying WGTC-FM South Bend separately (see above)
Seller: VanHawke-Johnson Comm. Inc. (Micki Johnson, co-owner)
Facilities: 97.7 MHz, 3 kW, ant. 482 ft.
Format: Classic rock

AMs

WILC(AM) Laurel (Washington), Md.
Price: \$5.5 million
Buyer: ZGS Broadcast Holdings (Ronald J. Gordon, president/treasurer); owns two other stations, including WAMA(AM) Tampa-St. Petersburg, Fla., but none in the market
Seller: ILC Corp., (Jose Lopez, co-executor)
Facilities: 900 kHz, 2 kW day, 500 W night
Format: Spanish
KHVN(AM) Fort Worth (Dallas-Fort Worth), Texas
Price: \$4.5 million
Buyer: Mortenson Broadcasting (Jack Mortenson, president); owns 15 other stations, including KGGR-AM and KTNO-AM Dallas-Fort Worth
Seller: Infinity Broadcasting, Viacom-owned group radio operator (Farid Suleman, president/CEO)
Facilities: 970 kHz, 1 kW day, 270 W night
Format: Gospel
Broker: John Pierce & Co.
WPLC(AM) Silver Spring (Washington), Md.
Price: \$3 million
Buyer: Multicultural Radio Broadcasting (Arthur Liu, president); owns 29 other stations, including WKDM-AM, WKDV(AM) and WZHF(AM) Washington
Seller: Mega Communications Inc. (Alfredo Alonso, president/CEO)
Facilities: 1050 kHz, 1 kW day, 44 W night
Format: Mexican
WJIE(AM) Newburg (Louisville), Ky.

Price: \$1.92 million
Buyer: ABC Radio, Disney-owned network and group station owner (John Hare, president); owns 55 other stations, including WABC(AM) New York, none in this market
Seller: Word Broadcasting, (Robert Rodgers, president)
Facilities: 680 kHz, 1 kW day, 450 W night
Format: Talk/sports
Broker: John Pierce & Co.
WISE(AM) Asheville, N.C.
Price: \$1.7 million
Buyer: Seeger, Guest & Fort (Edward F. Seeger, president); owns five other stations, including KVNA(FM) Flagstaff, Ariz., but none in this market
Seller: Mark Media Group (J. Ardell Sink, president/CEO)
Facilities: 1310 kHz, 5 kW day, 1 kW night
Format: MOR
Brokers: American Media Services and Patrick Communications
KCWJ(AM) Blue Springs (Kansas City), Mo.
Price: \$922,000
Buyer: D.T. Stayton; no other broadcast interests
Seller: Christian Broadcasting Associates (Nicholas Marchi, president/director)
Facilities: 1030 kHz, 1 kW day, 500 W night
Format: Christian
Broker: John Pierce & Co.
KONP(AM) Port Angeles, Wash.
Price: \$850,000
Buyer: Olympic View Broadcasting (Brown M. Maloney, president); no other broadcast interests
Seller: Radio Pacific Inc. (Terry MacDonald, president)
Facilities: 1450 kHz, 1 kW
Format: News/talk/sports
WTZQ(AM) Hendersonville (Asheville), N.C.
Price: \$750,000
Buyer: Houston Broadcasting (Randy Houston, president/director); no other broadcast interests
Seller: Mark Media Group, (J. Ardell Sink, president/CEO)
Facilities: 1600 kHz, 1 kW day, 12 W night
Format: MOR
Broker: Patrick Communications
WSTU(AM) Stuart (Fort Pierce-Stuart-Vero Beach), Fla.
Price: \$500,000
Buyer: Port St. Lucie Broadcasters (Carol

Wyatt, president); owns WIRA-AM and WPSL-AM Fort Pierce-Stuart-Vero Beach
Seller: Resort Radio Systems (David Pomerance, president)
Facilities: 1450 kHz, 1 kW
Format: Oldies
WAAK(AM) Dallas (Charlotte-Gastonia-Rock Hill), N.C.
Price: \$450,000
Buyer: The Paradise Network (Alvin Jones, president/director); no other broadcast interests
Seller: Cana Broadcasting (Billy Martin, president)
Facilities: 960 kHz, 1 kW day, 500 W night
Format: Gospel
WGMA(AM) Spindale, N.C.
Price: \$350,000
Buyer: The Paradise Network (Alvin Jones, president/director); also acquiring WAAK(AM) (see above)
Seller: Moonglow Broadcasting (Dr. Bill D. Martin, owner)
Facilities: 1520 kHz, 500 W day
Format: Gospel
Broker: Hadden & Assoc. Media Brokers
WAHI(AM) Knoxville, Tenn.
Price: \$280,000
Buyer: Metropolitan Management Corp. of Tennessee (Randal A. Mangham, president/director); no other broadcast interests
Seller: As He Is Ministries Inc. (Phillip Robinson, president/director)
Facilities: 1580 kHz, 500 kW day
Format: Christian
WRVK(AM) Mount Vernon, Ky.
Price: \$230,000
Buyer: Saylor Broadcasting (Charles W. Saylor, president); no other broadcast interests
Seller: Cumberland Media (Larry Burdette, president)
Facilities: 1460 kHz, 500 W day
Format: Gospel
WQMS(AM) Quitman, Miss.
Price: \$200,000
Buyer: Conquer Communications (Joe Dunagan, president/director); no other broadcast interests
Seller: Quitman Broadcasting (Terry Bonner, president)
Facilities: 1500 kHz, 1 kW day
Format: Country

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 Chantilly, Va. www.bia.com

People

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

Broadcast TV

Randy Smith, VP/GM, WSET-TV Lynchburg, Va., promoted to president.

Griffin W. Foxley, VP, corporate legal affairs, ABC Inc., Los Angeles, promoted to senior VP.

Appointments at KFOR-TV Oklahoma City: **Ward L. Huey**, local sales manager, KENS-TV San Antonio, joins in the same capacity;

Peter R. Grignon, sales account executive, WFTC(TV) Minneapolis, joins as national sales manager; **Marsha S. Davis**, Florida regional sales manager, Adam Young Inc., Miami, joins as local sales manager.

Cable TV

Appointments at Charter Communications: **J. Christian Fenger**, senior VP, operations, north central region, Madison, Wis., promoted senior VP, western division; **William J. Shreffler**, senior VP, operations, central region, St. Louis, promoted to senior VP, operations, central division.

Dick Tuthill, director, operations, Charter Communications, Worcester, Mass., named general manager, Vermont systems, Adelpia, Burlington, Vt.

Media

David Easterly, president, Cox Enterprises Inc., Atlanta, is retiring from his operational duties but

remains vice chairman, Cox board of directors.

Programming

Marc Juris, executive VP/GM, American Movie Classics, New York, named president, MuchMusic USA, New York.

Bruce Lefkowitz, senior VP, national advertising sales, Discovery Networks, New York, joins Fox Cable Networks Group, New York, as executive VP, advertising sales.

Rick Holzmann, consultant, television programming and convergence, New York, joins USA Network, New York, as VP, research and planning.

Appointments at Fox Sports Net: **Bill Bergofin**, corporate director, marketing, Los Angeles, named VP, regional marketing; **Tony Martinez**, talent coach, The Coaching Company, Dallas, joins as news director; **Jeff Gibson**, producer, KTVT(TV) Fort Worth, Texas, joins as director, news operations, Dallas.

Jeanette Ourada, director, internal audit, Atlantic Richfield Co., Los Angeles, appointed VP, finance, Universal Studios Television Distribution, Universal City, Calif.

Nicole Goldman, manager, corporate communications and special projects, The Jim Henson Co., Los Angeles, promoted to director.

Promotions at Intersport, Chicago: **Jason Coyle**, gener-

Obituary

Earl Abrams, 90, retired senior correspondent for *Broadcasting & Cable* (then known as *Broadcasting*) magazine, died Jan. 10 at Arlington (Va.) Hospital following a stroke.

After service in World War II and stints at AP in Newark, N.J., *The Washington Post* and *TV Digest* magazine, Abrams joined *Broadcasting* in 1951 as an associate editor in Washington. During his career at the magazine, he covered the FCC, FTC, Congress, the courts and the Justice Department, including proceedings involving the creation of TV, FM, color TV, UHF, cable, pay TV and satellite.

Abrams moved to Hollywood in 1973 as West Coast editor, retiring in 1976, when he returned to the Washington area. A graduate of the University of Virginia and New Jersey State Teachers College, Abrams was a member of the Society of Professional Journalists, the National Press Club, the board of the Broadcast Pioneers of Washington, and the Congressional Periodical Press Gallery.

Survivors include his wife, Helen Lesser Abrams; daughters Susan Laurie Abrams Hall and Alice Deborah Abrams; and four grandchildren.

—John Eggerton

al counsel/VP, programming, promoted to VP/GM, television and events group; **Scot Thor**, senior producer, promoted to VP, production and events.

Journalism

Antonio Mora, news anchor, *Good Morning America*, New York, named main anchor, WBBM-TV Chicago.

Thalia Assuras, primary anchor, *CBS Evening News*, Saturday edition, Washington, adds to her duties, national correspondent, *Early Show*, Washington.

Advertising/Marketing/PR

Keith Lutkus, account executive, Paramount Advertiser

Services, New York, promoted to VP, Midwest sales, Chicago.

Internet

Debbie Brodsky, senior director, content, Comcast, Philadelphia, named senior director, affiliate relations, Comcast Online, Philadelphia.

Satellite

Guy Johnson, senior VP, sales and product management, Americas, Thomson Multimedia, San Francisco, joins Sirius Satellite Radio, New York.

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

DTV's man in the know

McCarthy says transition should have been treated as national policy

He likes to stay behind the scenes, but the man in the know about everything digital television is Mike McCarthy, senior executive vice president of Belo Corp. He has just finished a term as chairman of the National Association of Broadcasters' digital television transition task force, which he created to tackle the many problems broadcasters face. He also serves on the NAB Executive Committee and is a member of the Association for Maximum Television's board of directors.

Wearing all those hats has made McCarthy a respected member of the broadcasting community for nearly 30 years.

"It's because of this range of expertise that I've relied so heavily on Mike throughout my tenure as CEO," says Belo President and CEO Robert Decherd.

"Mike has served our industry with distinction," says NAB President Eddie Fritts. "NAB values both Mike's service to the NAB Board and Executive Committee, and Belo's unmatched com-

mitment to localism and free, over-the-air television."

Says Paul Karpowicz, president of the NAB Television board and vice president of LIN Television. "Mike is a tremendous asset to the NAB board, and it's always nice to talk to someone who knows the inside story on Notre Dame football." Both McCarthy and Karpowicz are graduates of Notre Dame University, South Bend, Ind. Both of McCarthy's children graduated from there, and Karpowicz's children currently attend.

With all his involvement in the industry, McCarthy has his own ideas about how the digital transition should go. So far, it hasn't gone as he thinks it should.

"If we had a chance to start over with the digital transition, I would have treated this as a national industry policy," he says. "We are trying to transition the consumer electronics, television, cable, satellite and intellectual-property industries. They all should have linked arms and moved forward into the digital transition together. I wouldn't have launched the transition without some framework to make that happen."

He acknowledges, however, that hindsight is 20/20. "I think it would be nice to have some sort of digital TV czar or czarina," who can set some hard deadlines with authority.

McCarthy approaches all his jobs—top exec at Belo, DTV guru, board member extraor-



Michael Joseph McCarthy
Senior Executive Vice
President, Belo Corp.

B. Oct. 21, 1944, Davenport, Iowa; B.A., history, Notre Dame University, 1966; M.A., economics, London School of Economics, 1968; J.D., George Washington University, 1973; economic analyst/speechwriter, Legislative Reference Service, Washington, 1968-72; speechwriter, Office of Telecommunications Policy, The White House, 1972-73; partner, Dow, Lohnes & Albertson, Washington, 1973-85; vice president, general counsel and secretary, Belo Corp., Dallas, 1985-2000; current position since July 2000; m. Monica Martin, June 29, 1968; children: Michael (24), Maureen (23)

dinare—with a thorough understanding of the issues. That's not surprising, given his background.

McCarthy's first real job after graduating from the Lon-

don School of Economics with a master's degree was as an analyst for the Legislative Reference Service. There he handled issues pertaining to monetary policy and provided research for a range of things, including speeches, testimony, constituent mail and articles.

After a couple years in Washington—with a one-year break for a term in the Army National Guard—McCarthy went to law school. Attending at night part of the time, he worked for the Nixon White House as a speechwriter in the Office of Telecommunications Policy.

Graduating from law school in September 1973, he left government service and joined Washington law firm Dow, Lohnes & Albertson. That job opened the door to a career in media and telecommunications.

He stayed at Dow, Lohnes for 12 years, serving a variety of media clients and working his way up from associate to partner. He left the firm in 1985, after helping his client, then called A. H. Belo Corp., wrap up a \$600 million purchase of TV stations from Dun & Bradstreet.

"After eight straight days of 15-hour-per-day negotiations, I got to know the Belo people well," McCarthy says. A year later, he moved his family to Dallas, where he has helped Decherd build a \$1.5 billion media company that owns or manages 20 TV stations and employs about 7,250.

—Paige Albiniaik

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DIRECTOR CAREERS

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insight

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Editorials

COMMITTED TO THE FIRST AMENDMENT

High Court's pole call

What do you call a cable system that also provides high-speed Internet access. We still don't know, but one thing you don't get to call it is ripped off.

The Supreme Court last week reversed a lower-court ruling and held that the cap on the rates that utility companies can charge cable companies for stringing their wires can't be thrown out the window when ancillary services are thrown into the mix. But the court rightly rejected the telcos' invitation to force cable companies to carry unaffiliated ISPs.

Several utility companies had tried to jack up attachment fees as much as sevenfold. Had the judicial branch allowed that to continue, the cable industry would have taken a big hit: Industry estimates put the damage at \$7 billion. That's undoubtedly a worst-case scenario, but, given one utility's attempt to raise the average fee from \$7 to \$50, the number would certainly have been big. Whatever the hit, it would have been passed along to customers in higher rates, which would probably have impelled Congress to respond to constituent complaints, discouraging cable's rollout of Internet access services. Good call.

Do-it-yourself diversity

The NAB board voted last week to draft its own proposal for new EEO rules to pass along to the FCC for its consideration. It was a smart political move but also a good idea. The FCC has already tried and failed several times to write rules that pass judicial muster, because it keeps looking for ways to preserve de facto quotas. Such rules have been held unconstitutional and will remain so no matter how often they are dressed in camouflage. On the other hand, broadcasters are perfectly capable of collectively coming up with more ways to achieve diversity in their job pool and work force. Broadcasters have never been accused of not looking after their own best interest, and, as we have said often and most broadcasters recognize, it is in that interest to draw from the widest talent pool possible.

Reality check

Although the NATPE convention will be a scaled-back, markedly different affair this year, we're not sure that's all bad. At the risk of biting the hand that has fed us giant shrimp on more than occasion, something slightly out of control haunts the booth-and-party one-upmanship on the convention circuit: I'll see your wood paneling and screening rooms and raise you a full bar and back massage.

We're not saying hard-working people shouldn't play hard or entertain well, only that its excess was, well, excessive, even before our priorities got a sobering wake-up call.

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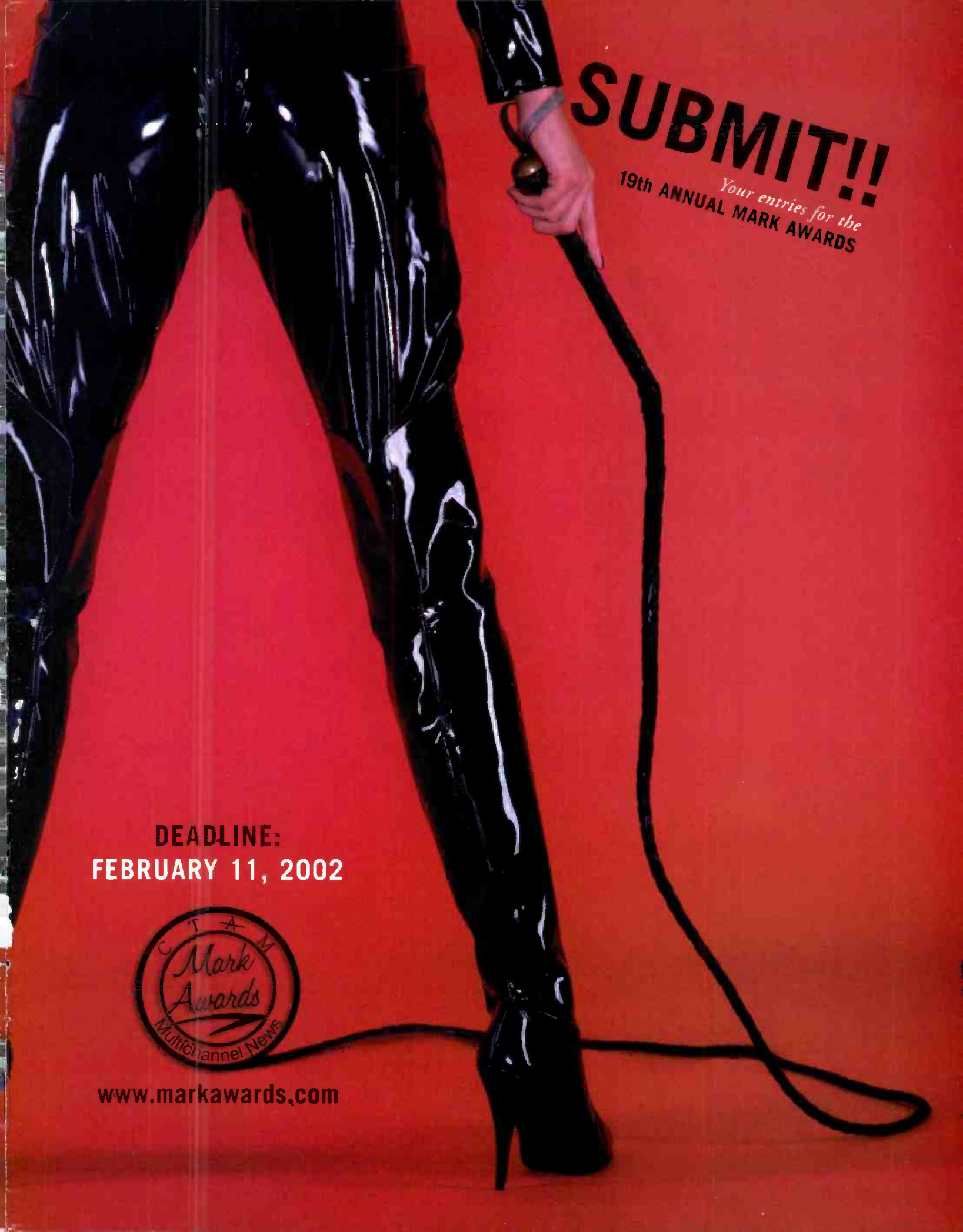
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