

BROADCASTING CABLE

SEPTEMBER 30, 2002

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DIGITAL TV ANYBODY GOT ANY GOOD IDEAS?

Tauzin wants to break the digital logjam and goes begging for a solution

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REPURPOSING SEE IT NOW, SEE IT AGAIN

When broadcast-network hits get quick replays on cable, do affils lose?

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LOCAL TV REVIVAL OF STATION TRADING

There are signs that TV-station sales activity will be "noticeably better" this year than last

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SPECIAL REPORT

THE OFF-NET HEARTBEAT OF CABLE



Networks still lean on broadcast-net reruns, but, as prices rise, original series

begin to take root

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abc family

FIX

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Does Disney have the tools to succeed where Haim Saban and Fox previously failed? » PAGE 6

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Top of the Week September 30, 2002



Gilmore Girls scored network-record ratings in The WB's targeted demographic. » 11

DOUBLE PLAYS Repurposing of programming isn't new, but it has reached new heights with the new season. » 7

SEASON START Premiere week holds some promise for just about all the broadcast nets, but it's early. » 11

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ITV MERGER Three interactive companies become one as OpenTV acquires Wink and ACTV. » 15

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Photo: Morris Semiatin

Programming

Positive buzz Emmy win validates FX's *Shield* experiment in original programming. » 28

Syndication Watch A look at numbers for the first two weeks of the new season. » 31

Focus Savannah, Ga., retains its historically robust market despite the recession. » 33

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Uptick Station trades pick up some, but the pace is nothing like 1999's. » 36

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Tooling up for HD ESPN will open digital media center in Bristol, Conn., in 2004. » 39

DASE approved New standard is another step toward broadcasters' offering interactive content with over-the-air HD and DTV. » 40



SPECIAL REPORT

CABLE SYNDICATION

Shifting strategy Second- and third-tier networks enliven the market for off-net fare as major nets turn increasingly to original programming. » 20

TNN committed at least \$140 million for rights to *CSI*.

abc family)
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COVER STORY

FAMILY PLAN

What about Mom and Dad? In the latest effort to fix underperforming ABC Family, Disney eyes teens and key 18-34 demo. » 6

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BUSINESS**Fox's fat payroll**

It's nice at the top. Last year, News Corp. President and COO Peter Chernin earned almost \$18 million, \$14.5 million of it in salary and bonus, according to a recent SEC filing. It must even be nice to *have been* at the top. Chase Carey, who bailed out of News Corp. in mid-contract last year, landed softly with \$10.8



million. Fox didn't do so hot last season, but TV Entertainment Group boss Sandy Grushow had a total pay package worth \$5.6 million, including salary, bonus and stock options. Mitch Stern, who runs Fox stations, made \$4.5 million, the same as Fox News head Roger Ailes. Sports chief David Hill got almost \$4 million. Fox's major man, Rupert Murdoch, grabbed \$9.2 million. Son Lachlan made just \$2.8 million. Tough love? —S.M.

PROGRAMMING**More TLC reality**

With its redecorating show *Trading Spaces* (below) a hit, TLC is preparing to make over wardrobes and careers. On *What Not To Wear*, TLC will give a fashion victim \$5,000 dollars for a new look. In *Faking It*, a



person (say, a fast-food cook) secretly assumes another related job (top chef at a five-star restaurant) and tries to pull off the charade. TLC imported the formats from Britain and will debut them in the first quarter.—A.R.

BC EYE

Behind the scenes, before the fact

TECHNOLOGY**DTV power struggle**

The FCC may yet have to settle the increasingly ugly interference dispute between WBOC-TV Salisbury, Md., and WHRO-DT Hampton Roads, Va. After reducing power on its new digital station during initial negotiations, WHRO is back to maximum power. WBOC-TV claims the high-power levels and the ease with which TV signals travel over water create interference throughout its market. Both stations use channel 16 and supplied the FCC with differ-



WBOC-TV map shows "viewer reception complaints."

ing interpretations of a recent engineering study detailing interference to WBOC-TV viewers. Although WBOC-TV managed to eliminate interference over cable, roughly 40% of its market isn't served by cable. "I can't survive a zero rating in 40% of my market," says WBOC-TV owner Tom Draper. Still, he concedes that WHRO-DT is within the current rules. The problem, he says, "the rules don't work" for DTV.—S.M.

GOING AFTRA NONCOMPETES

The American Federation of Theater and Radio Artists is trying to outlaw noncompete clauses in Washington, D.C. AFTRA reps and local members Joe Krebs of WRC-TV and Bob Edwards of National Public Radio testified in favor of the Broadcast Industry Contracting Freedom Act of 2002 before a City Council labor subcommittee. Testifying against the bill were Morris Weinman of the Maryland-DC-Delaware Broadcasting Association, Sinclair's Mark Hyman and Radio One personality Joe Madison. A vote is expected Oct. 15.—D.T.

NBC's centralgraphics

The trend toward centralized station operations is expanding into the graphics department. The NBC station group, already heavily involved in centralized operations for program and content distribution, is working on a graphics

hub that will serve all its O&Os from one location. Work on the facility, which will include equipment from Pinnacle Systems and other manufacturers, is under way and should be up and running by the end of the year.—K.K.



DIGITAL TV

Public support

Public TV stations were the big winners at last week's House Telecommunications Subcommittee hearing on digital TV. Eight lawmakers called on Congress to better fund public stations' conversion to digital. "There's a great case for assisting public television," said New York Democrat Eliot Engel. It was something of a windfall, since public broadcasters weren't even asked to testify. "The expressions of support were very gratifying," said John Lawson (above), of the Association of Public Television Stations. APTS wants the House to match or better Senate legislation earmarking \$50 million next year to help pay for the switch. So far, the feds have kicked in \$140 million of the \$1.7 billion conversion costs, with \$771 million coming from state governments and private donors.—B.M.

Bud gets better

Paxson Chairman Bud Paxson was in intensive care after surgery last week but is said to



be recovering just fine. He spent two days in the hospital for elective knee surgery.

A company spokeswoman was mum on the topic, but others said the procedure was long planned and relatively minor. "He's as healthy as a horse," said one source close to Paxson, 67.—S.M.



**Watches
while her
baby naps.**

**#1 in Non-Children's Cable Daytime
Among Women 18-34***

A Baby Story 9am & 3pm
A Wedding Story 10am & 2pm
A Personal Story 11am
A Makeover Story 12pm
A Dating Story 1pm

TLC
LIFEUNSCRIPTED

*TLC ranks as the #1 non-children's ad-supported cable network among women 18-34 AA% for the 2001-2002 season to date.
Source: NHI; 10/1/01 - 9/1/02; Daytime is Monday-Friday 9a - 4p; all ad-supported cable; ratings based on network coverage area; non-children's ad-supported cable excludes networks airing children's programming (Nickelodeon, ABC Family, Cartoon Network and Toon Disney).

No room for Ma, Pa in Family

In latest retooling of ABC's cable network, Disney eyes teens, key 18-34 viewers

By Allison Romano

Once again, it's time to fix the Family channel. Nearly a year after Walt Disney Co. shelled out \$5.2 billion for the former Fox Family channel, the company is overhauling the chronically underperforming network.

The new ABC Family, though, is less about kids and their parents and more about teens and the 18- to 34-year-old viewers most attractive to advertisers. To appeal to those younger sensibilities, ABC Families is lining up original reality shows and a weekend block of repurposed ABC comedies.

In earlier incarnations, the network tried to lure the entire family around the set. No longer, says ABC Family's new President Angela Shapiro who joined in April and is the rebuild's chief mechanic. In the real (television) world, she says, "*Friends* and *Will & Grace* come closer to defining family than *Ozzie and Harriet*. You'd love to think family co-viewing is a reality, but it's not. To program that way would be a mistake."

One component of Shapiro's strategy, come January, will be a Monday-night block of original reality shows anchored by *My Life as a Sitcom*, a search for real people whose comical existence will eventually be adapted into a sitcom pilot. Sifting through video submissions, Shapiro sees



As part of its turnaround plan for ABC Family, Disney plans to repurpose ABC sitcoms including *Less Than Perfect* on the cable network. The sitcoms will be part of a Saturday-night block.

her new brand of family. "We've seen tapes from a single mom, a sorority, people with adopted children. The tapes reflect the diversity of family now." She's seeking two more reality shows for the block.

A lot is riding on the channel's overhaul. Between Disney's financial woes and ABC's lackluster performance, there are enough corporate headaches. And, of course, there was Disney chief Michael Eisner's admission to analysts two weeks ago that he overpaid for the network.

ABC Family's programming budget was \$172.9 million for the first nine months of Disney ownership (Oct. 23-June 30). Surprisingly, Disney has written off a whopping \$361.6 million in the same period, pri-

marily for programs that will never air.

It's smart for Shapiro to act now. As it is, ABC Family draws respectable prime time Nielsen ratings in the 0.7-0.9 range. What it lacks is a following. One rival network source says it may be in cable operators' best financial interest to sign up ABC Family now, while they have some flexibility with its carriage terms: "No one will miss this channel if it goes away now. In two years, it will have a constituency."

Observers say tapping a younger set is shrewd. Cable is already laden with older-skewing general-entertainment channels like USA (its prime time median age last season was 44.4) and A&E (57.8).

"There is an oversupply of older adult

Try, try again

ABC Family President Angela Shapiro's current effort is the third major overhaul of the network in the past four years

Fix No.1

New owners Haim Saban and News Corp. installed now-Game Show Network President Rich Cronin in 1998 to program to kids in the day and offer edgy, adult shows at night. The kids block flourished, but adults fled.

Fix No.2

After Cronin was ousted in spring 2000, Fox veteran Maureen Smith offered family fare in prime time and shows for tweens in daytime. By the end of the year, Saban was looking to sell his stake.

[gross rating points] and an undersupply for younger viewers,” says Andrew Donchin, director of national broadcast at Carat USA. “This could be a very interesting play.”

Observes Guzman & Co. media analyst David Joyce, “ABC Family can point to some ratings growth now and a programming direction. As long as they don’t make it too much of a repurposing vehicle, it should work.”

No doubt about it, though, ABC Family will increase its repurposing but try to make it fit within the brand image. Starting in late October, ABC Family will become “ABC Plus” on Saturday nights, with second helpings of off-ABC sitcoms *8 Simple Rules for Dating My Teenage Daughter*, *Less Than Perfect* and *That Was Then*. It will add its own interstitials (think TBS’s



ABC Family chief Angela Shapiro: “*Friends* and *Will & Grace* come closer to defining family than *Ozzie and Harriet*. You’d love to think family co-viewing is a reality, but it’s not.”

Dinner and a Movie) and possibly a news crawl packed with pop-culture information younger viewers should like.

Disney now must sell the new Family plan to cable operators. Right now, it’s in the middle of cutting new carriage deals with several operators, including Time Warner Cable, Cox Communications and

Cablevision Systems. Disney is said to be seeking a lofty 20 cents per subscriber. MSOs would love to knock that down, perhaps to as low as 5 cents per sub.

“We’re making progress,” says Ben Pyne, vice president of affiliate sales for ABC Cable Networks. “They’ve said they like the new direction and want to see more.”

ABC Family could also become a player in the syndication market soon. As Fox Family, the channel acquired off-net rights to *Freaks & Geeks* (now burning off) and *Providence* (never aired). But there are shows in the market that could be a better fit, such as Warner Bros.’ *Gilmore Girls* and Sony Pictures Television’s *Dawson’s Creek*. Shapiro is free to buy non-Disney product but says “it all has to do with the deal and the economics.” ■



NBC may buy Bravo, which holds the off-net rights to an NBC signature show, *The West Wing*.

A season of seeing double

Repurposing isn’t new, but its proliferation this season is

By Paige Albiniak, Steve McClellan and Dan Trigoboff

What began in fall 1999 with the airing of new episodes of *Law & Order: Special Victims Unit* on NBC and cable’s USA in the same week has grown into the trend that has changed

network television forever: It’s called repurposing. It saves broadcast networks and studios money. It gives cable networks fresh programming.

And nowadays, it’s everywhere.

Last week, Fox announced that it will be repurposing its new Warner Bros.-pro-

duced *Fastlane* on Viacom’s MTV. That was the deal Warner Bros. brought to Fox from the get-go, because the production company knew Fox wouldn’t want to pay as much as Warner Bros. needed to produce the young-skewing action hour. Warner Bros. got cash, advertising time and promotion time for Fox in exchange for MTV’s right to air the program, said Bruce Rosenblum, executive vice president of Warner Bros. Domestic Television Group.

The deal made Fox, Warner Bros. and MTV happy. So far, though, Fox affiliates are less than thrilled and say the *Fastlane* deal violates its repurposing agreement with the network.

Disney is repurposing several of its ABC sitcoms on ABC Family in effort to revitalized the cable network. The shows include *8 Simple Rules for Dating My Teenage Daughter*, *Less Than Perfect* and *That Was Then* (see page 6).

NBC has had great success running first-run episodes of Dick Wolf’s *Law & Order: Special Victims Unit* and *Criminal Intent* on USA, a deal driven by Wolf himself. And The WB has been pleased with its experiment in re-airing original, in-season episodes of *Charmed* on sister cable net TNT.

NBC is also trying to buy what could

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impressive
first week
ratings
across the
country!**

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Hosted By
Donny Osmond

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Philadelphia - KYW

CBS 4:30pm

Rating/Share

3.4/8

Dallas - WFAA

ABC 3:30pm

Rating/Share

4.0/11

Atlanta - WXIA

NBC 4:30pm

Rating/Share

3.1/6

Phoenix - KPNX

NBC 4:00pm

Rating/Share

3.6/9

Pittsburgh - WPXI

NBC 1:00pm

Rating/Share

3.1/10

Oklahoma City - KWTU

CBS 3:30pm

Rating/Share

4.2/10

Source: NSI, WRAP Overnights, M-F, half-hour program average, (9/16/02 - 9/20/02)

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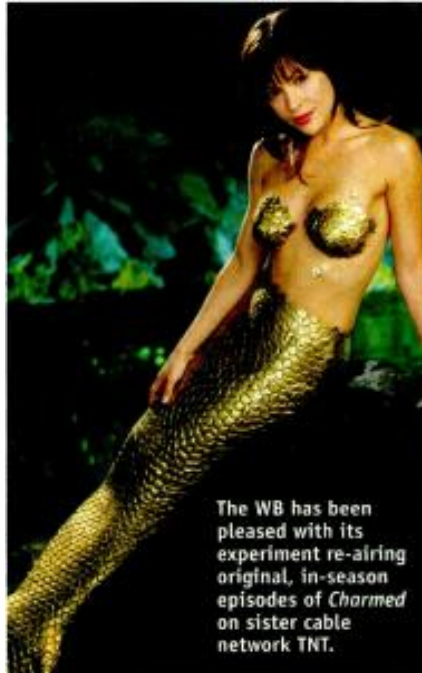
become a repurposing channel, Cablevision's Bravo. Each of the four other major TV media companies already has at least one companion cable network that could repurpose programs from its broadcast network: Disney (ABC and ABC Family); AOL Time Warner (The WB, TNT and TBS); News Corp. (Fox and FX), and Viacom (CBS and TNN).

NBC already owns 17% of Bravo. But as of last week, the two sides were far apart on price. NBC was offering about \$1 billion; Cablevision's Dolan family wants almost twice that.

Most think more repurposing is inevitable. "The basic business model isn't making sense any more. Ratings are down, revenue is down, and the cost of production going up. But the need to have quality programming on the air hasn't changed," says Arthur Schreiber, executive vice president of negotiating strategies for Initiative Media, New York City.

But not everyone is a fan. Some affiliates think repurposing hit shows robs them of exclusivity. Some syndicators fear that, if viewers see hit shows on various networks, it devalues the programs by the time they get to the syndication window.

"The real impact would potentially come in the sitcom arena," says Bill Carroll, vice president and director of programming at Katz Television Group. "If we start imme-



The WB has been pleased with its experiment re-airing original, in-season episodes of *Charmed* on sister cable network TNT.

diately repurposing upper-end, blue-chip sitcoms and they have concurrent plays, then that could impact what their value is down the road."

But Steve Rosenberg, president of Universal Domestic Television, says it should be a good deal for everyone. "I think it raises the value of programming. The whole idea of repurposing is to take a show, which is now on a network level, and give it the opportunity to be viewed by other people who wouldn't otherwise

watch it. That has raised the profile of the product so that, when it goes into its next cycle, it's worth more because it's got a bigger audience to follow it."

Affiliates aren't sure about that either.

"I don't know why a network would take a strong show and dilute it," says Phil Lombardo, president and CEO of Citadel Communications. While some stations allow that the practice might bring some short-term benefits to a network, "it dilutes the long-term value of a show," he says. "It's important as an industry to think long-term."

Generally, says Jeff Block, who runs powerful Fox affiliate KNTV(TV) San Jose, Calif., and is a member of the Fox affiliate board, "a large part of the value of network programming is its exclusivity. Repurposing devalues the brand equity we have. That's why I don't like it. We want to be the only place to get a particular program."

Whether or not anyone likes repurposing matters little, because all the networks have to find a new business model that works if they want to stay in business.

"The rule book is being rewritten," says Mark Pedowitz, executive VP, ABC Entertainment Television Group. But not without some painful edits. ABC wants the right to repurpose more programming on its new ABC Family channel—but it can't do it without affiliates' consent. So far, the station folks are saying no way.

In a reverse example of repurposing, NBC last week ordered four more episodes of Court TV's original *Forensic Files*.

Earlier in the season, ABC had success running USA Network's *Monk* on Monday nights after USA aired it on Fridays, and Comedy Central began running NBC's *Late Night With Conan O'Brien* at 1 p.m. and 7 p.m. the next day.

"The smaller cable networks are doing a lot of original programming for very tiny audiences, and, in some cases, it is very excellent programming," explained NBC Entertainment President Jeff Zucker. "So we look at them as possible suppliers, and, in this day and age, you can't close yourself off to any suppliers." ■

CNN-ABC?

News operations renew talks about working together

Will Ted Koppel be saved by CNN? Will Larry King fill in on *Good Morning America* someday?

Last week, Disney and AOL Time Warner said they are considering pooling their ABC News and CNN assets into a single separate entity that AOL Time Warner would control. Such a merger has been discussed before. Which news division would be in charge usually is the point

where things break down.

For Disney, it would be a way to cut costs while strengthening resources. The news division generates about \$600 million in revenue, with about \$60 million in operating profits. The remaining \$540 million is spent producing shows, gathering news and paying big salaries to network stars. With the ABC network gushing red ink

to the tune of \$400 million to \$500 million a year, Disney would love to see someone pick up the news tab.

Insiders at both companies say there would be "serious pain" if the divisions merged. On the other hand, CNN-ABC would, another insider says, become "the most formidable and influential news operation in the world." —Steve McClellan

Prime time battles begin

In official first week, some promising signs for all—but it's still awfully early

By Paige Albiniaik

At the end of premiere week, CBS and NBC were battling for No. 1 status, while ABC saw glimmers of hope. Of the younger-skewing broadcast nets—Fox, The WB and UPN—WB has the biggest reason to smile, scoring ratings victories on both Monday and Tuesday nights.

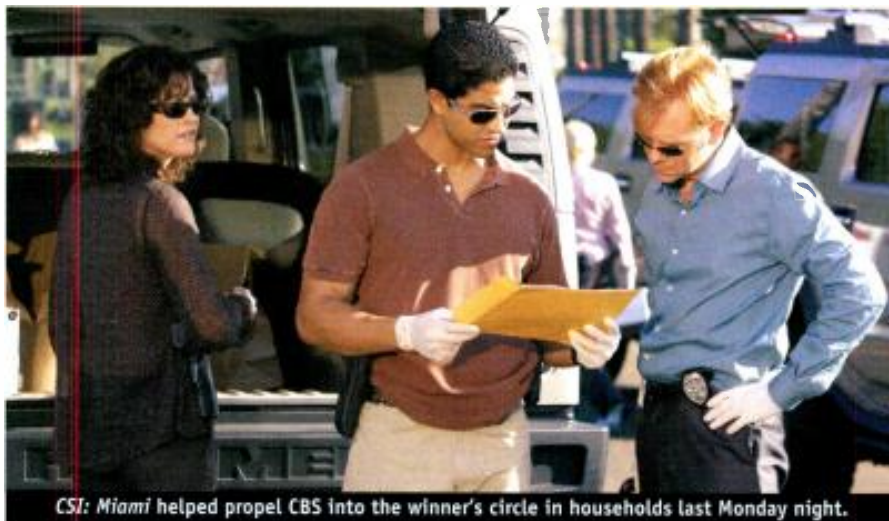
Even with *Monday Night Football* on ABC, CBS is the network to beat on Monday night. Last week, with a lineup of *King of Queens*; *Yes, Dear*; two episodes of the Emmy-showered *Everybody Loves Raymond*; and the series premiere of much ballyhooed *CSI: Miami* at 10 p.m., CBS took first in households in every half-hour, according to Nielsen national ratings.

NBC held up in its key demos with *Celebrity Fear Factor* from 8 to 9:30 p.m. ET/PT. The daredevil show won in adults 18-34 and 18-49 until 9 p.m. but then was vanquished by *Raymond*, which in turn handed its lead over to *CSI: Miami*. That spinoff lived up to its hype with a 14.9 rating/23 share.

Tuesday night remains a shoot-out, with no network dominating. The season premiere of NBC's *Frasier* was the big winner, with a 15.6/22 in households. No show was a close second, and *Frasier's* lead-in built a huge audience for NBC's new comedy, *Hidden Hills*, which garnered a 10.9/15.

NBC ran its new comedy *In-Laws* at 8 and 8:30 p.m. The show built on its ratings from one half-hour to the next, giving it third place at 8 p.m. and second at 8:30 p.m. This week, NBC plans to give *In-Laws* a similar shot, delaying the premiere of *Just Shoot Me* until Oct. 8.

NBC is putting *In-Laws* against ABC's *8 Simple Rules*, which did well in the coveted 18-49 demo in its second week, winning with a 4.8/14. *Life With Bonnie* wasn't as strong,



CSI: Miami helped propel CBS into the winner's circle in households last Monday night.



WB's Gilmore Girls shone in its target demo.



NBC's In-Laws was third at 8 p.m. Tuesday.

taking third at 8:30 p.m. and decreasing 32% from its Sept. 17 premiere. The real test comes this week when ABC returns *According to Jim* at 8:30 p.m. and premieres *Less Than Perfect* at 9:30 p.m.

The Cinderella story of premiere week is The WB, whose Monday-night shows *7th Heaven* and *Everwood* held strong and whose Tuesday-night premieres—third-season hit *Gilmore Girls* and second-year *Smallville*—scored record-breaking ratings for the network in the demos WB targets.

The network is particularly excited about *Smallville*, saying it is "more powerful than any show in the WB's history." *Smallville* set all-time records for the network in adults 18-34, men 18-34 and men 18-49.

Wednesday night was no surprise, with NBC's *West Wing* taking households and adults 18-49 and 25-54, according to Nielsen's fast affiliate ratings. The two-hour premiere of the White House drama made it

tough on the debuts of two medical shows at 10 p.m.: CBS's *Presidio Med* won the battle for No. 2 in viewers and households; ABC's *MDs*, in the key adult demos.

ABC was "thrilled," one executive said, with the performance of a double run of Damon Wayans' *My Wife and Kids* at 8 and 8:30 p.m., against *Bernie* and *Cedric the Entertainer Presents* on Fox. *Wife and Kids* won in households and key adult demos.

NBC won Thursday night, with CBS its only serious competitor. Roughly half the key adult demos (18-34, 18-49 and 25-54) were tuned to NBC or CBS throughout the night. NBC got off to a huge start at 8 p.m.: The premiere of *Friends*, the series' most-watched premiere ever, scored a 20.1/31 in households and averaged a 40 share among the key demos. In the 8-9 p.m. hour, CBS averaged about a 20 share in key adult demos with *Survivor: Thailand*. CBS won the 9-10 p.m. hour with *CSI*. ■

CONGRATULATIONS TO

SIX FEET UNDERSM

OUTSTANDING DIRECTING FOR A DRAMA SERIES

Alan Ball, Director *Pilot*

OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES

Patricia Clarkson

OUTSTANDING CASTING FOR A DRAMA SERIES

Junie Lowry-Johnson, C.S.A., Casting;
Libby Goldstein, Casting;
Julie Tucker, New York Casting

OUTSTANDING MAKEUP FOR A SERIES (PROSTHETIC)

Dan Rebert, Thom Floutz, Lee Romaire,
Prosthetic Designers; Todd Masters,
Scott Tebeau, Donna-Lou Henderson,
Justin Henderson, Kylie Bell,
Prosthetic Makeup Artists *A Private Life*

OUTSTANDING MAIN TITLE THEME MUSIC

Thomas Newman, Main Title Theme

OUTSTANDING MAIN TITLE DESIGN

Paul Matthaeus, Danny Yount,
Eric S. Anderson, Main Title Designers;
Scott Hudziak, Graphic Artist

'T WAS THE NIGHT

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ANIMATION

Maciek Albrecht, Production Designer
*The Christmas Song, Feliz Navidad,
Have Yourself A Merry Little Christmas*
segments

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ANIMATION

Maciek Albrecht, Animator
*The Christmas Song, Feliz Navidad,
Have Yourself A Merry Little Christmas*
segments

BAND OF BROTHERS

OUTSTANDING MINISERIES

Dreamworks SKG
and Playtone in
association with HBO
Original Programming
Tom Hanks,
Steven Spielberg,
Executive Producers;
Stephen E. Ambrose,
Gary Goetzman, Tony To,
Co-Executive Producers;
Erik Bork, Erik Jendresen, Supervising
Producers; Mary Richards, Producer

OUTSTANDING DIRECTING FOR A MINISERIES, MOVIE OR DRAMATIC SPECIAL

David Frankel, Tom Hanks, David Leland,
Richard Loncraine, David Nutter,
Phil Alden Robinson, Mikael Salomon,
Tony To, Directors

OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A MINISERIES, MOVIE OR SPECIAL

Frances Parker, Editor
Part 2: Day Of Days

OUTSTANDING SOUND EDITING FOR A MINISERIES, MOVIE OR SPECIAL

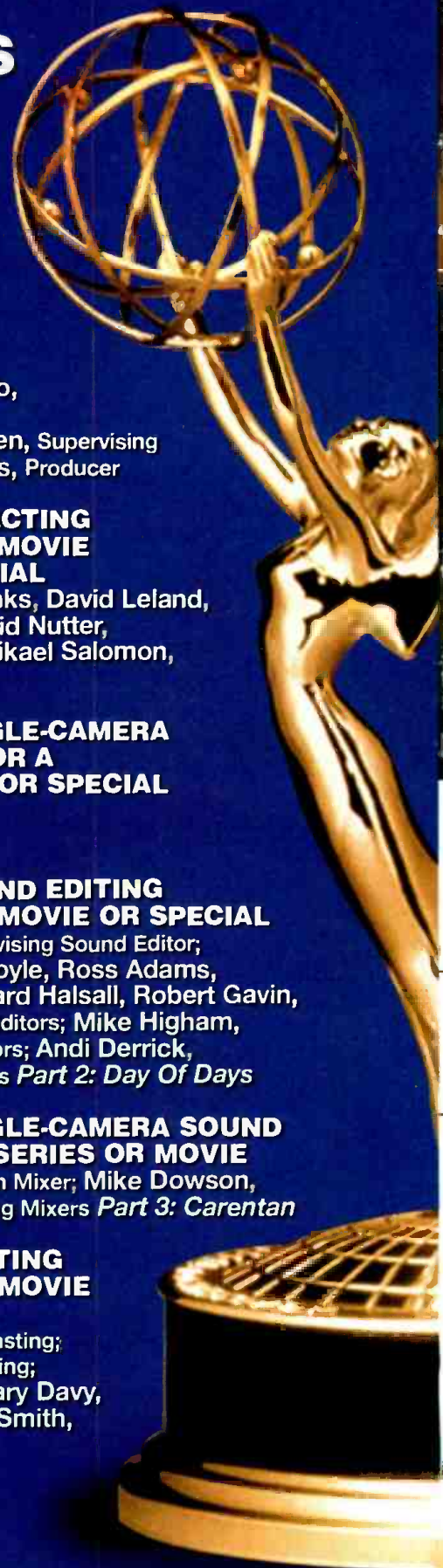
Campbell Askew, Supervising Sound Editor;
Paul Conway, James Boyle, Ross Adams,
Andrew Kennedy, Howard Halsall, Robert Gavin,
Graham Peters, Sound Editors; Mike Higham,
Dashiell Rae, Music Editors; Andi Derrick,
Peter Burgis, Foley Artists *Part 2: Day Of Days*

OUTSTANDING SINGLE-CAMERA SOUND MIXING FOR A MINISERIES OR MOVIE

Colin Charles, Production Mixer; Mike Dowson,
Mark Taylor, Re-Recording Mixers *Part 3: Carentan*

OUTSTANDING CASTING FOR A MINISERIES, MOVIE OR SPECIAL

Meg Liberman, C.S.A., Casting;
Cami Patton, C.S.A., Casting;
Angela Terry, Casting; Gary Davy,
UK Casting; Suzanne M. Smith,
UK Casting



OUR 24 EMMY® WINNERS

SEX AND THE CITY®

OUTSTANDING DIRECTING FOR A COMEDY SERIES

Michael Patrick King, Director
The Real Me

OUTSTANDING CASTING FOR A COMEDY SERIES

Jennifer McNamara, Casting

OUTSTANDING COSTUMES FOR A SERIES

Patricia Field, Rebecca Weinberg,
Costume Designers; Artie Hach,
Eric Daman, Assistant Costume Designers;
Molly Rogers, Mark Agnes,
Costume Supervisors *Defining Moments*

BRITNEY SPEARS: LIVE FROM LAS VEGAS

OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO FOR A MINISERIES, MOVIE OR SPECIAL

Keith Winikoff, Technical Director;
Ted Ashton, Bill Chaikowski,
Rocky Danielson, David Eastwood,
Tom "Scoop" Geren, Bobby Highton,
David Hilmer, Marc Hunter, Ernie Jew,
Jay Kulick, Dave Levisohn, Jay Millard,
Jeff Muhlstock, Lyn Noland,
Kenneth Patterson, Bill Philbin,
David Plakos, Brian Reason,
Chris Rhodes, Jofre Rosero,
Gordie Saiger, Steven Theodore,
Mark Whitman, Camera Operators;
Mark Sanford, Steve Berry, Guy Jones,
Chuck Reilly, Video Controllers

THANK YOU,
ATAS,
FOR 24 EMMY®
WINNERS

THE GATHERING STORM

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DTV picture far from clear

Bill could wind up focusing on details without resolving key questions on transition

By Bill McConnell

Silence and blank stares greeted Rep. Billy Tauzin (R-La.) last week when he asked a panel of TV-industry experts for suggestions on how to speed the digital-TV transition without either condemning hundreds of millions of analog sets and accessories to the junk pile or blowing off movie studios' demand for strong anti-copying safeguards.

"The two alternatives are awful," the House Energy and Commerce Committee chairman said during a hearing on DTV last week. "If we don't get the content, it all falls apart, or we take the drastic step of setting a date certain when analog input ends."

Tauzin's desperation for a "third way" that would allow Congress to accelerate the switch to digital TV without sparking a voter revolt demonstrates the trouble he faces mak-



NBC Chairman Robert Wright rejects leaving content makers to foot the bill for piracy.

ing good on a pledge to quickly pass legislation removing all the roadblocks to DTV.

A more likely scenario, some Washington sources predict, is a less ambitious bill

limited to technical disputes between the industries, such as standards for "plug-and-play" sets that work without cable-provided converter boxes and without cable's right to lease channel-surfing equipment with built-in security controls. Left for later would be the cutoff date for analog TV and other provisions that create high costs for consumers.

Regardless of the scope of the bill, however, no legislation is expected to pass until well into 2003.

Tauzin two weeks ago drafted model legislation aimed at provoking discussion about DTV's problems, including many that would hit viewers in the wallet. To prevent unlawful copying of digital programs, one provision forbids manufacture of sets and accessories with analog outputs after July 1, 2005. Without the measure, studios and other content providers say they won't allow broadcasts of the best digital programs.

Plugging the "analog hole" could cause consumers severe pain, however. Con-

New name, but still must-carry

Broadcasters push to revive debate



Rep. Tauzin says some multicast obligations may be necessary.

Broadcasters won't take no for an answer on dual cable carriage.

Just as lawmakers offer hope for partial, perhaps full, carriage of the multiple channels that stations can offer in digital, broadcasters are pushing to revive debate over an issue left

for dead: "dual must-carry" of analog and digital signals.

Broadcasters are resurrecting the idea under a new name: "transitional" carriage. NAB TV Board Chairman Michael J. Fiorile used the term four times during testimony to the House Telecommunications Subcommittee last week. Still, no lawmaker questioned him on the issue last week.

Some multicast obligations may be necessary so customers benefit from the expense of going digital, argued Energy and Commerce Chairman Billy Tauzin. Not all lawmakers are convinced. "I don't see the need for NBC1, NBC2, NBC3,

NBC4, NBC5, NBC6," said Anna Eschoo, D-Calif. "It seems preposterous."

But broadcasters insist that viewers want more niche programming and less traditional fare. "Cable should not be allowed to invade our bit stream," Fiorile said. "Free bits must flow."

Cable execs say broadcasters deserve no advantage when many cable programmers can't get carried. "Hallmark Channel still is not available in over 42 million cable and satellite homes," said Lana Corbi, chief executive of Hallmark owner Crown Media.

Insight Communications CEO

Michael Willner rejected claims that cable systems have sufficient space after adding digital capacity. Insight's expanded system in Paducah, Ky., for instance, has only three channels left.

To justify new mandates, lawmakers asked broadcasters to spell out how stations will use new channels.

NBC Chairman Robert Wright said his network is focusing on developing high-definition content at the moment, not multicasting, but expects to help O&Os and affiliates provide additional national and international news and weather.—B.M.

Photos: Morris Semelkin

sumers Union's Gene Kimmelman predicted households could spend upwards of \$1,000 if forced to replace or upgrade with all the sets in their homes plus VCRs, DVDs and even personal computers. He said content providers should instead live with the risk of some piracy.

NBC Chairman Robert Wright, however, countered that it is unfair to saddle content makers with all the costs of technological progress. "That's a very big bill," he said.

The obsolescence of nearly 300 million sets and other appliances, the cost of new digital equipment, and diminished rights for home recording are the core conflicts likely to keep broad DTV legislation jammed up in the Energy and Commerce Committee for much of next year.

For example, some lawmakers backed the draft's strict Jan. 31, 2006, cutoff of analog-TV signals as necessary to reclaim the analog channels for public-safety and homeland-security uses.

Rep. Jane Harmon (D-Calif.) voiced similar sentiments: "We cannot ignore the communications needs of public-safety officers any longer."

Others, however, questioned Harmon's rationale.

"I am not convinced that expedited return of the spectrum should be the chief goal," said Rep. John Dingell, the Commerce Committee's ranking Democrat and co-author of the draft legislation. "Congress has the singular responsibility of ensuring no consumer is disenfranchised."

Regarding mandated cable carriage of broadcasters' multicast digital channels, Tauzin has struggled but appears to favor giving broadcasters expanded rights so consumers get something extra for their digital-equipment dollar.

But Rep. Edward Markey (D-Mass.) said he could not justify carriage requirements without "quantifiable" commitments for children's programming, local news, foreign-language shows and service to schools. Neither Wright nor NAB TV Board Chairman Michael Fiorile backed such obligations. ■



OpenTV's applications (shown) will soon be joined by applications from Wink and ACTV.

Merger in iTV space

OpenTV to acquire interactive companies Wink, ACTV

By Ken Kerschbaumer

Liberty Broadband Interactive Television (LBIT) has been busy the past few months, picking up interactive companies Wink and ACTV along with a controlling interest in OpenTV. Last week, the company answered the question of how the three would work together when it agreed to sell Wink and ACTV to OpenTV, a move that will allow for easier consolidation and faster profitability.

"What we're going to be able to offer operators is our OpenTV middleware, which is already deployed in 27 million set-top boxes worldwide, with the capability for interactive advertising and commerce," says OpenTV CEO James Ackerman.

LBIT sold Wink to OpenTV for \$101 million cash, the same amount it had paid for Wink in July. The acquisition of ACTV, which requires approval from shareholders and is a stock-for-stock transaction, should be completed by year's end. Wink and ACTV become subsidiaries of OpenTV, but LBIT will maintain controlling interest in OpenTV.

Wink's technology has already been deployed by cable operators such as Time Warner and Charter and can be found on EchoStar (where OpenTV also has deployments) and DirecTV. One criticism of OpenTV has been that its proprietary platform would not make it attractive for

deployments on U.S.-based cable systems. The acquisition of Wink goes a long way toward making that point moot, although there may still be resistance to the OpenTV platform.

"Wink has gained some traction in the cable space and is seeing usage and increased subscriber satisfaction, according to MSOs," says Yankee Group analyst Adi Kishore. "So, while this won't help the OpenTV platform, it will help their applications business. Between OpenTV and Wink, they more or less own the iTV applications space today, both on cable and on satellite."

There will be some staff restructuring and cuts. "We want to take the best-of-breed out of each operation, consolidate operations, and operate out of fewer offices," says Ackerman. "The goal is to eliminate duplication and redundancy so we can get ourselves into a position of break-even cash flow as soon as possible."

When interactive television's prospects seemed a lot clearer, Wink seemed to have taken the leading role. In October 2000, it teamed with DirecTV interactive to offer an early version of iTV to more than 1 million DirecTV subscribers equipped with RCA DirecTV receivers. At the time, Wink offered 30 interactive channels, including NBC, CBS, CNN, ESPN, Weather Channel, E! Entertainment, TBS and CNBC. ■



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-TV Guide May '02

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among men 18-49 and men 25-54!

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TELEVISION

THE WEEK THAT WAS

DEVELOPING NEWS

Film star **Minnie Driver**, most notably known for her role in *Good Will Hunting*, has signed an exclusive development deal with NBC for either a comedy or a drama series to launch in the 2003-04 season. ...

UK-based **Zeal Television** has sold five of format company **Chatterbox's** reality formats to U.S. buyers: **The WB, Game Show Network, VH1, Bravo** and reality vet **Stone Stanley Entertainment**. Our favorite: *Game Show* has picked up *Risky Business*, in which couples "bet on the answers of extraordinary and intriguing questions" that "have no exact answers." Our sample: What's with **Barry Diller?** ...

Lifetime climbed back to its perch atop the Nielsen cable rankings in the week ended Sept. 22, recording a 2.2 prime time average. ...

ABC has committed to a pilot based on a novel by **John Grisham**. **Brian Koppelman** and **David Levien** will pen the pilot and executive-produce along with Grisham and his agent, **David Gernert**. At **NBC**, development arm **Pariah Television** has signed a deal with **Pulitzer Prize**-winning screenwriter and playwright **David Mamet** to create an hour drama targeted for fall 2003. ...

USA Network has placed another 13-episode order for its hit original hit, *Monk*. The quirky detective series has averaged a 3.4 rating on USA and is one of cable's highest-



ROBERTS LAUDED

Comcast President **Brian Roberts** was honored last week by the **Walter Kaitz Foundation** at its annual New York dinner, which drew an everybody-who-is-anybody crowd of 1,500 cable executives. The foundation works to promote employment and contracting of minorities and women in the industry. Roberts accepted the honor as a "challenge to keep pushing Comcast." Introducing Roberts as both "the king" and "crown prince" of cable, AOL Time Warner CEO **Richard Parsons** said he learned of Roberts's real commitment to diversity as they worked out an agreement on Time Warner Entertainment. "During the course of our negotiations," Parsons joked, "he offered me a job."

rated originals. *Monk* has also been a strong repeat performer for ABC, which has decided to extend its re-airing of the show into the fall while it waits for series *Dinotopia* to show up. There is even talk ABC may make a play for the first airing of *Monk*. ...

ESPNol? **ESPN** will offer a dedicated 24-hour Spanish-

language channel, **ESPN Desportes**, launching in third-quarter 2003 with Spanish-language telecasts of top ESPN sports properties including basketball and baseball. Currently, ESPN offers **ESPN Desportes** on Sunday nights.

MONITORING TV

With the suspense over, *American Idol* seems to have lost much of its appeal. Last week's *American Idol in Las Vegas*, a two-hour concert featuring the contestants and the winner of the summer phenomenon, gave Fox only a fourth for the night in households and adults 18-49, according to Nielsen overnight affiliate ratings. ...

Longtime *Oprah Winfrey Show* incumbent **WBIR-TV Knoxville, Tenn.**, owned by **Gannett**, gave up rights to the show to **Young Broadcasting's WATE-TV** effective Sept. 2. Sound familiar? **WBIR-TV** is the second Gannett station to give up the show this season. **WFMY-TV Greensboro, N.C.**, also opted out effective Sept. 2. To replace *Oprah*, **WBIR-TV** created a home decorating/gardening show, *Style: A Show for You*. **WBIR-**

TV did pick up **King World**-backed *Dr. Phil* and renewed *Martha Stewart*. ...

Scripps Networks' upstart lifestyle channel, **Fine Living**, sealed a distribution deal with **DirecTV** that adds 10.7 million new subs. The **DBS** company will launch **Fine Living Oct. 1** on its **Total Choice** package, the most widely distributed tier. Also Tuesday, **DirecTV's Airborne** service and airline **JetBlue** unveiled plans to offer **WNBC(TV) New York** and **Telemundo** on **JetBlue** flights. Both services are owned by **NBC**. ...

The Hallmark Channel last week was honored with a **National Angel** award for its *Adoption* series' community outreach efforts. In Washington, **Hallmark Channel President Lana Corbi** accepted the award at the **Congressional Coalition on Adoption Institute's** awards celebration.

FACTS YOU CAN LIFT

The Television Bureau of Advertising launched a new area on its Web site called **Research Central**, packed with program and ad data. Commit this URL to memory: www.tvb.org/rcentral/index.html. (It's really good.)



ALEXANDER TO NAB POST

As rumored, **Marcellus Alexander Jr.**, formerly GM of Philadelphia's **KYW-TV**, was named the new executive VP of **NAB's Television Department**. He replaces **Chuck Sherman**, who remains head of the **NAB Education Foundation**.

This announcement appears as a matter of record only.

August 15, 2002

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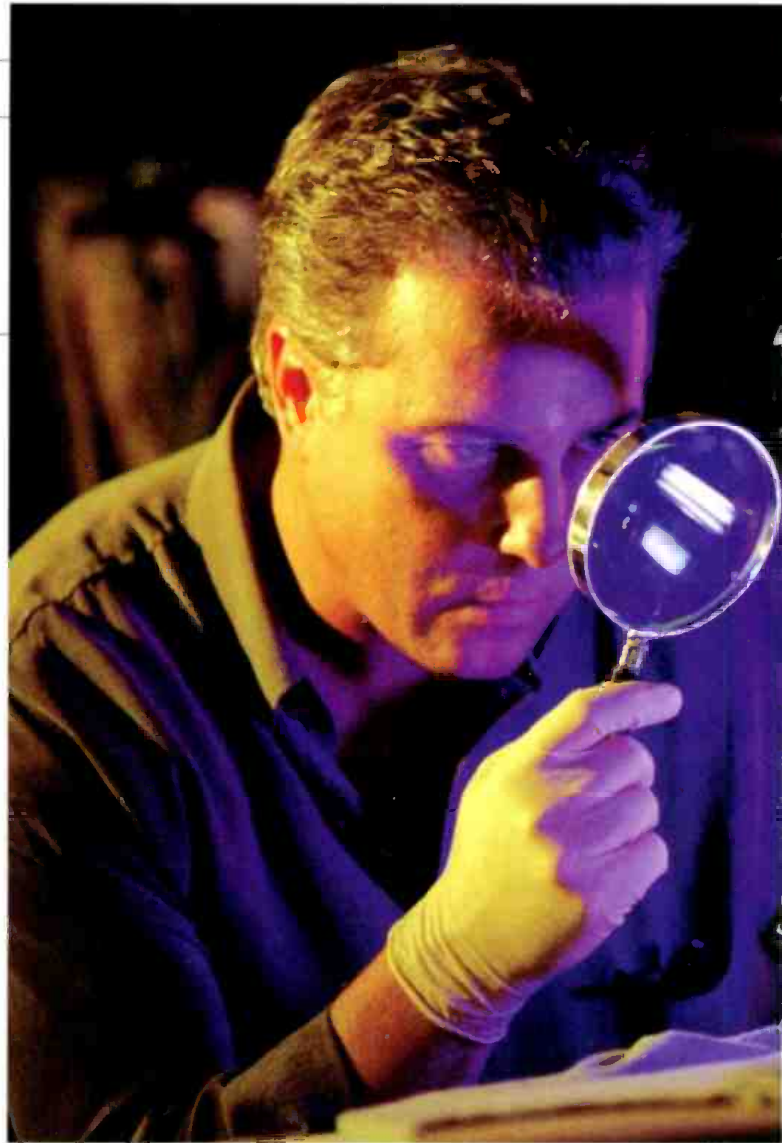
Diane Robina was tense in the final days of the cable bidding for rights to crime drama *CSI: Crime Scene Investigation*. The TNN executive vice president and her boss, Herb Scannell, were ready to offer the highest price ever for an off-network series: \$1.6 million per episode. It was a commitment of at least \$140 million, an enormous sum for a cable network, and the deal didn't even include a weekend run or exclusivity against TV stations. "Herb and I looked at each other and said, 'We're frickin' crazy.'"

Crazy or not, they did the deal. Although the show was only in its second season, the consistency of its top-10 Nielsen ranking suggested a long run on its broadcast network, CBS. And TNN needed a high-profile "fran-

chise" beyond wrestling that would attract young viewers.

That was spring 2001, a time when the syndication market was its hottest ever, breaking the record that historically small-time buyer Bravo had set just weeks earlier with a \$1.2 million bid for rights to NBC hit *The West Wing*.

Today, though, the frenzy sparked by big-spending new entrants to the high end of the off-net syndication game is over. The slumping ad market makes



Rethinking the **OFF-NET MARKET**

BY JOHN M. HIGGINS

The buying frenzy cools as cable nets lessen dependence on syndie fare



▲ Looking for a franchise to attract young viewers, TNN committed at least \$140 million for *CSI: Crime Scene Investigation* last spring.



▼ *The X-Files* (top) is being shared by TNT and Sci Fi Channel at \$550,000 per episode. *Buffy the Vampire Slayer* (bottom, l), at \$650,000, has not been a ratings star for FX. *Providence*, bought in 2000 for \$700,000 per episode, is still not on ABC Family's schedule.

it hard for cable networks to justify such huge license fees, particularly for shows that could run way past four seasons. In addition, some established networks are shifting strategy. FX and Court TV, for example, are lessening their dependence on syndicated fare in primetime.

Court TV broke out of the Nielsen-ratings basement by replacing taped trial coverage with *Homicide*, which did terribly on Lifetime. "We had to prove that that we weren't all-vegetables for vegetarians," says Court TV CEO Henry Schleiff.

But now he's more focused on

original fare in prime time. "Off-network series," he observes, "are incredibly important at different stages of a network's growth."

It's second- and third-tier networks that are in the hunt now for recent, recognizable programs. TNN, Bravo, WE and Court TV have continued the pace set by USA, TNT, TBS and Lifetime. The next serious buyers are expected to include Hallmark Channel, ABC Family and Oxygen.

Also changing are the old rules of exclusivity. Studios and their primary customers, the broadcast networks, are increas-

ingly willing to offer a "repurposing" slot, allowing a cable buyer to run an episode a week after its first broadcast. (Such deals, of course, are facilitated by the common parentage of syndicator, broadcast and cable outlets in a Disney, Fox or Viacom.) And cable networks also are starting to team up in joint bids.

"We're all faced with a challenging economy, and the reality of the economy is driving pricing down," says Jonathan Katz, executive vice president of program planning for the Turner entertainment networks.

"I think buyers are willing to

pay the going rate for quality product," says Steve Mosko, president of Sony Television. "But they're less willing to pay ridiculous prices for mediocre product."

He won't specify which he thinks were bad deals, but other studio and network executives cite the Fox Family (now ABC Family) \$700,000-per-episode deal for NBC drama *Providence*, now sitting in the network's library, and FX's \$650,000-per-episode payment for Fox's *Ally McBeal* as the worst examples of past excess.

Several programs have been on the market for months with no takers at an acceptable price, in-

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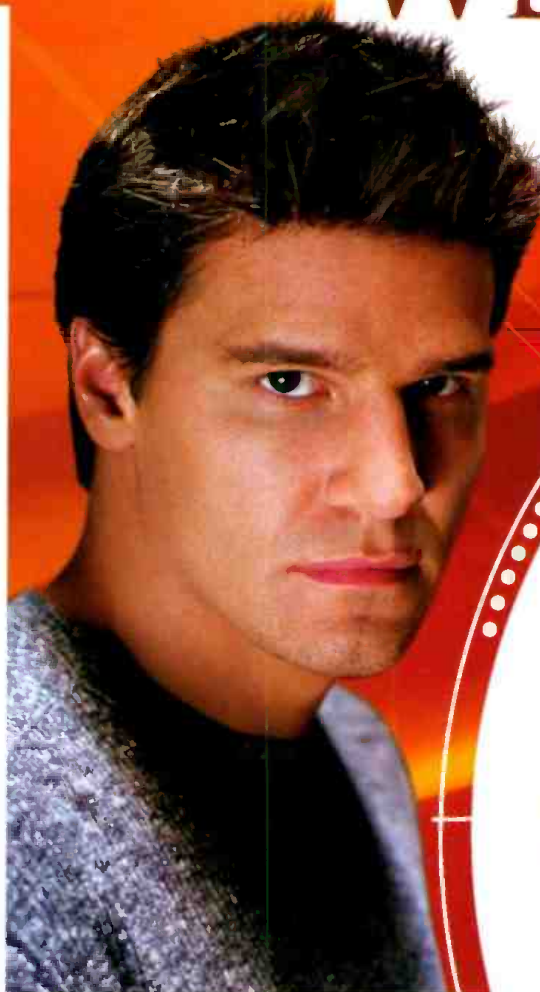
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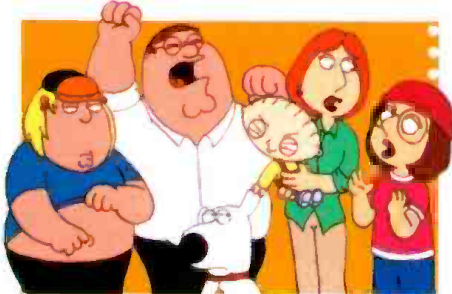
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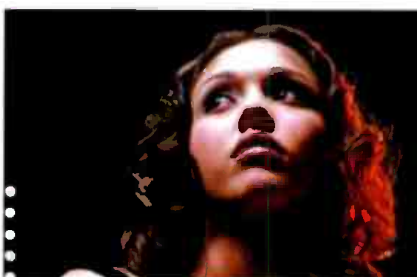
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DARK ANGEL

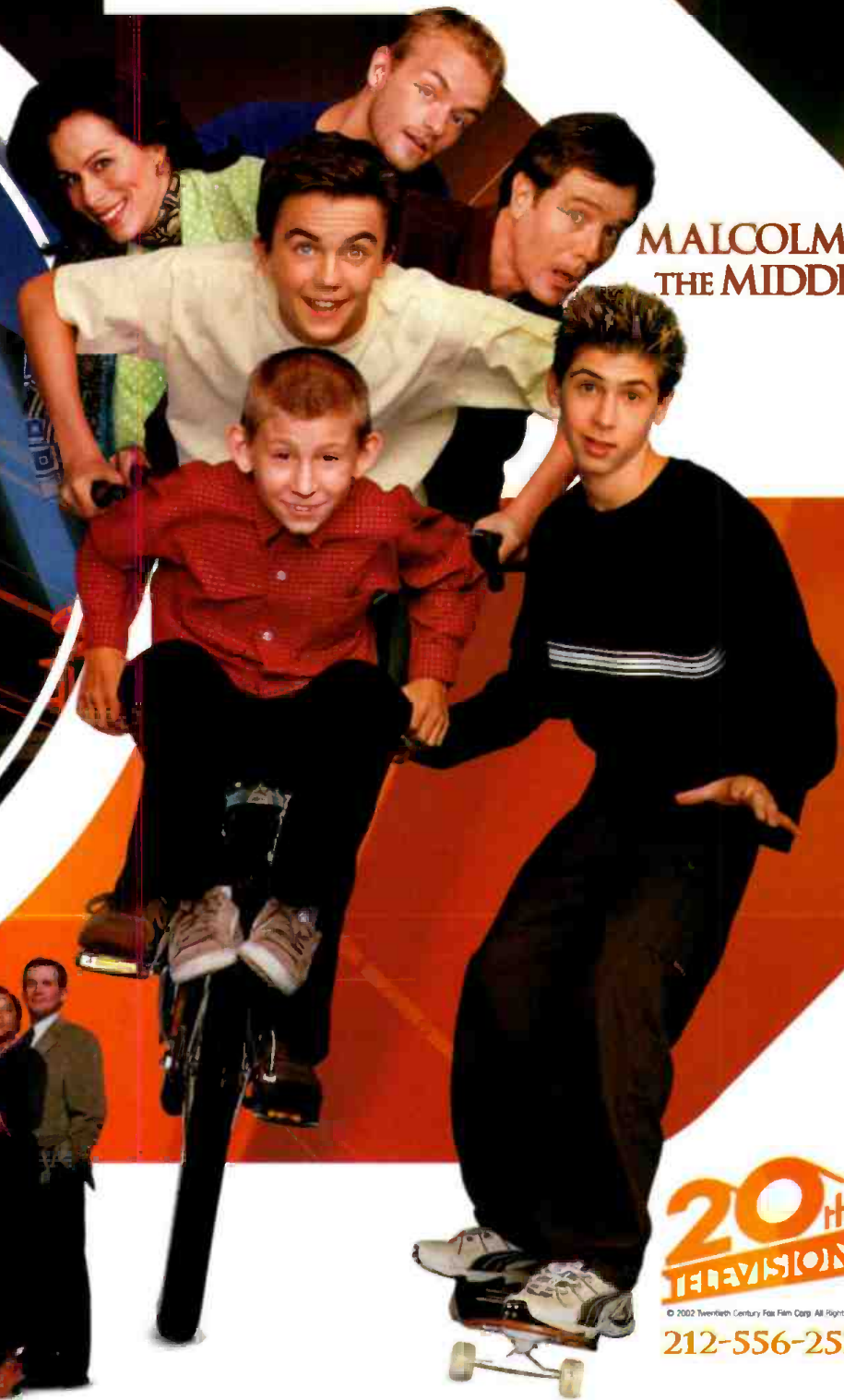
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CABLE SYNDICATION



Cable nets have a tough battle competing with broadcast stations to acquire sitcoms like *Seinfeld* (l) but typically get first crack at hour dramas like *Crossing Jordan* (above) and *Law & Order*.

cluding Sony Television's *Dawson's Creek* and Paramount Domestic Television's *Becker*. Network executives expected CBS sibling King World's drama *Family Law* to come out months ago.

The next big tests will be the cable window for *King of Queens*, cable exclusive rights for Warner Bros. *Gilmore Girls*, and what could be a truly hot property, NBC Studios' *Crossing Jordan*.

Since *Crossing Jordan* has strong women demos and a female central character, Lifetime is expected to come off the sidelines and bid hard for the show.

Even that won't be a true market test, says Eric Frankel, president of Warner Bros. Domestic Cable Distribution, because *Crossing Jordan* isn't as hot as the past record-breakers. "Since *The West Wing* and *CSI*, there haven't been any shows that were necessarily deserving of that lofty status."

The cable syndication market has a few different strata. The highest, of course, is fare still running on the broadcast networks. Because hour dramas don't repeat well on local broadcast, cable gets first crack there, with many shows fetching \$500,000 to \$900,000 per episode. Even at top prices, however, cable networks typically get

only weeknights, because syndicators collect more license fees by selling weekend runs to broadcast stations.

Still, "cable's pretty critical," says Morgan Stanley media analyst Richard Bilotti. "Without the cable networks, there wouldn't be big buyers for this stuff, so they wouldn't get made for broadcast in the first place."

When it comes to sitcoms, however, cable plays second banana to local broadcast stations. Cable nets can't come close to matching the average ratings. Stations collectively pay \$3 million to \$4 million per episode for hit sitcoms like *Frasier*. Cable ad rates are lower, too: \$5-\$6 per thousand viewers vs. \$20-25 for a big-market broadcast station. At best, a

cable network will buy runs of a sitcom after three years or so in syndication and, even then, share the runs with stations. The best example is TBS's scheduling of *Friends* in the same slot when local stations might be showing it.

Then there are shows no longer on broadcast-net schedules. Ratings for off-net fare on cable hold for about a year. That's why off-CBS *Walker, Texas Ranger* went from USA Network's early-evening slot to the afternoon, where it airs three times daily, and USA is burning off NBC's canceled *Veronica's Closet* at 4 a.m., where it can't do any ratings damage.

Relatively recent shows can still be expensive; Lifetime is paying \$400,000 per episode for *The Nanny*. But many canceled shows on cable nets' daytime schedule are just \$50,000-\$125,000 an episode; Sci Fi, for example, is paying \$125,000 for *Roswell*, which kicks off in January.

At some point, however, a show might be considered a classic and command big dollars. One cable-network executive predicts the next cycle of *Roseanne* will fetch \$1 million an episode because it still holds a rating.

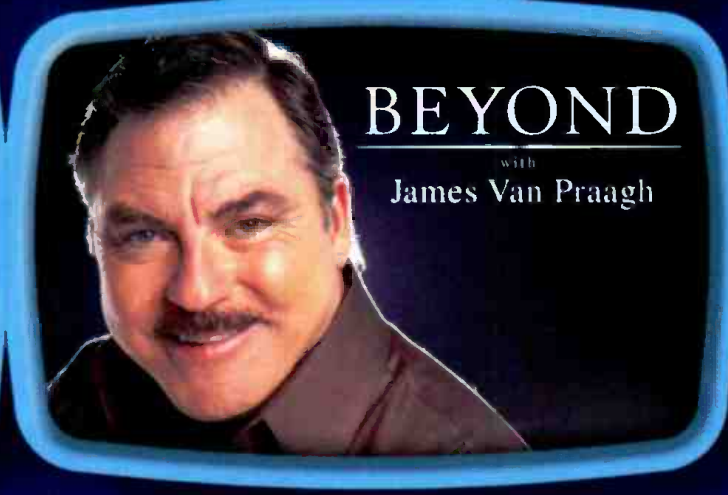
The biggest change in the market is the sharing of shows by two

CABLE'S BIG BUYS

Series	Price per episode	Network	Year deal cut
CSI: Crime Scene Investigation	\$1.6 million	TNN	2001
Law & Order: SVU	\$1.3 million	USA	2001
The West Wing	\$1.2 million	Bravo	2001
Seinfeld	\$1.0 million	TBS	1998
Star Trek: The Next Generation	\$1.0 million	TNN	1999
The X-Files	\$850,000	Sci Fi/TNT	2002
The Practice	\$825,000	FX	1999
NYPD Blue	\$825,000	Court/TNT	2001
ER	\$800,000	TNT	1996
JAG	\$750,000	USA	1998
Walker, Texas Ranger	\$725,000	USA	1996
Providence (not airing)	\$700,000	ABC Family	2000
Law & Order	\$700,000	TNT	1999
Third Watch	\$700,000	A&E	2001
Ally McBeal	\$650,000	FX	1999
Buffy, the Vampire Slayer	\$650,000	FX	1998

Source: Company reports, Morgan Stanley analyst Richard Bilotti, published reports

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* SOURCE: '02 Beta Research Cable Subscriber Interest Study. Rankings among mid-sized networks: #1 Among A18-34; #1 Among A18-49, #1 Among Men.

'I feel that the movie strategy is a very reliable strategy, where acquired off-network series is more risky, given the competition from broadcast network and other basic-cable networks.' —Chuck Saftler, FX

cable networks. TBS and Tribune Broadcasting pioneered sharing of theatrical movies a decade ago.

Of late, cable networks have similarly teamed up to split a syndication window. Court TV and TNT currently share *NYPD Blue* (Court TV in prime, TNT during the day), paying a fat combined fee of \$850,000 per episode. Both nets are subsidiaries of AOL Time Warner, but TNT cut a similar deal with Vivendi Universal's Sci Fi Channel for Twentieth Tele-

vision's *The X-Files*, at \$550,000 an episode.

"It's a natural evolution because the economics dictate that we use new models," explains Turner's Katz.

However, TNT's plan to bid on Twentieth TV's *Judging Amy* with WE: Women's Entertainment shattered, industry executives say, when WE submitted a solo bid without informing TNT. Turner executives angrily topped WE's bid and secured exclusive rights to

the show for \$525,000 per episode. Neither TNT nor WE would comment on the joint bid.

The bad news is that some players are backing away from the syndie market. FX, for example, is relying on theatrical movies in prime time, after an embarrassing ratings experience with all-in-the-family syndication deals for *The Practice*, *Ally McBeal* and, to a lesser degree, *Buffy the Vampire Slayer*. All, of course, are distributed by FX's corporate sib-

ling Twentieth Television. FX plans to keep a high profile with original programming, like its huge hit *The Shield*.

FX Senior Vice President of Programming Chuck Saftler considers movies a less volatile way of drawing a steady audience. "I feel that the movie strategy is a very reliable strategy, where acquired off-network series is more risky, given the competition from broadcast network and other basic-cable networks." ■

BUYING POWER

Although original series are pushing syndicated series out of choice time slots, acquired series continue to play an important role in the programming strategies at most of the major cable networks. The following list gives the top acquisition executive and key acquired series (year-to-date Nielsen household average) for each of 10 major cable networks.

A&E NETWORK



Dan Davids, executive VP/general manager
Third Watch (895,000),
Murder, She Wrote
(1,245,000)

ABC FAMILY



Joel Andryc, executive VP, programming & development
America's Funniest Home Videos (514,000),

7th Heaven (657,000),
Whose Line Is It Anyway? (1,118,000)

COURT TV



Mary D. Silverman, senior VP, programming, responsible for programming acquisition
NYPD Blue (460,000 at 8 p.m., 428,000 at 12 a.m.), *Profiler* (348,000)

FX

Chuck Saftler, senior VP, program acquisitions
Buffy the Vampire Slayer (644,000), *M*A*S*H* (682,000), *The Practice* (361,000)

LIFETIME TELEVISION

Alan Sternfeld, senior

VP, planning, scheduling & acquisitions, Lifetime Entertainment Services
Golden Girls (1,472,000), *Unsolved Mysteries* (1,449,000)

SCI FI CHANNEL



Thomas Vitale, senior VP, acquisitions, scheduling & program planning
Roswell (premieres first quarter 2003), *The X-Files* (premieres in October), *Stargate SG-1* (premieres in prime time in October), *Beyond Belief: Fact or Fiction* (680,000)

TBS SUPERSTATION

Jonathan Katz, senior VP, programming & acquisitions, Turner

Entertainment Networks (TBS, TNN & Cartoon Network)
Bill Cox, senior vice president of programming, TBS Superstation
Non-Stop Comedy Block (premieres Oct. 1 and includes *Seinfeld*, *Friends*, *The Drew Carey Show* and *Home Improvement*)

TNT



Jonathan Katz, senior VP, programming & acquisitions, Turner Entertainment Networks
Law & Order (2,143,000), *Charmed* (919,000), *The Pretender* (786,000), *ER* (734,000), *NYPD Blue* (610,000)

THE NEW TNN



Barbara Zaneri, senior VP, program planning & acquisition, The New TNN
CSI: Crime Scene Investigation (1,000,000), *Star Trek: The Next Generation* (590,000), *Blind Date* (premieres in January)

USA NETWORK

Jane Blaney, senior VP, program acquisitions & scheduling
Law & Order Special Victims Unit (1,300,000), *Law & Order: Criminal Intent* (1,300,000)

—Compiled by
George Winslow

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Programming

FX wields a powerful *Shield*

Original-drama experiment draws strong ratings, withstands advertiser exodus

By Allison Romano

When Michael Chiklis started lifting weights to get in shape for his starring role in *The Shield*, he never imagined that, come September, he'd be lifting an Emmy for Best Actor. Probably, neither did the cable network that airs it, FX.

Both *The Shield*, the dark and often dirty cop drama, and FX had trouble getting respect. It's not that FX didn't have high hopes for the show, putting up more than \$1 million per episode, but it was the channel's first original-drama experiment. For the now-chiseled Chiklis, formerly the teddy-bearish star of police drama *The Commish* and sitcom *Daddio* on broadcast nets, playing a buff bad guy and doing it on cable were new experiences.

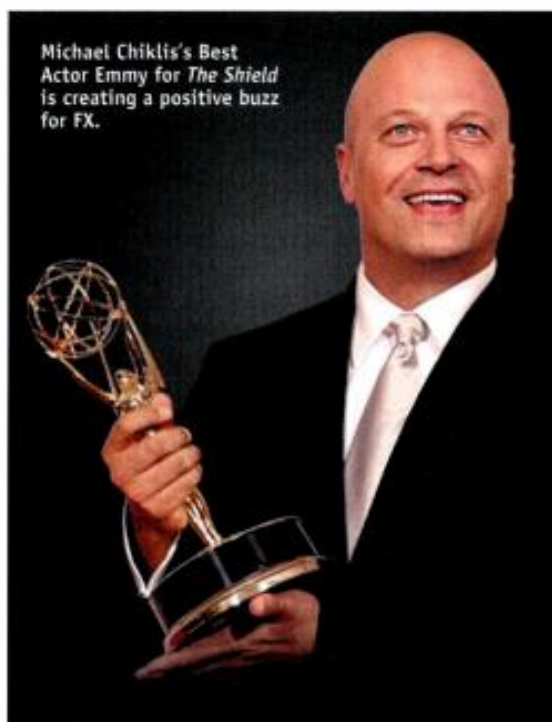
"The Emmy speaks to Michael's talent and fortitude," said FX President Peter Liguori. "He took a risk; he got himself into shape and into character."

Chiklis's award—for which he beat more-established actors, *The West Wing*'s Martin Sheen and 24's Kiefer Sutherland, as well as upstart *Six Feet Under*'s Michael C. Hall and Peter Krause—is also creating a much appreciated positive buzz for FX. Actors, writers and producers who might have previously eschewed basic cable for HBO or broadcast have surely taken notice.

Already, FX can boast some big-name talent at work on future projects. It is developing a comedy pilot produced by Paul Reiser, and actor John Corbett (*Sex and the City*, *My Big Fat Greek Wedding*) stars in upcoming dark comedy *Lucky*.

"The network is clearly committed to growing and investing in the programming and marketing," said Liguori.

FX showed that marketing muscle in the Emmy process, putting tens of thou-



sands of dollars behind Chiklis. PR firm Rogers & Cowan helped orchestrate the campaign, bombarding Emmy voters with Chiklis mailings and advertisements and sending out a glossy black box (which lit

during its 13-episode run last spring were impressive. After debuting to a stellar 4.1 in March, it averaged a 2.8 rating. "The Emmy will only further fuel appetite for the show," Liguori predicted.

ever, certainly has. Frequent doses of sexual content, explicit language and violence scared away about 20 advertisers during the first season. The exodus was fueled, in part, by a vocal campaign by the conservative Parent's Television Council.

"There are an awful lot of advertisers who won't feel comfortable with that show even if the lead actor won an Emmy award," said Chris Geraci, director, national TV for media buyer OMD USA.

But advertisers that can handle the content, such as youth-oriented restaurant and beverage companies and movie studios, are buying into a hit. *The Shield*'s ratings

The network is clearly committed to growing and investing in the programming and marketing.'

—Peter Liguori, FX

up with the message "Television in a New Light") filled with episodes of *The Shield*.

"TNT, A&E, Lifetime do this for their shows," said Richard Licata, the agency's executive VP of television. "Cable is always trying harder to get recognition."

The quality of *The Shield* has rarely been disparaged. Its racy content, how-

The Shield goes back into production in October, with new episodes arriving in January.

Chiklis is under contract, and the network says the relationship is solid. As for any Emmy bonus for his star, Liguori said, "I don't think, in any of our wildest dreams, we would have had that conversation." ■

A lot has changed in radio over the past 30 years, but one constant has been *Imus in the Morning*. Don Imus has been interviewing guests and offering his opinions—often provocative, never dull—from a microphone in New York since 1971.

Born in Riverside, Calif., in 1940, he served in the Marines for a couple of years, formed a band and tried his hand at producing records. "I couldn't get any radio stations to play the records. I thought, I'll just get a job in radio and play my own records and I won't have to deal with that."

Imus got his radio start at KUTY(AM) in Palmdale, Calif., in 1968, but soon moved on to WGAR(AM) Cleveland. There, his brand of clever banter and controversial "insult" humor got him noticed by Perry Bascom, the GM of WNBC(AM) New York. And in 1971, the 31-year-old Imus found himself occupying morning drive in the nation's No. 1 market and earning \$100,000 a year.

The show has evolved over the years, reflecting the changing interests of its host. In the 1960s and '70s, he used to greet female callers with "Are you naked?" And while the conversation and calls can still get raunchy at times, there are decidedly more mature themes and guests. In 1988, after WFAN bought WNBC, Imus dropped the music from his show, opting for all talk, especially social and political commentary. "My interests change," he told *B&C* in 1993. "And I'm comfortable getting older. I don't try to pretend I'm 30."

In 1993, he was syndicated, and today his 6-10 a.m. program is heard on 89 stations via Westwood One. While he says he has no interest in television, Imus has a presence on that medium as well. The first three hours of his radio show have been simulcast on CNBC since 1996.

What's it like to be Don Imus? "It's unpleasant, as you might imagine," he says. "If I'd have been a group, like the Beach Boys or the Beatles, I'd have broken up by now. But unfortunately, I just had myself to deal with."

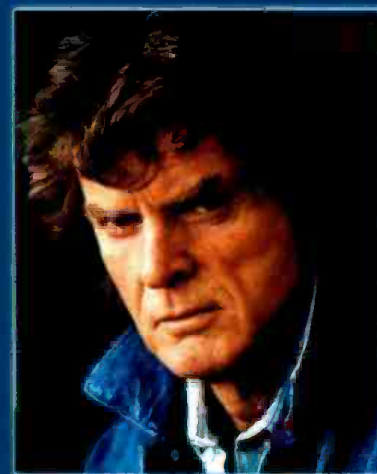
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ISSUE DATE: November 11, 2002
SPACE CLOSING: Friday, Nov. 1
MATERIALS CLOSING: Monday, Nov. 4



DON IMUS

Fame

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12TH ANNUAL
**HALL
OF
FAME**

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Katharine Graham
Kelsey Grammer
Eddy Hartenstein
Don Imus
Robert Miron
Lowell Paxson
Bob Schieffer
Lew Wasserman
Oprah Winfrey

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

SEPT. 16-22 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
52	10.0/18	7.9/13	4.1/7	5.6/9	1.0/2	2.4/4	5.1/8
MONDAY	8:00 64. Drew Carey 4.2/8	32. King of Queens 6.1/10	56. Fear Factor 4.8/8	42. National Geographic: Pyramids Live 5.6/9	106. Diagnosis Murder 1.0/2	95. The Parkers 1.9/3	45. 7th Heaven 5.5/9
	8:30 71. Whose Line Is It 3.8/7	25. Yes, Dear 6.4/10				84. One on One 2.6/4	
	9:00 3. Monday Night Football—Philadelphia Eagles vs. Washington Redskins 11.8/21	12. Ev Lvs Raymnd 8.8/13	70. Third Watch 3.9/6		111. Body and Soul 0.9/1	85. Girlfriends 2.5/4	56. Everwood* 4.8/7
	9:30	19. Becker 7.1/11				85. Girlfriends 2.5/4	
	10:00	7. CSI 9.5/16	72. Crossing Jordan 3.7/6		106. Diagnosis Murder 1.0/2		
	10:30						
TUESDAY	8.1/13	6.3/10	6.1/10	5.4/9	0.9/2	1.5/2	2.5/4
	8:00 4.8 Simp Rules* 11.0/18	27. JAG 6.3/10	25. The Cosby Show: A Look Back 6.4/10	38. That '70s Show 5.9/10	114. Weakest Link 0.7/1	99. Buffy the Vampire Slayer 1.7/3	93. Gilmore Girls 2.1/4
	8:30 5. Life w/Bonnie 10.5/17			52. Grounded/Life 5.1/8			
	9:00 16. Push, Nevada Special 7.8/12	35. The Guardian 6.0/9		47. World's Funniest Movie Outtakes 5.3/8		104. Enterprise 1.2/2	83. Smallville 2.8/4
	9:30				106. Just Cause 1.0/2		
	10:00 42. Regis & Kelly in Primetime 5.6/10	24. Judging Amy 6.5/11	28. Frasier 6.2/10				
	10:30		60. Just Shoot Me 4.5/8				
WEDNESDAY	6.7/11	4.0/7	7.0/12	6.1/10	1.0/2	2.9/5	2.5/4
	8:00 39. My Wife & Kids 5.7/10	32. Big Brother 3 6.1/10	65. Ed 4.1/7	28. Bernie Mac 6.2/11	111. Candid Camera 0.9/2	78. Enterprise 2.8/5	85. WB Wednesday Movie—Blue Streak 2.5/4
	8:30 28. My Wife & Kids 6.2/10			28. Cedric/Enter* 6.2/10			
	9:00 17. My Wife & Kids 7.5/12		22. The West Wing 6.7/11	32. Fastlane* 6.1/10	106. Doc 1.0/2	80. The Twilight Zone* 2.9/5	
	9:30	80. 3rd Annual Latin Grammy Awards 2.9/5					
	10:00 23. C. Reeve: Courageous Steps 6.6/12		6. Law & Order 10.3/18		104. Diagnosis Murder 1.2/2		
	10:30						
THURSDAY	5.0/8	10.5/17	8.7/14	3.0/5	1.2/2	3.5/6	1.9/3
	8:00 66. Push, Nevada Special 4.0/6	2. Survivor: Thailand Special 13.2/22	9. Friends 9.3/15	79. Fox Movie Special—The Rats 3.0/5	115. It's a Miracle 0.6/1	74. WWE Smackdown! 3.5/6	90. Family Affair 2.3/4
	8:30						92. Do Over* 2.2/3
	9:00 46. Push, Nevada* 5.4/9	11. Big Brother 3 9.0/14	12. Will & Grace 8.8/14				95. Jamie Kennedy 1.9/3
	9:30				100. Diagnosis Murder 1.5/3		101. Off Centre 1.4/2
	10:00 39. Primetime Thursday 5.7/10	9. CSI 9.3/16	15. ER 8.1/14				
	10:30						
FRIDAY	5.0/9	5.0/9	5.3/10	5.0/9	0.7/1	1.9/4	2.6/5
	8:00 59. America's Funniest Home Videos: The Battle of the Best 4.6/9	47. 48 Hours 5.3/10	66. Providence 4.0/8	66. Firefly* 4.0/8	115. Friday Night Flix—The Omega Code 0.6/1	95. UPN's Movie Friday—Set It Off 1.9/4	85. What I Like/You* 2.5/5
	8:30	50. 60 Minutes Special 5.2/9	58. Dateline NBC 4.7/9	35. John Doe* 6.0/11			89. Sabrina/Witch 2.4/4
	9:00						77. Reba 3.3/6
	9:30						90. Grtings/Tucson* 2.3/4
	10:00 35. 20/20 6.0/11	60. Carol Burnett Show 4.5/8	19. Law & Order: Special Victims Unit 7.1/13		106. Diagnosis Murder 1.0/2		
	10:30						
SATURDAY	7.5/14	4.2/8	2.6/5	5.1/10	0.6/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 106.7 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,067,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
	8:00	52. Big Brother 3 5.1/10	94. Meet My Folks 2.0/4	63. Cops 4.3/9			
	8:30			55. Cops 4.9/10			
	9:00 17. 82nd Annual Miss America Pageant 7.5/14	66. Survivor: Thailand 4.0/7	80. NBC Saturday Night Movies—LA Law: The Movie 2.9/5	39. AMW: America Fights Back 5.7/11	115. America's Favorite Movies—Gigi 0.6/1		
	9:30	76. The Agency 3.4/6					
	10:00						
	10:30						
SUNDAY	4.8/8	5.5/9	11.4/18	6.9/11	1.1/2		3.0/5
	7:00 74. Favorite Stars: Then and Now 3.5/6	14. 60 Minutes 8.3/15	50. Countdown to the Emmys 5.2/9	(nr) NFL Football Game 1 12.4/26	115. Candid Camera 0.6/1		98. Gilmore Girls 1.8/3
	7:30						
	8:00	54. Becker 5.0/8			101. Doc 1.4/2		
	8:30						
	9:00 47. ABC Big Picture Show—Armageddon 5.3/8	60. CBS Sunday Movie—Tomorrow Never Dies 4.5/7	1. 54th Annual Emmy Awards 13.5/21	42. Fox Movie Special—The Fugitive 5.6/9	103. Just Cause 1.3/2		72. Charmed 3.7/6
	9:30						
	10:00				111. Body and Soul 0.9/1		
	10:30						
WEEK	6.6/11	6.2/10	6.7/11	5.5/9	0.9/2	2.5/4	3.0/5
S-T-D	5.7/10	7.3/12	7.7/13	5.2/9	0.9/1	2.4/4	2.2/4

StationBreak

BY DAN TRIGOBOFF

TOWER COLLAPSES; TWO ARE KILLED

Two workers died Tuesday and three more were injured in the collapse of KDUH-TV Scottsbluff, Neb.'s nearly 2,000-foot tower in Box Butte County. The men killed were identified as Lawrence A. Sukalec, 59, and Daniel E. Goff, 25. They were not station employees but had been contracted by station owner Duhamel Broadcasting to prepare the tower to accommodate digital transmissions. The weather was perfect, station officials said, and there was no sign of wear or damage to the tower beforehand. The accident is under investigation locally and by the Occupational Health and Safety Administration.

Three others working near KDUH-TV's adjacent building were injured but were treated and released at local hospitals. GM Scott Bruce said the tower was built in the early '70s, was among the tallest structures anywhere, and had recently been inspected and certified by the FCC. All that remained of it following the collapse was about 50 feet, he said. Several nearby vehicles were crushed, and fires were set by sparks from the downed tower. Only cable viewers could receive station programming.

SHARE & SHARE ALIKE

Wilkes-Barre, Pa., NBC affiliate WBRE-TV and CBS affiliate WYOU(TV), which have different owners but operate



Kid whisperer

A WFAA-TV Dallas town meeting this month welcomed internationally recognized "horse whisperer" Monty Roberts (c), who spoke of applying what he calls his "common-sense" and "gentling" techniques to human relationships and child-rearing. Roberts has been a foster father to nearly 50 children and raised three of his own. News 8 anchors Chris Gailus (l) and Macie Jepson hosted.

under a shared-services agreement, last week launched morning and midday news simulcasts. Al Zobel, news director for both stations, said each is operating its own master control for separate cut-ins and commercials and to keep the separate station bugs on the screen. Zobel likened it to creating a new show and syndicating it to two stations—albeit in the same market.

The programming can work better in the weather- and traffic-heavy mornings and midday than in other time slots, Zobel said, adding that the two stations will remain competitive in evening newscasts, each with a separate assistant news director.

"In trying to find an alternative to [dominant station] WNEP," said Zobel, "we're combining the best from each station. Our Monday noon

newscast had three live shots. Alone, we would never have been able to produce that kind of newscast."

THE WBBM-TV SHUFFLE

WBBM-TV Chicago's new news director, Carol Fowler, has named Stacia Dubin to co-anchor the 5-7 a.m. news with Michael Ayala. Dubin will also join Mary Ann Childers as co-anchor at 11 a.m., and Ayala, who is a lawyer, will now report at 11 a.m. as well, specializing in the courts and criminal justice. Childers and Antonio Mora will co-anchor at 4:30 p.m. Vince Gerasole, who has been anchoring then, will now be a general-assignment reporter. Tracy Townsend will continue to anchor the 5 p.m. newscast with Mora and will do more reporting on education. Mora will continue to co-anchor the

10 p.m. newscast with Linda MacLennan.

ON-AIR CONTRITION

WHAS-TV Louisville, Ky., broke into programming Sept. 20 with the news that Kentucky Governor Paul Patton would hold a news conference admitting that he had had an affair with a political supporter but denying her claim—made to the station and in court—that he had turned regulators loose on a nursing home she owned after she ended their affair.

In a tearful press conference televised nationally later that day, Patton admitted that he had lied to WHAS-TV reporter Mark Hebert, who broke the story of the allegations. It was Hebert who first reported that the governor would admit to the affair, and, following the governor's admissions last week, he interviewed Patton's accuser, Tina Conner.

Members of the governor's family had criticized WHAS-TV's reporting prior to the governor's admissions, but the station stood by the story, which has shaken up Kentucky politics. Many observers are speculating on Patton's future, and some are calling for his resignation should Connor's reprisal charges prove true. Kentucky's Executive Branch Ethics Commission has launched an investigation.

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

Focus Savannah

THE MARKET

DMA rank	98
Population	763,000
TV homes	284,000
Income per capita	\$13,800
TV revenue rank	97
TV revenue	\$35,400,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WTOC-TV	11	CBS Raycom
2	WSAV-TV	3	NBC Media Gen.
3	WTGS(TV)	28	Fox Bluenose
4	WJCL(TV)	23	ABC GOCOM
5	WGSA(TV)	34	UPN Southern TV

*May 2002, total households, 6 a.m.-2 a.m., Sun.-Sat.

CABLE/DBS

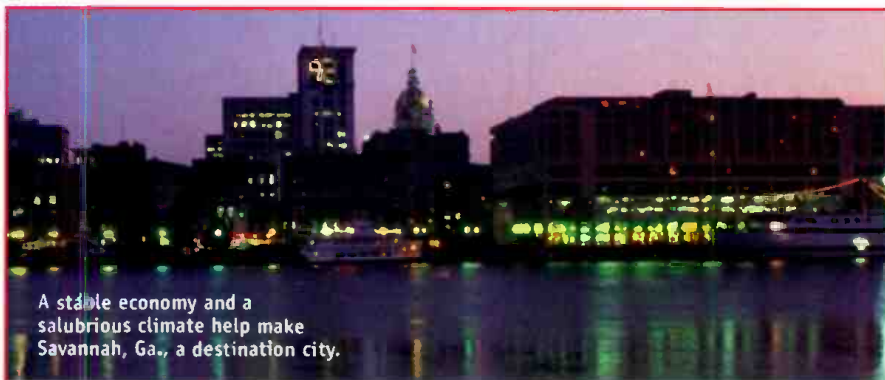
Cable subscribers (HH)	207,320
Cable penetration	73%
ADS subscribers (HH)**	53,960
ADS penetration	19%
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Everybody/Raymond</i> (WTOC-TV)	9/17
Network show	
<i>CSI</i> (WTOC-TV)	18/27
Evening newscast	
WTOC-TV	16/34
Late newscast	
WTOC-TV	10/31

***May 2002, total households
Sources: Nielsen Media Research, BIA Research



A stable economy and a salubrious climate help make Savannah, Ga., a destination city.

Historically robust and inviting

There has been little evidence of recession in Savannah, Ga. In contrast to double-digit dips in local TV revenue across the country, this historic Southern market at the Georgia-South Carolina border dropped by barely half a percent from 2000 to 2001. 2000 was flat from 1999, but the market has grown pretty steadily from \$28.6 million in 1996 to an expected \$37 million in 2002, according to BIA Financial.

The DMA boasts a strong local economy, built around an old manufacturing sector, one of the largest ports in the country, tourism and a large military presence. Its large tourism business was protected from 9/11 fallout by two large interstate highways, which enable visitors from even an extended distance to avoid flying.

The top advertiser is automotive, naturally, followed by the usual fast-food, retail and service industries. WTOC-TV GM Bill Cathcart estimates the local-national split at about 55% regional and local, the rest national advertising. He cites the stable economy, climate "and a very desirable Southeast location" to explain why "Savannah has become a destination city. It has almost a year-round resort atmosphere."

Market leaders WTOC-TV and WSAV-TV are the oldest stations—launched in 1954 and 1956, respectively—and the only ones on VHF. Raycom's WTOC-TV has been dominant for as long as anyone can remember and has won every book since the fall of 1980—even since the retirement last year of local news icon Doug Weathers after more than 40 years in the market. The station also dominates in revenue, taking in just under \$15 million in 2001, according to BIA Financial.

Its closest competitor is Media General-owned NBC affiliate WSAV-TV, with \$8.8 million. A tight race for third in revenue and local commercial share pits Bluenose Broadcasting's Fox affiliate WTGS(TV) against GOCOM's ABC affiliate WJCL(TV); each just broke \$5 million last year, according to BIA.

—Dan Trigoboff

The King Rules New York

IN ITS SEASON PREMIERE, THE KING OF QUEENS BEATS THE COMPETITION WITH AN INCREASE OF +178% OVER ITS LEAD-IN!



CBS' Monday Night Hit!

Rank	Station	Show	hh rtg.
#1	WCBS	The King of Queens	10.0
#2	WPIX	7th Heaven	8.0
#3	WNBC	Fear Factor	6.2
#4	WNYW	American Idol-Vegas	5.7
#5	WWOR	The Parkers	4.9
#6	WABC	Drew Carey	2.0



Source: NSI, WRAP Overnights, 9/23/02, 8p - 8:30p tp, Lead-in = 1/2 hr

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Washington Watch

BY JOHN EGGERTON

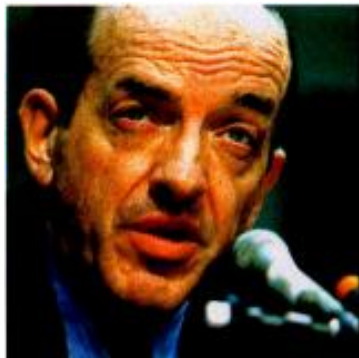
MASSING VS. MURDOCH

Following press reports that the Justice Department is likely to block EchoStar's bid to buy DirecTV, media watchdog groups are gearing up to fight the next expected bidder for General Motors' satellite-TV operation: Rupert Murdoch.

The head of News Corp., who has built a global media conglomerate with news operations that are generally seen as conservative, has long been considered a pariah by liberal public-advocacy groups. He previously tried to buy DirecTV and publicly opposed the bid of EchoStar's Charlie Ergen to merge the two U.S. satellite broadcasters. "If Rupert thinks the furor over Charlie's takeover was fierce, wait until News Corp. makes a bid," said Jeff Chester, head of the Center for Digital Democracy. Some advocacy groups—Media Access Project and Consumers Union, particularly—endorsed the EchoStar bid in part to keep DirecTV out of News Corp.'s hands. Their fear is that News Corp., which controls major cable programming and distribution operations, will favor DirecTV at EchoStar's expense and hurt DBS competition. "We will be miserable if News Corp. gets DirecTV," said MAP President Andrew Schwartzman.

FTC OKS OWN POLICY

In response to a request from the Food & Drug Administration, the FTC has released a report saying the FTC's



Copps wants more DTV duties

The government should set public-interest obligations for digital broadcasters, FCC Commissioner Michael Copps said last week. Digital-TV debate should not be limited to "industry experts and technicalities" like set-top boxes and tuner mandates, he said at the Everett C. Parker Ethics in Telecommunications Lecture, sponsored by the United Church of Christ. On the agenda should be children's and public-affairs program duties, he said. Copps urged public-interest groups to lobby the FCC aggressively as it examines media-ownership limits. "Access to telecommunications is a basic civil right."

approach to consumer protection "is fully compatible with First Amendment commercial speech protections." FDA wanted clarification after the Supreme Court earlier this year, in *Thompson vs. Western States Medical Center*, overturned the FDA's ban on advertising of compounded drugs. The court said the ban was not the least restrictive method of advancing what it conceded was a compelling government interest in drawing a distinction between mass-marketed drugs and ones "compounded" by individual pharmacists. The FTC said the court's assessment of commercial-speech restrictions comports with its own approach, which, the staff report said, "focuses on deceptive speech" and "favors requiring more information over banning information."

SECRECY VS. SUNLIGHT

A CNN report on a congressional committee preparing to reveal some of the possible clues to 9/11 available to the intelligence community prior to the attacks may have made government officials uncom-

fortable, National Security Correspondent David Ensor told a roomful of journalists, lawyers, government officials last week, but it was no affront to national security.

Ensor, attending a Media Institute panel on unauthorized disclosure of intelligence information, said the information had been vetted by the appropriate members of the executive branch, who told the reporters they had no serious problems with it. Many, he said, expected the information to leak. "We didn't put that story out without calling a lot of people," said Ensor, "and they weren't all in Congress."

Among the disclosures expected when the joint House-Senate Intelligence Committee holds hearings is that U.S. agencies knew before 9/11 that al Qaeda had considered using aircraft as weapons. The story was cited by the panel's moderator, George Mason University Professor and former CNN Washington Bureau Chief Frank Sesno, who asked: "Shouldn't the public know that?" John Bellinger III, an attorney with the National Security Council,

acknowledged some officials' discomfort with the disclosures but also acknowledged cases in which information is vital for the public. Among his chief concerns: Often, disclosure of information also disclosed the intelligence community's means of acquiring it.

NAB'S HELPING HAND

The NAB Education Foundation has awarded nine scholarships to women and minorities for its Broadcast Leadership Training Program, which began Sept. 27 at Northwestern University, Evanston, Ill., and then moves to Washington. The winners: RaMonna Alexander, WHBQ-TV Cordova, Tenn.; Julie Brinks, Four Seasons Broadcasting, Peoria, Ill.; Trila Bumstead, New Northwest Broadcasters, Bellevue, Wash.; Araceli DeLeon, KORO-TV Corpus Christi, Texas; Kathleen Palmer, KING-TV Seattle; Lon Rudolph, WTMJ-TV Milwaukee; Melanie Stone, WUMS(FM) Water Valley, Miss.; Jenell Trigg, Leventhal, Senter & Lerman, Washington; Joseph Watson, WSMX(AM) Winston-Salem, N.C.

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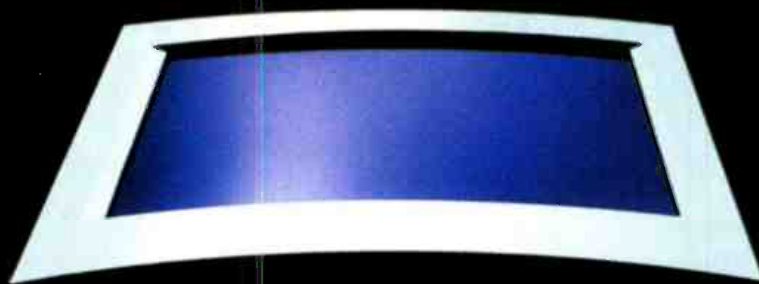
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Station trading heats up

Number of deals beats 2001 level, though not '99's

By Steve McClellan

For the past 18 months or so, it has been hard to find much of a pulse in the TV-station-trading market. Now, however, there are some indications that sales activity is picking up a little bit—but has a long way to go to reach the levels of the mid to late 1990s, when station-trading volume was at its peak.

In the first eight months of '02, BIA reports, 75 TV stations sold for a little more than \$2 billion, up just slightly from the 70 stations that sold for \$1.95 billion in the same period a year ago. But that's nowhere near the high-water mark of the past five years, which was the \$14.1 billion that 144 TV stations fetched in 1999.

BIA Vice President Mark Fratrik predicts that, by year's end, TV-station-sale activity "should be noticeably better than in '01."

Some investors believe that the TV business is at or near the bottom of a two-year rough patch and now's the time to buy.

Arlington Capital Partners, a Washington, D.C.-based private equity firm, is one of them. "It's impossible to predict exactly, but we think the TV broadcast industry is near the bottom of the down ad cycle, so we think we're hitting it at a good time," says Managing Director Perry Steiner. His firm has committed \$75 million in equity to support the efforts of a start-up broadcaster called the New Vision Group. It has bought two stations so far.

Clearly, there are buyers and sellers looking for deals, and more discussions and even negotiations are going on now than in the past 18 months. "There's been more activity in last two months than in the previous 12," says Ellicott City, Md.-based station broker Larry Patrick.

He has seven TV deals in the works,

FETCHING FIGURES		
As the economy and station regulations changed, so did the number of TV stations sold, their value and their availability. Take a look at the fluctuations since 1995:		
Year	Stations sold	Total value
1995	215	\$15.5B
1996	221	\$10.4B
1997	218	\$6.9B
1998	180	\$5.7B
1999	144	\$14.4B
2000	154	\$8.8B
2001	108	\$4.9B

Source: BIA Financial

ranging in value from \$30 million to \$60 million in medium-size markets.

"Six months ago, even a year ago, we didn't have anything to talk about, and now we have seven stations," he says. "It's more than a trickle but not yet a full stream."

The biggest transaction of the year so far

'It's impossible to predict exactly, but we think the TV broadcast industry is near the bottom of the down ad cycle, so we think we're hitting it at a good time.'

—Perry Steiner, Arlington Capital Partners

has been the sale of Benedek Broadcasting to Gray Communications Systems for \$500 million. It was brought about by Benedek's financial problems.

The biggest group believed to be on the block now is Lafayette, La.-based Communications Corp. of America, which owns 10 stations mostly in the Southwest. Like many groups, CCA has been struggling through the recession, and owner Thomas

Galloway has decided he wants out. But so far no takers. Analysts estimate the entire group might go for between \$400 million and \$500 million.

One of the problems with the current market is that sellers are looking for prices that buyers don't want to pay. "There are a lot of sellers," says station broker Bruce Fox, "but they still have unrealistic expectations."

Case in point, others say, is Granite Broadcasting's WB station in Detroit. According to brokers, the company wants \$80 million or \$90 million for it. "They'll never get it," says one broker, arguing that the station is worth significantly less.

Fisher Broadcasting, based in Seattle, also reportedly has two Fox affiliates in Georgia up for sale. Word is that the company, which insists it won't sell the whole group, was close to a deal recently but it fell through.

Jim Keelor, president of Liberty Corp.'s Cosmos Broadcasting, talked to a lot of potential sellers over the past year but has come up empty-handed. "We've done a lot of looking, but the bid-ask spread is still

too wide," he says of marketplace prices. "I think everybody is kind of holding their breath for deregulation to see if we can get something out of the FCC that allows the industry to consolidate and become more efficient."

Emmis Communications is also looking. "We're talking, but there's nothing close," says CEO Jeff Smulyan. "We're talking to a lot of people, but nothing is imminent." ■

Changing Hands

Combos

WKSM-FM and WZNS-FM Fort Walton Beach, WFTW(AM) Fort Walton Beach, WYZB-FM Mary Esther and WNCV-FM Niceville (Fort Walton Beach), all Fla.

Price: \$30 million

Buyer: Cumulus Broadcasting Inc. (Lewis W. Dickey Jr., president/CEO); No. 8 station group owns 253 other stations, none in this market

Seller: Holladay Broadcasting (Bob Holladay, president)

Facilities: WKSM-FM: 99.5 MHz, 50 kW, ant. 440 ft.; WZNS-FM: 96.5 MHz, 100 kW, ant. 440 ft.; WFTW(AM): 1260 kHz, 3 kW day/131 W night; WZYB-FM: 105.5 MHz, 25 kW, ant. 305 ft.; WNCV-FM: 100.3 MHz, 4 kW, ant. 440 ft.

Format: WKSM-FM: Rock; WZNS-FM: Top 40; WFTW(AM): News/Talk; WYZB-FM: Country; WNCV-FM: Soft AC

WGOM(AM) and WMRI-FM Marion and WLEZ-FM Terre Haute, Ind.

Price: \$4.65 million

Buyer: Stonegate Acquisition Corp (Joel Hartstone, chairman); no other broadcast interests

Seller: Bomar Broadcasting Corp. (Mike Day, president)

Facilities: WGOM(AM): 860 kHz, 1 kW day/500 W night; WMRI-FM: 106.9 MHz, 50 kW, ant. 499 ft.; WLEZ-FM: 102.7 MHz, 28 kW, ant. 659 ft.

Format: WGOM(AM): Talk/Sports; WMRI-FM: Lite AC; WLEZ-FM: Soft AC

FMs

WSTO-FM Owensboro (Evansville), Ky.

Price: \$13 million

Buyer: South Central Communications Corp. (John D. Engelbrecht, president); owns 11 other stations, including WEOA(AM), WABX-FM, WIKY-FM and WJPS-FM Evansville, Ind..

Seller: Brill Media Co. (Alan R. Brill, president)

Facilities: 96.1 MHz, 100 kW, ant. 1,001 ft.

Format: CHR

WXPZ-FM Milford (Salisbury-Ocean City), Del.

Price: \$1.6 million

Buyer: Delmarva Broadcasting Co.

(Julian H. Booker, president/CEO); owns 10 other stations, including WYUS(AM), WICO(AM) and -FM, WAFL-FM, WQJZ-FM, WXJN-FM, and WXMD-FM Salisbury-Ocean City.
Seller: Samson Communications Inc. (Bill Sammons Jr., president)
Facilities: 101.3 MHz, 3 kW, ant. 328 ft.
Format: Christian Contemporary

AMs

KKSL(AM) and KPBC(AM) Lake Oswego (Portland), Ore.

Price: \$3.8 million

Buyer: ABC Radio Inc. (John Hare, president, ABC Radio); No. 5 station group owns 66 other stations, none in this market

Seller: Crawford Broadcasting Co. (Donald B. Crawford, president)

Facilities: KKSL(AM): 1290 kHz, 4 kW day/5 kW night; KPBC(AM): 1640 kHz,

1 kW

Format: KKSL(AM): Christian; KPBC(AM): Christian

Broker: John Pierce of John Pierce and Co.; Bill Schutz of Schutz and Co.

Comment: KKSL will be operated by Crawford Broadcasting under a local marketing agreement.

Clarification

Fox Media served as broker for the following recent TV transactions published in this column: KBKI-TV Walla Walla, Wash., KCOM-TV Oklahoma City, and a construction permit for ch. 48 covering the Knoxville, Tenn., market.

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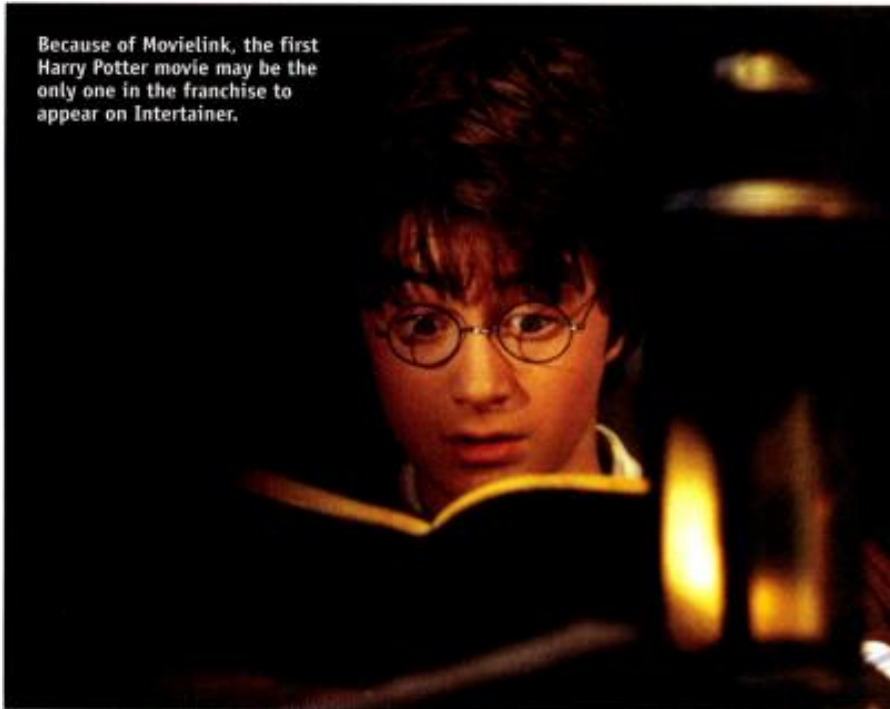


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Technology

Because of Movielink, the first Harry Potter movie may be the only one in the franchise to appear on Intertainer.



Broadband spat

Intertainer lawsuit claims studios conspired to raise prices

By Ken Kerschbaumer

When streaming-media technology led to an abundance of new business ventures in the late '90s, it all seemed too easy. In 2001, it became apparent that it *was* too easy as nearly all Internet entertainment ventures fell by the wayside. The reason: not only a lack of funding but a lack of quality content as well. Those broadband ventures that had access to quality content had access to quality growth opportunities. Or so it was thought.

A lawsuit filed last week by broadband VOD operator Intertainer against three studio partners suggests that the broadband landscape may change again. AOL Time Warner, Vivendi Universal and Sony all worked closely with Intertainer over the past couple of years, giving the service access to first-run movies like *Shrek*. But

the three studios, along with MGM and Paramount, are ready to launch Movielink, their own broadband delivery service. Once the Movielink plans began in earnest, so did the turning of financial screws on Intertainer.

"They want to own the customer and have complete vertical integration without any middlemen," says Intertainer CEO Jonathan Taplin. "I can't tell you how many studio executives have told me, 'We aren't going to allow anyone else to build another HBO.'"

The lawsuit accuses the three studios of conspiring to fix prices related to digital delivery as well as misusing confidential knowledge of Intertainer's operations to help move their own broadband service, Movielink, from concept to reality.

"I try to play fair. I'm not Sean Fan-

ning," adds Taplin, in reference to Napster's upstart founder who shook the music business to its core. "I've tried to play by the rules. I've worked with these companies for 25 years, and it's just been shocking to me what has transpired."

According to Taplin, his original financial arrangements with the studios were for an equal split of revenue. Intertainer charges viewers \$3.99 to access films, making that split roughly \$2 to each. But, when the MovieLink venture gained momentum as a concept, the studios revisited their deals with Intertainer. For example, Warner Pay-TV and Intertainer had signed a deal in April 2000 extending the 50%-share terms of their relationship through 2004, but, 18 months later, Warner Pay-TV also required a \$1 million guaranteed annual fee plus 60% of the revenues.

"We built a business model, and they changed the business rules on us," says Taplin. "By the end, we paid Universal and Warner \$42 for every \$3.99 we took in because of the huge guarantees."

The difficulties between Intertainer and the studios began in 1998 when Sony purchased nearly 400,000 shares of Intertainer, an investment large enough to permit Sony Pictures Executive Vice President Elizabeth Coppinger to sit on the Intertainer board of directors. The relationship between the two companies was tight, with Sony gaining access to information that, Intertainer's complaint claims, was protected under a nondisclosure agreement. The relationship became strained when Intertainer Senior Architect Nizar Allibhoy left in September 1999 to start a consulting company and, within a few months was appointed VP of technology at Sony Pictures Interactive (now Sony Digital).

Intertainer's complaint against Sony alleges that Sony hired Allibhoy in an effort to misappropriate confidential information. A few months after hiring him, Sony told Intertainer that it was not going to renew its license agreement with Inter-

tainer, which expired in August 2000. When asked for a reason, according to the complaint, a Sony executive said, "You will find out soon."

Soon turned out to be April 2001, when Sony announced that it was going to start an IP-based VOD service called Movielink with other studios. A year later, Intertainer still has no deal with Sony, a studio that has equity in the company.

"Sony formed the VOD venture and then made a deal [under which] the VOD venture would buy content from Sony and give Sony 60% of the gross," says Taplin. "We told them that was not an arm's-length transaction; it was just taking money out of one pocket and putting it into another."

Taplin says Universal then did the same thing, gaining equity in Movielink and then a sweetheart deal on the other side. That was only three months after signing a three-year contract with Intertainer for a 50/50 split.

Taplin says he is hoping for a settlement, one that will allow Intertainer to go forward with its business. The company is not in any immediate financial peril, but, he says,

if the company needs to spend \$40 for every \$3 it brings in, that isn't the type of return that promises a long-term existence.

"Right now, I'm paying them \$2.50 per transaction on a \$3.99 film, as opposed to \$1.99, and that difference is the difference between me having a margin or not," says Taplin. "That basically puts me out of business. And then they can basically set what-



'Intertainer is just a small cog in a much bigger game being played out, which is that there are a very few companies that want to own everything end to end.'

—Jonathan Taplin, Intertainer

ever price they want because there is no competition."

The challenge facing Intertainer is one that others could face as well. After all, one of the promises of the Internet is that it opens up the channels of distribution to anyone. If someone owns content, why go to a third party?

Jonathan Klein, CEO of The Feed-Room, which distributes NBC TV and Tribune news content via broadband, says, "Our thinking has been that, if we provide high value to the NBCs and the Tribunes of the world, they'll want to keep growing with us."

But Intertainer once found vested interest from the studios.

"Intertainer is just a small cog in a much bigger game being played out, which is that there are a few companies that want to own everything end to end," Taplin complains. "They make their programs, they sell them to their distribution networks, and they screw anyone else starting any media business in this country." ■

ESPN retools for hi-def

Digital media facility will enable launch of 24/7 HD network

By Ken Kerschbaumer

For all of the technical innovation that ESPN has achieved over the years, it's surprising how little the network has done in technical overhauls for its control room and Bristol, Conn.-based facilities. That will soon change.

2003 promises to be a busy year for ESPN: The network will launch ESPN HD on cable and DBS in April and begin installing more than \$100 million in equipment in a new 120,000-square-foot facility in Bristol. Manufacturers recently submitted bids for the multi-phase project, with the first phase to be editing and video servers. By January 2004, the completed facility will be able to handle HDTV studio

productions—a big leap from the current facilities, which are the original ones used when the network was launched in 1979.

"We're very excited about HDTV and think it's a natural evolution," says Sean Bratches, ESPN executive vice president, affiliate sales and marketing. "Our affiliates have been asking for us to produce in HD, and this is, in large part, a response to their interest in producing content in high-def."

The HD productions will include Major League Baseball, National Football League and National Basketball Association games as well as the X Games, the NCAA basketball women's Final Four and the NCAA ACC men's basketball tournament. Prime time will be the focus, with more than 100



ESPN's new 120,000-square-foot digital media center will be completed by 2004.

events scheduled to be produced and shown in 720p. ESPN rents its production vehicles and plans to rent the HD production units as well, although how the productions will be done is to be determined.

The decision to update, Bratches adds, was driven by ESPN affiliates, which are beginning to roll out HDTV tiers. And HD sports is an attractive proposition, as shown by the work at CBS, ABC and HDNet. "We're the logical partner from a league, affiliate and advertiser perspective to deliver this content to consumers." ■

IN BRIEF

SCRIPPS TAPS AFA

Scripps Networks has chosen A.F. Associates to move and expand the transmission-control-room and monitoring system at Scripps Networks' Knoxville, Tenn.-based origination facility. The expansion is designed to handle the needs of the recently expanded Broadcast Operations Center and will include a new virtual-monitor wall to replace CRT monitors. The facility will be able to handle SDI and AES signals.

NMT TAKES TWO

Mobile-production-unit company National Mobile Television (NMT) now has exclusive access and management of twin 53-foot edit and transmission mobile trucks from Location Solutions by Keslow Television. The trucks are multi-standard and multi-format and can serve as complete broadcast facilities. NMT did not own any dedicated editing systems or transmission facilities, says President Jerry Gepner, so the deal rounds out the company's portfolio.

VERTIGOXMEDIA, MIRANDA SIGN DEAL

VertigoXmedia will support Miranda Technologies' Oxtel Series Imagestore master-control and channel-branding systems under a recent agreement. The two companies will work to integrate VertigoXmedia's Product X technology, which allows for one-step graphics creation and layout, into the Oxtel systems.

ATSC approves DASE

Standard opens up new level of over-the-air interactivity

By Ken Kerschbaumer

DTV and HDTV over-the-air broadcasts took another step toward offering interactive content last week when the Advanced Television Systems Committee approved the DTV Application Software Environment, or DASE standard.

"Broadcasters will be able to offer interactive television services and know that consumer electronics equipment will be able to receive and process the interactive content correctly," says ATSC President Mark Richer. "That's important for any medium but especially for broadcasters because they want to be sure the content will run correctly on TV sets from all different manufacturers."

DASE-capable receivers and set-top boxes still need to be designed and manufactured, but Samsung and LG Electronics demonstrated prototypes during the World Cup in Korea. During those demonstrations, statistics and player information were transmitted alongside the over-the-air HDTV game feed.

DASE will not be a mandated standard that must be included in all DTV receivers.

Richer says the standard builds on data-casting standards but defines the middleware that sits in the receiver or set-top box. That middleware processes HTML graphics, Java virtual machine-based targeted advertising or similar applications.

"Theoretically, if there was a Sears commercial during our HD football game, we could customize the commercial to let the viewer know the nearest Sears store they can go to to watch the game," says Bob Seidel, CBS vice president of engineering and technology. "If you take that a step further, you can target prices, products and all sorts of things."

The major advantage of DASE, Seidel says, is that it keeps the viewer right where the station wants them: tied into the TV signal. "We don't want to send them off to a Web site to look at something."

That goes double for advertisers who,



In DASE demonstrations during the World Cup in Korea, stats and player information were transmitted alongside the HDTV game feed.

while attracted to the potential of interactive advertising, fear eyeballs' leaving the tube.

Zenith has been one of the manufacturers involved with the development, and its parent company, LG Electronics, along with Samsung, Aircode and the Korean broadcasters, helped implement the first working DASE systems in the world during the World Cup in Korea this summer.

"It's like interactive television on steroids when you look at the amount of data that can come over the 19.4-Mb pipeline while you're watching full HD programming," says Zenith spokesman John Taylor. "You can layer on multiple pages of things like player information and statistics. Even in Korean, it was still pretty cool stuff."

The next step, he says, is for broadcasters to deliver some applications, which may hint at another possible "chicken-and-egg" HDTV and DTV scenario. Some technical issues still need to be worked out, but Taylor sees DASE as a step-up feature for DTV and HDTV sets. "The day may come when DASE-equipped sets are commonplace, but a lot of that will be dependent on the applications developed by the broadcasters." ■



Station Automation

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October 14, 2002

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People

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

Broadcast TV

Robin Smith, VP, finance and television, Backyard Broadcasting, Baltimore, appointed VP/CFO.

At KDWF(TV)/KDFI-TV/Fox Sports Net Southwest, Dallas: **Marie Fuhrken**, controller, KUTV(TV) Salt Lake City, joins as VP, finance; **Linda Hamilton**, design director, WFAA-TV Dallas, joins in the same capacity.

Patrick Nevin, VP/executive director, Fox Sports Net Northwest, Seattle, named VP/director, sales, KSAZ-TV/KUTP(TV) and Fox Sports Net Arizona, Phoenix.

At WGN-TV Chicago: **Dominic Mancuso**, director, sales, promoted to station manager; **Marty Wilke**, local sales manager, promoted to director, sales; **Jeff Shaw**, national sales manager, promoted to local sales manager; **Glen Callanan**, regional sales manager, promoted to national sales manager.

Marie McGlynn-Peach, executive director, Belo Marketing Solutions, Dallas, named general sales manager, KTVK(TV) Phoenix.

Cable TV

At Comcast Cable, Philadelphia: **Debra Thacker**, VP/GM, Montgomery County cable system, promoted to area VP, Bucks and Montgomery Counties; **Eileen Diskin**, director, affiliate marketing, E! Entertainment Television and Style, Los Angeles, joins as director, communications.

Shahid Butt, director, consumer marketing and advanced services, Charter Communications, St. Louis, named VP, marketing, new products and channels.

Programming

Lydia Stephans, president/executive producer, Oxygen Sports, New York, named executive VP, production, Oxygen Media.

John Kohler, VP, creative affairs, Paramount Domestic Television, Los Angeles, promoted to senior VP.

Mike Garcia, director, TV development, Industry Entertainment, Los Angeles, named director, original programming, HBO, Los Angeles.

William Weil, senior VP, marketing, American Greetings.com, Cleveland,

Obituary

LaWanda Page, best-known as crabby Aunt Esther on '70s sitcom *Sanford and Son*, died Sept. 14 in Los Angeles from complications brought on by diabetes. She was 81.

Page, a comedienne whose early days were spent as a fire-eater and dancer on the black-theater and -club circuit, was a childhood friend of comedian Redd Foxx. In 1972, Foxx's new television show, *Stanford and Son*, was taking off, and, in its second season, he invited Page to join the cast as the acid-tongued sister of his deceased wife. A consistent ratings topper, the show found a star in Page. She stayed on until its final episode in 1977.

She is survived by a daughter, Clara Johnson.

joins National Geographic Television & Film, Washington, as senior VP, marketing and business development.

Cathy Veisel, executive assistant to David Grant, president, Fox Television Studios, Los Angeles, promoted to manager, creative affairs, Fox Alternative Productions.

At National College Sports Network, New York: **Kelly Dunne**, executive producer, The Diecks Group, New York, joins as VP, creative services; **Patricia Power**, VP, operations, Major League Baseball, New York, joins as senior VP, operations;

Barbara Shulman, senior VP, business and legal affairs, Oxygen Media, New York, joins as senior VP/general counsel; **Joseph Salerno**, director, SeaChange International, Chicago, joins as VP, Midwest affiliate sales, Chicago.

Steve Mendelson, GM, Razorfish, New York, named executive director, Manhattan Neighborhood Network, New York.

Journalism

Susan Sullivan, VP/news director, WNYW-TV New York, joins MSNBC, New York, as news director.

At Fox News, New York:



Dominic Mancuso



Shahid Butt



Lydia Stephans



John Kohler

People

Robert Zimmerman, senior director, media relations, promoted to VP; **Irena Steffen**, director, media relations, promoted to senior director.

Audra Levy, assistant news director, WTMJ-TV Milwaukee, named news director, WSYM-TV Lansing, Mich.

Philip O'Brien, managing editor, WNBC(TV) New York, joins WCBS-TV New York, as assistant news director.

Fernando Gonzalez, producer/cameraman, Associate Press Television News, Havana, named senior producer.

Harry McCulla, weekend sports anchor, WGNO(TV) New Orleans, promoted to sports director.

At Local News Group, Time Warner Cable, Stamford, Conn.: **Harlan Neugeboren**, senior director, engineering and technology, promoted to VP; **Chris Lemire**, consultant, named director, technology; **Rodrigo Fernandez**, manager, newsroom technology, promoted to director,

operations.

Lynda Martin, weeknight anchor, XETV(TV) San Diego, joins KSWB-TV San Diego, in the same capacity.

Denise Valdez, weekend anchor/reporter, KXAS-TV Fort Worth, Texas, named weekend co-anchor, KNBC(TV) Los Angeles.

At KNXV-TV Phoenix: **Jonathan Elias**, anchor/reporter, KCBS-TV Los Angeles, joins as primary anchor; **Steve Irvin**, evening anchor/reporter, WTVF(TV) Nashville, Tenn., joins as morning anchor.

Donna Savarese, anchor/reporter, KHWB(TV) Houston, joins KMOV(TV) St. Louis, in the same capacity.

At WTTG(TV) Washington: **Brian Bolter**, weekend anchor, promoted to weeknight anchor; **Sherri Ly**, freelance reporter, KNTV(TV) San Francisco, joins as reporter/fill-in anchor.

Jeff Brady, weekend anchor, WFAA-TV Dallas, promoted to 5 p.m. weeknight anchor.

Sean Whiting Cuellar, anchor/reporter, KIFI-TV

Idaho Falls, Idaho, joins KTSM-TV El Paso, Texas, in the same capacity.

Alicia Booth, health reporter, WEWS(TV) Cleveland, promoted to weekday noon anchor.

Karen May, anchor/reporter, WTVH(TV) Syracuse, N.Y., named weekend morning anchor, WTKR(TV) Norfolk, Va.

Shae Crisson, reporter, WTVD(TV) Durham, N.C., promoted to weekend morning anchor.

Summer Jackson, education specialist, Community Action Agency, Danville, Ill., joins WBRZ(TV) Baton Rouge, La., as education reporter.

Daryl Hawks, sportscaster, WJXT(TV) Jacksonville, Fla., joins WNCN(TV) Raleigh, N.C., in the same capacity.

Andy Wappler, morning meteorologist, KIRO-TV Seattle, named chief meteorologist.

Advertising/Marketing/PR

Beth Netscher, director, media services, Godfrey Advertising,

Lancaster, Pa., joins Kelly Michener Inc., Lancaster, as media planner/buyer.

Technology

David Stengle, interim president, Starnet, West Chester, Pa., named CEO.

Paul Parente, sales manager, Triumph Communications, New York, named VP, sales, Genesis Networks, New York.

Allied Fields

At BMI, Nashville, Tenn.:

Patricia Naar, senior broadcast collections, promoted to assistant VP, collections; **Kathi Weidow**, senior director, per program and administration, promoted to assistant VP.

At captioning service VITAC, Pittsburgh: **Patricia Prozzi**, founder, ProVision Management Partners, Pittsburgh, joins as president; **Joseph Karlovits**, founder, named CEO.

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

World newsgatherer

Womack's job is to bring global coverage to local markets

The voice may have been a reasonable facsimile of H. Ross Perot's or even David Brinkley's, but the phone message is from Jack Womack. He also claims to do a dead-on Tom Johnson, his former boss at CNN.

The amateur impressionist and professional newsman has come a long way from covering news in then DMA No. 211 Helena, Mont., as a college intern in the early '80s. Today, he oversees CNN's coverage of the world for its radio, airport and entertainment news feeds and its CNN Newsource service.

Newsource has nearly 700 clients, and Womack faces daily the job of providing them with regional, national and international news. "We have to treat every affiliate like they're the most important. We need to do that more than the traditional networks: We don't have owned or operated stations. We have to be faster and better. We need to make the service pretty indispensable."

As executive vice president of the CNN News Group, he is

responsible for the CNN Radio Network, CNN Newsource, CNN Newsbeam, CNN Airport Network and the *Daily News From Entertainment Weekly*. But about 70% of his time, he estimates, is spent with CNN Newsource.

Newsource has gone well beyond the initial vision of an affiliate in every market and, in major markets, might have three or more affiliates.

An even bigger change than the growth in affiliated stations, he points out, "is the enormous demand. There's a big morning daypart now. They want material at 5 a.m. They want live news on the East Coast and on the West Coast. And the weekends present a huge demand."

Pressed by the broadcast networks' news services and their Network News Service collective effort, Newsource has to retool constantly. "NNS made us better faster," Womack says. "It forced us to be a better service. We're doing a tremendous amount of live reports. The stations really want more customized stuff out of D.C., more consumer stuff."

To help in that effort, Womack and staff are gearing up to use Pathfire's Digital Media Gateway for content delivery to affiliates later this year, which will bring news from CNN and the hundreds of affiliated stations more conveniently to the newsroom desktop.

While CNN covers the world, it's Womack's job to bring the



Jack Womack
Executive Vice President,
CNN News Group

B. Aug. 8, 1959, Dillon, Mont.; BS, film and TV production, Montana State University, 1984; assignment editor, KXLY-TV Spokane, Wash., 1984-85; national assignment editor, CNN; manager of public relations, TBS; director of affiliate relations, Turner Program Services; vice president of editorial operations for CNN Headline News, CNN, Atlanta, 1985-99; current position since 1999; m. Kathy Azevedo, June 11, 1988; children: Jeff (21), Carson (13), Kylie (10), Alexa (7), Wyatt (2)

news to the locals. "I'm a local broadcast guy working for a cable network," he says. There's a lot of broadcast news feeds for stations to choose from, he adds, even with the recent withdrawal of CONUS, the Minneapolis-based service.

And he must keep a balance

within markets. "We've got to maintain a level playing field, no matter what size the market is and whether the station hasn't sent us any video for a year," he notes. "If we tend to use one station over the others in a particular market, they make us aware of that. So we call on all our stations. When there's breaking news, you go with the best pictures." All images being equal, he says, when all the local stations covering a major story are providing essentially the same shot, "we remind our people to switch" among them.

Founder Ted Turner's idea, says Womack, "was to make the service available to anyone who wanted it. That made some stations nervous: Would we be able to protect stations' material?" Stations' rights and responsibilities, he notes, are difficult to enforce when you're trying to keep good relations with each affiliate. The Pathfire system will enable Newsource to code and block feeds better.

He's surprised that there hasn't been more unauthorized use of feeds, given the ease technology provides. "There's more honor among stations than you'd think."

A station's bug in the corner doesn't help, though, when the same reporter appears on more than one station in a market. "Some people are bothered by it," Womack acknowledges. "But most people are not watching TV with seven monitors on the way I do."

—Dan Trigoboff

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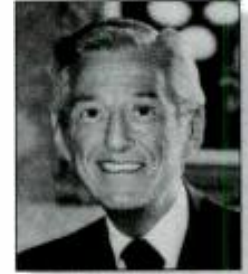
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ACCOUNT EXECUTIVE

WFXT FOX 25, Fox O&O in Boston, MA has an immediate opening for an Account Executive. Responsibilities include, generating revenue from new and existing accounts, preparing and conducting sales presentations for the development of new business, and coordinating and managing daily sales related activities for assigned accounts. Minimum of three years media sales experience required. College Degree strongly preferred. Proven record of sales accomplishments essential. Must possess an aggressive desire-to-win attitude, and strong communication and presentation skills. Knowledge of Boston market and advertising community strongly preferred. Qualified candidates, send resume to: Human Resources - BC, WFXT Fox 25, 25 Fox Drive, P.O. Box 9125, Dedham, MA 02027. No Phone Calls Please. EOE/MF/D/V

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SALES ACCOUNT EXECUTIVE

WTVD-TV, the ABC-owned TV station Raleigh-Durham, North Carolina, has an opportunity to join their sales team. We are seeking an entry-level account executive. No experience in media sales required. A background in print sales is preferred. Computer skills and writing proficiency is a must. Please forward your resume to Dirk Ohley, Local Sales Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE

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ASSISTANT PROMOTION MANAGER KXAN-TV NEWS 36

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Television

NEWS CAREERS

METEOROLOGIST

WTVD-TV, the ABC owned station in the Raleigh-Durham, North Carolina market, has an immediate opening for a full-time meteorologist. The meteorologist will anchor weather segments on our Sunday morning newscast 7-9 a.m. The successful candidate will also be scheduled to fill-in on other broadcasts as needed. A degree in meteorology is preferred. Experience with the WSI and Barons is a plus. Send resumes and non-returnable tapes to Rob Elmore, News Director, 411 Liberty Street, Durham, NC 27701. EOE.

NEWSCAST DIRECTOR

WTNH, Connecticut's ABC affiliate, is looking for a newscast director. Our directing team is made up of effective communicators, people with an understanding of technology and how it can work for them. Our directors thrive under the pressure of a live newscast and look forward to breaking news. We operate two state-of-the-art control rooms - including Phillips DD35 switcher, ParkerVision, FXDeko, Lightning, DVEous, and video servers. If these are toys you can use, and if you can fit in with the team described, send us a tape with a director's track to JERRY MIN, PRODUCTION MANAGER, WTNH, 8 ELM ST., NEW HAVEN, CT, 06510. EOE.

REPORTER

KATV, one of the highest rated ABC affiliates in the U.S., has an immediate opening for a general assignment reporter. Position requires live and taped on-air presentation of news stories; assessing facts in preparation for and in conducting interviews; excellent story telling ability and writing skills. Must have a college degree in journalism or related field and one year of on-air experience. Send resume and non-returnable tape to KATV, Attn: HR, Box 77, Little Rock, AR 72203. EEO, M/F. No phone calls or emails, please.

KCEN-TV 6 KCEN-DT 9

NBC 6 News, serving Temple, Waco, Killeen and Bryan Texas has an opening for an evening news anchor to complement our established female anchors at 6 Pm & 10 PM weekdays. We need someone with a minimum of 8 years experience reporting, producing and anchoring television news. Must be a newsroom and community leader with warm, natural delivery, impeccable writing skills, thorough knowledge of issues and boundless energy.

We're also looking for an AMS-certified meteorologist with a minimum 2 years experience to co-anchor our morning newscast with established female anchor.

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REPORTER

WFAA-TV, the Belo station in Dallas/Ft. Worth, seeks an aggressive, enterprising reporter to join a staff that features some of the best reporters in the country. If you're great at live shots but can't write a package, we're not the shop for you. We want great story tellers. We are a newsroom where story content is still more important than story count. If you've got the goods, including major market experience and eight years experience, rush your curriculum vitae and resume tape to News Director, WFAA-TV, 606 Young Street, Dallas, Texas, 75202. If you send your tape using overnight delivery, I got your tape, no need to call. EOE

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NOTE: Résumés are not accepted in lieu of a completed employment application. EA/EO.

CREATIVE SERVICES

GRAPHIC ARTIST KSTW - TV

Design / produce projects for broadcast, print and web. Highly proficient at NT Based graphic systems / Knowledge of design philosophies / practical application of design theory a must. Team players / fast-paced deadlines. B.F.A. degree or equivalent in Graphic Design, 3-5 years design experience in a broadcast or design related environment. Send Resume and VHS or Beta Reel to Shawn Jennison KSTW-TV UPN 11, 602 Oakesdale Avenue, SW Renton, WA 98055. EOE.

BROADCAST GRAPHIC DESIGNER WISH-TV INDIANAPOLIS, IN

WISH-TV needs a full-time, creative and talented staff designer to work evenings M-F. Eligible candidates will possess a Bachelor's degree in graphic or communication design as well as some broadcast experience. We are a Mac-based art department and successful candidate must be proficient in Photoshop, After Effects, and Illustrator. Quantel Paintbox and 3D animation a definite plus. Daily responsibilities include producing still and animated news graphics, support for promotion, sales, print and web design. If you have the talent and imagination to dream it, we have the tools to create it. But first you gotta have a reel and a resume. Send to: Keri Lubovich, Art Director
WISH-TV
1950 N. Meridian Street
Indianapolis, IN 46202.
No phone calls please.
WISH-TV is an Equal Opportunity Employer, M/F.

PRODUCER CAREERS

PRODUCER

KATV, one of the highest rated ABC affiliates in the U.S., has an immediate opening for a newscast producer. We are looking for an individual who has superior writing, organization, and creative skills. College degree in journalism or related field required. Two years of progressively responsible experience in a television newsroom required. Ability to establish and work within a high-energy, fast-paced program format. Send resume and non-returnable tape to KATV, Attn: HR, Box 77, Little Rock, AR 72203. EEO, M/F. No phone calls or emails, please.

EXECUTIVE PRODUCER

ABC 7, Chicago's number one news organization, is looking for a seasoned television journalist with a proven track record in solid coverage and presentation of the news. Must have the skills to motivate, lead and strengthen this ABC owned station. Excellent writing, copyediting, and production skills a must. Successful candidate will have prior experience as executive producer or show producer in a large market. Send tape and resume to: Jennifer Graves, News Director, WLS-TV, 190 N. State Street, Chicago, IL 60601. NO TELEPHONE CALLS OR EMAILS, PLEASE. EOE.



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Television

PUBLIC NOTICE

Meetings of the Public Broadcasting Service Board of Directors and its committees will take place at the PBS Offices, 1320 Braddock Place, Alexandria, Virginia on October 15-17, 2002. Schedule and tentative agenda for each meeting follows:

Programming Policy Committee, 12:00 p.m., October 15, programming services evaluation, underwriting and other business.

Business Committee, in executive session, 11:15 a.m., October 16, sponsorship, new initiatives and other business.

Education Committee, 12:00 p.m., October 16, PBS's education services and other business.

Investment Subcommittee, in executive session, 2:15 p.m., October 16, investment report and other business.

Membership Committee, 3:15 p.m., October 16, underwriting, program differentiation plan, common carriage, and other business.

Finance, Budget and Audit Committee, in executive session, 9:45 a.m., October 17, financial report, auditors' report, station major billing, and other business.

Board of Directors, 12:00 p.m., October 17, election of general directors and board officers, appointment of corporate officers, reports from management and board committees on compensation, nominating, DBS, cable, finance, membership, education, programming policy and technology & distribution; general counsel's report; and other business.

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

Radio

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Positions are available in major markets across the United States, including Atlanta, Boston Chicago, Los Angeles, and New York. To apply, please send cover letter and resume, identifying position by number and title, to: NPR, Human Resources Department, 635 Massachusetts Ave., NW, Washington, D.C. 20001-3753, Fax: 202:513-3047 E-mail: employment@npr.org .Equal Opportunity Employer

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Margin for error

The FCC is expected to release, in the next week or so, a raft of studies on media ownership calculated to provide the impetus to changes in ownership rules expected sometime next year.

Studies can, of course, serve to justify a planned course of action, and some have suggested that Chairman Michael Powell's course is already set on further deregulation. We don't think he has stacked the deck, although we do believe his predisposition remains to square the regs with the realities of a more populous media marketplace. We just hope the FCC does not put all its stock in those studies, regardless of their conclusions.

The study approach was, in part, a natural extension of Powell's long-standing inclination to take a comprehensive and analytical approach to the FCC's periodic, congressionally mandated reassessment of its regulations. But it is also a more direct response to a bunch of spankings by the courts over inconsistencies and insufficient justifications (the FCC lost six such court decisions in the past five years).

The studies are examining, among other things, whether media concentration affects programming diversity and how well different outlets cover the news. What troubles us is any attempt to devise formulas for what constitutes more-diverse programming or more-balanced or -comprehensive news. Those are just the kind of content calls the FCC should be avoiding, much less trying to base policy on.

It would be ironic, not to mention a troubling precedent, if the price of structural deregulation was further FCC intrusion into program content. The FCC should not get a free pass from the industry for those calls. But, if past is prologue, the First Amendment could well take a back seat to the promise of fewer ownership restrictions.

We give the FCC no such pass. We will reserve judgment until the studies are released, but our support for the regulation-by-study method will be in inverse proportion to its attempt to pass judgment on content.

Trust but verify

At the behest of the FDA, whose ban on advertisements of compounded drugs was overturned by the Supreme Court as too broad, the Federal Trade Commission last week reaffirmed its position on commercial-speech regulation, which is that First Amendment protections for commercial speech and "vigorous" consumer protection are entirely compatible.

The FTC makes clear that it will "attack deception" wherever it finds it but also puts a high value on the "free flow of non-misleading commercial information."

So do we.

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