

BROADCASTING CABLE

NOVEMBER 19, 2001

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WORKING IN CONCERT

CBS teams with MTV Networks to promote TV concerts and lands some big Nielsen numbers

» PAGE 6

B&C'S HALL OF FAME: MAKING A DIFFERENCE

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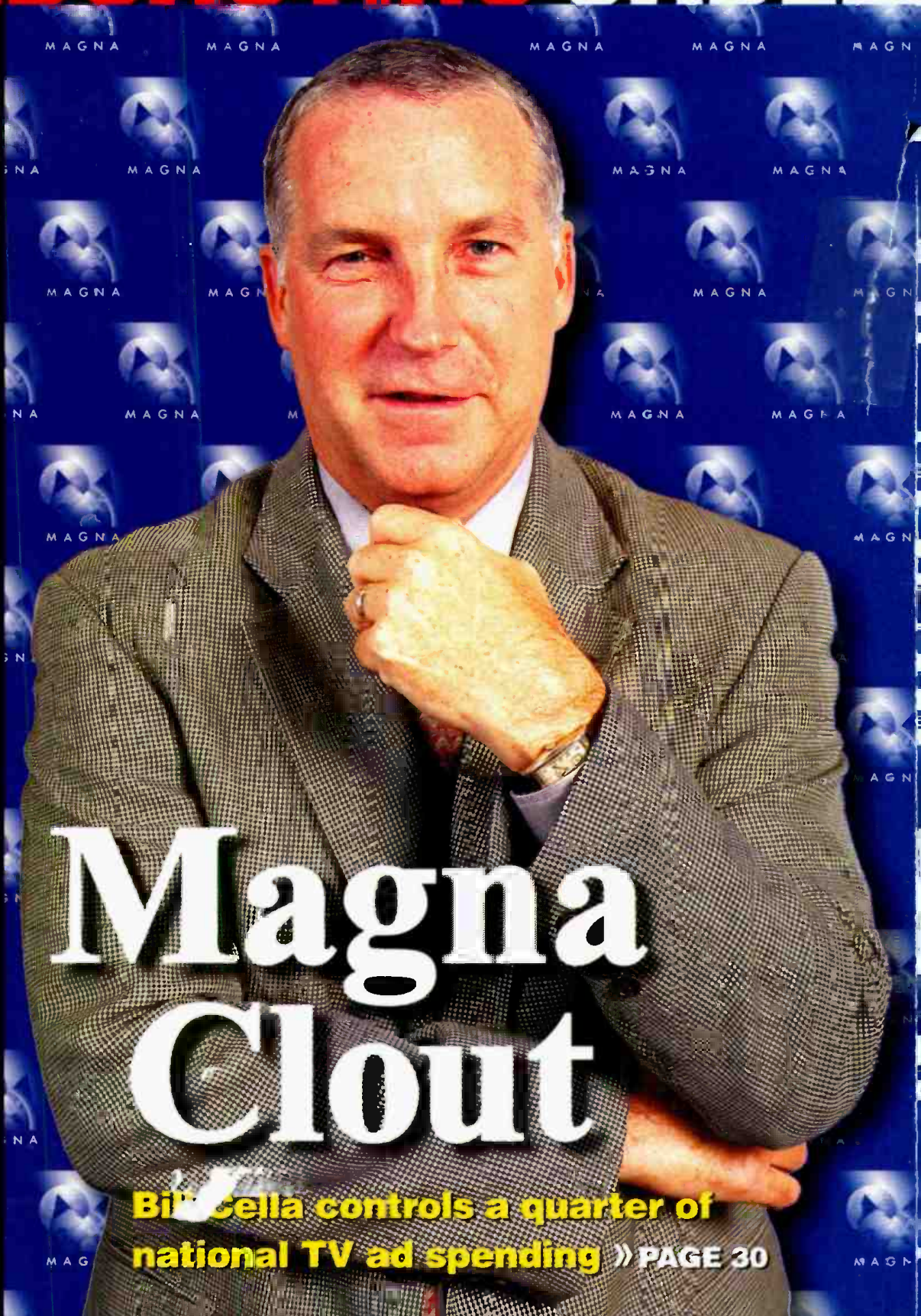
» PAGE 38

SPECIAL REPORT

CABLE'S HOT PROGRAMS

An incisive look at what works on cable, and how sometimes the numbers don't tell the whole story

» PAGE 16



Magna Clout

Bill Cella controls a quarter of national TV ad spending » PAGE 30



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Source: ¹Nielsen Media Research, 1/1-10/28/01, HH coverage area rating vs. all basic cable networks. ²Nielsen Media Research, 1/1-10/28/01, coverage area ratings for W18-34, W18-49, W25-54, W18+, WW18+.
³Nielsen Media Research, monthly HH coverage area ratings, 8/99 - 10/01 versus comparable weeks prior year.



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Source: ¹Beta Research Digital Cable Subscriber Study, Sept. '01. ²Marquest Research, Feb-March '01. ³Beta Research Digital Cable Subscriber Study, Sept. '01. ⁴Oct. '00 Beta Research Carriage Study among cable operators - percent interested among non-affiliates of network.

Top of the Week November 19, 2001



The Michael Jackson special delivered more than 25 million viewers to CBS.

CRASH COVERAGE FAA restrictions, other obstacles hamper newsgathering in Flight 587 disaster. » 11

SALES PRESSURE News directors say they have to fight to keep sponsors out of the newsroom. » 12

FCC NOD Daschle aide Jonathan Adelstein is likely nominee for remaining Democratic seat. » 12

SIDE SHOW Many cable nets take CCTA up on hotel option for Western Show. » 16

Programming

Syndication Watch NBC Enterprises gears up promo campaign for *Weakest Link*. » 23

Station Break WWOK-TV, Tom McGee and Gateway settle high-profile litigation. » 24

Interactive

Downsizing Disney delays the push to expand ABC.com beyond television, lays off staffers in several Internet units. » 26

Technology

Whither PanAmSat? EchoStar is expected to sell the satellite company; some say it could bring \$5 billion. » 28

A mass of spectrum EchoStar could end up controlling almost all the Ka-band as well as most of the Ku-band. » 29

SWEET SONGS Synergy and music events are part of CBS's successful new strategy to attract younger viewers. » 6

DUOPOLY DISPUTE Who is the real owner of Glencairn station group? FCC says it will rule within 30 days. » 7

TELL IT TO THE JUDGE WPVI-TV producer says news director made him follow juror in violation of court order. » 10

INSTIGATOR CNN offers to pay legal fees if Fox's KDFW(TV) sues NBC's KXAS-TV over truck-chase footage. » 10



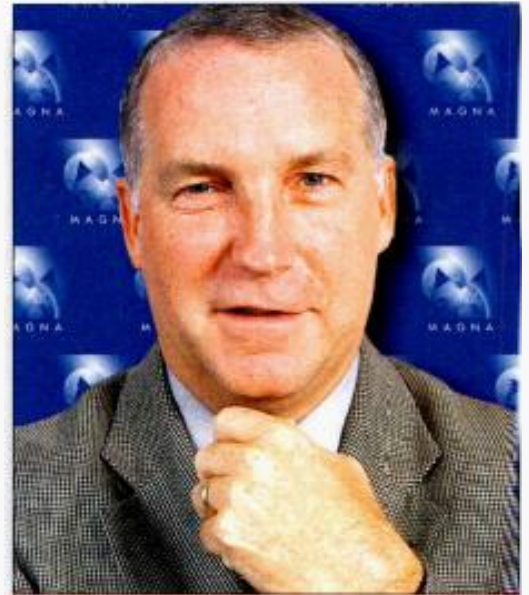
Local stations got dramatic footage despite initially having to keep their distance.

HALL OF FAME

Thirteen media luminaries were inducted, and BROADCASTING & CABLE celebrated its 70th birthday. » 38



Access Hollywood's Nancy O'Dell reported on B&C's Hall of Fame dinner.



COVER STORY

BUYING TIME IN BAD TIMES

Q&A with Magna Global's Bill Cella, who controls about 25% of national TV advertising. » 30

An introduction to the country's top eight media-buying specialists. » 35

SPECIAL REPORT

CABLE HITS

To be successful, a show doesn't necessarily have to score big ratings. » 16

The top entertainment networks and their top five shows, by ratings and demo. » 18

B&C Eye	4
Broadcast Ratings	22
Classifieds	46
Datebook	44
Editorials	50
Fates & Fortunes	42
Fifth Estater	43
Focus	25
Open Mike	44
The Week That Was	14
Web Watch	26



Gannett station chief Craig Dubow: Big deal ahead?

TV STATIONS

I want my HTV

Gannett and Hearst-Argyle Television (HTV) executives have had "very preliminary" conversations about melding their TV operations, with Gannett the buyer. Included in the talks, sources say, is Disney, which might get one or more of HTV's ABC affiliates, which include WCVB-TV Boston and WTAE-TV Pittsburgh, in a spin-off.

Brokers say HTV already has some smaller stations on the block. Any deal assumes sunset of the FCC's broadcast-newspaper crossownership rules, which it is currently considering. HTV stock was trading at \$20.50 Friday, which values the company at almost \$1.9 billion—D.T.—S.M.

DIGITAL TICKER

COMPILED BY DECISIONMARK

Newest digital stations:

KSCI-DT	Long Beach, Calif. (Ind.)
WHIO-DT	Dayton, Ohio (CBS)
WKLE-DT	Lexington, Kent. (PBS)
WKDN-DT	Owenton, Kent. (PBS)
WTVP-DT	Peoria, Ill. (PBS)
WWTV-DT	Cadillac, Mich. (CBS)
WWUP-DT	Sault Ste Marie, Mich. (CBS)

Total DTV stations:

217

BCEYE

BROADCAST NETWORKS

Pay-per-pre-emption

UPN is taking a new approach to prime time pre-emptions: Pre-empt and pay. The network is targeting about a dozen "egregious" offenders as affiliate agreements come up for renewal. In just about every case, the pre-empters have a conflicting sports-rights package. "At some point they're going to have to make a choice," says UPN COO Adam Ware: "Do they want to be an affiliate or do they want to be an independent?"



Michael Jordan

The network last week came to terms with one mid-sized affiliate with a pro basketball contract. The station gets a single-digit number of pre-emptions gratis, but pays a fee for the next dozen or so, calculated on UPN's ad-revenue loss from reduced coverage. If the station pre-empt beyond that, it's in default and risks losing the affiliation, says Ware.—S.M.



HOLLYWOOD

Emmy fallout

Having lost something like \$1.5 million with the twice-delayed Emmys, The Academy of Television Arts and Sciences is cutting expenses, including possibly laying off some employees. "We are trimming our overall projections, expenses and revenues by 3%-4% for next year," says ATAS President Jim Chabin. "It may include modest reductions in staff." Insiders say the 60-plus-employee ATAS is looking to give several employees early-retirement packages.—J.S.

I WANT MY CABLE TV

It's hard to give up the perks. When Jerry Kent quit Charter Communications he got the \$900,000 bonus he was owed, kept his company car, and cashed in stock worth \$70 million or so. But he still wanted his free cable. A copy of Kent's severance agreement shows that Charter agrees to provide cable service without charge at two Kent properties. Though that may make him look cheap, one Kent associate noted that the two homes each have half a dozen digital converters. "That can really add up."—J.M.H.

CHRISTMAS PRESENT

A familiar present from Sen. Fritz Hollings (D-S.C.) to the FCC has been slipped into a spending bill—yet another demand that the agency evaluate the effectiveness of the V-chip and report to Congress. Sources say the senator's request has become an annual ritual. It is particularly easy this year, since Hollings chairs both the Commerce Committee and the appropriations subcommittees that determine the FCC's funding. Hollings would use the report to try to force programmers to limit violent programming to late hours.—P.A.

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Synergy sings sweetly at CBS

Aided by Viacom siblings and a focus on music events, network attracts a younger crowd

By Joe Schlosser

A mix of Viacom synergy and musical specials is producing happy melodies for CBS. The network has centered much of its November sweeps schedule on musical events, and Michael Jackson's 30th anniversary special last week drew record ratings.

The special also shined a spotlight on CBS's relatively new strategy: With help from co-owned Viacom entities like VH-1, MTV, CMT and the Infinity radio stations, CBS is drawing younger viewers and shoring up its weaker time slots.

During November alone, CBS is airing Jackson's concert, the Country Music Association Awards, three separate Garth Brooks concerts and a Thanksgiving-weekend 'NSync special. Last month, the network announced a new deal to keep The Grammy Awards for the next five years, a pact that also gives it the option to broadcast The Latin Grammys each year as well. The network has even turned a child-adoption special into a musically themed event: The annual *Home for the Holidays* special next month will be hosted by Mariah Carey and feature such acts as Destiny's Child.

"We don't do this to chase the flavor of the month. This is the kind of business we like to be in all year," says Senior Vice President of Specials Jack Sussman.

It was Sussman, a programming executive at both MTV and VH-1 prior to joining CBS in 1998, who got CBS back into the music business and got synergies going between VH-1 and MTV even before Viacom and CBS had merged. Sussman used his musical connections to get Celine Dion for a November sweeps concert in 1998 and got VH-1 to help promote it.

"We gave VH-1 behind-the-scenes stuff,

they created interstitial programming, and they even had an exclusive interview with Celine," says Sussman.

Since Dion drew record ratings in 1998, CBS has aired concert specials with Shania Twain, Ricky Martin and a host of other musical acts. VH-1, MTV, CMT and the 180-plus Infinity radio stations have played a big part in many of them.

For example, MTV produced CBS Sports' Super Bowl halftime concert last year, featuring Aerosmith and Britney Spears, and MTV VJ Carson Daly hosted a pre-Super Bowl concert with Ricky Martin the night before. VH-1 hosts the preshow for the Grammys each year; CMT hosted a preshow for CBS's coverage of the CMAs earlier this month. VH-1 aired numerous Michael Jackson-themed programs this

month leading up to his concert on CBS, and the Infinity stations carried plenty of ads for it—as they do for the Grammys and other CBS events.

Says Fred Graber, VH-1 executive vice president of programming and production, "Every time CBS goes to an artist, one of the first things they say is what's VH-1 going to do for me, what's MTV going to do for me? That becomes a part of the deal for CBS, and it gives CBS a leg up on NBC, ABC or anybody else."

This week, CBS will use the synergy combo for another headline-grabbing night, with the broadcast premiere of *The Rugrats Movie* (which Nickelodeon produced) and a special one-hour 'NSync concert, co-produced and promoted with MTV. CBS programmers are calling it *Toons and Tunes*.

While NBC and Fox fight it out for first place among the key adults 18-49 demo during the sweeps, CBS is leading in both total viewers and households and isn't too far back in adults 18-49—no small thanks to the music specials. Jackson's concert last Tuesday delivered more than 25 million viewers and strong demographic ratings, including an 8.9 rating/23 share in the key demo. *Michael Jackson: 30th Anniversary Special* was the network's highest-rated music special since the advent of Nielsen Media Research's Peplemeters.

The CMAs attracted more than 18 million viewers, and, when network programmers realized that new drama *Wolf Lake* wasn't cutting it at 10 p.m. on Wednesdays, they turned to Sussman. He quickly cut a deal with Garth Brooks for three sweeps concerts. Airing last week, the first one raised the time-period averages by nearly 2 million viewers and more than 25% in all key demos. ■



Michael Jackson: 30th Anniversary Special was the network's highest-rated music special since the advent of Peplemeters.



Former FCC Chairman Williams Kennard (l) called Edwards a "sham" owner. Eddie Edwards denies he's a front for Sinclair, which says he owns all of Glencairn's voting stock.

Glencairn ruling due

Ownership dispute pits Edwards-Sinclair against Jackson, FCC

By Bill McConnell

Pittsburgh minority broadcaster Eddie Edwards has been called a "sham" and a "scapegoat." Now the FCC is about to decide whether he should also be called a TV-station owner.

Edwards has been the focus of a bitter dispute that has pitted Glencairn, the nine-station TV group he heads, and business partner Sinclair Broadcasting against the nation's best-known civil-rights leader, Rev. Jesse Jackson.

Jackson's Rainbow/PUSH Coalition charges that Sinclair used Edwards as a front to illegally circumvent government restrictions that had barred companies from owning two TV stations in a single market, a charge Sinclair strongly disputes.

Thanks to the ugly row, the FCC has been hauled into court to answer Sinclair's charges that the agency has held hostage the approval of 14 unrelated station acquisitions as punishment for the company's unwillingness to strike a deal with Jackson.

In the latest round, the FCC told federal judges in Washington last week that it will rule on Sinclair's applications in the next 30 days and asked them to reject Sinclair's request for a court-ordered expedited ruling.

The matter has been pending at the FCC since early in the tenure of former FCC Chairman William Kennard, who, according to Sinclair's court filing, called Edwards a "sham" owner.

Edwards and Sinclair counter that a better description might be "scapegoat," because Edwards has been maligned.

According to Sinclair, Kennard and other FCC officials improperly promised the mergers would be approved if Sinclair agreed to help other minorities obtain stations. Kennard had no comment.

Calling charges of bad faith "preposterous," the FCC said the current lineup—which includes three commissioners in office less than six months and a different chairman—cannot be blamed for any alleged actions by Kennard.

FCC officials won't disclose recommendations made by the Mass Media Bureau staff. But industry sources note that Sinclair, the country's eighth-largest station group in terms of audience reach, likes to test the limits of the government's ownership rules. Most recently, it unveiled a joint venture with Tallahassee ABC affiliate

WTVL-TV. Sinclair owns local NBC affiliate WTWC-TV. Under the deal, Sinclair will run all but WTVL's programming functions, an arrangement some local competitors complain violates the spirit if not the letter of new rules permitting dual TV ownership only when eight or more separately owned stations remain in a market.

Sinclair argues the deal complies with FCC rules, which state that only programming control would give a company ownership of the station. In the ventures with Glencairn, Sinclair operates all aspects of station operation, including programming.

Regarding the dispute over Glencairn, Rainbow/PUSH argues the pending purchases should be rejected unless Sinclair is forced to unwind its relationship with Glencairn. They say Edwards is a front for Sinclair because he owns only 3% of Glencairn's common stock, while relatives of Sinclair shareholders own 97%. Sinclair counters that Edwards truly controls Glencairn because he owns all of the voting stock.

Regardless of how the fight with Rainbow/PUSH turns out, Sinclair could still be forced to divest some local marketing

Rev. Jesse Jackson's Rainbow/PUSH Coalition charges that Sinclair used Edwards as a front to illegally circumvent government restrictions.

agreements with Glencairn and other stations. Unless the court strikes down the FCC's new duopoly restrictions as Sinclair has asked in a separate case, the Baltimore-based station group will have to sever ties to four partnerships in Ohio, South Carolina and West Virginia. Oral arguments in that case are scheduled Jan. 14, and a decision is expected several months later.

Jesse Jackson isn't without his critics in the media industry, either. Some have accused him of "extorting" media firms by threatening to hold up mergers unless they spin off stations to minority buyers or contribute to minority scholarship funds. ■

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W/O 10/22/01

4.7

W/O 9/24/01

3.5

W/O 9/24/01

3.5

W/O 9/24/01



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Everybody Loves Raymond

Source

NBS, Galaxy Explorer, w/o 9/24/01-10/28/01 vs. 10/22/01-10/26/01, GAA Ratings.

*NBS, Galaxy Explorer, Ranking Report, Premiere to Date 9/27/01-10/28/01, GAA/HH Ratings.

New means: Just Shoot Me, King of the Hill, John Edward, Steve Harvey, E!midate, Ananda Lewis Show,

Fifth Wheel, Iyanla, The Other Half, Card Sharks, Rendez-View, Stigmates, Mad TV, Talk or Walk.

Nielsen Media Research confirmed data and data descriptive text.

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Follow that juror!

Producer at WPVI-TV Philadelphia says station made him do it

By Dan Trigoboff

A producer for ABC's WPVI-TV Philadelphia called the judge in a sensational local murder trial to tell her he had been forced by his station to follow a juror—in what the producer understood to be a violation of the judge's order.

"I was asked by my superiors to follow a juror home," said WPVI-TV producer Henry Veguilla, according to a transcript of the tape, which Judge Linda Baxter played in open court. "I said I did not want to do it," Veguilla told the judge. "However, my boss pressed on. ... Finally, the news director at my station threatened me, used verbally abusive language. ... I was very nervous ... and I followed the juror home in a news van."

News Director Carla Carpenter did not return calls at press time, but General Manager David Davis issued a statement saying, "I have called Judge Baxter and extended an apology to her office for any problem we may have caused and to assure her that we respect the court's order and were attempting to comply with the guidelines, as we understood them. We did not contact, approach or attempt to speak with any juror."

In a trial that has made national headlines, a 12-member jury had deadlocked on the murder, felony murder and conspiracy charges against Rabbi Fred Neulander, accused of hiring a hit man to kill his wife for \$30,000 in 1994. Given the trial's high profile, competition among media to determine the jury's mindset has been intense, local journalists acknowledge.

Judge Baxter had said during the trial and again following her declaration of a mistrial that jurors are not to speak with journalists.

Local media protested the order, and several sued, raising constitutional issues. WPVI-TV has not joined any such legal effort, the station said. Baxter has denied

media motions to lift her order and cited the producer's actions as an example of what she sought to prevent. Local media outlets are considering appealing Baxter's rulings.

A week before she received the call from Veguilla, Baxter scolded in court *Philadelphia* magazine writer Carol Saline, who has also been providing some unpaid trial commentary to WCAU(TV) there, for approaching a juror.

Veguilla could not be reached at home or at work, where sources say he has several weeks to go at the station as part of a Disney minority-hiring and training program. ■

CNN instigates litigation

Offers to pay legal fees if Fox's KDFW(TV) sues NBC's KXAS-TV

By Dan Trigoboff

CNN last week offered to help pay legal fees—up to \$50,000—if Fox would sue the NBC-owned station in Dallas.

The unusual offer was made by CNN Newsource President Susan Grant to Fox Station Group head Mitch Stern after KXAS-TV Dallas on Nov. 8 used footage from Fox's local KDFW(TV) of a police chase involving a stolen, flaming 18-wheeler.

The NBC station admits it used the footage, taken from CNN's Newsource feed, without permission, but contends it falls under copyright law's "fair use" doctrine, given the importance of the footage to the story.

KXAS-TV, which says it gave both audio and visual credit to KDFW, is not a subscriber to CNN's Newsource service.

CNN has an additional gripe with the NBC station, contending that its own network bug was covered when KXAS-TV used the footage—except when the cable news network's familiar logo came up on one of those ever-present crawls at the bottom of the screen.

Grant said the offer was made to the



CNN complains that, in addition to using Newsource feed without permission, KXAS-TV covered the network bug with its logo—except when the bug came up in the crawl.

Fox station following discussion with CNN attorneys, who "advised us that this is the best way to protect our affiliates. We're making this offer to uphold one of the earliest and most basic of our tenets: Don't use footage from another station without permission."

Grant said she believed it was the first time Newsource had made such an offer.

No word yet on whether KDFW will sue or whether Fox, an arch competitor of CNN on the cable news front, will take CNN up on its offer. The FAA is investigating whether KDFW violated airspace regulations when its news chopper filmed the truck. ■

News seen from a distance

FAA chopper restrictions limit plane-crash coverage

By Dan Trigoboff

New York City's local coverage of its second catastrophe in barely two months was hampered by restrictions on newsgathering that grew out of the first.

Post-Sept. 11 restrictions on the flights of TV news helicopters kept New York City's many local and network news choppers far away from the Nov. 12 American Airlines Airbus crash in Queens. Because of the restrictions—which ban the choppers from major metropolitan areas and airports—networks and stations were able at first to provide only distant views of billowing smoke along Queens' Rockaway Beach.

"Obviously, it was a big problem," noted Radio-Television News Directors Association President Barbara Cochran, who has been vigorously trying to get the government to lift the restrictions on news choppers and was in New York last Monday. "This was the kind of story that would have been told better if the helicopters were in the air. Mayor Rudolph Giuliani said he'd been flown in by helicopter to the scene and described all the things he'd been able to see. It's a shame the public couldn't see what the mayor saw."

Reporters were also hampered in getting to the scene by the various tunnel and bridge closings ordered by city government following the crash. Despite the obstacles, though, local stations were soon providing dramatic footage from the crash site and surrounding neighborhood—images carried nationally and even internationally through various feeds to numerous network news services.

Networks and local stations—all six English-language and both Spanish-language stations—pre-empted regular programming to cover the crash, with cable news nets predictably providing wall-to-wall coverage.



Despite the obstacles, New York local stations were soon providing dramatic footage from the crash site.

ABC took some heat from affiliates for going off its coverage of the story to return, for about half an hour, to its morning talk show, *The View*, while other networks stayed with the story. The network, which

acknowledged affiliates' complaints, said it was a control-room decision based on the lack of news coming from the story, which was about an hour and a half old when ABC left it.

ABC noted that it soon returned with live coverage.

Some frustrated news directors lamented that ABC's early coverage had attracted a large audience, which had dropped considerably by the time the news

with Peter Jennings returned. *The View* had begun with live shots and acknowledgement of the disaster but later "was doing a segment on how to change your hair color," a news director noted. ■

Don't forget Where Things Stand

Where Things Stand, concise and timely updates on TV and radio issues before the Federal Communications Commission and Congress, once again can be found as a regular feature of BROADCASTING & CABLE, this time on our Web site (go to www.broad-castingcable.com and scroll down to "Features").

It was, for years, a regular feature of the magazine. It covers everything from DTV to must-carry to the ownership caps. In addition to the updates, it includes key facts about the FCC commissioners and their staffs, and a guide to other online resources that will



Attorneys Erwin Krasnow (l) and Michael Berg keep tabs on TV and radio issues in Washington.

help keep you briefed on what's happening.

This valuable information is compiled by Erwin G. Krasnow and Michael D. Berg, partners at Verner, Liipfert, Bernhard, McPherson & Hand, and two of the most prominent communications attorneys in Washington. With David Siddall,

they authored *FCC Lobbying: A Handbook of Insider Tips and Practical Advice*.

Krasnow and Berg will update the feature every month. So it is BROADCASTING & CABLE's hope that you will visit the site often—whenever you need a quick fix on where things stand in Washington. ■

News chiefs report sales-side pressure

New PEJ study also rates local newscasts again, and likes what it sees at Billings, Mont. and Tampa, Fla. stations

By Dan Trigoboff

News directors say they're being pressured to do more news with fewer resources even as they fight to keep sponsors out of the newsroom.

More than half of 118 news directors surveyed by the Project for Excellence in Journalism, in a report issued last week, said they felt pressure from advertisers to kill negative stories or run "puff pieces."

What emerged, says Project management, "was the sense that the relentless push by advertisers and sales departments inevitably yields small concessions from beleaguered news directors. ... News directors may feel obliged to compromise just to keep their jobs."

News directors admit, the study found, "that advertisers get something more than just commercial time for their money. In over two-thirds of stations, for instance, news sponsors are named by the announcer or identified with a particular news segment. At about half the stations surveyed, the sponsor logo appears in the newscast," and some stations interview sponsors or mention them in newscasts, although the survey found that sponsors were denied a role in story selection.

The Project—which advocates more community coverage, more enterprise, better sourcing, more staff, long stories, and time for story development—acknowledges that its philosophy for news quality runs "counter to the prevailing wisdom in local TV."

For the fourth time, the Project issued a report card of sorts, this time reviewing efforts from 43 local stations in 14 markets. Because its formula this year focused on late news and excluded the hour-long 10 p.m.

newscasts, the study did not rate many Fox stations, weblets or independent efforts.

Eight stations—including three in Tampa, Fla., and two in No. 170 market Billings, Mont.—got A grades.

Two stations, WSOC-TV Charlotte, N.C., and KVBC(TV) Las Vegas, got failing grades. WSOC was criticized for poor sourcing, one-sided stories and over-reliance on breaking news. KVBC, which, the study notes, is a top ratings contender, was criticized for lack of localism and for sourcing and breaking news coverage. KVBC(TV)'s Jamie Ios, news director since April, had no comment.

The A Team

These stations got top grades from the Project for Excellence in Journalism. The complete list, with explanations, can be found at www.journalism.org.

Billings, Mont.	KULR-TV KTVO(TV)
Dallas	KTVT(TV)
Tampa, Fla.	WFLA-TV WTVT(TV) WTSP(TV)
Honolulu	KGMB(TV)
Washington, D.C.	WJLA-TV

WSOC General Manager Lee Armstrong said she is "puzzled by some of the conclusions" in the study and questions "the pertinence of looking at a snapshot and making a determination that seems to be overbroad." Noting that hers is the top-rated station in the market, she added, "We are proud of our breaking news coverage."

A complete list is available on the Internet, at www.journalism.org. ■

Adelstein's the one

Daschle aide likely to fill Tristani's seat on FCC

By Paige Albinak

After weeks of speculation, Senate Majority Leader Tom Daschle (D-S.D.) last week recommended that the White House nominate his legislative counsel, Jonathan Adelstein, to the remaining seat on the FCC.

At press time, the White House had received the recommendation but had not officially nominated Adelstein, although neither the White House nor any members of the Senate are expected to object.

Adelstein, a Democrat, would take the seat last held by Gloria Tristani. That term expires in June 2003. He beats out a long list of candidates felled by strong opposition from various camps.

They include: Andrew Levin, aide to

Rep. John Dingell (D-Mich.); Montana Public Service Commissioner Bob Rowe; Former Gore staffer Kathleen Wallman; Former FCC staffer Catherine Sandoval; and Joe Garcia, executive director of the Cuban-American National Foundation.

Adelstein has worked in the Senate for 14 years, the last six with Daschle, and received his bachelor's and master's degrees from Stanford in 1985 and 1986, respectively. He received another master's degree from Harvard's Kennedy School of Government in 1987.

Adelstein joined the Senate in 1987, working as a legislative assistant for health and human resources to former Sen. Donald Riegle (D-Mich.). He joined Daschle's staff in 1995. ■

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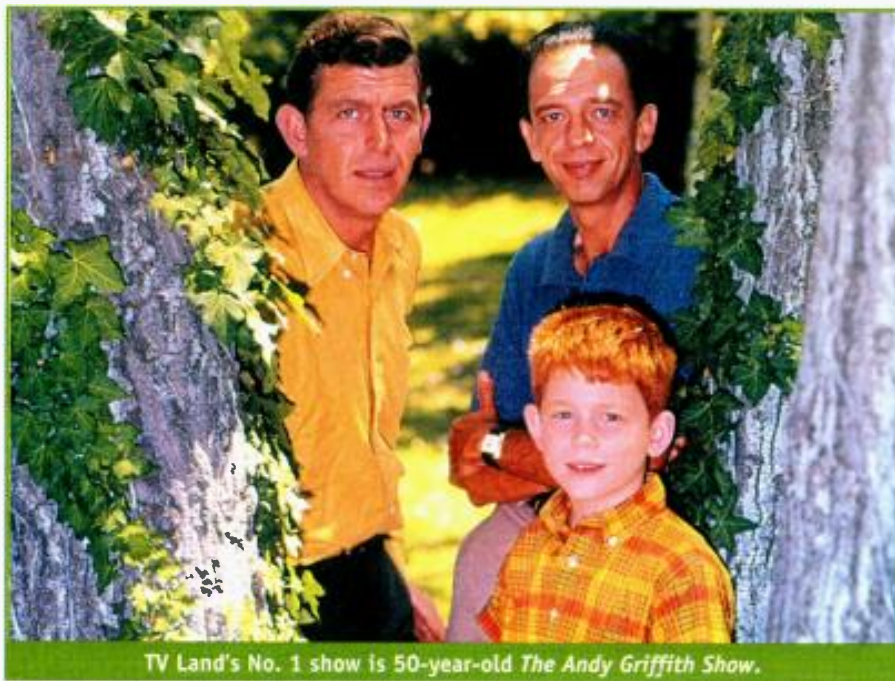
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C A B L E H I T S



TV Land's No. 1 show is 50-year-old *The Andy Griffith Show*.

It's all relative

Small ratings sometimes mean big success

By John M. Higgins

The biggest audience the Food Network ever mustered for star chef Emeril Lagasse was about 1 million people, scoring a 1.2 Nielsen household rating for a special tied to the Super Bowl last year. More typically, his oft aired shows on Food Network capture about 500,000 adult viewers.

Pulling in 500,000 viewers would mark a dismal failure over at TNT, whose summer hit *Witchblade* regularly scored more than five times that figure. But *Essence of Emeril* was clearly a giant breakout hit that transformed Food Network. It put it on advertisers' radar, attracted more talent, sparked development of more-ambitious programming and pushed it into public

consciousness. And Emeril's popularity grew to the point where NBC built a sitcom around him.

Unfortunately for Emeril, that move proved he's a better chef than actor, and NBC is tucking its *Emeril* into the freezer faster than you can say, "Bam!"

But the point is, you can say, "Bam!" and most people know what it means. Any bets that *Witchblade* gets parodied on *Saturday Night Live* as Lagasse was in October?

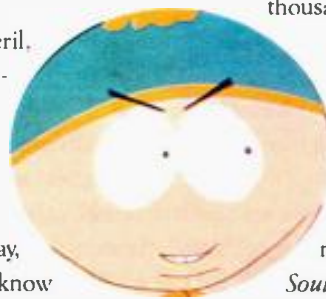
Every cable network strives for hits, but what passes for a hit is relative. Programming executives dream of an oil strike like HBO's *The Sopranos*, a cable program that

scores viewership on par with broadcast networks. But most nets will settle for a *Daily Show*, a high-buzz show that generates only modest ratings even by Comedy Central's standards. Or Lifetime's *Strong Medicine*, which is one of the highest-rated prime time series on basic cable but is pretty short of buzz. Or even merely buying off-CBS runs of *JAG*, the highest-rated series in USA Network's prime time lineup.

Many entertainment networks can feed off the Hollywood system created by the broadcast networks, pick up a show, produce TV movies and license the most reliable ratings fuel, theatrical films. But networks like History Channel or Discovery have to go down more distinct avenues and have different standards of what they consider a hit.

"Hits have a whole different meaning for cable," says Dawn Tarnofsky-Ostroff, executive vice president of entertainment for top-rated Lifetime Television.

It's hard for a broadcast network to argue that a show is a hit unless it scores big in Nielsen household ratings or at least sweeps a particular demographic category. But cable shows that grab a particular audience and help crystallize a network's brand can be a hit with just few hundred thousand viewers.



Comedy Central's *South Park*

"The bar these days is a combination of ratings and buzz," says USA Network President Doug Herzog, a veteran of MTV, Comedy Central and Fox's broadcast network. "Comedy Central's *South Park* is a hit on both levels. The Lifetime shows, which are heavy hitters, would like a little more buzz. You don't hear people talking about *The Division* on the streets."

He quickly notes that USA is subsisting on off-broadcast fare like *Walker, Texas Ranger* and *Jag*, plus theatrical movies. "I

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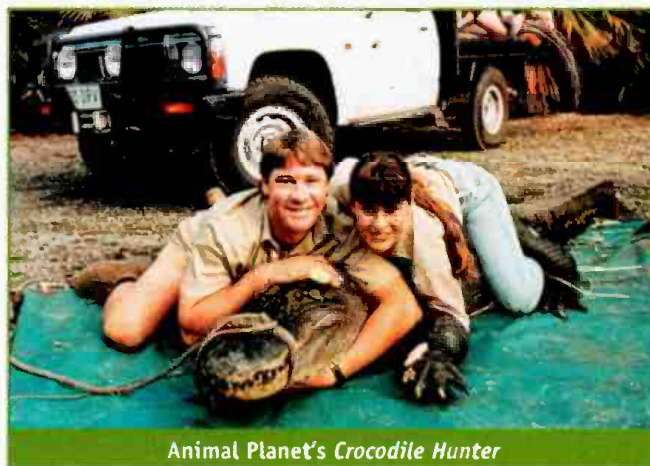
tntwitchblade.com

America Online Keyword: Witchblade

*Source: TNT Research from Nielsen Media Research data. Measurement interval, 5/28/01-8/26/01. Includes all telecasts.

Viewership counts for top cable networks

What programs boost their networks? The following pages provide a glimpse at the top programs that help make the top cable entertainment-based networks. The networks were selected based on year-to-date average Nielsen ratings, and each provided two top-five program lists. One list is year-to-date average household ratings (total viewing universe); the other is the top five programs in each network's core demographic (A&E did not provide ratings for its core-demo list).



Animal Planet's *Crocodile Hunter*

A&E

YTD average HH rating

1. Nero Wolf (1.8)
1. 100 Centre Street (1.8)
3. Law & Order (11 p.m.) (1.7)
3. A&E Mysteries (1.7)
3. Dummy (1.7)

Core demo: A25-54

1. Live by Request (NA)
2. Nero Wolf (NA)
3. American Justice (NA)
4. City Confidential (NA)
5. Investigative Reports (NA)

ANIMAL PLANET

YTD average HH rating

1. Crocodile Hunter (0.66)
2. Animal Precinct (0.62)
3. Planet's Funniest Animals (0.58)
4. Busted (0.56)
5. Jeff Corwin Experience (0.55)

Core demo: A18-49

1. Crocodile Hunter (0.43)
2. Jeff Corwin Experience (0.32)
2. Animal Precinct (0.32)
4. TV With Teeth (0.31)
5. Oshea's Big Adventure (0.29)

CARTOON NETWORK

YTD average HH rating

1. Dragon Ball Z (1.8)
2. The Powerpuff Girls (1.6)
2. Samurai Jack (1.6)
4. Scooby-Doo, Where Are You? (1.3)
5. Looney Tunes (1.2)

Core demo: Kids 6-11

1. Dragon Ball (4.4)
1. Jim Squad (4.4)
3. Premiere Premiere (4.0)
4. Dragon Ball Z (3.8)
4. Chuck Jones Show (3.8)

COMEDY CENTRAL

YTD average HH rating

1. South Park (2.4)
2. The Man Show (1.1)
3. Primetime Glick (1.0)
4. BattleBots (0.8)
5. The Daily Show (0.7)

Core demo: A18-49

1. South Park (2.0)
2. The Man Show (0.8)
2. Primetime Glick (0.8)
4. BattleBots (0.6)
5. The Daily Show (0.5)

SPECIAL REPORT

CABLE HITS

recognize I'm in a glass house," he says. "I'd love to have those ratings. But I want it all, I want heat."

In cable, it doesn't have to be original to be a hit. "I am speechless over the power of *Law & Order*," says TNT Executive Vice President and General Manager Steve Koonin, who counts the off-NBC drama as his top-rated program aside from sports and movies. After picking up recent episodes in June, he says, "We haven't put it in any kind of a pattern yet, and the audience always finds it."

Koonin believes that a show has four hurdles to clear to succeed on his network. It has to attract advertisers and then impress cable and DBS operators that pay for the service. It also has to meet certain quality standards ("We don't want to run *Jackass*," says Koonin of MTV's highest-rated show). Finally, it needs to show ratings growth.

"*Bull* met the first three," Koonin says in reference to TNT's much-hyped Wall Street

series that tanked in the ratings last winter. TNT shot a second flight of episodes that will never air. "We could not mount a large enough audience to sustain that."

Koonin adds that *Witchblade* has been the exact opposite. "The ratings for *Witchblade* had a lot of demo growth," particularly in younger audiences.

The same goes for *Charmed*, a split-window series TNT gets days after an episode airs on sister network The WB. The show skews young and female, seemingly at odds with TNT's presumed 18-49 target. "*Charmed* is bringing in a totally new audience," Koonin contends.

But executives at other networks chuckle over the rush last summer by new Turner Broadcasting Chairman Jamie Kellner, who previously was CEO of WB, to

add *Charmed* to TNT's schedule. "It's kind of wedged into their schedule," says a senior executive at a competing cable network. "But anyone will fudge on strategy for a show that gets a number."

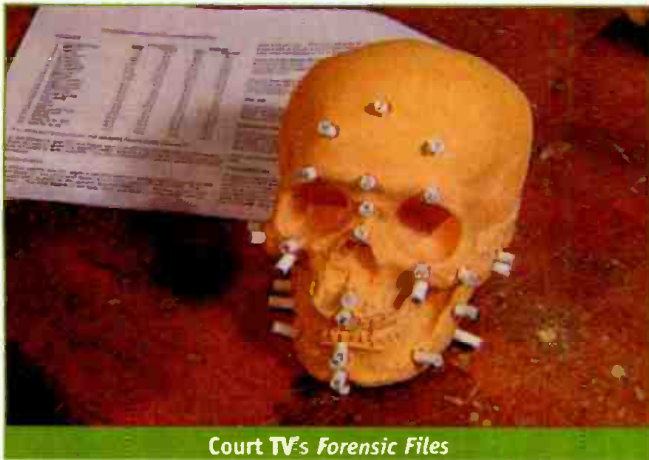
At the entertainment networks, the process is still pretty straightforward. It's a miniature version of what NBC and ABC do every year: agents, scripts, production companies, plus asking what's coming up for off-net syndication.

The development process is changing as networks



Cartoon Network's Power Puff Girls

RATING THE CABLE HITS



Court TV's *Forensic Files*

COURT TV

YTD average HH rating

1. Forensic Files (0.7)
2. The System (0.6)
2. Mugshots (0.6)
2. NYPD Blue (0.6)
5. The Profiler (0.4)

Core demo: W25-54

1. Forensic Files (0.5)
2. Mugshots (0.4)
2. The System (0.4)
2. Profiler (0.4)
5. NYPD Blue (0.3)

DISCOVERY

YTD average HH rating

1. FBI Files (1.86)
2. New Detectives (1.80)
3. Discovery Sunday (1.33)
4. Sci Trek (1.15)
5. Prosecutors (1.14)

Core demo: A25-54

1. FBI File (1.15)
2. New Detectives (1.10)
3. Discover Sunday (0.88)
4. Sci Trek (0.79)
5. Justice Files (0.67)



Disney's *The Proud Family*

DISNEY

YTD average HH rating

1. The Proud Family (1.7)
2. Lizzie McGuire (1.5)
2. Smart Guy (1.5)
4. Boy Meets World (1.4)
4. Even Stevens (1.4)

Core demo: Tweens 9-14

1. Proud Family (5.0)
2. Lizzie McGuire (4.3)
3. Smart Guy (4.2)
4. Even Stevens (3.9)
5. Boy Meets World (3.8)

FX

YTD average HH rating

1. Buffy the Vampire Slayer (0.87)
2. Married With Children (0.60)
2. Son of the Beach (0.60)
4. Tough Man (0.57)
5. The X-Files (0.50)

Core demo: A18-49

1. Buffy the Vampire Slayer (0.70)
2. Son of the Beach (0.39)
3. Married With Children (0.38)
4. Toughman (0.37)
5. FX Videos (0.33)

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RATING THE CABLE HITS

HBO

YTD avg. HH rating among HBO subs

1. The Sopranos	(17.3)
2. Sex and the City	(12.0)
3. Six Feet Under	(11.0)
4. Arliss	(7.1)
5. Oz	(6.9)

Ratings were supplied by the network based on Nielsen numbers. HBO, because it is a subscription service, does not have a core demographic.

MTV

YTD average HH rating

1. Jackass	(2.4)
2. Real World	(2.1)
3. Tough Enough	(2.0)
4. RW/RR Challenge	(1.7)
5. Becoming	(1.3)

Core Demo: A12-34

1. Jackass	(3.2)
2. Real World	(2.6)
3. Tough Enough	(2.3)
4. RW/RR Challenge	(1.9)
5. Becoming/Cribs (tie)	(1.5)

TBS

YTD average HH rating

1. Ripley's Believe It or Not	(2.0)
2. Dinner & a Movie	(1.6)
3. Fresh Prince of Bel Air	(1.5)
4. Roseanne	(1.4)
4. Friends	(1.4)

Core Demo: A18-49

1. Ripley's Believe It (8 p.m.)	(1.2)
1. Dinner & a Movie	(1.2)
3. Roseanne	(1.0)
3. Friends	(1.0)
5. Ripley's Believe It (11 p.m.)	(0.9)

TNT

YTD average HH rating

1. Witchblade	(2.3)
2. Law & Order	(1.8)
3. The Pretender	(1.2)
4. Charmed	(0.9)
5. ER	(0.7)

Core Demo: A25-54

1. Witchblade	(1.3)
2. Law & Order	(1.0)
3. Charmed	(0.9)
4. The Pretender	(0.8)
5. ER	(0.4)

HISTORY CHANNEL

YTD average HH rating

1. World Premiere Monday	(1.0)
2. History Alive	(0.95)
2. Battle Stations	(0.95)
4. Modern Marvels	(0.93)
5. Time Machine	(0.91)

Core demo: A25-54

1. Modern Marvels	(0.86)
2. History Alive	(0.76)
3. World Premiere Monday	(0.74)
4. Time Machine	(0.68)
5. Battle Stations	(0.65)

NICKELODEON

YTD average HH rating

1. Rugrats	(2.7)
2. SpongeBob SquarePants	(2.6)
3. Hey, Arnold!	(2.4)
4. RocketPower	(2.2)
4. The Fairly OddParents	(2.2)

Core Demo: Kids 2-11

1. Rugrats	(6.9)
2. SpongeBob SquarePants	(6.6)
3. Hey, Arnold!	(6.1)
4. The Fairly OddParents	(5.8)
5. RocketPower	(5.7)

TLC

YTD average HH rating

1. Adrenaline Rush-Trauma	(1.9)
2. Junkyard Wars	(1.7)
2. Science Frontiers	(1.7)
4. TLC Presents	(1.6)
4. Mysterious World	(1.6)

Core Demo: A25-54

1. Adrenaline Rush-Trauma	(2.0)
2. Junkyard Wars	(1.9)
3. TLC Presents	(1.8)
3. Science Frontiers	(1.8)
5. Mysterious World	(1.7)

TV LAND

YTD average HH rating

1. The Andy Griffith Show	(0.91)
2. The Love Boat	(0.73)
3. All in the Family	(0.71)
4. The Beverly Hillbillies	(0.56)
5. Leave It to Beaver	(0.52)

Core Demo: A25-54

1. The Andy Griffith Show	(0.59)
2. The Love Boat	(0.44)
3. The Beverly Hillbillies	(0.38)
4. All in the Family	(0.37)
5. Leave It to Beaver	(0.34)

LIFETIME

YTD average HH rating

1. Strong Medicine	(2.4)
2. The Division	(2.3)
3. Any Day Now	(2.0)
4. Golden Girls	(1.9)
5. Beyond Chance	(1.5)

Core demo: W25-54

1. Strong Medicine	(2.1)
2. The Division	(2.0)
3. Any Day Now	(1.8)
4. Golden Girls	(1.4)
5. Beyond Chance	(1.1)

SCI FI

YTD average HH rating

1. Farscape	(1.2)
1. Chronicle	(1.2)
1. Outer Limit originals	(1.2)
4. Firstwave	(1.0)
4. Invisible Man	(1.0)

Core Demo: A25-54

1. Farscape	(1.2)
2. Chronicle	(1.1)
3. Outer Limits	(1.0)
4. First Wave	(0.9)
5. Secret Adven. of J. Verne	(0.8)

TNN

YTD average HH rating

1. WWF Entertainment	(4.75)
2. Star Trek: Next Generation	(0.84)
3. WWF Excess	(0.70)
4. Bill Gaither Gospel Hour	(0.65)
5. PBR Champ. Bull Riding	(0.63)

Core demo: A18-49

1. WWF Entertainment	(3.45)
2. Star Trek: Next Generation	(0.66)
3. WWF Excess	(0.43)
4. TNN Movies	(0.35)
5. PBR Champ. Bull Riding	(0.33)

USA

YTD average HH rating

1. JAG	(2.1)
2. Nash Bridges	(1.8)
3. La Femme Nikita	(1.7)
3. Walker, Texas Ranger	(1.7)
5. JAG	(1.5)

Core Demo: A25-54

1. La Femme Nikita	(1.4)
2. JAG	(1.1)
3. Law & Order: C.I.	(0.9)
4. Nash Bridges	(0.8)
4. Huntress	(0.8)

SPECIAL REPORT

C A B L E H I T S

evolve. Discovery Channel's new General Manager Clark Bunting is shifting the network away from narrated science and nature programs and toward big personalities to attract viewers. He is drawing on his experience as general manager of Animal Planet, where he scooped up crocodile hunter Steve Irwin from Australian TV.

"If you just put a host in at the top and bottom of the show, that's not what it is," Bunting says. "I want a host who's going to get down in the mud, get sweaty. I don't want somebody blow dried, sitting behind the anchor desk."

That means that picking up shows from

foreign networks and indie producers is tougher, because talent has to be chosen and groomed more carefully.

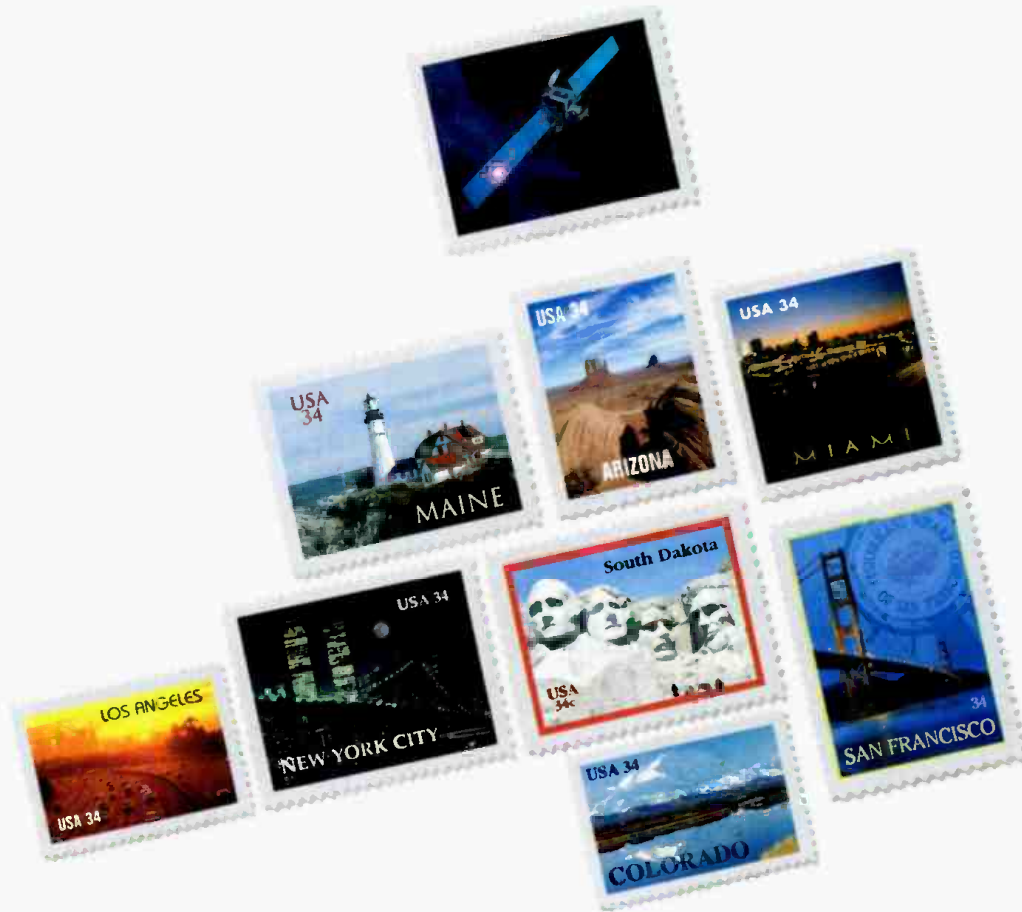
President of Programming Brian Graden is in a third wave of development at MTV. When he arrived four years ago, MTV had lapsed into a slump that unfortunately coincided with lack of direction in its foundation, pop music. He responded by putting 25 shows into serious development, most of which made it on the air in some fashion, including *Total Request Live*. He did it again two years ago, with a dozen shows, virtually all of which have remained on the air, including controversial hit *Jackass* and

softball homes-of-the-stars show *Cribs*.

"My first year, I said let's create hits," Graden says. "But a big hit can burn very brightly and go out instantly as we found with Tom Green." The once white-hot comic's outrageous Lettermanesque antics went cold in the ratings.

With MTV on solid ratings ground, Graden wants to avoid getting stuck in a rut and has completely restructured development operations, which he believes makes the process more methodical: "We can afford to be pickier. We don't go straight to a pilot, then straight to air." ■

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Programming

BroadcastWatch

COMPILED BY KENNETH RAY

NOV. 5-11 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/PIN	WB
7	10.7/17	10.2/15	7.6/12	7.2/11	0.9/1	3.0/4	4.0/6
MONDAY	8:00 33. Who Wants to Be a Millionaire? 7.8/12	21. King/Queens 9.5/14 34. Yes, Dear 8.9/13	52. Dateline NBC 6.7/10	36. Boston Public 7.6/11	121. Miracle Pets 0.8/1	98. The Hughleys 2.8/4 94. One on One 3.0/4	67. 7th Heaven 5.1/8
	9:00 9. NFL Monday Night Football—Denver Broncos vs. Cleveland Browns 11.9/20	4. Ev Lvs Raymnd 13.8/20 13. Becker 11.3/16	32. NBC Movie of the Week—Uprising, Part 2 8.1/12	49. Ally McBeal 6.9/10	121. Touched by an Angel 0.8/1	91. The Parkers 3.2/5 92. Girlfriends 3.1/5	94. Angel 3.0/4
	10:00	29. Family Law 8.7/14			113. Diagnosis Murder 1.1/2		
	10:30						
TUESDAY	9.3/14	9.9/15	6.8/10	7.6/11	0.7/1	2.7/4	4.2/6
	8:00 59. Spin City 5.9/9	14. JAG 11.1/17	65. Three Sisters 5.3/8	37. That '70s Show 7.5/12 33. The Simpsons 7.8/12	127. Doc 0.7/1	88. Buffy the Vampire Slayer 3.4/5	86. Gilmore Girls 4.0/6
	9:00	31. The Guardian 8.3/12	21. Frasier 9.5/14 41. Scrubs 7.2/11	37. 24* 7.5/11	131. Mysterious Ways 0.6/1	106. Roswell 1.9/3	81. Smallville 4.3/6
	9:30 16. NYPD Blue 11.0/17	19. Judging Amy 10.4/17	53. Dateline NBC 6.6/11		127. Diagnosis Murder 0.7/1		
WEDNESDAY	6.3/10	11.0/17	11.0/17	5.2/8	0.9/1	3.8/6	2.6/4
	8:00 49. My Wife & Kids 6.9/11		41. Ed 7.2/11	72. Temptation Island Reunion 4.8/7	114. Candid Camera 0.9/1	70. Enterprise 4.9/8	94. Dawson's Creek 3.0/5
	8:30 55. According/Jim 6.5/10	16. 35th Annual CMA Awards 11.0/17	5. West Wing 13.0/19	62. Temptation Island Preview 5.6/8	121. Touched by an Angel 0.8/1	98. Special Unit 2 2.8/4	103. Felicity 2.3/3
	9:00 55. Drew Carey 6.5/10		7. Law & Order 12.9/22		114. Diagnosis Murder 0.9/1		
THURSDAY	4.7/7	11.4/18	14.4/22	4.1/6	0.8/1	4.1/6	2.4/4
	8:00 President Bush Speech	10. Survivor: Africa 11.8/18	2. Friends 15.2/23 5. Will & Grace 13.0/19	88. Family Guy 3.4/5 84. The Tick* 4.1/6	121. It's a Miracle 0.8/1	84. WWF Smackdown! 4.1/6	109. Popstars 1.7/3
	8:30 67. Whose Line Is It 5.1/8	3. CSI 15.1/23	8. Will & Grace 12.5/19 18. Just Shoot Me 10.6/16	77. Temptation Island 4.5/7	121. Touched by an Angel 0.8/1	92. Charmed 3.1/5	
	9:00 39. Who Wants to Be a Millionaire? 7.4/11	41. The Agency 7.2/12	1. ER 17.5/29		114. Diagnosis Murder 0.9/2		
FRIDAY	4.5/8	5.3/10	9.6/17	4.4/8	0.9/2	2.0/4	2.7/5
	8:00 74. America.O1 4.6/8	64. Funny Flubs 5.4/10 77. The Ellen Show 4.5/8	30. Providence 8.4/15	77. Dark Angel 4.5/8	114. Weakest Link 0.9/2	105. UPN Movie Friday—Batman Forever 2.0/4	100. Sabrina/Witch 2.5/5 101. Maybe It's Me 2.4/4 90. Reba 3.3/6 101. Raising Dad 2.4/4
	8:30	65. That's Life 5.3/9	26. Dateline NBC 8.9/15	81. 24 4.3/8	114. Encounters with the Unexplained 0.9/2		
	9:00 81. Thieves 4.3/8	61. 48 Hours 5.7/10	12. Law & Order: Special Victims Unit 11.4/21		114. Diagnosis Murder 0.9/2		
SATURDAY	4.2/8	7.8/14	3.6/7	4.7/9	0.8/2	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,055,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
	8:00 94. Whose Line Is It 3.0/6	45. Touched by an Angel 7.1/13	87. NBC Saturday Night Movies—Shakespeare in Love 3.6/7	72. Cops 4.8/9 70. Cops 4.9/8	127. Best of Bonanza 0.7/1		
	8:30	40. CSI 7.3/13		74. AMV: America Fights Back 4.6/8	121. Miracle of the Cards 0.8/2		
	9:00 77. ABC Saturday Night Movie—Mission: Impossible 4.5/8	24. The District 9.1/16					
SUNDAY	10.1/16	10.0/16	6.5/10	7.9/12	1.0/1	1.9/3	
	7:00 45. Who Wants to Be a Millionaire? 7.1/12	23. 60 Minutes 9.3/15	63. Dateline NBC 5.5/9	(nr) NFL Game 2 11.9/24 53. King of/Hill 6.6/10	127. Candid Camera 0.7/1		104. Ripley's 2.1/3
	7:30	49. The Education of Max Bickford 6.9/11	48. Weakest Link 7.0/11	28. The Simpsons 8.8/13 24. Malcolm/Midd 9.1/14	112. Doc 1.2/2		106. Steve Harvey 1.9/3 109. Men Women Dogs 1.7/3
	8:00	14. ABC Premiere Event—Saving Private Ryan 11.1/17	10. I Love Lucy's 50th Anniversary 11.8/18	33. Law & Order: Criminal Intent 7.8/11 60. U.C.: Undercover 5.8/9	55. The X-Files 6.5/10	112. Ponderosa 1.1/1	111. Off Centre 1.6/2 106. Nikki 1.9/3
9:00				114. Mysterious Ways 0.9/1			
10:00							
10:30							
11:00	7.6/12	9.4/15	8.4/14	6.1/10	0.9/1	3.1/5	2.9/4
11:30	6.9/11	8.5/14	8.6/14	7.2/12	0.9/1	3.2/5	2.7/4

SyndicationWatch

OCT. 29-NOV. 4 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.1	10.1
2	Jeopardy	8.3	8.3
3	Entertainment Tonight	6.2	6.3
4	Seinfeld	6.0	6.4
5	Judge Judy	5.7	8.1
5	Oprah	5.7	5.8
7	Friends	5.3	6.0
8	Everybody Loves Raymond	5.0	5.5
9	Seinfeld (wknd)	4.1	4.4
9	Live With Regis and Kelly	4.1	4.1
11	Andromeda	3.3	3.5
11	Entertainment Tonight (wknd)	3.3	3.4
13	Judge Joe Brown	3.2	4.1
13	Frasier	3.2	3.3
13	Inside Edition	3.2	3.2
16	Extra	3.1	3.1
17	Mutant X	3.0	3.3
17	List of a Lifetime	3.0	3.1
17	Stargate SG-1	3.0	3.1
17	Access Hollywood	3.0	3.0
17	Everybody Loves Raymond (wknd)	3.0	3.0
17	Maury	3.0	3.0
23	Friends (wknd)	2.9	2.9
23	Hollywood Squares	2.9	2.9
25	Buffy the Vampire Slayer	2.7	2.9

TOP GAME SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.1	10.1
2	Jeopardy	8.3	8.3
3	Hollywood Squares	2.9	2.9
4	Family Feud	2.2	2.6
5	Street Smarts	1.3	1.4

According to Nielsen Media Research Syndication Service Ranking Report Oct. 29-Nov. 4, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

Gearing up for daytime *Link*



Syndicated *Weakest Link*, hosted by George Gray, will have a half-hour format.

Just when it appeared the *Weakest Link* advertising blitz was over—get ready for more *Weakest Link* ads to hit the airwaves. These, though, will be for the new syndicated version.

Last week, NBC Enterprises executives gave stations signed up for the daytime version of the quiz show a taste of what's to come as the studio gears up for the syndicated launch on Jan. 7.

There will be plenty of *Weakest Link* one-liners like "Whose traffic light is stuck on red?" and "Who here is all bun and no burger?" in the nearly two-month-long marketing campaign designed to get the show attention at the local-station level.

The one-liners, made famous by host Anne Robinson in the UK and on NBC's prime time version, will be delivered by the show's syndication host, George Gray. Gray, the former host of The Learning Channel's *Junkyard Wars*, has taken over Robinson's gig and apparently her all-black wardrobe as well.

Gray and company have already taped more than 20 episodes of *Weakest Link*, which will feature six contestants (the prime time version has eight) in a shortened half-hour format. The promotional campaign kicks off this week and features everything from TV and radio spots to merchandise and Web sites. The campaign has several stages. The initial phase, called "Obsessed," highlights how popular the prime time game has become.

"The strategy for the campaign is simple, since we have a show that is already a proven winner," says John Miller, head of NBC's in-house advertising division. "We simply need to let the viewer know it will be on five days a week, which got us to the line, 'Five days of *Weak*.'"

Most of the campaign will feature the "Five days of *Weak*" slogan, rather than the familiar Robinson line, "You are the weakest link, goodbye." And there will be plenty more like "Whose tree of knowledge is out of fruit?" when the show launches in syndication. —Joe Schlosser

Off-Net Hours Rule The Weekend... Especially Ours!

Top 5 Syndicated Weekly Hours Week To Week Growth

Wk of 10/22 vs. Wk of 10/15 % Change HH Rtg

#1	BUFFY THE VAMPIRE SLAYER	+35%
#2	THE X-FILES	+31%
#3	THE PRACTICE	+30%
#4	MAXIMUM EXPOSURE	+25%
#5	PRETENDER	+23%

Source: NCS, Galaxy Explorer, all syndicated weekly hours wk of 10/22/01 vs. wk of 10/15/01 % change based on HH GAA Rtg. ranked based on % change, does not include umbrella programs.



StationBreak

BY DAN TRIGOBOFF

WOWK-TV/MCGEE SUITS SETTLED

With a jury perhaps a day away from deliberation, former WOWK-TV Charleston, W. Va., anchor Tom McGee and former station owner Gateway Communications have settled their high-profile litigation. Both sides contend they are happy with the undisclosed settlement, which is believed to provide McGee with a cash payment and, he says, vindication.

In a highly publicized series of events last year, McGee was suspended and sued by station owner Gateway following weeks of discord. The company labeled him an overpaid and underworked prima donna who displayed contempt for colleagues, using vulgar and sexually suggestive language. McGee countered with a \$15 million suit charging the suspension and suit violated his contract and intentionally damaged his reputation.

That led to a trial, on claims from both parties, which lasted several days into last week. By settling, Gateway failed to establish a precedent for the performance expectations of a high-paid anchor—one reason the case was getting so much attention. But that should come as no surprise since, as Gateway attorney Niall Paul points out, the company is no longer in the television business. The station is now owned by SJL Northeast L.L.C.

A PAXSON TO EXIT TV

WWDP(TV) a full-power UHF station in the nation's No. 6 market, Boston, is for sale. Owner Devon Paxson, son of Lowell "Bud" Paxson, will be getting out of the business with the sale of his sole TV property. The station is expected to bring in more than \$40 million, and sources say there is interest both inside and outside the market. The station is currently running Spanish-language programming under an LMA with Telemundo affiliate WTMU(TV). Brokering the deal is Media Services Group.

DODGERS MOVING TO KCOP LOS ANGELES

In a homecoming of sorts, News Corp. is moving the Los Angeles Dodgers over to its newly acquired Los Angeles TV station, KCOP-TV, next season. The former Chris-Craft station has signed a three-year-deal for local broadcast rights.

Tribune-owned KTLA-TV Los Angeles had been the Dodgers' home for the past nine seasons. For the first 35 years that the team was in Los Angeles, the team's games were carried on Fox-owned KTTV-TV Los Angeles.

Sources say KCOP-TV, a UPN affiliate, will pay close to \$8 million a year for 50 regular-season telecasts.

In contrast, baseball's biggest franchise, the New York Yankees, has dropped the number of its broadcast



Reluctant TVisitor

Minnesota Gov. Jesse Ventura, who typically prefers talk radio to television, nonetheless took to the tube as part of a 90-minute discussion on terrorism, *Minnesota Prepares: A Statewide Briefing*, produced by Twin Cities Public Television.

games over the past decade from about 75 when WPIX-TV carried the team a decade ago to about a third of that under a new deal with WCBS-TV. The Yankees' cable YES Network says it wants to be the primary source for the team.

UPFRONT AND SO VERY PERSONAL

The mix of politics with the personal lives of prominent broadcast journalists provides an ethical conundrum of increasing relevance—and one raised last week by print journalists in New Orleans.

At issue is the precise role a

political spouse should play when that spouse also holds the highly public position of TV news reporter or anchor. In New Orleans, the issue was raised by a mayoral campaign commercial from City Councilman Troy Carter in which his wife, WDSU-TV anchor Melanie Sanders, heartily endorses Carter's candidacy. Political advisers, naturally, want to exploit the appeal and the savvy of the candidate's wife, but ethicists typically take the view that the more distance between them on the air, the better. Station officials did not return calls.

Times Picayune critic Dave Walker said last week that Sanders's role in the campaign—her maternity leave notwithstanding—"tramples the church-and-state ground rules separating journalists from the people they cover." Contrast this, he said, with WWL-TV anchor Michelle Miller, who was not even standing at the side of her husband Marc Morial when he lost his mayoral re-election bid.

Yet critic Allen Johnson, on BestofNewOrleans.com, noted that, even when Miller offers a detached, professional presentation of a story involving her husband, "one can't help but think Miller knew some inside scoop on last week's hot political story."

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

Focus Columbia, S.C.

THE MARKET

DMA rank	84
Population	887,000
TV homes	324,000
Income per capita	\$14,837
TV revenue rank	84
TV revenue	\$49 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WIS(TV)	10 NBC	Liberty Corp.
2	WLTX(TV)	19 CBS	Gannett Co.
3	WOLO-TV	26 ABC	Bahaket
4	WACH(TV)	57 Fox	Raycom

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

CABLE/DBS

Cable subscribers (HH)	201,000
Cable penetration	62%
ADS subscribers*	58,000
ADS penetration	18% approx.
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***
Entertainment Tonight (WIS)	10/20
Network show	
Survivor (WLTX)	23/35
6 p.m. newscast	
WIS	12/29
11 p.m. newscast	
WIS	10/30

***May 2001, total households

Sources: Nielsen Media Research, BIA Research



Better players enliven race

For years, WIS(TV) ruled local airwaves in the Columbia, S.C., DMA. As the only VHF station on the dial, its stronger signal and stronger newscasts dominated. Local TV writer Doug Nye described the market as "the epitome of monotony."

Today, notes Mel Stebbins, who has been general manager at the station since the summer, it's not so easy. Cable and satellite selection has reduced WIS's VHF advantage. Moreover, he acknowledges, significant improvements at other local stations—CBS affil WLTX(TV), Fox affil WACH(TV) and ABC affil WOLO-TV—have intensified the race considerably.

"We're still No. 1," Stebbins says, "but it's close in the local-news race, particularly in the demos. The other stations are doing a pretty good job, putting out much better newscasts than they used to." Despite the slippage, the station's position was strong enough for long-time Cosmos-Liberty General Manager Stebbins to drop several market sizes and move from Toledo to Columbia. "Traditionally," he explains, "WIS is our top station in cash flow."

But when Gannett bought WLTX(TV) two years ago, that station's new general manager, Rich O'Dell, breathed new life into the marketplace by overhauling the CBS affiliate, giving it a new look and revamping its newscast. Since then, WLTX has been a contender and has won a few newscast time slots, as well as numerous awards for its news.

"We're a Gannett station," says O'Dell. "That means news." Gannett pumped money into its acquisition, virtually gutted the old facility and adding a new newsroom and control room.

Although the market is down in both local and national spots, notes WACH GM Scott McBride, it's not as bad as in most of the country. All stations in South Carolina's capital city are looking to a good political year in 2002, with a gubernatorial and U.S. Senate race.

—Dan Trigoboff



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JUDGE HATCHETT
She's All That.

www.judgehatchett.com

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Rank	Station	Show	HH Rtg.
#1	KTBC	Judge Hatchett	4.1
#2	KVUE	Good Morning America	3.3
#3	KXAN	Today Show	3.2
#4	KEYE	Early Show	1.6
#5	KNVA	Judge Mathis	1.0



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Source: NSI, WRAP Overnights, M-F, 8:30am, 11/5/01 - 11/9/01

Interactive Media

It's a smaller world

Entertainment push for ABC.com delayed; Internet staff cut

WebWatch

CABLE AND NETWORK SITES

October 2001

Ranked by number of unique visitors

Source: Jupiter Media Metrix

Site	Unique visitors (000)	Chg.
1 CNN.COM	20,892	-15.7%
2 MSNBC.COM	16,661	-25.0%
3 ESPN*	9,656	-0.1%
4 WEATHER.COM	9,040	8.1%
5 NBCI*	8,264	-40.2%
6 CBS.COM SITES*	5,239	-36.4%
7 DISCOVERY.COM	3,813	18.1%
8 EONLINE.COM	3,797	-10.7%
9 PBS.ORG	3,789	0.7%
10 FOXNEWS.COM	3,570	-18.4%
11 ABC*	3,565	-20.0%
12 CARTOONNETWORK.COM	3,400	-7.5%
13 MTV.COM	2,854	-31.2%
14 FOODTV.COM	2,634	47.0%
15 VH1.COM	1,408	30.1%
16 HGTV.COM	1,356	-24.1%
17 LIFETIMETV.COM	1,142	-21.3%
18 FOX.COM	1,076	-8.3%
19 THEWB.COM	880	25.5%
20 SCIFI.COM	851	-9.6%
21 HISTORYCHANNEL.COM SITES*	791	23.0%
22 BET.COM	765	-5.9%
23 COMEDYCENTRAL.COM	474	29.2%
24 A&E.COM SITES*	442	15.4%
25 COUNTRY.COM	414	16.0%
26 COURTTV.COM	398	27.6%
27 FOXFAMILYCHANNEL.COM	364	12.3%
28 FXNETWORKS.COM	328	224.8%
29 AMCTV.COM	220	60.6%
30 TVLAND.COM	201	-9.5%
Cable/network universe	49,318	-6.6%
Total digital media	102,128	

NEWS SITES

Site	Unique visitors (000)	Chg.
1 CNN.COM	20,892	-15.7%
2 MSNBC.COM	16,661	-25.0%
3 ABC NEWS*	5,468	-39.2%
4 CNMONEY.COM***	4,045	-38.5%
5 FOXNEWS.COM	3,570	-18.4%
6 BLOOMBERG.COM	1,129	-16.1%
7 CNBC.COM**	—	NA
8 WEBFN.COM	—	NA

Unique visitors: The number of total users who visited the reported Web site or online property at least once in the given month. All unique visitors are unduplicated (counted only once).

* Represents an aggregation of commonly owned/brand-ed domain names.

** Now part of moneycentral.com/cnbc

*** Used to be called CNNFN.COM

Chg.: Change from previous month.

—Statistically insignificant traffic.

Note: Sites categorized by BROADCASTING & CABLE.

NA: Comparison with previous month not available.

NC: No change from previous month.

Sample size: More than 60,000 individuals nationwide.

By Ken Kerschbaumer

ABC has postponed plans to turn its ABC.com Web site into more than just a television site. The result is large staff reductions at the Web site, with one report putting the layoffs at 85%.

Dick Glover, executive vice president of Internet and Digital Media for ABC, says the 85% figure isn't accurate but the cuts were significant. "We had an awful lot of people that were dedicated to doing this expanded kind of [entertainment] coverage."

The plan, he says, was to expand ABC.com by, among other things, folding in content from Mr. Showbiz, another Disney-owned Internet site. But visitors to the Mr. Showbiz site last week were directed to the ABCNews.com entertainment section; the ABC.com site remained focused on promoting ABC TV properties. Planned synergies with *Us* magazine were also in the cards.

"What we determined, in light of everything that was going on, is that now may not be the best time to implement that [expanded] strategy," Glover explains. "We decided to make sure that we continue to have the best network-television site for the fans of the network but to not expand into these other areas. So, as a consequence, we obviously had a need for fewer people."

ABC.com wasn't the only Disney Internet property to experience recent staff reductions. The Walt Disney Internet Group (DIG) and ABCNews.com also saw more cuts. Walt Disney Internet Group spokeswoman Kim Kersch says, "We reorga-

nized our technology organization to reflect how the business has evolved over the year and what we see coming." She could not confirm how many employees were let go, but sources put the DIG number at 100.

With respect to the ABCNews.com cutbacks, Glover says that 25 employees were let go across the board. "We're more fully integrating all of the operations with the TV news operation, and we're getting bet-



Instead of expanding beyond television, the ABC.com site remains focused on promoting ABC TV properties.

ter and better at that."

The increased efficiencies from moving ABCNews.com operations back into ABC News resulted in the cuts.

Asked whether employees on the broadcast-TV side of the ABC News operation will be required to contribute more to the Internet side, Glover explains that there are no longer sides: "The Internet becomes an increasingly important medium for news as the world becomes more confusing and less safe. People want to be able to find out what's going on whenever they want and wherever they are. And it isn't a question of sides' picking up more but rather how [to] get the tools integrated into the operation ... without impacting the product." ■

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Fall 2001

A tally of birds

If the FCC allows the merger between EchoStar and Hughes Electronics' satellite division, the merged entity will effectively own 31 satellites capable of reaching 98% of the world's population. Although there is currently some duplication of markets, the deal could allow up to 100 local-into-local markets to be carried. Here's a list of each company's satellites and their longitude location.

EchoStar: five satellites and one backup (Ku-band)

One	61.5 degrees west
Three	119 degrees west
One	110 degrees west
One	148 degrees west

DirecTV: five satellites (Ku-band)

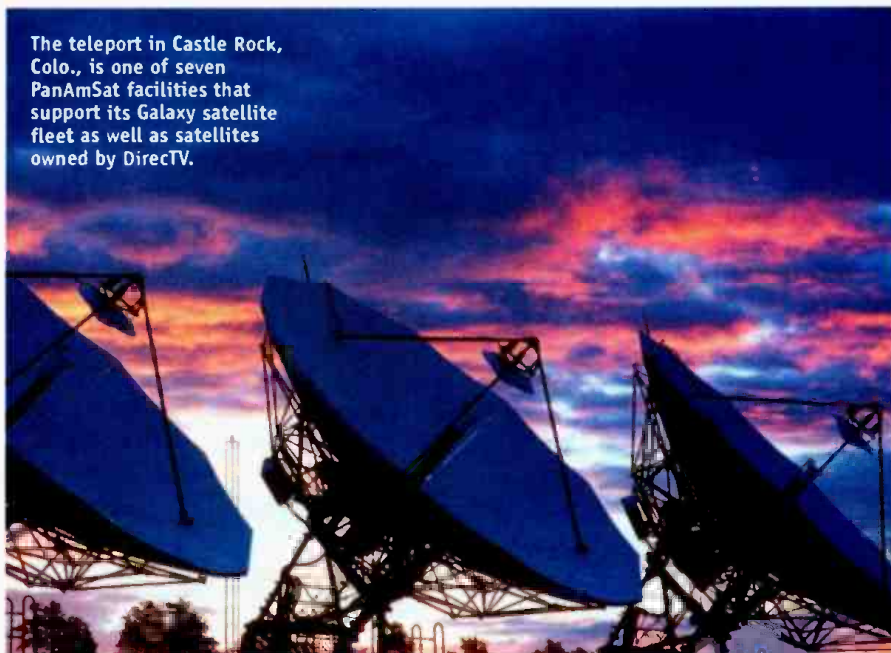
Three	101 degrees west
One	110 degrees west
One	119 degrees west

PanAmSat: 21 satellites (Ku- and C-band)

Galaxy IR	133 degrees west
Galaxy IIIC	95 degrees west
Galaxy IIIR	95 degrees west
Galaxy IVR	99 degrees west
Galaxy V	125 degrees west
Galaxy VI	72 degrees west
Galaxy VIII-i	95 degrees west
Galaxy IX	127 degrees west
Galaxy XR	123 degrees west
Galaxy XI	91 degrees west
PAS-1R	45 degrees west
PAS-2	169 degrees east
PAS-3	43 degrees west
PAS-4	72 degrees east
PAS-5	155.5 degrees west
PAS-6	43 degrees west
PAS-6B	43 degrees west
PAS-7	68.5 degrees east
PAS-8	166 degrees east
PAS-9	59 degrees west
PAS-10	68.5 degrees east

Source: Company Web sites

The teleport in Castle Rock, Colo., is one of seven PanAmSat facilities that support its Galaxy satellite fleet as well as satellites owned by DirecTV.



EchoStar expected to unload PanAmSat

Spinning off the satellite company could fetch \$5 billion

By Michael Grotticelli

In its proposed merger with General Motors' Hughes Electronics Corp., EchoStar Communications not only picks up satellite-TV rival DirecTV but also one of the leading satellite communications companies, PanAmSat Corp.

EchoStar will not talk about its plans for PanAmSat, but some analysts believe that it will be spun off and could fetch as much as \$5 billion.

With commitments of nearly \$6 billion in service contracts for the next five years, PanAmSat is the second-largest geostationary satellite system in the world (behind SES Astra, in France, which just bought GE's satellite division). In addition to 21 satellites and 800 transponders covering 98% of the Earth, the company operates numerous dedicated fiber links, seven tele-

port facilities and an operations/customer-service center in Atlanta. Its Galaxy system of satellites is the main distribution system for all the major content providers in the cable-TV industry. PanAmSat is 81% owned by Hughes.

Jimmy Schaeffler, an analyst with The Carmel Group, described selling as the most likely scenario because PanAmSat's principal business—transmitting video, audio and data for TV networks and other business clients—is far from EchoStar's focus—transmitting satellite TV to consumers.

"EchoStar is focusing on delivering ones and zeros to consumers, not selling bandwidth to business, which is what PanAmSat does," Schaeffler said. "[Selling PanAmSat] could be very profitable for EchoStar."

How much is too much?

EchoStar could end up controlling the Ka-band as well as the Ku-band

By Michael Grotticelli

The Ka-band, at a higher frequency than the Ku-band used for fixed and DBS services, is the new frontier of satellite communications. Satellites operating in the band may one day provide high-speed Internet access, data transfers for pagers and cell phones, or even interactivity for DBS.

Acquiring DirecTV, EchoStar would end up controlling not only most of the Ku-band DBS spectrum but virtually all the Ka-band spectrum as well.

EchoStar has licenses to operate in the Ka-band, chiefly through investments it has made in Wild Blue Communications and StarBand Communications.

EchoStar has a major stake in Denver-based Wild Blue, which will launch two Ka-band satellites, one next May and a second in 2003. It will begin offering service to any home or small office in the U.S. by the third quarter of that year.

"At this early stage, it's unclear how we will be affected," said Brad Greenwald, vice president of marketing for Wild Blue. "We have a distribution agreement with EchoStar and are moving forward with our business plan. We've had no indication from EchoStar or anyone else that our agreement will change in any way."

McLean, Va.-based StarBand is jointly owned by Gilat Satellite Networks, Microsoft and EchoStar, which has invested more than \$50 million in it. Launching its service in April 2000, StarBand was the first to deliver two-way, high-speed access in the Ku-band.

Along with the assets of DirecTV, EchoStar will acquire Hughes Network Systems' Directvay Ku-band two-way Internet-

EchoStar can't sell the division, however, until the merger is completed. That's expected in about a year, if the deal meets regulatory approval. Yet, under terms of the deal, if it is not approved, EchoStar is still obligated to buy PanAmSat, Schaeffler said, at a price that would be determined later.

Morgan-Stanley satellite analyst Vijay Jayant agreed that PanAmSat is an undervalued commodity that would attract interest from a wide variety of players.

Although PanAmSat's competitors—and likely buyers—were not talking publicly, it's believed that such companies as Eutelsat, Intelsat and Gilat Satellite Networks would be interested.

"There's value in the PanAmSat assets, but, at this point, we're looking with interest from a distance," said an executive at one competing company, who asked not to be identified. "It's possible that, if the EchoStar acquisition goes through, [PanAmSat's] Galaxy satellites covering the U.S. could be sold in pieces. That's one scenario that would interest us and many others."

Satellite builder and operator Loral Sky-net, Bedminster, N.J., and manufacturer Boeing Corp., Seattle, might also be interested, Schaeffler said. Acquiring PanAmSat would allow them to move into the bandwidth-service business for telephony and Internet streaming and hosting.

PanAmSat executives stressed that, until a final deal is announced, it will be business-as-usual for the company. "The sale of Hughes Electronics and its DirecTV business will not directly affect PanAmSat's commitment to its own business," said Scott Tagliarino, vice president of corporate communications and investor relations. "We remain completely focused on providing satellite technology and service to our customers."

PanAmSat has undergone top-level management changes in recent months. Joseph Wright was named president and CEO in August, and James B. Frownfelter was named executive vice president and chief technology officer last week. ■

access service and its newer Spaceway Project Ka-band service. HNS has invested about \$1 billion in these projects and plans to introduce the Ka-band high-speed broadband data service—for Internet access, telephony and interactive TV—by the second quarter next year.

And HNS's partly owned Vision Star Communications, Live Oak, Calif., will launch a Ka-band high-speed service from a satellite at 113 west longitude by May.

"This is one of the issues with the proposed merger that could cause the most concern at the FCC, because [EchoStar Chairman Charlie] Ergen would own a controlling interest in all of the satellite-based broadband access providers," said

'This could cause concern at the FCC, because Ergen would own controlling interest in all of the satellite-based broadband access providers.'

—Jimmy Schaeffler, The Carmel Group

Jimmy Schaeffler, an analyst at The Carmel Group. "This gets into the antitrust area because two-way interactivity is the future and everybody knows that."

Since the merger was announced, EchoStar has been touting the fact that its combined Ka-band resources will help close the "digital divide" by enabling it to bring two-way connectivity to rural America at a faster pace.

Richard Dalvello, executive director of the Satellite Industry Association, said the industry is generally supportive of the Hughes-EchoStar merger but noted that it will be looked at closely by the government. "The consolidation of these resources would combine a number of Ka-band projects into one."

Other companies, he added, have applied for and plan to launch competing Ka-band services in the future. ■

• Buying time • in bad time

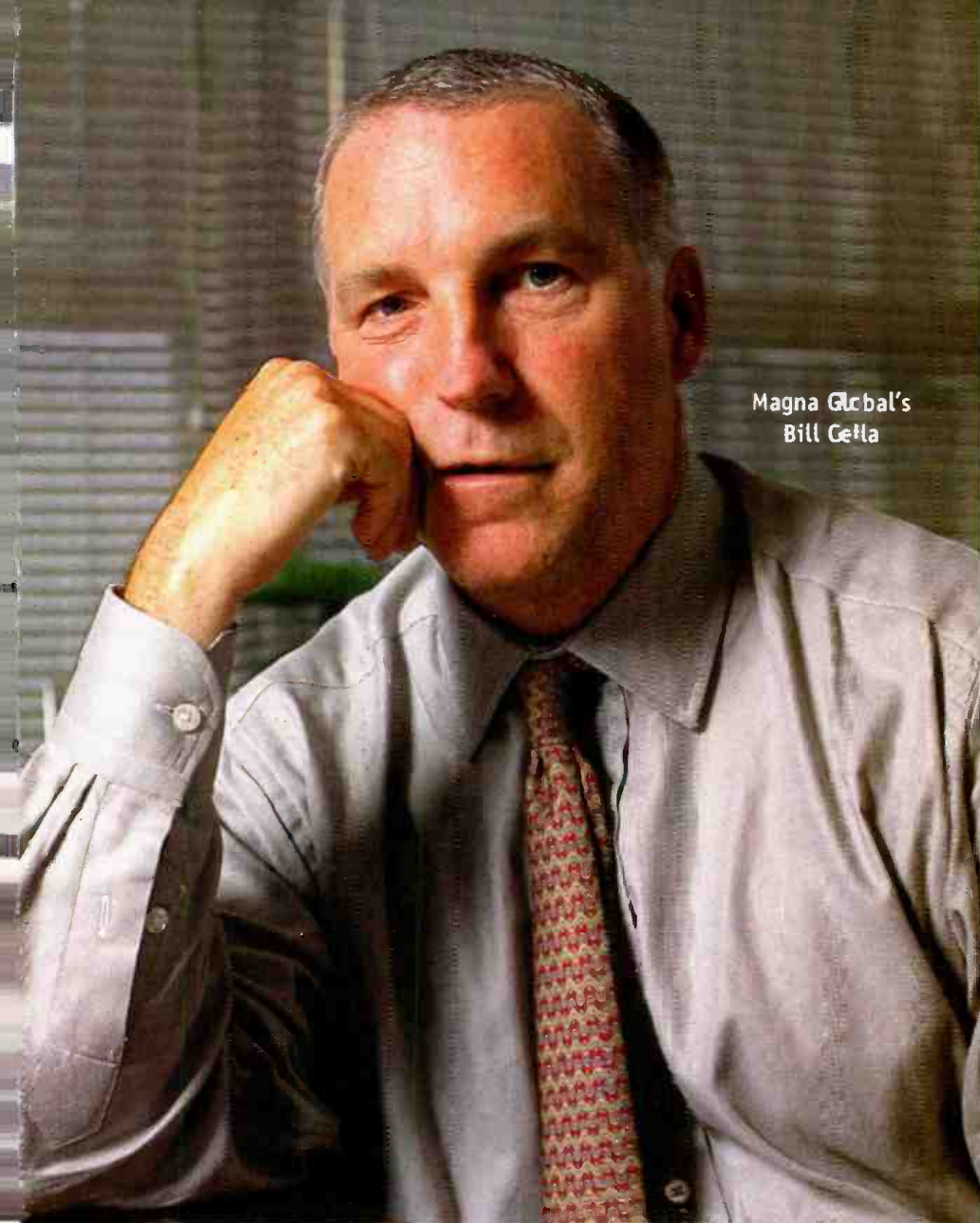
BY STEVE McCLELLAN

If you sell TV advertising for a living and don't know Bill Cella, make a lunch date with him ASAP. Why? Because he runs Magna Global, whose nearly 100 clients account for roughly a quarter of all the money spent on national television advertising.

The Interpublic Group of Companies, the ad-agency holding company, created Magna Global last summer to represent its two big media-buying services (Universal McCann and Initiative Media) at the negotiating table with the TV networks. Cella is now meshing the buying-service systems with Magna. Top clients include General Motors, Nestlé, Unilever, Johnson & Johnson, and Coca-Cola, which combined spend more than \$5 billion a year on advertising. In an uncertain economy, his marketplace views are magnified.

In this edited interview, Cella explains why he believes bigger is better, why the upfront buying process needs to change, and much more.





Magna Global's
Bill Cella

Photo: Erik Freeland / Corbis Saba

The economy and the ad market had been on a downward spiral, and then the Sept. 11 attack happened. What's the long-term damage to the ad marketplace?

It's not really sorted out yet. I think the whole economy is trying to find itself. It's still struggling. But interestingly, the broadcast economy has shown some steady movement in the fourth quarter. There's money coming in. It hasn't been gangbusters, but it's been steady.

Better than expected?

It's been better than the networks anticipated. I think they were surprised that it didn't just fall apart. There's still a ways to go, but it's a positive sign that advertisers want to

get their names out there and keep strengthening their brand in this environment.

Has Sept. 11 changed your business at all, short term or long term?

I think that categories are being affected: obviously, the airline category and probably the resort businesses and related categories. But I don't think it's going to be a drastic change. I think it's going to get back to normal once we get out of the questioning period of what's going to happen with the retaliation.

This year's upfront was a buyer's market. How steep were the price cuts?

Everybody was very affordable, although, in my heart of hearts, it wasn't steep

enough. But there were significant roll-backs.

More price cuts next year?

There's always room for improvement in that regard. I think 2000 was the straw that broke the camel's back when ratings were down pretty much across the board and the increases were still huge. I mean, that was ridiculous. If we were paying increases of 15% and the ratings were down 9%, it's an increase of 24%. It was just excessive.

That \$1 billion that seemed to disappear from the upfront TV marketplace—where did it go?

I think the money was thrown back into the bottom line. And I think the reduced spending was much deeper than anybody anticipated.

So it's gone?

Well, I think it's gone. I think that now, with the tragedy we've gone through in the past two months, it's even more of a challenge to generate revenue. But it's a great opportunity, frankly, when things settle down, to increase market share if your competitor is not really out there spending money. So there's a good opportunity for advertisers to increase their share of voice at this point.

Does the upfront process make sense?

It really doesn't make any sense, actually. In all honesty, it's an absurdity because what happens is that we go to market after the upfront presentations at the end of May. And we go to market with money that we really don't have a strong handle on. It's money that we anticipate clients will spend. The client planning process is usually June to August for the following year. But the money we go to market with is really not hard, firm dollars. It's guesstimates. So the reality is that it probably should be happening on a calendar-year basis.

This year's upfront was slower than usual. Did that work in your favor?

Yes. In 2000, we had an upfront fuse that was three days. It was absurd. \$8 billion

spent in three days is ridiculous. You really can't do justice for your clients; you can't evaluate programming.

Magna will spend about \$8.6 billion a year on national TV ads, or about 25% of that market. How do you hope that clout will translate to your clients?

I think that one of the important things, with all the information that we're going to have through our agencies on different sectors of the economy, is not only a lot of leverage with dollars but the opportunity to create real partnerships with networks. They can come to us, and we can look at opportunities they may have for programs

that may be hard for them to sell.

Networks can come to us for one-stop shopping, because we have so many different clients within our agency systems. One of the big things, really, is that we're going to have a great purview of the marketplace because of our oversight in so many categories.

So we're going to have almost a macro-economic view of what goes on in the media marketplace and also kind of an econometric view of what is going on in the overall economy. So the intelligence gathering that we're going to be having, the data we're going to have, is really key.

Not too long after Magna was announced,

the company lost the Pepsi account, leaving you with Pepsi's main rival Coca-Cola. How have you responded to other clients who might be concerned about conflicts of interest?

Pepsi's leaving had nothing to do with Magna. That had to do with conflicts at the agency level, not with the way we've structured the media buying.

But aside from that, basically, my clients are Universal McCann and Initiative Media. The people who oversee the buying groups at those agencies deal directly with the advertiser clients. They deal with the client strategies, individual budgets, the client's needs for specific programming,



CBS's *Survivor: Africa*

It's about programming

Ad buyers are among the hidden persuaders at networks. Like Nielsen ratings, the ad community's opinion affects what networks schedule. Here's Bill Cella's take on two program categories: reality and family programming.

Does the TV industry have to reassess the appropriateness of the whole reality genre post-Sept. 11?

A lot of these shows do get very high ratings, so, obviously, there's a large part of the viewing public that is interested in it. I anticipate probably more reality programming going on because the networks have been taking a financial hit that's significant. So, if you put more programs on that are very efficient, as the reality programs are, there will probably be more of that.

So there's room on a network schedule for a show named *Survivor* after Sept. 11?

Yes. *Survivor's* hugely popular, and it hasn't been drastically over the top. I think the fact that the networks are really meant to deliver a broad reach will underscore the fact that they've got to have all different types of shows.

Shows like *Gilmore Girls* on The WB, with backing from Procter & Gamble, seem to be a potent trend. What's your take on family programming?

I'd like to see more family programming on the air, of course. The Family [Friendly Programming] Forum is doing a great job of getting the message out and getting people involved and realizing that we're serious. I think that we'll continue to be successful in the years ahead.



The WB's *Gilmore Girls*

see change!

The Western Show

... for the broadband industry
Anaheim Convention Center
November 27-30 2001



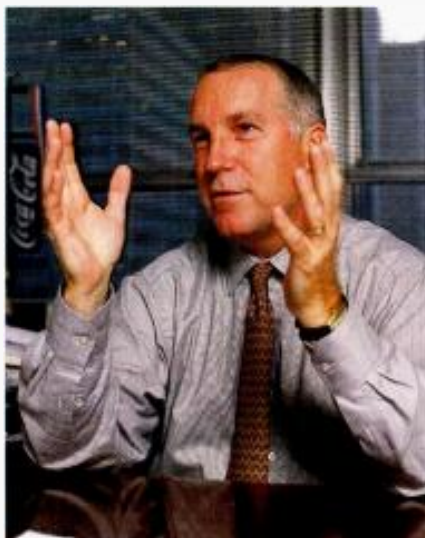
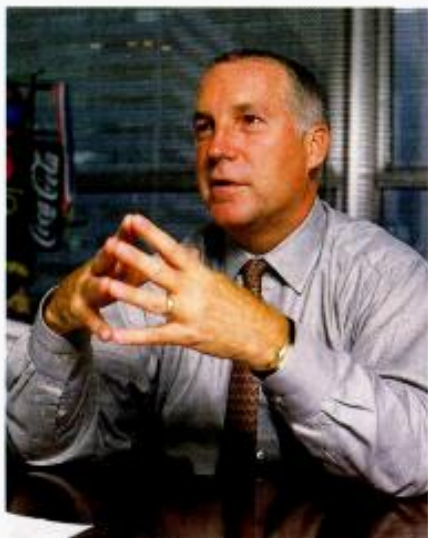
See the Stars—Hear Lightning Strike

November in Anaheim—it'll be the center of the broadband world! And with the changes in this industry, everyone's dying to talk. Here's a sampler:

- Cable's three newest CEOs—**Glenn Britt** (Time Warner Cable), **William Schleyer** (AT&T Broadband) and **Carl Vogel** (Charter Communications) will talk about broadband's future
- **Bob Pittman** (AOL Time Warner) will talk about the biggest media company in the world
- **Michael Willner** (Insight Communications) will join Tuesday's Kick Off Session—that's strictly interactive
- **John Rigas** (Adelphia Communications) will talk about the cable broadband industry—then and now
- **Ted Turner** will give his version of the world in an exclusive Video History interview by The Cable Center
- And (WOW) the representatives of every major MSO have already booked their hotel rooms in Anaheim to hear the speakers, see the exhibits, and network with attendees.

• *see change* • For more information go to www.calcable.org

Photo: Erik Freeland / Corbis Saba



'Eventually, I think, Magna will be the ultimate cross-media environment. We don't represent print, outdoor or radio yet, but we will. Cross-media is important, and it's only going to grow.'

GRP levels, added value and so forth. I don't know about that stuff. I don't know anything about any client's particulars.

You don't need to know that to negotiate the prices?

No. I just know aggregated dollars that are rolled up by the agencies, for instance, by daypart.

I'll see the Universal McCann rolled-up dollars for daytime along with the Initiative Media dollars for daytime. We'll take those total dollars, go to the networks and do deals for daytime.

You've told sellers that Magna is more than just about negotiating price. They're still not clear on your mission. Can you clarify?

Right now, the major focus is the upfront. The individual agencies will do their own scatter until we develop a system that is user-friendly for the networks.

What about sports?

We are looking at Olympics. We'll probably look at high-ticket items for both sports and entertainment like the NFL and the Super Bowl and maybe the Academy Awards and things like that.

And cable?

There are some issues, but they're pretty much systems issues: who contributes what at different agencies and how we make the process user-friendly for the networks. That will be worked out by the next upfront.

And scatter?

I think there's a big application for scatter. The problem with scatter is the differing

needs of clients, weeks when they buy; it's a little more complicated in scatter. So that will be a determination we make as we go along.

How about cross-media deals?

Eventually, I think, Magna will be the ultimate cross-media environment. But we don't represent print, outdoor or radio yet, so it's not something we'll be doing immediately. But we will. Cross-media is important, and it's only going to grow as the years go on.

What's the advantage to having all this marketing data from your client base?

When you have information, you can really get a better feel for what you think the market's going to be. For this year's upfront, we—meaning Universal McCann and Initiative—shared for the first time non-proprietary information. So I had meetings with the people at Initiative and the Universal McCann Group, and we discussed what we thought the marketplace was going to be like by daypart, by network and so forth.

And it was fascinating. We'd never done it before, because the two agencies were competitors. But now we're part of this new thing.

The Cella File

Name and title: William (Bill) Cella, chairman, Magna Global USA, New York
Buying experience: Seven years (1994-2001) as head of TV buying at Universal McCann, where he oversaw a \$2 billion spending budget.
Selling experience: 15 years (1979-94) at ABC, including stints at sports sales, spot sales and WXYZ-TV Detroit; two years at Bolton Broadcasting (1977-79).
Where he got his start: WVOX-AM-FM New Rochelle, N.Y., as account executive.
Extracurricular: On the board of the Advertising Council; chairman of the board of The Committee for Hispanic Children and Families charity; on the executive committee of the Family Friendly Programming Forum.

And what did you glean from those meetings?

We had a pretty good picture of what was happening in the marketplace and how bad it was going to be. So we think, this year, we had more intelligence on the marketplace than the networks did initially.

That's one of the reasons why the network upfront was a little bit draggy, because the networks didn't believe that the market was as down as it was. We saw it.

Are the networks reaching out to the agency community more now than in the past to get feedback on programming development?

I think they are. Since it started 11 months ago, our programming department here at

Universal McCann has put 10 hours of prime time programming on the air, including our first series, *Lost*.

You mean programming in terms of client-sponsored programming?

Yes. We don't own the show, and our clients don't own it. But the clients sponsor it exclusively and help fund it.

How does that benefit them?

It's really about giving advertisers a higher visibility in the market when they can get involved in exclusive products, where they can have special billboards, special bumpers. They can have product placement done in a nice way. So it's something that we're very high on here. I'm very pleased

the way it's worked out.

So you'll do more of that as time goes on?

Oh yeah. We're looking at 22 projects right now for 2002.

You mentioned product placement. How important is that?

It's important to be able to show your brand, the actual brand on-air, where it's done as a natural integration into a program. Clients are realizing that not only do they need their commercials to sell their product but they can have an actual visual of their brand in an environment that makes sense and that's reaching their target consumers. That's another hit for them. So it's becoming more and more prevalent. ■

TV ad buyers The BIG spenders

There are approximately 500 advertising agencies in the U.S., but just a handful control the ad spending on television. In fact, among them, the following eight media-buying specialists account for more than 90% of the nearly \$30 billion in advertising spent annually on national TV (broadcast and cable networks and syndication). Here's a brief look at each of them.

MAGNA GLOBAL

Headed by **Bill Cella** (see page 30), the Interpublic Group of Companies media arm negotiates national TV spending for two major buying units: Initiative Media and Universal McCann. Together, they account for \$8.6 billion in national TV billings. Cella's second in command is **Larry Blasius**, who formerly ran the broadcast buying department at TN Media, acquired earlier

this year by Initiative. Heading the buying at Initiative is **Tim Spengler** (Western region) and **Arthur Schreiber** (Eastern region); **Donna Wolfe** oversees TV buying at Universal McCann.

STARCOM MEDIAVEST

Chicago-based Starcom MediaVest Worldwide, the media-planning and -buying unit of agency holding company Bcom3



Muszynski

Group, does more than \$5.8 billion in national TV billings combined. On the buying side, the unit is actually two separate companies, which compete for business even though they share certain back-office

facilities: Starcom, headed by **Renetta McCann**; MediaVest, by **Donna Salvatore**. McCann and Salvatore report to **Jack Klues**, CEO, Starcom MediaVest Worldwide. Each unit billed a little more than \$2.9 billion in national TV ads last year. National TV negotiations for Starcom are headed by **John Muszynski**; his counterpart at MediaVest is **Mel Berning**. They report to McCann and Salvatore, respectively. Clients include Kraft Foods and Procter & Gamble on the MediaVest side and Kellogg on the Starcom side.

OMD

OMD is the media arm of the Omnicom Group, the New York-based agency holding company. **Dan Rank**, managing partner and director of media, oversees the buying of more than \$4.2 billion in national TV spending. He reports to CEO **Steve Grubbs**. Reporting to Rank are three executives who oversee spending at separate units: **Chris Geraci** at BBDO, **Debbie Richmond** at DDB and **Jeff Tyrell** at TBWA. OMD represents more than 100 clients. Among the bigger ones: Pepsi Co., McDonald's and VISA.

MINDSHARE

One of two big media-buying units controlled by London-based advertising conglomerate WWP Group, New York-based MindShare is overseen by CEO **Irwin Gottlieb**. Reporting to him are three executives who have the title of president: **Jean Pool**, operations; **Raymond Simko**, strategic planning; and **Marc Goldstein**, broadcast and programming. The company bills roughly \$3.2 billion in national TV advertising. Clients include Sears Roebuck and Unilever.

MEDIA PLANNING GROUP

New York-based Media Planning Group is the media-buying unit of Havas Advertising, the French agency-holding company.

National TV billings total \$1.9 billion. **Bill McOwen**, based in the company's Boston office, is head of national TV buying, reporting to Managing Partner **John Gaffney**, who in turn reports to company CEO **Antoni Rossich**. Clients include MCI, Volkswagen and consumer-goods maker Reckitt Benkiser.

THE MEDIA EDGE

The Media Edge is the smaller of two big, separately run media-buying arms controlled by London-based WWP. Just two weeks ago, the New York-based unit announced that **Rino Scanzoni** will replace the retiring **Bob Igel** as president of national broadcast. He reports to Media Edge CEO **Charles Courtier**. Scanzoni was executive vice president of MediaVest and, before that, senior vice president at D'Arcy Masius Benton & Bowles. The Media Edge bills \$1.8 billion in national broadcast-TV advertising for clients that include AT&T, Campbell Soup and Colgate Palmolive.



Scanzoni

MEDIACOM

Mediacom is the buying arm of Grey Global Group. **Jon Mandel** is a co-managing director and chief negotiating officer. Mandel, who is also chairman of the National Association of Television Programming



Mandel

Executives, reports to Mediacom CEO **Alec Gerster**. National TV billings total approximately \$1.7 billion. Key clients include Hasbro, Mars, and Procter & Gamble.

ZENITH MEDIA

Zenith Media is the media-buying arm of two huge European advertising-agency conglomerates: Paris-based Publicis Groupe and London-based Cordiant Communications Group. Each owns 50% of Zenith. The unit bills more than \$1.4 billion in national TV ads. Senior Vice President **Peggy Green** has day-to-day responsibility for national TV buys and reports to **Rich Hamilton**, CEO of Zenith's New York-based Americas operation. Clients include Verizon, Toyota/Lexus and General Mills.



Hamilton

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AMERICAN WOMEN
IN RADIO & TELEVISION YEARS

50 Years of American Women in Radio & Television.

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BETTY ELLEN BERLAMINO, *VP-GM, WPIX-TV*

ERICA FARBER, *Publisher & CEO, Radio & Records*

JUDY GIRARD, *President, The Food Network*

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6:00 PM - 8:00 PM

AWRT Members - \$50 Non-Members \$60

For Information contact: Rosemarie Sharpe, 212-481-3038



Thirteen extraordinary men and women who shaped American television and radio were fêted last week at the annual BROADCASTING & CABLE Hall of Fame dinner in New York City, hosted by ABC's Sam Donaldson.

This year's inductees embraced an incredibly wide range of talents, with one thing in common: They made a difference. And this year, our honorees and the 450 media luminaries in the crowd, helped us celebrate another event, too. At the Hall of Fame dinner, BROADCASTING & CABLE celebrated its 70th anniversary.

Can we toast in print? Let's try. Here's to our honorees! And here's to us!

The Class of 2001

PHOTOGRAPHY: WENDY MOGER-BROSS



▲ Actress **Katie Sparer** accepted the award for her mother, the late actress **Nancy Marchand**, who made an early appearance in the television classic *Marty*, then starred in *Lou Grant* as a patrician publisher, and finally riveted the nation in *The Sopranos* as a conniving Mafia mom, a role she played as she became increasingly ill.

"*Marty* gave her life, in that it gave her the beginning of her career ... and *The Sopranos*, and David Chase, kept her going, kept her here alive, which gave me more time with her," Sparer said.

"And for that I can never thank you enough."

▼ When he received his award, Disney Chairman and CEO **Michael Eisner** thought back to a time when he was still at ABC and the network was airing *Love Story* one evening as he and his wife were driving to Vermont. "For 25 miles, as we looked at the homes we passed, every single set" was tuned to the theatrical movie. "It made me realize the enormous power and the community of this business," he said.

Introducing Eisner, his pal and former workmate, USA Networks' **Barry Diller**, said, "He is actually that real thing. The real deal. A creative businessman.

"Now in the media world, people almost always become their product, their brand. Or they create new ones. Michael did both. He became Walt Disney and he changed the company completely."



▲ Actress **Jane Powell**, accepting the posthumous Hall of Fame award for **Arlene Francis**, called the *What's My Line?* quiz panelist "kind, pretty, funny ... She was what really every woman wanted to be. In the '50s, she was the third-most-recognized woman in the U.S. She was known for her elegance, humor, friendliness. She was the 'femcee' on the radio show *Blind Date*. Can you imagine anybody being called a femcee today? ...

"The Arlene I knew was not afraid to make waves, and her waves were beautiful waves. Her waves were gentle, but they were never ripples. Arlene was a unique woman."

HALL OF FAME



▲ **Ames Yates** accepted the B&C award for his late father, war reporter **Ted Yates**, who was killed covering the strife in Jerusalem in 1967, when he was just 36 but already a legend. "Ted's legacy lives on," Ames said, noting how he and his two brothers all gravitated into television production.

"The job of TV journalists is to capture the moments and events," he said. "Pictures and sound put us in the moment. Reporting and being on the ground get the story. My father always got the story. But time moves along. The TV pictures get dimmer, the sound a little fainter, and the folks who brought the story home are sadly forgotten. ... It is thanks to organizations like the BROADCASTING & CABLE Hall of Fame that people like my father are never forgotten."

► **Lorne Michaels**, executive producer of NBC's *Saturday Night Live*, recalled his first trip to New York, from Canada, when he was 15. He and a pal went to a taping of a Jack Paar *Tonight Show* at NBC. "It was thrilling. A live television broadcast! We were on the air!"

For 27 years, he has been at the helm of the utterly live *SNL*. "On Saturday nights, I still can't get over it. It's the same mix of talent, cameras, jokes and music that I saw as a boy in 1959. When it comes together as a show, there's nothing like it in the world. No matter how much technology changes in the future, that part will never change." He received his award from Cahnern's TV Group Senior VP Bill McGorry (r).

▼ NBC's *Today* co-host **Katie Couric** was reminded of her early days in journalism. "It's particularly thrilling for me to be inducted into the B&C Hall of Fame with Sam Donaldson serving as master of ceremonies," she said. "Twenty-two years ago, on my very first day of work as a desk assistant at ABC News in Washington, I was greeted by a very rambunctious White House correspondent who demanded to know my name and then promptly jumped on the desk and sang 'K-K-K-Katie' at the top of his lungs while dancing a little jig. He then whisked me off to a White House press conference, and my career in broadcasting was off to a colorful start."

Turning more serious, she said, "At a time when the world seems to be so uncertain, I have become certain of one thing: I've never felt prouder to be a journalist and a practitioner of my profession. I have never felt that my job has had greater significance than it has today. I take very seriously the responsibility I have to those who may be turning to me for information, perspective and even reassurance."



▲ When **Michael J. Fox** was introduced, a technical glitch cut short the video highlights of his career to just a few seconds. He turned that into a hilarious, self-effacing appraisal of his own career.

"I may have had the shortest career, but I'll have the longest speech. Twenty-five years ago, my mom drove me to an audition—and she's here tonight. I started on a sitcom [on Canada's CBC]. ... well, it was more like a 'sit'."

"I'll always be honored to have come up in TV during the time Brandon Tartikoff was the head of NBC. ... He hated my guts. ... To his credit, he went public with those views when *Back to the Future* hit ... as to say he'd made a mistake. I thought that was such a great gesture. So I sent him a lunchbox with my picture on it, and I said, 'Brandon, this is to put your crow in.' ... He brought humanity to television that's still very much in evidence in the best of what's on TV."

"The fact that we have this medium that we can entertain each other with and inform each other with—to have been able to be a part of that I'll always be grateful for. I want to pay special attention to Katie [Couric] and Mary Tyler Moore, who not only are inspirations as broadcasters and actors but as advocates ... for your causes, the causes that mean so much to you. If I can do half as much as you, I'll feel that I've accomplished a lot."



▲ "One of the headiest things in life is to succeed at something as an outsider and then be invited to the table," said **Tom Freston**, chairman and chief executive at MTV Networks, as he accepted his award.

Under Viacom ownership, Freston now controls seven cable networks, but it was lessons learned when MTV started that he holds dear today.

The music network, a radical notion two decades ago, was radical in another way. "None of us had any experience in television," he recalled, and he said that was central to the network's success: It did things differently.

► **Actress Mary Tyler Moore** became a major star in *The Dick Van Dyke Show* and followed it up with her own groundbreaking comedy, which spawned MTM Studios, producer of many of television's best shows through the '70s. At the dinner, though, she said she wasn't sure if she was worthy of being on the same stage with the other winners and had spent the afternoon wondering about that. "I think I know who I am, I said to myself: I am ... the weakest link!"

Not true, of course, and Moore went on to thank those who helped her become the star she is. But she couldn't stop wondering. "I was told the other day I am icon. And then my nephew said, 'You're a big doody head!' So it's always that kind of toss-up thing."



◀ **Hal Jackson** paid his dues as a black man beginning in the 1930s. Today, as chairman of Inner City Broadcasting, he is a true icon to African-Americans and radio: His **WBLS(FM)** and **WLIB(AM)** New York are powerhouses in the black community. "Think that you can, and you will," he advised at the dinner.

Recalling his purchase of the stations, he recalled, "Percy Sutton came to me and said, 'We'll be the first blacks to own a station in New York City. ... The opening was wonderful. But you couldn't hear the station! But we stuck with it. ... and 'BLS and 'LIB have really gone on.'"



◀ **William L. Putnam**, who founded **WWLP(TV)** Springfield, Mass., pushed all-channel legislation, so that all televisions carried UHF tuners. Obviously, that greatly expanded the television world. As he received his award from B&C Editor at Large Don West (l), he thanked others who were in the battle: Former FCC Commissioner Robert E. Lee, who he said "championed the cause of UHF television," and former FCC Chairman Newton Minow, "who brought to the chairmanship of the FCC all the idealism that swept into Washington with the inauguration of John Fitzgerald Kennedy."

But particularly, Putnam thanked his wife, Kitty Broman, the first female member of the National Association of Broadcasters' TV board and the longtime chairwoman of the Television Information Office.

HALL OF FAME



▲ Actress Anne Meara (with husband Jerry Stiller) accepted the award for **Carroll O'Connor**, the actor whose portrayal of Archie Bunker on *All in the Family* made that sitcom a major social indicator of the tumultuous '70s. Meara recalled, however, that the actor, whom she had known since they were young adults, was, unlike Bunker, a loving, friendly, kind man. "Carroll was a great guy," she said. "He was a wonderful teacher, wonderful director, wonderful writer. He had great emotions, great loves, great passions, great rages, great caring about our country, about his fellow man and woman."



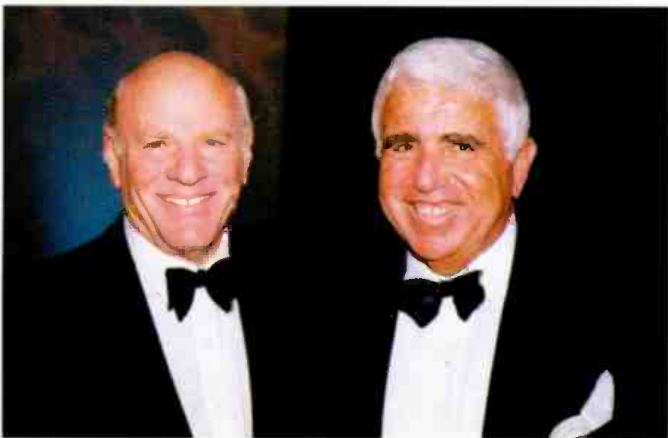
▲ "We brought something to the cable-television industry called customer service," said **James O. Robbins** (l), the chairman of Cox Communications, "and that's gone over quite well." Cox Cable systems, under Robbins's aegis, are considered among the industry's most progressive; he promised that Cox will stay on "this path of innovating." Presenting the award is Cahners TV's Bill McGorry.



Gordon Hastings (l), seated next to New York broadcaster Bill O'Shaughnessy, is head of the Broadcasters' Foundation. It and the IRTS are the Hall of Fame's beneficiaries.



Former Discovery exec Lynn McReynolds, NCTA chief Robert Sachs, Lifetime President Carole Black, B&C Editor in Chief Harry Jessell, Cahners TV Editorial Director Marianne Paskowski and Group Publisher Larry Oliver.



USA Studios Chief Barry Diller was all smiles with Viacom chief Mel Karmazin; on stage Diller joked about the dim future of broadcasting.



Mary Yates (l), Ted Yates's widow, who later wed Mike Wallace (second from right), poses with son Ames and Vidicom's Pamela Taylor.

People

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

Broadcast TV

Susan Kelly, local sales manager, WIAT(TV) Birmingham, Ala., promoted to general sales manager.

Jeffrey V. Abrams, overnight on-air talent, WPHD(FM) Poughkeepsie, N.Y., named account executive, WEWB-TV Albany, N.Y.

Programming

Dene Stratton, VP, planning and control, ABC Inc., Los Angeles, promoted to senior VP.

Appointments at ABC Entertainment/Touchstone Television, Los Angeles: **Polin Cohan**, chief of staff to assistant secretary of labor, Veterans' Employment and Training, Washington, joins as VP, legal affairs; **Jeff Frost**, VP, legal affairs, named VP, business affairs, Touchstone Television.

David Snapp, director, ABC Video Design Group, Los Angeles, joins Crown Media Holdings Inc., Los Angeles, as VP, video design, worldwide marketing and brand strategy.

Liz Kalodner, chairman/CEO, Socialnet Inc., San Francisco, joins Sesame Workshop, New York, as senior VP/GM, global consumer products and international TV distribution.

Jim Hunn, partner/chief creative officer, Earle Palmer Brown, Washington, joins

Discovery Networks, Bethesda, Md., as VP, marketing, Animal Planet.

Michelle Y. Lévesque, director, financial planning and analysis, Universal Television Networks Group, Los Angeles, joins E! Networks, Los Angeles, as VP, international channels.

Appointments at SoapNet, Burbank, Calif.: **Sherri York**, national director, marketing and communications, MTV Networks, New York, appointed VP, marketing; **Mary Ellen DiPrisco**, producer, *Beyond With James Van Praagh*, Tribune Entertainment, Los Angeles, appointed executive director, original programming.

Daniel Paterna, staff designer, ABC Television, New York, joins Crossroads Television, New York, as design director.

Jim Hashman, training director, affiliate marketing, Starz Encore, Englewood, Colo., promoted to senior training director.

Radio

Ted Pallad, sales manager, Katz Radio, Los Angeles, appointed VP/sales manager.

Journalism

Jesica Witte, interim news director, WQOW-TV Eau Claire/WXOW-TV La Crosse, Wis., named news director.

Obituary

F. Merrill Lindsay Jr. died Nov. 2 in Decatur, Ill., at 91. He had been on the board of directors of the NAB and of BMI. He was the second president of the Illinois Broadcasters Association and had received its Vincent Wasilewski Award for outstanding service to broadcasting.

Lindsay began his career in communications in the 1930s. He served as GM of WSOY radio in Decatur from 1939-1956.

He had been a director of Midwest Television Inc. and president of Lindsay-Schaub Newspapers Inc.

At the time of his death, he was chairman of the board of Quincy (Ill.) Newspapers Inc., operator of 11 TV stations, two radio stations and two newspapers.

—Beatrice Williams-Rude

Internet

David Baron, executive producer, Paramount Digital Entertainment, Hollywood, Calif., promoted to VP, programming and production.

Technology

William S. Beans Jr., executive VP/COO, SwitchPoint Networks Inc., Orem, Utah, named CEO.

Grayson Hoberg, CFO/SVP, finance and administration, Earthlink, Pasadena, Calif., named COO/CFO, iBlast, Los Angeles.

Appointments at Harris Corp., Mason, Ohio: **Jay Adrick**, VP, studio products and systems, broadcast communications division, appointed VP, strategic business development; **Douglas Stark**, VP, joint ventures, Harris Publishing Systems Corp., Melbourne, Fla., joins as VP, studio products and systems.

Advertising/Marketing/PR

Michael Wach, VP/GM, WNYW(TV) New York, joins Rainbow Advertising Sales Corp., New York, as executive VP, New York sales.

David Andersen, CTO, Lucrum Consulting, Cincinnati, joins DMR, Cincinnati, as senior VP, systems and operations.

Associations/Law Firms

Mary G. Bitterman will join The James Irvine Foundation, San Francisco, as CEO/president. She will resign early next year as president/CEO, KQED(TV) San Francisco.

Jason Chappelle, writer, Studio City, Los Angeles, promoted to senior writer/producer.

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

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

Friends in all places

Lobbyist Regan boasts House, Senate and legal background

In Washington, News Corp. chief Rupert Murdoch enjoys a certain cachet as the programmer everyone loves to hate. He routinely challenges the status quo, and his constant attempts at building his business while side-stepping government regulations have made him something of a lovable rogue.

That said, a rogue is not whom you want laying your groundwork on Capitol Hill, which explains why Murdoch hired Mike Regan to run his Washington office. An experienced Washington hand, Regan has worked in the Senate, in the House, at an established law firm and in a tough lobbying environment, and still has friends in all places.

"News Corp. did something very smart a few months ago in hiring Mike Regan," says Washington attorney Phil Verveer, of Willkie, Farr & Gallagher. "He enjoys superb credibility on Capitol Hill."

Says Peggy Binzel, executive vice president of the National Cable & Telecommunications Association and Regan's predecessor at News Corp.: "He's a solid, skilled legislative pro." She also notes that he

kept his cool—and his relationships—during stressful negotiations around the 1996 Telecommunications Act.

Five years later, Regan says his biggest challenge in running News Corp.'s Washington office is keeping track of all the many issues a broad-based media company is involved in.

"This is a cutting-edge business," he says. "What I admire about News Corp. is its entrepreneurial drive and spirit."

Besides promoting the corporation's interests in its core businesses, Regan wants to focus legislatively on other issues that affect it, such as taxes, health care and pension plans.

Having grown up in Washington, D.C., Regan left town for a decade attending college

and law school. At the University of North Carolina at Chapel Hill, he was a John Motley Morehead Scholar, which provided him a new opportunity each summer to try a different career. One summer, he worked for paper company Weyerhaeuser in Seattle; another, he interned for Sen. Strom Thurmond (R-S.C.).

Having received his undergraduate degree in 1981, he enrolled in law school at the University of Virginia. "Law school provides good discipline for solving problems and thinking through things, but it doesn't give you the knowledge to be a lawyer."

He gained that knowledge through experience. He spent his first summer as a law student



Robert Michael Regan Jr.
*Senior vice president
of government affairs,
News Corp.*

B. Oct. 9, 1958, Bethesda, Md.; B.A., history, University of North Carolina at Chapel Hill, 1981; J.D., University of Virginia School of Law, 1984; attorney, Tucker & Vaught, Washington, 1984-86; attorney, U.S. Senate Judiciary Committee, Washington, 1986-87; attorney, Verner, Liipfert, Bernhard, McPherson and Hand, Washington, 1987-91; counsel, House Energy and Commerce Committee, 1991-96; senior vice president of external affairs, NextWave Telecom Inc., 1996-2001; current position since March; m. Carol Ann Bischoff, July 4, 1998; daughter: Emma Mae (16 months)

clerking at the U.S. Attorney's Office in Washington and, later, worked at law firms while deciding what he wanted to do.

He returned to Washington,

after working for Denver-based law firm Tucker & Vaught. In 1986, he landed a job with his former boss, Sen. Thurmond, and became a counsel with the Senate Judiciary Committee. When the Senate turned Democratic in '87, Regan left and went into private practice with Verner, Liipfert, where he delved deeper into telecommunications issues and considered that he had found his niche.

In 1991, Regan became a senior counsel with the House Energy and Commerce Committee. But the breadth and depth of his Capitol Hill experience, plus his good nature, made him a hot commodity among telecommunications companies, which were luring away young Hill staffers.

He moved to NextWave Telecom Inc., where he learned to hone his skills of patience and diplomacy as competitors and objectors slowly pushed the fledgling cell-phone company to the brink of bankruptcy.

Now at News Corp., Regan is dealing with an entirely different set of legislative and regulatory issues, chief among them copyright and privacy. He also has the small issue of EchoStar's \$30 billion purchase of Hughes Electronics and DirecTV with which to contend. News Corp., the rejected suitor in that deal, still has to decide how vigorously it will oppose the merger.

With all that to focus on, Regan has a lot on his plate. But that's how he seems to like it. —Paige Albiniaik

O P E N M I K E

NOTHING UNLAWFUL

Editor: On Nov. 5, BROADCASTING & CABLE ran an article titled "Band of colluding broadcasters?" After this sinister heading, the first three paragraphs of the article described a Department of Justice finding five years ago that three Corpus Christi television stations had violated the antitrust laws by jointly withholding retransmission consent to the local cable system, then owned by TCI. Only then did the article turn to the subject at hand, namely that a few

broadcasters had met to discuss "the future of the [broadcast] business." The combination of the headline and the first third of the article's focus on Corpus Christi antitrust violations left the clear (but entirely wrong) impression that those involved either were engaged in unlawful activity or were contemplating it. Yet the article was completely devoid of any information to suggest that this was the case.

As a participant in the discussion, I know in fact that no wrongdoing was committed or dis-

cussed. If the discussion was worth reporting at all, the article should have avoided any innuendo of impropriety. As it was published, the article was misleading and harmful.

—Alan W. Frank, president,
Post-Newsweek Stations Inc.

Editor's note: We plead guilty to creating a wrong impression with the headline. We regret that. But we don't think the story suggests the broadcasters were colluding, only that they had considered asking for an antitrust exemption.

Datebook**This Week**

Nov. 19 International Council of the National Academy of TV Arts and Sciences International Emmy Awards Gala. Sheraton New York. Contact: MJ Sorenson, 212-489-6969.

Nov. 19 Women in Film & Video An Evening with Jack Valenti. Motion Picture Association of America. Contact: Jen Nycz, 202-721-7276.

November

Nov. 27 CTAM Pre-Western Show Luncheon. Anaheim Marriott Hotel, Anaheim, Calif. Contact: Seth Morrison, 703-549-4200.

Nov. 27-30 SCTE Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Ginny Nagle, 610-524-1725, Ext. 210.

Nov. 28 Society of Broadcast Engineers National Meeting, being held in conjunction with the Central New York Regional SBE Convention. Turning Stone Casino Resort, Verona, N.Y. Contact: Tom McNicholl, 315-768-0123.

Nov. 30-Dec. 3 Audio Engineering Society 111th Convention. Jacob K. Javits Convention Center, New York. Contact: Laura Colona, 212-661-0477.

December

Dec. 1 Television News Center Newscast producer and writer training. Television News Center, 1825 K Street, NW, Washington. Contact: Herb Brubaker, 301-340-6160.

Dec. 11-13 Streaming Media Streaming Media East 2001. Jacob Javits Center, New York. Contact: Todd Bolton, 415-593-7590.

Dec. 15 Television News Center Anchor Training. Washington. Contact: Herb Brubaker, 301-340-6160.

January 2002

Jan. 8-9 Association of National Advertisers E-Marketing Conference and Trade Show. Hilton New York, New York. Contact: 212-697-5950.

Jan. 8-10 SCTE Emerging Technologies Conference. Fairmont Hotel, San Jose, Calif. Contact: 800-542-5040.

Jan. 8-11, 2002 CEMA International CES. Las Vegas Convention Center, Las Vegas. Contact: Jeff Joseph, 703-907-7664.

Jan. 12-13 Television News Center Reporter Training. Washington. Contact: Herb Brubaker, 301-340-6160.

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

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

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

Jan. 30 Association of National Advertisers Agency Management Forum. Plaza Hotel, New York. Contact: 212-697-5950.

—Compiled by Beatrice Williams-Rude
212-337-7140
(bwilliams@cabners.com)

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A meeting of the Public Broadcasting Service Technology & Distribution Committee will take place at PBS's offices, 1320 Braddock Place, Alexandria, Virginia on December 5, 2001, beginning at 10:00 a.m. to discuss interconnection and technology issues. While the meeting will be open to the public, portions will be held in executive session.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Early warning

Earlier this month, FCC Chairman Michael Powell suggested that the ubiquity of news-gathering and disseminating might have supplanted the need for a national early-warning system. Point being that you don't need to tell broadcasters to drop everything and convey vital information because there is already such a system: competing news operations on alert and on-air 24/7, with massive redundancy already built in, in the form of ABC, CBS, NBC, CNN, CNBC, MSNBC, Fox News Channel. ... You get the idea.

But that system doesn't work if the government itself compromises it, which is currently the case with the FAA ban on news helicopters in and around major U.S. cities.

Last week, in the immediate aftermath of the plane crash in New York, TV news choppers were kept far away, with initial pictures confined to a distant plume of smoke. "This was the kind of story that would have been told better if the helicopters were in the air," said Radio-Television News Directors Association President Barbara Cochran. "Mayor Giuliani said he'd been flown in by helicopter to the scene and described all the things he'd been able to see. It's a shame the public couldn't see what the mayor saw."

The week before, during a police chase in and around Dallas involving a stolen truck, the news helicopter providing coverage helped give area viewers a continuous early warning. Throughout that coverage, anchors also warned viewers that, if the chase entered the no-fly zone, coverage would have to be broken off due to FAA restrictions. Fortunately, police stopped the truck before the FAA stopped the coverage.

Thank-you note

Mary Tyler Moore, one of the new members of the BROADCASTING & CABLE Hall of Fame, suggested at the induction ceremony last week that her selection had prompted some existential pondering. "I was thinking: Who am I?" she said. After surveying her co-honorees, she said she had come up with an answer: "I am ... the weakest link." Hardly.

What she was was one of the industry luminaries whose presence, in yet another trying day for New York and the country, gave new meaning to the class of 2001. They were class all the way. It almost didn't happen. The day of the dinner—Nov. 12—was the day the plane crashed in New York. We could hardly have blamed anyone for bowing out. Few did, and the result felt like a family gathering and a respite from troubled times.

The ceremony was a combination induction and birthday party for the magazine, so we'd like to take this opportunity to send out our thank yous all at once. Thank you.

Take that

What distinguishes an open society from one that is veiled? We've been thinking a lot about that lately. One answer is that, in an open society, people are allowed to see themselves, warts and all. Or, in the following example, no warts and all. ABC wins the most bald-face sweeps-stunt-of-the-year award for its broadcast of the *Victoria's Secret Fashion Show*, sponsored by, who else? Victoria's Secret (think slim and slinky synergy). The night was capped at 11 by a local "news" follow-up on lingerie, at least on the ABC affiliate in D.C. It wasn't great TV, or maybe even good, but it was as American as apple pie—or should that be *American Pie*? You gotta love this country ... sometimes in spite of itself.

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