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JANUARY 7, 2002

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ATTENTION SHOPPERS

A MOVING DEBUT IN SAN FRAN

Newscasts keep new indie KRON-TV solid in first days; spotty coverage for NBC's new KNTV

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NOW GRETA GETS GONE

Fox News picks off CNN veteran Greta Van Susteren as cable news war intensifies

» PAGE 8

SO IS ALL WEATHER LOCAL?

Sinclair proposes using one forecaster for several stations across the nation

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DISNEY'S SATELLITE SPAT

EchoStar, ABC units still in fight for DBS carriage

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Our annual guide to the new shows at



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New York – WCBS November 2001 Sweep

| TIME PERIOD | PROGRAM | W18 34 | | W18 49 | | W25-54 | |
|----------------|------------------------|-----------|-----------|-----------|-----------|-----------|-----------|
| | | RATING | SHARE | RATING | SHARE | RATING | SHARE |
| 9:00 AM | Martha Stewart | | 4 | 1 | 4 | 1 | 6 |
| 10:00 AM | Guiding Light | 1 | 7 | 1 | 10 | 1 | 9 |
| 11:00 AM | Price is Right I | 1 | 5 | 1 | 8 | 1 | 9 |
| 11:30 AM | Price Is Right II | 1 | 7 | 1 | 9 | 1 | 11 |
| 12:00 N | Noon News | 1 | 9 | 1 | 11 | 2 | 14 |
| 12:30 PM | Young & The Restless | 1 | 9 | 2 | 11 | 2 | 10 |
| 1:30 PM | Bold & The Beautiful | 1 | 9 | 1 | 9 | 1 | 8 |
| 2:00 PM | As The World Turns | 1 | 6 | 1 | 7 | 1 | 7 |
| 3:00 PM | JOHN EDWARD | 2 | 10 | 2 | 10 | 2 | 10 |
| 3:30 PM | JOHN EDWARD B | 2 | 12 | 2 | 11 | 2 | 12 |
| | Rank On Station | #1 | #1 | #1 | #1 | #2 | #2 |
| 4:00 PM | 4pm News | 1 | 5 | 1 | 4 | 1 | 6 |
| 5:00 PM | 5pm News | | 1 | 1 | 3 | 1 | 4 |
| 6:00 PM | 6pm News | 1 | 2 | 1 | 4 | 2 | 5 |
| 6:30 PM | CBS Evening News | 1 | 3 | 1 | 5 | 2 | 7 |
| 7:00 PM | Hollywood Squares | 1 | 2 | 1 | 3 | 1 | 3 |
| 7:30 PM | Entertainment Tonight | 1 | 2 | 2 | 4 | 2 | 5 |
| 11:00 PM | 11pm News | 1 | 3 | 2 | 6 | 3 | 7 |
| 11:30 PM | David Letterman | 1 | 5 | 1 | 7 | 2 | 8 |
| 12:30 AM | Craig Kilborn | | 4 | | 6 | | 5 |

Source: NSI/WRAP Sweeps Nov. '01 vs. all November, February, May and July sweeps from Nov. '94 to July '01; program average rounded ratings.

shares across the three key female demographics at 3pm in seven years, while posting the station's top shares with women 18-34 and 18-49 of any five-day-a-week program.

CROSSING OVER. SEEING IS BELIEVING.

CROSSING OVER
WITH JOHN EDWARD

**To Those
Who Didn't
Believe
Before...**



Be

CROSSING OVER

2001-02 Premiere-To-Date Ratings

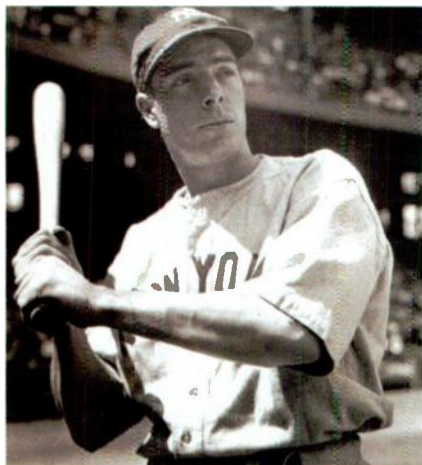
| | HH | W18-49 | W25-54 |
|--------------------|------------|------------|------------|
| JOHN EDWARD | 2.4 | 1.6 | 1.7 |
| Hollywood Squares | 2.8 | 1.2 | 1.6 |
| Montel Williams | 2.7 | 1.5 | 1.5 |
| Blind Date | 1.9 | 1.3 | 1.1 |
| Ricki Lake | 1.8 | 1.3 | 1.1 |
| Jenny Jones | 1.9 | 1.2 | 1.1 |
| Judge Hatchett | 2.0 | 1.1 | 1.1 |
| People's Court | 1.9 | 1.0 | 1.1 |
| Change of Heart | 1.5 | 1.2 | 1.0 |
| Family Feud* | 2.7 | 1.0 | 1.0 |
| Street Smarts | 1.4 | 1.1 | 0.9 |
| Elimidate | 1.4 | 1.0 | 0.8 |
| Martha Stewart | 1.4 | 0.7 | 0.8 |
| The Other Half | 1.0 | 0.7 | 0.8 |
| Fifth Wheel | 1.3 | 0.9 | 0.7 |
| Ananda Lewis | 1.1 | 0.7 | 0.7 |
| Iyanla | 1.1 | 0.7 | 0.7 |
| Shipmates | 1.1 | 0.7 | 0.6 |
| Rendez-View | 0.9 | 0.6 | 0.6 |
| To Tell The Truth* | 1.3 | 0.5 | 0.6 |

Source: NSS/Galaxy Explorer, PTD through 12/9/01. AA/GAA%. Ranked by W25-54 rating
 *Excludes performance with previous distributor, FremantleMedia. New first-run strips premiered since 8/13/01

CROSSING OVER WITH JOHN EDWARD ranks #1 among all new first-run strips and outperforms established series in key female demos. In the nation's number one market, his performance was truly miraculous. The series gave WCBS-TV its highest ratings and



Top of the Week January 7, 2002



EchoStar says ESPN Classic is too expensive.

INJUNCTION Judge keeps EchoStar from tossing ABC Family for now, but ESPN Classic loses carriage on Dish Network. » 16

NEW HOME Ex-Time Warner Cable chief Tom Rutledge lands at Cablevision, taking the helm of its cable operations. » 20

AWAITING BAD NEWS Analysts trim expectations in anticipation of AOL Time Warner's earnings forecast. » 20

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From Mississippi, Edward St. Pé gives weather reports for small stations.

Programming

Centralized weather Sinclair considers facility to produce weather reports for some or all of its stations. » 38

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SAN FRANCISCO REPORT Both new indie KRON-TV and new NBC affiliate KNTV have reason to cheer. » 6

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MAKEOVER New looks help TNN, Hallmark and Headline News attract new viewers in key demographic groups. » 9

PUBLIC AID NYC public stations are the only beneficiaries of \$8.25 million package to help rebuild towers. » 10



CBS's Les Moonves is still planning how he'll integrate UPN into his plans.

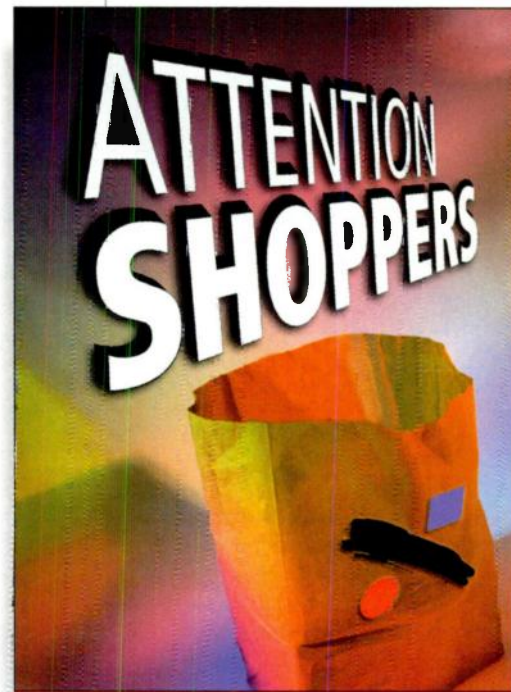
Station Break Sinclair pulls the plug on 6 and 11 p.m. newscasts at WXLV-TV Winston-Salem, N.C. » 40

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Technology

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Consistent sound New audio processor from NMT and SRSWOWcast helps maintain quality from mobile truck to TV. » 44



NATPE BUYER'S GUIDE

GETTING READY TO BUY

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Rapid turnover of network shows thins the ranks of off-net offerings. » 27

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BC EYE

LAW

Ungloved one

BROADCASTING

Eye retiree still on board

Although Ray Deaver is retiring from day-to-day service in the broadcasting business, he will serve out his hitch as chairman of the CBS affiliate board of governors, which keeps him in the post another year. After 40 years with the station, Deaver retired at year's end as president and GM of Gray Communications' KWTX-TV Waco, Texas. But Deaver will continue to serve Gray as board director and shareholder. Rich Adams replaces Deaver as GM at KWTX-TV. Adams had been GM of co-owned KXII(TV) Sherman, Texas.

CBS and the affiliates are still firming up plans for this year's meeting, which will probably be held at Las Vegas's Bellagio in late May, as it has the past couple of years.—S.M.

Michael Jackson (below) will be appearing on this week's American Music Awards telecast (Jan. 9 on ABC) to receive his Artist of the Century Award, but the Gloved One will not be demonstrating his patented Moonwalk. He is scheduled to perform on the Grammy awards telecast on CBS later in the year, which makes exclusivity the price of exposure to a worldwide audience of a couple billion. AMW producer Dick Clark Productions has sued the Grammys, but the case is not expected to come to trial for a year. In the meantime, look for motions in the next few months asking for a ruling on whether the policy constitutes an unfair business practice.—J.E.



TECHNOLOGY

No money down!

Sony, in a move mirroring the automakers', is bringing the "0% financing, no money down" pitch to the broadcast-equipment market. "If it's good enough for the car companies—and you look at the success they've had—I thought we could have success as well," says Sony's Ed Grebow (above). The company says that, through March 29 (the week before the NAB show), qualified buyers will be able to defer all costs and interest payments on professional, broadcast products until January 2003 on purchases of more than \$2,000.

Grebow already calls it a success. "Our first week," he says, "this has exceeded all of our expectations."—K.K.

DIGITAL TICKER

COMPILED BY DECISIONMARK

Newest digital stations:

| | |
|---------|---------------------------|
| WUNE-DT | Linville, N.C. (PBS) |
| WUNL-DT | Winston-Salem, N.C. (PBS) |
| WXII-DT | Winston-Salem, N.C. (NBC) |
| WQAD-DT | Moline, Ill. (ABC) |
| WQLN-DT | Erie, Pa. (ABC) |
| WKZT-DT | Elizabethtown, Ky. (PBS) |
| WBBM-DT | Chicago, Ill. (CBS) |
| KCNC-DT | Denver, Colo. (CBS) |

Total DTV stations:

230

Shuttering ALTV

The Association of Local Television Stations, which has fought hard for cable and satellite must-carry, appears to be preparing to shut its doors.

Sources say the organization's executive committee plans to meet this month and finalize closure plans, then present them to the board for a vote.

The association has money in reserve that it will need to disperse, which should keep it

open for a few months, sources say.

ALTV has had a hard time justifying its existence since members Chris-Craft and Paramount Station Group were purchased by News Corp. and Viacom, respectively. Both companies are thought to be unlikely to continue paying dues to an association that supports the TV stations, not networks. ALTV chief Jim Hedlund and board chairman Ray Rajewski were unavailable for comment.—P.A.



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- Sarah McLachlan & Friends, January 11
- Pat Benatar: Summer Vacation, January 25

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World Radio History

San Fran's daze of confusion

KNTV and KRON both find encouragement from NBC's New Year's Day switch

By Dan Trigoboff

One week ago, Jay Leno welcomed KNTV(TV) San Francisco to the NBC family. He didn't make a big deal out of it; it was your basic one-line welcome. And it was made even less auspicious when a New Year's Eve reveler in his studio audience yelled something just as Leno said it.

From that humble start, though, KNTV made relatively big ratings gains its first three days as an NBC affiliate. It cracked a 1 rating on a full-day basis and moved from a lowly sixth place in the market to third, in a tie with KRON-TV.

What a difference three days, and a network affiliation, make. KNTV's sign-on-to-sign-off household share climbed six points by its third day as a NBC station vs. the previous week.

And for KRON-TV, which gave up the NBC brand, the same three days appeared to mark the end of its ratings leadership in the market.

From Jan. 1 to Jan. 3, its first three days as an independent, KRON-TV dropped from a full-day household average of a 4.3/11 to a 2.5/8, according to the Nielsen ratings. That dropped it from first in the market (in a tie with KGO-TV) to tied for third with KNTV and behind KGO-TV and KPIX-TV, the ABC and CBS outlets, respectively.

For the same three-day period in the previous week, KRON-TV was the clear-cut winner each day while KNTV didn't do better than sixth place and a 0.8 rating.

The affiliation switch culminated more than two years of intrigue that began when Chronicle Broadcasting put KRON-TV up for sale and attracted the attention of the entire broadcasting industry.

Young Broadcasting outbid NBC for



KRON-TV and eventually paid about \$750 million for the privilege. Without the NBC affiliation, one Wall Street analyst says, KRON-TV is worth perhaps \$400 million as a solo indie but perhaps \$475 million as part of a duopoly.

After talks between Young and NBC broke off a few weeks ago, NBC agreed to buy KNTV from Granite for \$230 million.

That was a switch, too. Granite had earlier agreed to pay NBC \$360 million over 10 years for the right to the NBC affiliation (much to the dismay of NBC affiliates everywhere) after Young refused NBC's demand for \$10 million in annual reverse compensation.

But Granite's deteriorating financial situation compelled NBC to buy KNTV outright.

After the first few days with their new identities, executives at both KNTV and KRON-TV insisted they had reason to cheer.

Both Paul "Dino" Dinovitz, KRON-TV general manager, and Bob Franklin, KNTV general manager, said their stations' efforts had exceeded expectations early in the new game.

"The market is very confused right now," Dinovitz said. "Our local news is the strength of this station. The brand is so strong," he said, and that had held up for KRON-TV, particularly in mornings and evenings.

"We're responsible for 24 hours a day," Dinovitz said. Parts, he acknowledged, could be sold for infomercials, "so we focus on areas where we can really do something."

To that end, Dinovitz noted the success of KRON-TV's *Frasier* double-run, which pulled a 7.2/12 and 5.2/9 Wednesday, tying CBS and beating an NBC *West Wing* rerun. "Hey," he noted of his syndicated

What's on KRON

KRON-TV switched from high-powered NBC affiliate to San Francisco indie on Jan. 1. Here's a look at the station's new Monday-Friday 4 p.m.-to-midnight lineup of locally produced and syndicated fare:

| | |
|----------|------------------------------|
| 4:00 | <i>KRON News</i> |
| 4:30 | <i>Judge Judy</i> |
| 5:00 | <i>KRON News</i> |
| 6:30 | <i>Hot Ticket</i> |
| 7:00 | <i>Inside Edition</i> |
| 7:30 | <i>Entertainment Tonight</i> |
| 8:00 | <i>Frasier</i> |
| 8:30 | <i>Frasier</i> |
| 9:00 | <i>KRON News</i> |
| 10:00 | <i>Entertainment Tonight</i> |
| 10:30 | <i>Inside Edition</i> |
| 11:00 | <i>KRON News</i> |
| 11:30 | <i>Judge Judy</i> |
| Midnight | <i>Elimidate</i> |

Source: KRON-TV



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Source: Nielsen Media Research Universe Estimates, Jan '02 (12/31/01—1/27/02).
Qualifications available upon request.

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entry, "we're in reruns, too."

Dinovitz feels his station has at least three strong syndicated entries in *Frasier*, *Entertainment Tonight* and *Judge Judy* and will be adding Oprah protégé *Dr. Phil* in the fall.

"Let's be realistic," said KRON-TV Programming Director Pat Patton. "We know we're not going to win prime time anymore. But we want to put on alternative programming that's competitive."

A harsh review by *San Francisco Chronicle* TV critic Tim Goodman of KRON-TV's first full day noted that carrying KTLA(TV) Los Angeles' feed of the Rose Parade might have added to viewer confusion. KTLA repeatedly displayed its own bug and referred to its affiliate-for-a-day as

K-ron, rather than its traditional pronunciation, Kron.

Franklin disagreed with Dinovitz that the market was confused. He found it "sophisticated and intelligent. They figured this out so quickly. They found Tom Brokaw, our prime, Leno and Conan. We anticipated that the Olympics [next month] would be our second launch. But, by that time, viewing habits and patterns will be solidified."

That may not be possible for some viewers: The switch lost KNTV about 200,000 over-the-air viewers who are prevented by the hilly terrain from receiving its signal.

Knowledgeable observers agreed that the first few days of the first week—particularly with the continuation of holiday pro-

gramming and lead-ins—hardly prophe-sized the ratings future.

But a look at last Wednesday's local Nielsens show the problems and the opportunities for stations in the realigned San Francisco-Oakland-San Jose DMA.

Not surprisingly, *Law and Order* and *West Wing*, typical Wednesday-night winners on KRON-TV, won on KNTV, albeit with lower numbers. KRON-TV's news—historically a winner at 11 p.m. in its NBC days—rose from its relatively low-rated lead-in, *Inside Edition*, while KNTV's dropped from its *Law and Order* lead-in. Still, at least for a while in San Francisco, for must-see, many viewers will say they first have to check their listings. ■

There goes Greta, to Fox

In cable news tussle, Van Susteren leaves CNN for a promised higher profile

By Allison Romano

Fox News Channel may have avenged the loss of Paula Zahn to CNN last week, hiring away CNN legal ace Greta Van Susteren.

Van Susteren, a 10-year veteran of the cable news network, will likely fill Fox News' 10 p.m. slot, Zahn's spot before she scooted to CNN last September to host a new morning show. Van Susteren defected to Fox News last Wednesday, abandoning her position as host of *The Point*, CNN's second-highest-rated prime time show after *Larry King Live*.

Sources say Van Susteren, whose contract with CNN would have expired in late March, will earn between \$1 million and \$1.2 million per year. It's not clear which network made the better offer. CNN says its offer was comparable to Fox News', while Fox News says CNN offered more. CNN may have offered a larger package including stock options and salary, while Fox News put up more salary.

Van Susteren's move was about more than money, though; Fox News sweetened

the deal by promising her a higher profile than she had at CNN.

Since Sept. 11, Van Susteren, said to be a favorite of CNN Chairman Walter Isaacson, had emerged as one of CNN's most promoted news stars, putting her in company with Zahn, Aaron Brown, Larry King and Jeff Greenfield. She didn't, however, get the same promotional attention and press coverage as the others. The Fox News stage is considerably less crowded, and Van Susteren may be second only to Bill O'Reilly.

Fox News has been on a ratings high since Sept. 11, notching a 1.4 average in prime time for the fourth quarter and tying CNN's rating for both the fourth quarter and the year (1.0 average for both). CNN, however, outdelivers Fox News in households because of its broader distribution.

This is the second time since Sept. 11

that Fox News has lured away CNN talent.

Former Moscow correspondent Steve Harrigan joined Fox News in October while covering the war in Afghanistan for CNN. He had been without a contract since May.

Van Susteren may also be part of Fox's answer to critics who say Fox is too conservative. Van Susteren, who opposed impeachment proceedings against former President Bill Clinton, is Fox News' second liberal-leaning hire in recent months. The first was

Geraldo Rivera, who left CNBC to join Fox News as a correspondent in Afghanistan.

CNN plans to keep *The Point*, rotating guest anchors. CNN Washington correspondent Kate Snow took over hosting duties last week. It was speculated that this week's host would be Anderson Cooper, host of ABC's reality series *The Mole* and an ABC News contributor. ■



Greta Van Susteren joins a growing corps of liberal-leaning journalists in generally conservative Fox News Channel.



Star Trek: The Next Generation on TNN helped lower demos for former Nashville Network.

Cable's young love

New looks give TNN, Hallmark, Headline News key-demo help

By Allison Romano

Three revamped cable nets found that a new look attracts more than attention; it brings in new viewers. Thanks to makeovers in the past 18 months, TNN: The National Network, The Hallmark Channel and CNN's Headline News all saw increases in three key demographic categories: adults 18-34, adults 18-49 and adults 25-54.

The addition of younger-skewing shows like World Wrestling Federation wrestling and *Star Trek: The Next Generation* propelled TNN's gains. The Viacom net notched a 112% jump in viewers 18-34 and rose 94% among adults 18-49 last year. Formerly the Odyssey network, Hallmark now boasts family-oriented and Hallmark-branded programming. The channel made strong gains in 2001, reaching 106% more adults 18-49 and 100% more adults 25-54 than in 2002.

Headline News' new multi-element screen and quick bursts of news attracted 96% more viewers 18-34 last year and 60% more adults 18-49.

Broad-based entertainment networks retained the largest number of viewers from 2000 to 2001, but none showed significant gains in the three key groups. AOL Time Warner's TBS Superstation led all cable nets in the three categories but managed only 2% increases from 2000 to 2001 among viewers from each group.



Shows like Northern Exposure helped Hallmark Channel improve demos from its Odyssey past.

Prime-time viewers (thousands)

Adults 18-34

| Net. | 2001 | 2000 | Change |
|------|------|------|--------|
| TBS | 483 | 474 | 2% |
| TNT | 427 | 423 | 1% |
| USA | 382 | 502 | -24% |
| ESPN | 340 | 390 | -13% |
| MTV | 333 | 317 | 5% |

Adults 18-49

| Net. | 2001 | 2000 | Change |
|----------|-------|-------|--------|
| TBS | 1,033 | 1,016 | 2% |
| TNT | 959 | 922 | 4% |
| USA | 888 | 1052 | -16% |
| LIFETIME | 815 | 726 | 12% |
| ESPN | 695 | 806 | -14% |

Adults 25-54

| Net. | 2001 | 2000 | Change |
|----------|-------|-------|--------|
| TBS | 1,035 | 1,018 | 2% |
| TNT | 1,004 | 934 | 7% |
| USA | 947 | 1004 | -9% |
| LIFETIME | 909 | 800 | 14% |
| ESPN | 731 | 829 | -12% |

Source: Turner Entertainment Research from Nielsen data

Despite also drawing large numbers of viewers, USA suffered some of cable's worst audience erosion last year. Among viewers 18-34, 24% fewer watched USA (hastened by the loss of the WWF to TNN in 2000), while 16% of adults 18-49 also tuned out.

Lifetime's head of research Tim Brooks says general-entertainment nets won't grow their audience until their programming is clearly defined. "They have to buy share of mind," he explained. "A targeted, defined network doesn't have the burden of getting its message through with every show and every movie." ■

IN BRIEF

NCTA, CTAM TEAM UP FOR CONFAB

The Cable & Telecommunications Association for Marketing is hosting its Broadband Opportunity conference during the National Cable & Telecommunications Association's annual convention, starting May 5 in New Orleans. The theme of NCTA's show will be "Connecting America," and the gathering will focus on bringing broadband services to American homes.

CTAM's conference, in a similar vein, will look at developing and marketing these services. This year will be the first time the two associations have hosted conferences simultaneously.

NBA SPEARS SPECIAL TO AIR ON FIVE NETS

The National Basketball Association will simulcast a TV special featuring singer Britney Spears across five U.S. television networks Feb. 9. The league's *All-Star Read to Achieve Celebration* event, hosted by Ahmad Rashad and former Olympian Summer Sanders, will air at 11 a.m. ET on NBC, TNT, BET, Nickelodeon and NBA.com TV.

The NBA All-Star game is scheduled for Feb. 10 on NBC.

COURT TV PETITIONS TO SHOW TERRORIST TRIAL

A hearing set for Wednesday will determine the future of Court TV's petition to televise the trial of accused terrorist Zacarias Moussaoui. Court TV filed an application in U.S. district court Dec. 21, 2001, to show the trial, which is slated to begin Oct. 14 in Alexandria, Va.

NYC public stations get federal help

WNET, WNYC only beneficiaries of \$8.25 million aid package

By Ken Kerschbaumer and Paige Albiniak

New York public broadcasters WNET(TV) and WNYC-FM/AM will be able to tap into \$8.25 million the federal government has approved to rebuild towers and purchase equipment and transmitters to replace those lost when the World Trade Center collapsed after the Sept. 11 attacks.

Sen. Charles Schumer (D-N.Y.) added an amendment to the Department of Defense's 2002 spending bill that authorizes "emergency expenses to respond to the Sept. 11, 2001, terrorist attacks on the United States." The \$8.25 million will be given to the National Telecommunications and Information Administration, which is part of the Department of Commerce. NTIA will dole out the grants once WNET and WNYC-FM apply for the money. A tower site also must be chosen before the money can be distributed. The grants are part of NTIA's Public Telecommunications Facilities Program (PTFP), which helps fund public broadcasting projects.

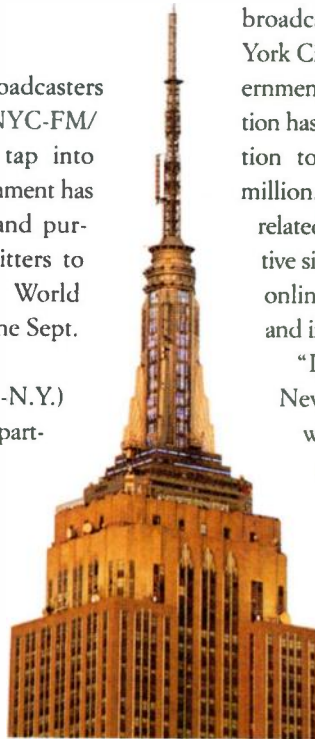
According to John Lawson, president of the Association of Public Television Stations, the money is only for WNET and WNYC-FM. Estimates are that WNET will get \$6.9 million and WNYC-FM will get the rest. WNET expects that fully rebuilding the towers will cost \$33.3 million, Lawson says.

The money in the Schumer amendment may be just the start of federal aid to help get

broadcasters back on the air in New York City. Kathleen Rae, director of government affairs for WNET, says the station has submitted a preliminary application to the PTFP program for \$15 million. That money would cover costs related to transmitting from an alternative site at Alpine, N.J., getting facilities online at the Empire State Building and improving those facilities.

"It's been my understanding that New York did not get everything it was promised in this supplemental appropriation," she says, "and that there may be additional opportunities to work with members of Congress to seek additional funding."

Rae says representatives of the PTFP have visited WNET and its



The money may be just the start of federal aid to help get broadcasters back on the air in New York City.

transmission sites. "They know what we need to do to restore full analog and digital transmission. The \$15 million application didn't even address the new-tower issue, and we haven't done anything with respect to our digital transmission."

Rae says the New York delegation in Congress has supported WNET's efforts to get federal assistance and they're trying to get even more for public broadcasters. Whether New York's commercial broadcasters can do the same remains to be seen, but there is little doubt that they, too, are lobbying for federal assistance. ■

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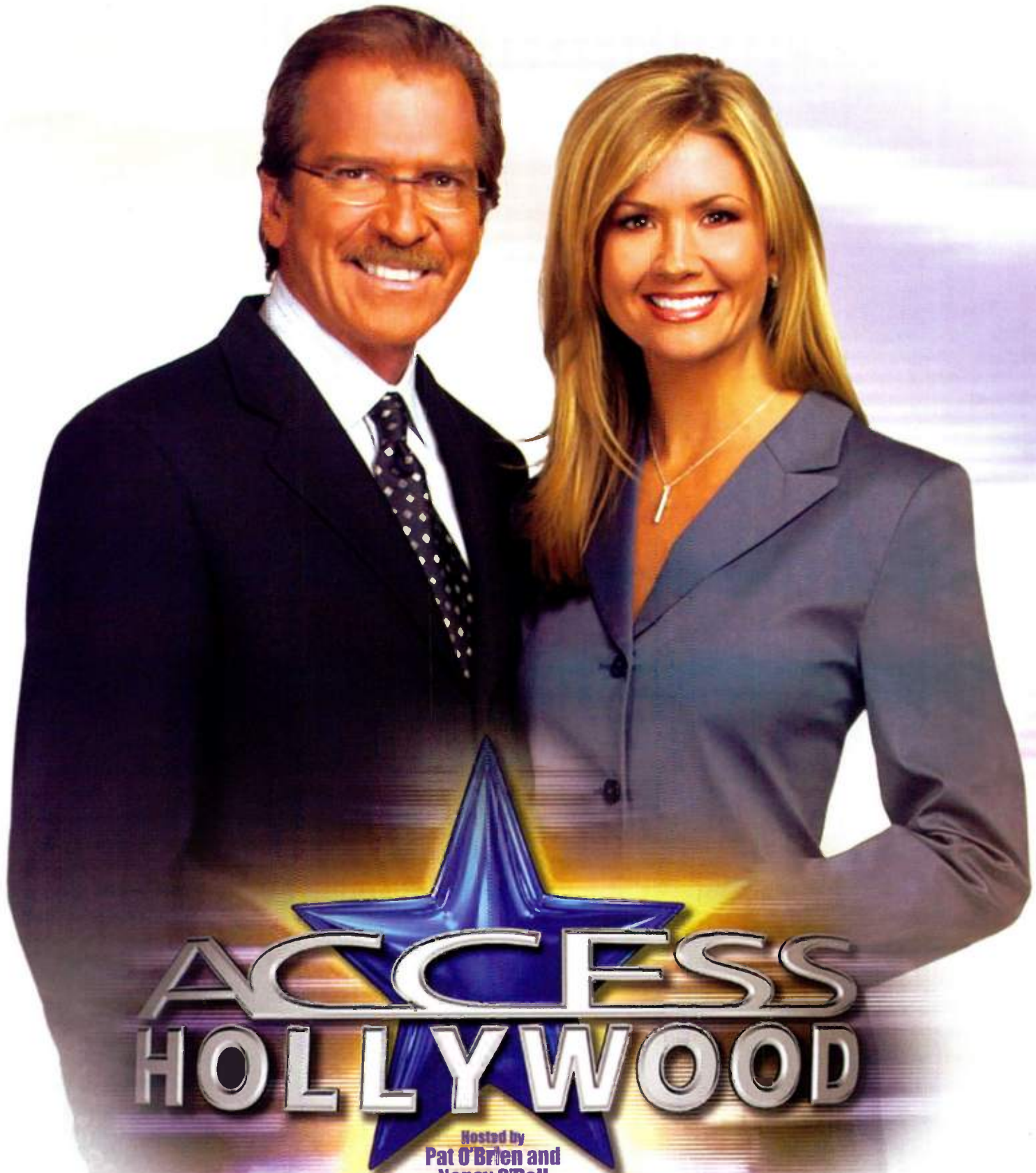
Including stations from the following groups:

NBC O & O's

Hearst-Argyle Television

The
John Walsh
Show

ACCESS RULES



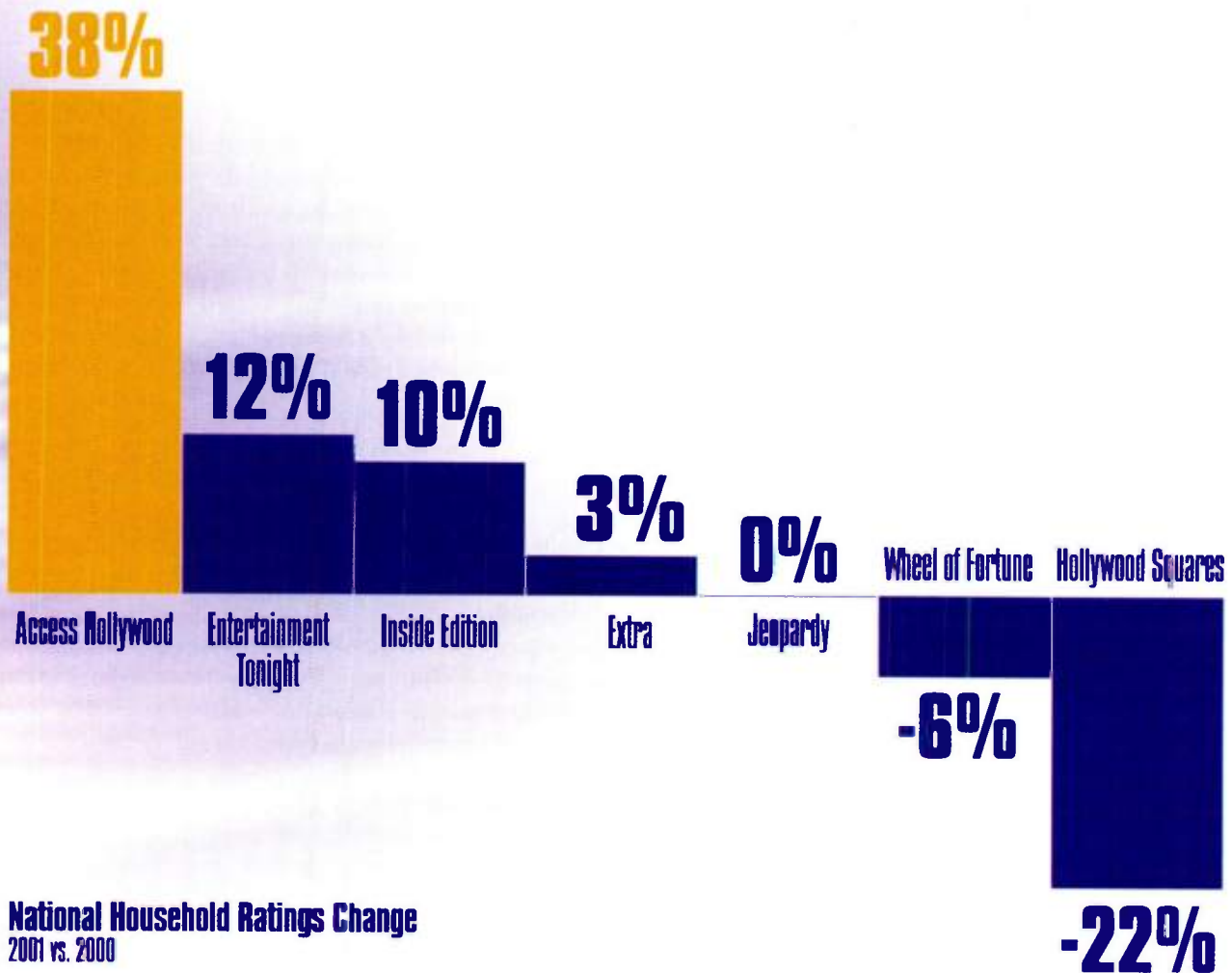
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**Pat O'Brien and
Nancy O'Dell**

World Radio History

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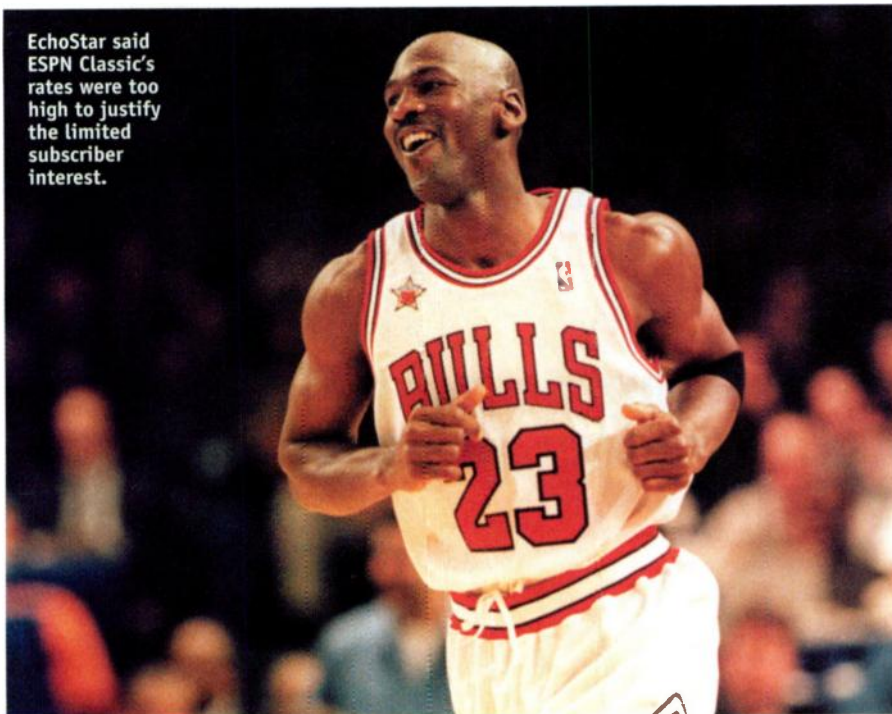


National Household Ratings Change
2001 vs. 2000

 **NBC ENTERPRISES**
DOMESTIC SYNDICATION

Source: NSS GAA Ratings: Premiere-to-date through Nov. 30, 2004 vs. Premiere-to-date through Dec. 3, 2000.
NSS GAA HH Rating: 1997: Sep. 8 - Dec. 5; 1998: Sep. 7 - Dec. 4; 1999: Sep. 5 - Dec. 3; 2000: Sep. 4 - Dec. 1; 2001: Sep. 3 - Nov. 30

EchoStar said ESPN Classic's rates were too high to justify the limited subscriber interest.



Cease-fire, for now, in Mouse vs. Dish

Judge's ruling keeps ABC Family on EchoStar, but ESPN Classic loses carriage

By Allison Romano

The escalating feud between Walt Disney Co. and EchoStar Communications Corp. paused last week, but only after EchoStar tossed one Disney cable net from its Dish Network and was forced to keep another—for now.

A federal judge ruling in Los Angeles on New Year's Eve prevented Disney's ABC Family channel from going dark Jan. 1, the date EchoStar had set to cut off carriage. The temporary restraining order expires Jan. 10, when the court will likely hear arguments for a permanent injunction.

Nothing, however, stopped EchoStar from canceling another Disney outlet, ESPN Classic. That channel's distribution deal expired New Year's Eve, and

EchoStar made good on its threats to discontinue the service.

EchoStar bases its legal right to terminate ABC Family on changes in the channel's ownership. But the DBS company has been vocal in its opposition to Disney's ever-rising subscriber fees.

"All [Disney does] is pass along rate increases," complained EchoStar Vice President of Programming Michael Schwimmer. "It has nothing to do with ability of consumers to absorb rate increases."

Disney acquired International Family Entertainment, parent company for the former Fox Family Channel, from News Corp. and Saban Entertainment in October for \$5.2 billion. Disney contends that it purchased IFE's grandparent company, Fox Family Worldwide Inc., and that IFE's ownership structure remains intact.

"EchoStar's real reason for breaching its contract ... is all about rates and has never

had anything to do with the change of control issues," Disney said in a Jan. 2 statement.

EchoStar contends that ABC Family inherited a carriage deal originally made in 1996 with Pat Robertson's old Family Channel and that the current ABC Family is a vastly different network. The DBS company made the same argument after the channel relaunched as Fox Family, trying unsuccessfully to bump it off the Dish Network.

The two companies have exchanged a flurry of legal arguments since early December, after EchoStar announced its intention in late October.

In a particularly revealing document filed Dec. 29, EchoStar's Schwimmer recounts telephone conversations and e-mails with Disney execs who threatened to scuttle EchoStar's proposed merger with DirecTV if the channels were canceled.

"Disney had 'its weapons' and was prepared 'to march on Washington, D.C.,'" Schwimmer's statement recalls Disney Senior VP and Chief Strategic Officer Peter Murphy saying.

Schwimmer believes officials in Washington will see right through Disney's threats. "Would we prefer to have Disney on our side, yes," he said, "but it's not something we're going to pay for" with higher subscriber fees.

ESPN executives, meanwhile, are working feverishly to get their channel restored. EchoStar said the channel's rates were too high to justify the limited subscriber interest. Cable operators in the past have said that only 25% of customers want sports but the other 75% still pay for it. EchoStar believes its customers suffer a similar fate.

But ESPN Executive Vice President of Affiliate Sales and Marketing Sean Bratches points to a recent Beta viewer study that ranks ESPN Classic the top mid-sized net among men 18-49. (Classic has about 40 million subs.) "It's a niche network with a loyal following, but we have the ability to grow the network," Bratches said.

Disney's other sports nets, ESPN, ESPN2 and ESPNNews, are not at risk to lose their carriage. All three have long-term agreements with EchoStar still in place. ■



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LINE-UP ALL THE WAY
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| ATLANTA | WUPA |
| DETROIT | WDIV |
| HOUSTON | KPRC |
| SEATTLE | KSTW |
| MINNEAPOLIS | KARE |
| TAMPA | WTSP |
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Rutledge gets a new home

Former Time Warner cable prez will now top Cablevision's Big Apple division

By John M. Higgins

Recently departed Time Warner Cable President Tom Rutledge popped right back up at Cablevision Systems, taking the helm of the company's cable operations.

The Bethpage, N.Y.-based MSO named Rutledge president, New York metropolitan area, which puts him in charge of the company's entire cable operation. Rutledge will be responsible for Cablevision's core cable offerings, the new Interactive Optimum digital rollout, plus high-speed Internet and planned cable telephone services.

The post has been vacant for a year, since Joe Azznara moved to Cablevision's business telephone unit (and later retired).

After 24 years at various iterations of Time Warner Cable, Rutledge left in October when it became clear that he wouldn't be moving up in the unit. AOL Time

Warner brought in former Comcast Corp. President Tom Baxter.

Cablevision seems to be striving to solidify a management team. In the year that the cable post was vacant, the team was reporting to James Dolan, president of Cablevision Systems.

Earlier last month, Cablevision named Jeffrey Yapp, a former president of video and game retailer Hollywood Entertainment Corp., as group president of its retail division, including deficit-ridden The Wiz electronics chain and Clearview Cinemas.

Rutledge said he was excited by the opportunities provided by Cablevision's concentration on the metro-New York



Tom Rutledge says he's excited by the opportunities provided by Cablevision's concentration on the metro-New York market.

market, a cluster that covers all of Long Island, much of southern Connecticut and big chunks of New Jersey. "It's a single DMA, a single headend," Rutledge said. Cablevision's plant is "more sophisticated than other cable operators'."

Rutledge is deeply rooted in Time Inc.'s cable operation, starting at American

Television & Communications in 1977, fresh out of college. After a number of system management jobs, he was named president of Time Warner Cable's Portland, Me., and then its Austin, Texas, systems. He was named senior vice president of corporate development in 1994 and executive vice president in 1996. ■

You've got malaise!

Analysts expect bad 2002 earnings forecast from AOL Time Warner

By John M. Higgins

Wall Street's media players are bracing for another round of bad news today, this time from AOL Time Warner, which is scheduled to issue an earnings forecast for the new year.

Several analysts are anticipating bad news and have revised their earnings forecasts downward. Morgan Stanley's Rich Bilotti and Mary Meek trimmed expected 2002 cash-flow growth from 15% to just 8%. Sanford Bernstein media

ABC was hit last year by the 'one-two punch of a down economy and a drop in ratings. Developing hit programs is the only way out of the problem.'

—Michael Eisner, The Walt Disney Co.

analyst Tom Wolzien cut his 2002 estimate from \$11.6 billion to \$10 billion.

One continuing problem is ad sales at the Turner cable networks. Bilotti sees the basic networks' total ad revenue dropping about \$100 million,

to \$2.4 billion, despite ratings gains.

AOL wouldn't detail what new CEO Richard Parsons will disclose on the call.

AOL's briefing follows Disney Chairman Michael Eisner's warning last week to share-

holders that, despite his confidence in an eventual rebound, the company faces tough problems in the coming months.

Eisner cited the company's broadcasting business as one of its top "challenges" in 2002.

ABC was hit last year by the "one-two punch of a down economy and a drop in ratings. Developing hit programs is the only way out of the problem," Eisner said. "Of course, there is no formula for creating great content. But it is what we must do to reap the considerable rewards of owning a broadcast network. ... One of our top priorities is to develop the kinds of programming that will underpin resurgent long-range success." ■

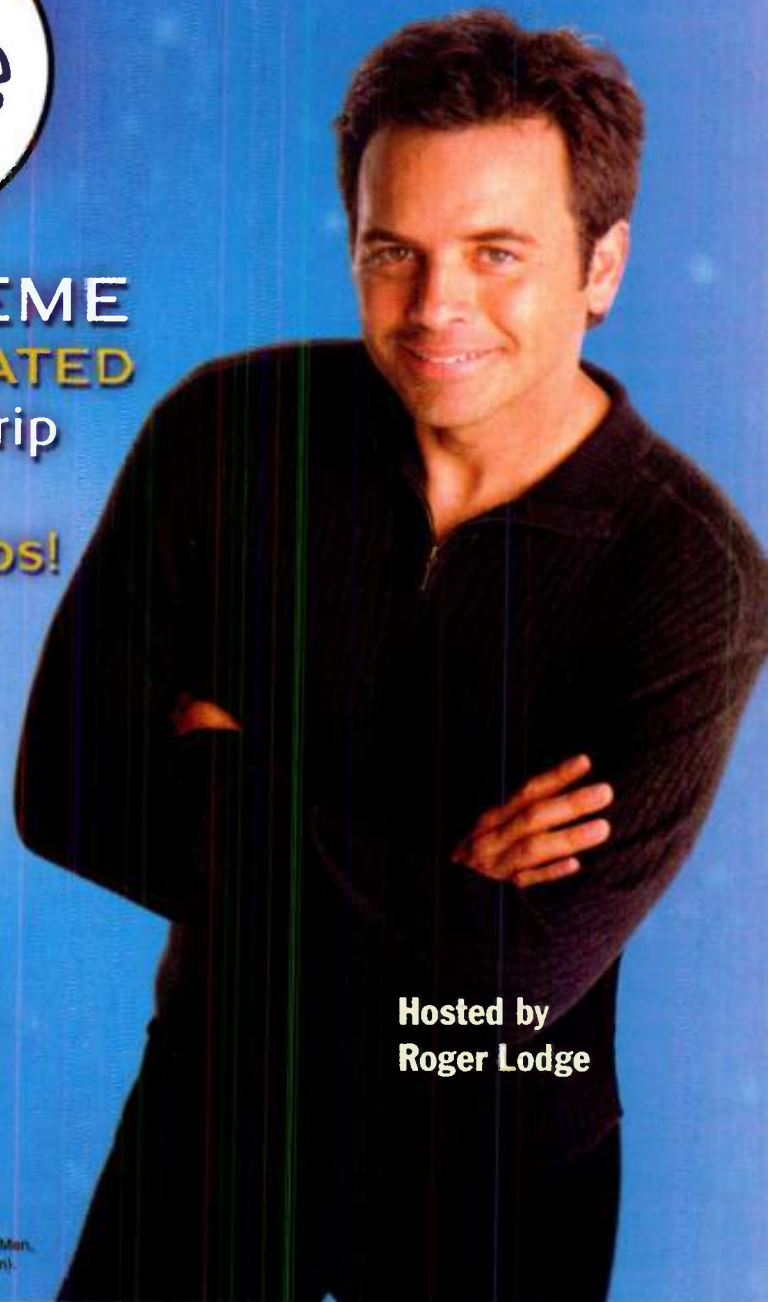
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Source: NBS, Nielsen Galaxy Explorer. Premiere-to-date GAA%
Rtg. averages (8/27/01-12/16/01). Reality Relationship strip shows: The 5th Wheel,
Change Of Heart, Elmdate, Shipmates, Rendez-View. Key demos: Household and Men,
Women & Adults (18-34, 18-49 & 25-54). Triple runs: Sign-on to sign off (11am to 2am).

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TELEVISION FOR THE WORLD

World Radio History

IN BRIEF

CABLELABS' NEW SPECS

CableLabs released the specification for the first version of the OpenCable Application Platform, which should allow consumer electronics manufacturers to build plug-and-play set-top boxes and integrated television receivers that consumers can buy and use with any cable system. The top six cable operators—AT&T Broadband, Time Warner Cable, Comcast, Charter, Cox and Adelphia—have committed to support the platform, CableLabs says. The specification is based on one used in Europe so that set-top boxes and receivers can be used across both U.S. and European systems.

KGO-TV DTV BUILT OUT

KGO-TV San Francisco, an ABC O&O, has completed the first phase of construction on a new DTV production center, designed by San Jose, Calif.-based integrator SignaSys. It includes a digital audio production suite, already up and running. The audio system will be used for live newscasts. An all-digital video production-control room will also be built, to include GVG Profile video servers, dual Chyron Infinet character generators and Quantel's Picturebox still-store system.

NCTA'S BECKWITH GOING

David Beckwith, VP of communications for the National Cable & Telecommunications Association, is leaving the organization. Beckwith's departure comes as Rob Stoddard, formerly senior VP of public relations, AT&T Broadband, comes on board as NCTA's senior VP of communications and public affairs. Marc Smith will continue as NCTA's spokesman. Beckwith previously was a spokesman for George W. Bush's presidential campaign, press secretary for Vice President Dan Quayle and national correspondent for *Time*.

UPN: The 'little' CBS?

Some wonder if Les Moonves will be using his new network as a repurposing platform

By Joe Schlosser

Change is coming, but the only thing new so far at UPN is that CBS President and CEO Leslie Moonves is now running both networks.

Moonves officially took control of UPN with the start of the new year, but many of the same questions asked in 2001 are still being asked in 2002. Will the network be turned into a repurposing outlet for CBS? How will Viacom and News Corp. get along, now that News Corp. owns the majority of top-market UPN affiliates with its acquisition of the Chris-Craft stations? And who is going to run the network on a day-to-day basis?

Moonves isn't saying anything yet, but he has been meeting often with top UPN executives, and division heads at both networks have been combing over UPN's vitals ever since Viacom President Mel Karmazin announced in early December that he was combining the two networks.

If CBS were to try to use UPN as a repurposing outlet the way ABC now has ABC Family and NBC had been using Pax TV, there appear to be a few almost-impossible hurdles to cross. First, CBS affiliates would have to allow their programming to air on a rival network while UPN affiliates, which are enjoying one of the network's best seasons ever, would have to subject themselves to repeats instead of original programs.

"If you are riding a good horse, you don't jump off and get on another horse that you are not sure about," says William Moll, president of Clear Channel TV, owner of nine UPN affiliates. "So I would be very surprised if there were big changes coming at UPN. What I think [CBS] will do is ride this out, try to tweak it and make it better, but nothing drastic."

Oddly, the network's long-term future may sit in News Corp.'s hands. With ownership of UPN affiliates in New York, Los Angeles and



Leslie Moonves, the new head of UPN, while meeting with its top execs, is still playing it close to the vest on the network's role.

Chicago, News Corp. executives are going to have their say in the network's future, especially because a number of News Corp.'s UPN affiliation deals are also up for renewal in two years.

Example: Last Friday, insiders say, UPN was planning to air a quick promotional blurb for CBS's *People's Choice Awards* on Jan. 5 at the end of its Friday-night movie, mainly because Scott Bakula, a star of UPN's *Enterprise*, was nominated by fans. But several News Corp.-owned UPN affiliates, including WWOR-TV New York, were planning to mute the promo.

On another front, insiders say that Viacom attorneys and embattled UPN President Dean Valentine, who is suing the network for \$22 million over a contract dispute, are trying to work out some sort of settlement. Valentine's contract is up in September, but he's expected to leave as soon as a settlement is reached. That could be as soon as this week, insiders say. Valentine had no comment. Names of a number of current and former Hollywood studio executives have been thrown around as possible Valentine successors. ■

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Percent increase: Dec. '01-to-date vs. Oct. '01.
(Oct. '01 10/1-10/28/01, Dec. '01-to-date 11/26-12/16/01)

Hosted by
Aisha Tyler

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TELEVISION FOR THE WORLD World Radio History

THE WEEK THAT WAS

**AT DEADLINE:
NAB AIMS AT ECHOSTAR**

The National Association of Broadcasters has complained to the FCC that EchoStar is requiring some subscribers to get a second dish if they want to see local TV signals via satellite. But the DBS provider says the two-dish arrangement is just an interim fix until it can launch its two spot-beam satellites.

CHUTES AND LADDERS

Eddie Edwards, former president and CEO of Glencairn Ltd. and WCWB Television in Pittsburgh, is expected to announce this week formation of his new media acquisition company, Edwards Broadcasting, and will introduce Bill Campbell, former mayor of Atlanta, as part of his management team. Former FCC Chairman William Kennard charged that Glencairn served as a minority front for Sinclair Broadcasting, which sued the FCC in federal court. The FCC ultimately ruled that Sinclair did exercise illegal control over Glencairn and fined each company \$40,000. The agency did not block any of the acquisitions or revoke any of Sinclair's licenses. ...

Charter Communications named John Tory, president and CEO of Canadian cable firm Rogers Cable Inc., to its board of directors. Tory, who has served in his current position since April 1999,

oversees a system with 2.3 million broadband-cable subscribers and 250 Rogers Video outlets. ...

U.S. Telecom Association's new President and CEO Walter McCormick gave expanded roles to three VPs: Micahel Rubin, David Cohen and Larry Sargeant. ...

CBS News veteran correspondent Eric Engberg retired Friday, after 25 years at the network.

WATCH IT

CBS finished No. 1 in total viewers, and NBC was again dominant in adults 18-49 for the final week of 2001. NBC averaged a network-best 3.1 rating/10 share in adults 18-49 for the week of Dec. 24-30, according to Nielsen Media Research. It was NBC's 11th victory in the demo in the past 14 weeks. As for CBS, it

won the week in total viewers with a 10 million-viewer average and finished just behind NBC in adults 18-49 with a 3.0/9 average in adults 18-49. ABC finished the week in third place in both categories, averaging 8 million viewers and a 2.9/9 in adults 18-49. ...

The Food Network says it added over 17 million subs in 2001 to top 71 million subs. Its biggest gains came in August and September, when it added 4.1 million. ... Dan Aykroyd is getting his own show on Sci Fi later this year. *Dan Aykroyd's Out There* will be a nightly half-hour series about the paranormal and will be used as a companion to *Crossing Over With John Edward* in late night. ...

An upcoming *Weakest Link* episode will pit the acerbic host Anne Robinson against a number of former

Seinfeld ensemble players.

The game show's episode on Sunday, Jan. 13, on NBC will include The Soup Nazi (Larry Thomas), Mickey (Danny Woodburn) and Babu Bhatt (Brian George). Not that there's anything wrong with that. ...

After a four-month delay, Bravo unveils its new reality series on the lives of 12 struggling New York actors Jan. 6. *The IT Factor* will air Sunday nights at 9 p.m. ET. The debut of the 13-part series was originally slated for Sept. 30 but was pushed back after Sept. 11. ... The BBC has upconverted its series *The Blue Planet* from standard definition to HDTV using the Snell & Wilcox Alchemist Platinum motion-compensated converter. The program will air on Discovery later this month.

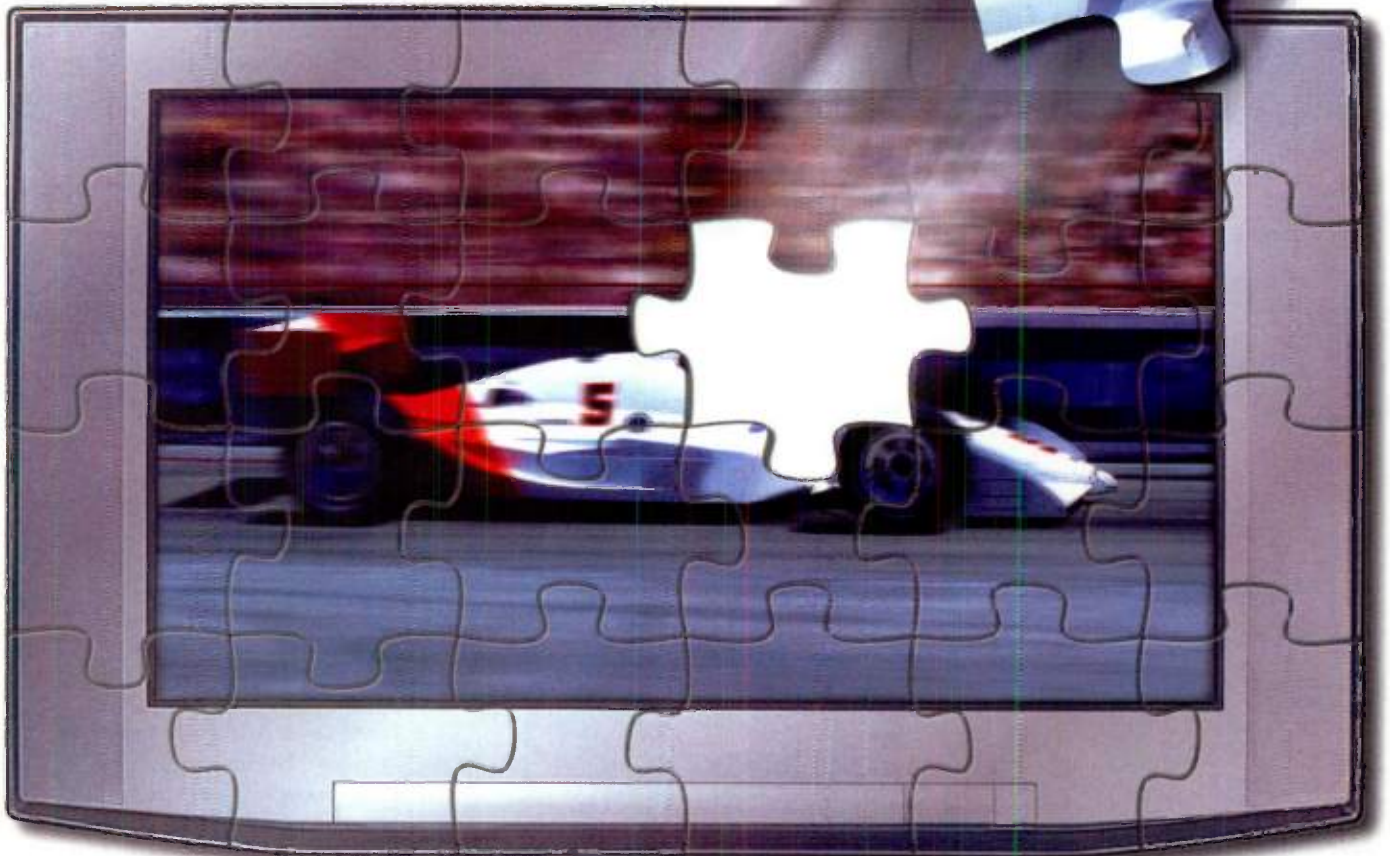
RADIO, RADIO

Sports commentator Keith Olbermann will anchor *Speaking of Sports* and *Speaking of Everything* beginning Jan. 22. He takes the helm of two ABC Radio Networks daily programs launched more than 40 years ago by Howard Cosell. ... Sirius Satellite Radio says it will raise at least \$158 million in a stock offering of 16 million shares, priced at \$9.85 per share. It will announce its launch plans this week at the Consumer Electronics Show in Las Vegas.



Walt Disney-owned ABC and ESPN will carry three World Cup soccer tournaments as part of a deal with Major League Soccer. The men's 2002 and 2006 World Cup and the women's 2003 World Cup will air on ABC, ESPN and ESPN2. Sources say MLS paid \$40 million to \$50 million to buy the U.S. TV rights from German company Kirch Group. Over the next five seasons, ABC will air three MLS games and ESPN2 26 Saturday-afternoon games per season.

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Getting ready to buy

FAMILIAR
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WITH NEW
TWISTS

Although NATPE isn't what it used to be, the majority of Hollywood's syndication studios are still using the annual TV gathering as the focal point for their sales efforts on new first-run and off-network syndicated series.

Consolidation and the slumping economy have definitely slowed the process down, but there's still plenty to shop for once again this winter, even if fewer syndicators are coming and few of the big ones are actually going to house themselves at the convention center in Las Vegas. (Most of the major syndicators are at the Venetian hotel.)

Still, there's a handful of new game shows, talk shows, action hours and even a few reality series to choose from. The court-show onslaught has slowed a bit, as has the rush to produce the next great dating show, but there are a lot of familiar faces coming to daytime and access time slots in 2002-03.

Syndicated versions of games *Who Wants to Be a Millionaire?* and *Weakest Link* are being developed and sold. Dr. Phil McGraw, who appears on *The Oprah Winfrey Show* every week, is getting his own series, and *Whose Line Is It Anyway?* regular Wayne Brady is going to take his act to daytime with a talk/variety series. *America's Most Wanted* host John Walsh is also trying his hand with a talk show, and Donny Osmond is back in syndication as a game-show host on an updated *Pyramid*.

On the off-network front, *Dharma & Greg*, *That '70s Show*, *The Hughleys* and *Will & Grace* are all coming in the fall to local stations. For fall 2003, CBS sitcom *Becker* is already being sold, and fellow Monday-night comedy *King of Queens* is also expected to be coming then as well.

The syndication industry hasn't seen a break-out hit since *Judge Judy* debuted five years ago, and no talk show has given Winfrey a run for her money since Jerry Springer's bizarre talk show was a new concept.

But there are opportunities. Fox's daytime kids block will be opening up in the fall, and a number of new and veteran shows are expected to be canceled in the coming months. As is the case every year, there seems to be abundant optimism surrounding the new batch of syndicated fare coming to market. And no doubt, as every year, much of it is wishful thinking. Following is a closer look into syndication for 2002-03, compiled by Los Angeles Bureau Chief Joe Schlosser. ■



EARLY BIRDS

In the first-run market, many syndicators sold their biggest properties early. Here's a look at a dozen new shows to be showcased at NATPE.

29

HOPEFULLY

They could be, they might be. What's in the syndication incubator? Several series and projects are waiting in the pipeline for the right opportunity.

37

Special Section Stories

By
Joe Schlosser

Off-net prospects dicey

RAPID TURNOVER OF NETWORK SHOWS THINS THE RANKS OF SYNDICATION CANDIDATES

The off-network-sitcom pipeline isn't what is used to be. With reality, unscripted series and game shows taking up more and more of the prime time landscape, hit sitcoms are becoming harder and harder to come by on broadcast TV these days.

"Can you name the last big sitcom hit on any of the networks?" asks Bill Carroll, vice president and director of programming at Katz TV Group.

"Outside of *Everybody Loves Raymond*, none of the networks have had huge hits on the comedy side for quite some time now. And for you to have a good solid syndicated sitcom, you have to have four or five solid years on a network. Most shows these days are here and gone in a heartbeat."

Seinfeld, which hasn't aired on NBC in three years and is currently in its second cycle in syndication, continues to dominate the off-net ratings.

Friends, which debuted on NBC well before reality TV caught on, is sharing the top spot.

Also, *Everybody Loves Raymond*, which launched this season in off-net syndication, is quickly climbing the charts.

And all three series may continue to rule the roost in syndication over the next several seasons because station and industry executives say that what's



Becker

coming down the pipe on the off-network front is a mixed bag at best.

Four new off-network sitcom offerings will debut this fall. Warner Bros. is selling *Will & Grace*. Twentieth TV has cleared both *The Hughleys* and *Dharma & Greg*, and Carsey-Werner is bringing out *That '70s Show*.

Also coming for the 2002-03 season are off-HBO runs of *The Larry Sanders Show* from Columbia TriStar and off-MTV series *Road Rules* from October Moon.

"I think a lot of stations held their breath on *Everybody Loves Raymond*, and it's doing sensational," says Carsey-Werner syndication head Bob Raleigh.

"And I think the next big one stations are looking for is *That '70s Show*," he adds. "The other offerings for next season, they have all started to wane a little on the network, while *'70s Show* keeps growing."

Of course, Raleigh likes to point that out. As for fall 2003, only one off-network sitcom has officially been launched: Paramount's *Becker*.

Columbia TriStar is expected to bring out fellow CBS Monday-night comedy *King of Queens* for 2003, but studio executives aren't commenting.

Twentieth TV executives are also deciding whether to hold what Carroll says could be the most promising off-net offering over



Dharma & Greg

The off-network sitcom timetable

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

*Could be 2003 or 2004

**Likely available in 2004; no official date set

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the next several years—*Malcolm in the Middle*—for either 2003 or 2004.

"*Becker's* strength is certainly men," says Paramount Domestic TV President John Nogawski. "What we highlight in our presentation to stations is the amount of men it's brought to CBS on Monday nights. Young men who are normally watching football or wrestling or those types of shows have all come to *Becker*."

After 2003-04, the off-network pipeline pickings get even slimmer.

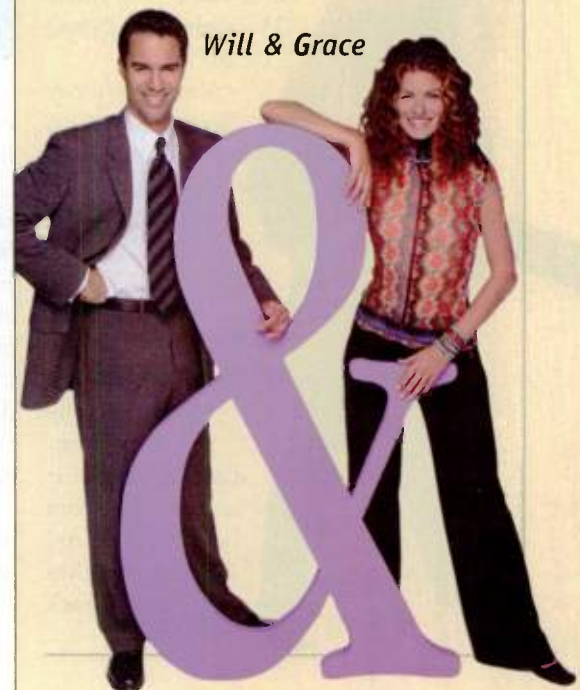
"With few exceptions, there seems to be a lot of potential product, but none of the product has exhibited break-through potential," says Carroll.

"We may end up with a pretty long list," he continues, "but probably with the exception of *My Wife & Kids*, none of the other shows have established themselves or are perceived to be break-out hits. That doesn't mean they couldn't out to be, but right now it doesn't look too promising."

As for off-network dramas, the cable networks have all but taken over the Monday-Friday side of the business. Blockbuster deals for *The West Wing* (Bravo), *CSI: Crime Scene Investigation* (TNN) and other one-hour series have all but taken local stations out of the weekday-drama game.

But almost all the dramas do come to weekend syndication.

Dawson's Creek and *Charmed* will likely be made available for weekend play this fall, and a number of dramas including *The West Wing* and *Providence* are coming in 2003. ■



Will & Grace

In a tough market, selling started early

HIGH-PROFILE SERIES LOCKED UP KEY TIME PERIODS MONTHS AGO AS SYNDICATORS HEDGE THEIR BETS

The 2002-03 TV buying season got off to a quick start last summer when a handful of Hollywood syndication studios announced the launch of several new high-profile series.

Disney's Buena Vista syndication division green-lighted a daytime version of *Who Wants to Be a Millionaire?* (and, this fall, the prime time version began to sputter), and NBC's new syndication unit quickly rushed out a local-station version of *Weakest Link*.

Viacom's King World and Paramount Domestic TV teamed up with Oprah Winfrey to get Dr. Phil McGraw his own talk show, and Columbia TriStar offered up a remake of game show *Pyramid* with Donny Osmond as its host.

The rush was on. Studio sales executives raced across the country attempting to lock up the best possible time periods more than a year in advance of the shows' launch.

"This was by far the most active early market we've seen, but it was really brought on by a number of things," says Bill Carroll, vice president and director of programming at Katz TV Group.

"I think the biggest part of it," he adds, "was the perception on the part of the broadcast-station community that, in the fall of 2001—although there was high hope—there really was a lot of apprehension that there appeared to be no break-out hits coming, and as such they needed to prepare for that."

But just as quickly as the mad dash started last summer, development in first-run syndication all but dried up during the fall.

The combination of an uncertain advertising economy (syndication was down nearly \$1 billion at the upfronts last May, according to several media-buyer estimates), the lack of strong time periods available, and the tragedies of Sept. 11 caused nearly every studio to hold back projects.

No prominent new first-run projects for fall 2002 were introduced to the station marketplace until the last few weeks.

But, with an unintentionally smaller NATPE coming later this month and the November sweeps results in, syndication studios are once again coming out with their usual array of talk, game, dating and variety shows.

There are also a handful of reality projects and action hours coming available for

weekend play.

Game shows will be at the forefront of the syndication market next season, with *Pyramid*, *Millionaire* and *Weakest Link* all battling for eyeballs.

Weakest Link will actually have a jump on the competition, as it rolls out this month in daytime. *Dr. Phil* is the big name in talk.

On the weekend front, October Moon and Alliance Atlantis are giving *John Woo's Once a Thief* a shot in the U.S. market, and NBC has a female-led action series in *B.A.I.T.*

And a number of studios are still making final preparations on other potential first-run shows for 2002 (see page 37). ■

Show-by-show descriptions begin on the next page

New first-runs at a glance

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

B.A.I.T.

Weekly hour
barter

When Vince Manze, co-president of NBC's in-house advertising and marketing division and one of the masterminds of that network's Must See TV promotion, first joined the network in 1990, he made sure that his contract included a programming-development clause.

Manze, who has a background in both programming and promotion, didn't waste much time coming up with his first show. In 1991, his *Guys Next Door*, a teen-oriented Saturday-morning series debuted on NBC. That series lasted only one season, and Manze (pronounced Man-zee) has developed a handful of specials for the network since—but it has taken him more than 10 years to get his next series.

This fall, NBC's new syndication unit, NBC Enterprises, will



give Manze another shot, with a new action series titled *B.A.I.T.* "It's been a long wait," he says, "but I think it's going to be worth it."

Joe Livecchi, who works for Manze on the marketing side, actually approached him with the idea for *B.A.I.T.*, which

stands for Bureau of Allied Intelligence Tactics. The series, which is currently being cast, follows three female convicts set free from prison to help fight crime. Each has specialized skills: One is a computer wizard, another is a street hustler, and the third is

a professional con artist. Manze calls it "Charlie's Devils with a sense of humor."

He explains: "It's an experimental reform program to use the skills that they used to commit crimes to now fight crime. They work with a specialized government agency, and they all live together. They each wear bracelets that keep them in contact. If one breaks, they all go back to prison, so they are all dependent on each other."

NBC Enterprises' executives are selling the series for the fall, and there are whispers that it could get a network prime time window as well, although NBC executives had no comment. As for the show's marketing and promotion, Manze says *B.A.I.T.* just "might get a little something special" when it debuts.

Beyond With James Van Praagh

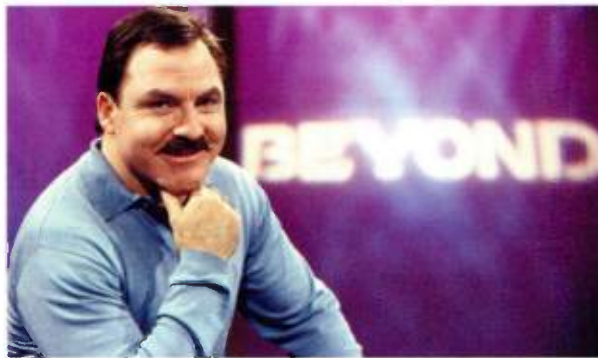
Daily talk
cash + barter

James Van Praagh says he was originally offered the show that fellow psychic John Edward wound up hosting for Sci Fi Channel, now in first-run syndication.

But Van Praagh, who is bringing out his own daily syndicated show this season with Tribune Entertainment, *Beyond With James Van Praagh*, says the Sci Fi opportunity three years ago just didn't feel right.

"I thought the right thing would come at the right time in the right forum," says Van Praagh, a best-selling author and psychic. "So I just passed on it, and I'm glad John [Edward] got that show. That show has worked. For me, I knew something would come about, and now it has."

A number of Hollywood studios attempted to sign Van Praagh this year after Studios



USA's *Crossing Over With John Edward* turned out to be the only new syndicated series to show any signs of life.

Tribune Entertainment executives have cleared Van Praagh's series for next fall in more than 60% of the U.S., including eight of the top 10 markets. It has been sold on a number of co-owned Tribune stations in

top markets, notably New York, Los Angeles, Chicago, Boston, Atlanta and Indianapolis. The one-hour daily series will include audience readings, segments "ripped from the headlines," one-on-one celebrity readings, and psychic guests and specialists.

Van Praagh says he realized he had special psychic powers

in his early 20s after a visit to a medium shed light on his abilities to talk with the dead.

"The medium said I was a very psychic person, a very sensitive person and that I was going to be able to contact people who have passed over," he says. "I didn't believe any of it. But he told me a lot of things about family members that had passed over and things about myself that no one else knew."

Van Praagh says he began reading up on psychic powers and meditating and, about five months later, started receiving "strong visions."

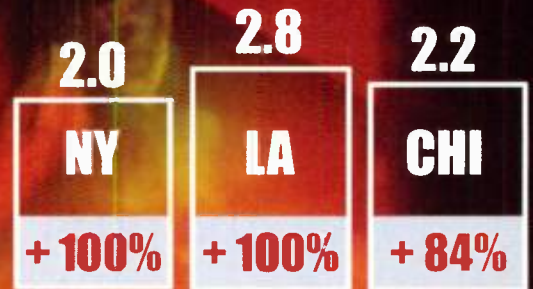
Van Praagh says Edward and he are good friends. But he's not above a friendly tweak. On the difference between his show and Edward's, Van Praagh says, laughing, "Mine will go one step beyond what's out there now."

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World Radio History

Dr. Phil

Daily talk

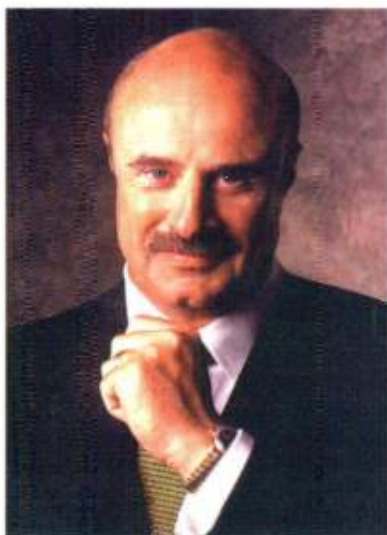
cash + barter

Get ready for some tough love, Texas-style.

Dr. Phil McGraw, the resident relationship expert on *The Oprah Winfrey Show*, is coming to syndication next fall with his own daily talk show amid some rather heavy expectations.

Dr. Phil is distributed by King World Productions, the syndicator behind Winfrey's long-running series, and it's produced by fellow Viacom studio Paramount Domestic Television from the Paramount lot in Los Angeles. Winfrey's Harpo Productions is also a co-producer, and Winfrey is working hand-in-hand with McGraw on everything from set design to show topics. *Dr. Phil* is currently cleared in more than 85% of the country for its fall debut.

McGraw has been appearing on Winfrey's show since 1998—off and on for two years and, more recently, as the co-host of each



Tuesday episode. He says his experience on Winfrey's show has prepared him for the rigors of hosting his own daily show.

"It just can't get any better than Oprah in terms of connecting with the audience and bringing integrity and respect to any subject matter," says McGraw, a Dallas resident with a Ph.D. in psychology and co-founder of a litigation consulting firm. "So I've learned at her elbow, and I think it's the best preparation you can get." (In case Dr. Phil learned a little too much, Winfrey won't be hurt: Contractually, his show cannot air opposite hers.)

The author of two best-selling relationship books, McGraw says he wants to use his show to help bring "leadership and guid-

ance" to Americans. "Somebody asked me the other day what kind of show I was going to do, and I said I think it's truth television," he says. "I think I'm going to get people to deal with the truth in a results-oriented way. You have to deal with and focus on the truth."

King World executives announced last June that *Dr. Phil* is coming to syndication, and, by the end of the summer, the show was cleared in virtually every market in the U.S.

A number of station executives and industry veterans say McGraw's show is the most promising new entry in the talk genre in several years. "The expectations that others have cannot fractionally approach the expectations that I put on myself," he says bluntly. "I put all of the pressure on myself."

We, the Jury

Daily court

cash + barter

Alex Paen believes he has found the perfect alternative to the tried-and-true format of both syndicated court shows and talk shows.

Paen, president of Los Angeles-based distributor Telco Productions, has combined the two formats for a new hybrid first-run series entitled *We, the Jury*.

"It's familiar, but it's got a twist," says Paen, who also hosts the syndicated weekly series *Animal Rescue* and is a world-affairs correspondent at KCBS-TV Los Angeles. "The show is a cross between *Politically Incorrect* and *Judge Judy*, and it has more substance to it than most syndicated shows are used to."

Paen has teamed up with Bill Grundfest, a former senior writer and producer on sitcom *Mad About You*, and Eugene, Ore.-

based Chambers Productions on the series. Grundfest is co-creator and executive producer.

Producers are still deciding on a judge for the series; there will be no on-camera host. Paen has not announced any clearances, although that disclosure is supposed to be coming soon. Even so, *We, the Jury* is set to debut during the week of Sept. 9.

"We have been working for two years trying to come up with different types of strips, and Bill wanted to get into syndication," says Paen. "We felt we had to marry two or three genres because we didn't believe we could go out with a straight relationship, straight court or straight talk show in this market. We figured we had to do a hybrid of something, and this is what we came up with."

In each half-hour daily episode, eight jurors debate



and decide cases based on real life stories—but the litigants are played by actors.

Paen says that four pilots

have been taped and Telco sales executives are currently out selling the series for the fall. Among the four pilots, one case involves a fight between a couple over frozen embryos, and another has the jury weighing whether a woman can collect damages from an owner of a mutt that got her purebred show dog pregnant.

"The cases are not 'You owe me \$100' or 'You stole my TV,'" says Paen. "They are a lot more complex

and sometimes there is no exact right answer. The purpose of the show is to stimulate discussion."

The John Walsh Show

Daily talk

cash + barter

John Walsh, the man behind Fox's 14-year-old series *America's Most Wanted*, is coming to daytime television next fall with his eponymously titled talk show, and the same passionate style.

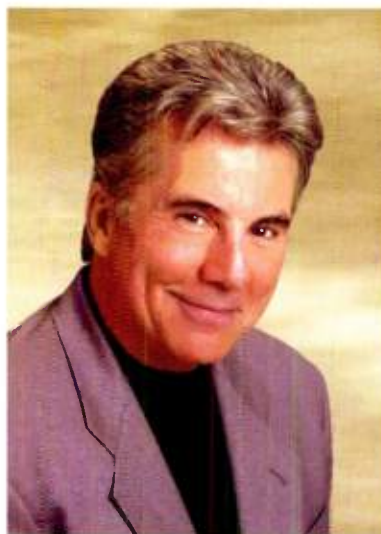
NBC Enterprises' *The John Walsh Show*, is a one-hour talk show that producers say will deal with issues "that people care about" in an increasingly scarier world. "If you look at what has happened in the last year, people want to know more about what goes on in the world; they want to know how things affect them, and how to protect their kids and themselves," says NBC Enterprises President Ed Wilson. Walsh became an expert in missing persons and security issues in the early '80s after his son, Adam, was abducted from a shopping mall and later found

beheaded. Walsh and his wife founded the National Center for Missing and Exploited Children in 1984, and they helped get Congress to pass the Missing Children's Act, which brought about an FBI database on missing children and other reforms.

In 1988, Walsh became a nationally known TV personality with the launch of *America's Most Wanted* on Fox. The series has helped find and convict nearly 700 hundred criminals (15 from the FBI's most-wanted list) and after Sept. 11, President Bush went to Walsh for help, asking him to produce a special prime time episode on Fox about the terrorists.

Walsh will continue hosting *America's Most Wanted*, and Wilson says he will use knowledge gained from the series on his talk show.

"We have created a show



that is going to cover current events when need be," says Wilson. "If this show was up and running when the

Columbine High School shootings took place, John would have taken the show there for a couple of episodes. When the racists dragged that man to death in Jasper, Texas, a few years back, *The John Walsh Show* would have been there on location."

The program will be based out of New York, where Walsh tapes most *America's Most Wanted* episodes these days. Wilson says the NBC owned

stations have signed on; now sales executives are out clearing the rest of the country for its fall debut.

John Woo's Once a Thief

Weekly hour

barter

While working as a consultant at Alliance Atlantis, former MTM syndication executive Chuck Larsen saw something that he believed would work in the U.S. market.

Larsen, who also runs his own syndication distribution company October Moon, realized that Alliance Atlantis action series *John Woo's Once a Thief* never got a chance in this country. Alliance Atlantis produced and sold the series internationally in 1999, but never brought it to America.

Now, Larsen has. "John Woo is an amazing director with films like *Mission Impossible 2* and *Face/Off* to his credit," says Larsen. "We thought this series deserved a shot in the U.S. and who knows, if the show does well enough here, maybe we'd produce another season of it." Could Woo come



back to direct a second season? It's too soon to say, Larsen responds.

Alliance Atlantis only

produced one, 22-episode season of *Once a Thief* with Woo behind the camera, and the series was all but dead until Larsen came across it. Now the series is cleared in over 60% of the country for the 2002-2003 season for weekend play on local stations. Clearances for *Once a Thief* include KCAL-TV Los Angeles and KRON-TV San Francisco.

Once a Thief was one of Woo's first martial-arts films, released in 1990 and remade for Fox in the late '90s. The series features three young martial artists who work for a

secret government agency fighting crime and terrorism. Ivan Sergei, who starred in The WB's *Jack and Jill* the last two seasons, is one of the leads.

"We may have been a bit early for this genre in the U.S.," says Alliance Atlantis' Jeff Lynas. "If you look at the marketplace now, this sort of martial-arts world has moved not to theatrical but to TV, too. We think it's the right time for this series here in the U.S. now."

Larsen also says *Once a Thief* has an advantage over other action series headed to stations in the fall. "Our first season is done, shot and in the can," Larsen says. "Recently a lot of action series have been announced but never do reach it to TV. That won't be the case with this series."

Life Moments

Daily reality

cash + barter

Greg Meidel says that, when he returned to Paramount Domestic Television last year to head up the syndication division's programming efforts, he told his staff that he didn't want to develop the fifth or sixth show in a genre.

Meidel says he wanted to focus the studio's efforts on "category killers" like Paramount's *Entertainment Tonight* and *Judge Judy*—both shows at the top of the ratings in their respective genres.

"So we really started investigating where women were going in daytime, and it became very evident that there is a passion out there for what The Learning Channel and other cable channels are doing with shows like *A Wedding Story*, *A Baby Story* and *A Make-over Story*," he says. "They are doing great storytelling and really

making it feel so first-person that you don't even realize that there is a camera in the room."

The result of Meidel's research turned into *Life Moments*, a one-hour daily series that incorporates elements of many of the female-targeted reality shows. Paramount Domestic TV is teaming up with Pie Town Productions, the producer of *A Baby Story* for The Learning Channel and several other reality cable series. The Learning Channel's block of female-oriented reality shows has scored record ratings for the network in daytime.

Slated for the fall, *Life Moments* has an interesting local angle. The series will have a national host (not yet decided) and will also allow local stations to use their own talent as on-camera host. For



each episode, Paramount will send stations segments that can be filled in by local talent and can be cross-promoted on

local news.

"We are looking to get the local stations involved in the same way *PM Magazine* revolutionized the access time period some 20 years ago," says Meidel.

Life Moments will feature a first-person, cinematic style when it covers weddings, births, makeovers and touchy-feely friendships.

Paramount execs say they are looking to clear the show in daytime periods for the 2002-03 season.

The studio didn't officially unveil the series until late last year and hasn't announced clearances yet.

Pyramid

Daily game

cash + barter

After Donny Osmond's syndicated talk show with sister Marie was canceled a year and a half ago at Columbia TriStar, Osmond says, he was approached by the studio to host a new version of game show *Pyramid*.

The idea of hosting a game show wasn't too high on his priority list at the time, and he was just coming off two seasons of co-hosting a daily talk show. But after a lot of prodding from his manager and the sudden resurgence of game shows like *Who Wants to Be a Millionaire?*, he reconsidered.

"After contemplating the talk show going away, I started to realize that the whole genre or at least the perception of the genre had changed and Regis [Philbin] and Whoopi [Goldberg] had done it and done it successfully," Osmond



says. "It had become a different animal, so to speak, and there

was a sense of class about it that there hadn't been in the past."

Columbia TriStar Domestic Television executives shot a pilot with Osmond over a year ago and contemplated bringing *Pyramid* out in syndication for the 2001-02 season. But studio executives held the project back and then last summer announced that *Pyramid* was headed to local stations in the fall of 2002.

The updated *Pyramid*, with a new set and interactive elements, is cleared in more than 75% of the U.S. for next

season. Insiders say the game, which previously was the \$25,000 *Pyramid*, will be worth up to \$100,000 per episode.

The original *Pyramid* aired both on CBS and ABC, as well as in syndication several times. It has aired in a number of different time periods, too, including early fringe and daytime.

Longtime *Pyramid* host Dick Clark gave Osmond a call when it was announced that he was taking over the reins. "Dick passed the baton on to me," he says.

"He called me up and said, 'If they could have picked anyone to replace me, you are the right one to have been picked.' I told him I appreciated his confidence, and he said to just enjoy the game. I think that's the best piece of advice you can get: Just enjoy the game and let it come to you."

The Rob Nelson Show

Daily talk
barter

Rob Nelson wants to take daytime viewers back to the era of talk shows that don't exist on television anymore.

Nelson, who formerly hosted *The Full Nelson* on Fox News Channel, has his own syndicated talker coming to local stations next fall, and he says his show will not be like what's out there now.

"My talk show is not going to be conventional, at least not by what people think of as conventional anymore," says Nelson, the author of two books, including *Last Call: 10 Common Sense Solutions to America's Biggest Problems*. "I think people think of talk shows like Jerry Springer as conventional now. People have a bad image of daytime talk. I'd say my show is going to be what a talk show should be." Twentieth Television has

cleared *The Rob Nelson Show* in more than 50% of the country for a fall debut, including clearances on all of the co-owned Fox owned-and-operated stations. Nelson's show will originate from Los Angeles, and the one-hour daily series will have a single-topic format, Twentieth executives say. Linda Ellman, formerly of *Hard Copy* and *Entertainment Tonight*, is the show's executive producer.

"Rob has been called a young Phil Donahue, and he already has a wealth of experience in the talk-show arena," says Twentieth TV President Bob Cook. "He'll bring the same blend of credibility and compassion to his show that made Donahue a talk-show franchise."

Nelson, who holds a law degree from Stanford University,

got his start in the limelight in the mid '90s when he launched *Lead or Leave*, a public-advocacy group committed to protecting the rights of young Americans. Nelson was featured on everything from *Today* to *60 Minutes* and soon had his own show on the Fox News Channel.

His cable show was more of a political roundtable, but,



Nelson says, the syndicated show will be different, geared more toward everyday people and their issues.

"Every single issue I will do on this show in some way will affect you or someone you know," Nelson says.

"This is not going to be a freak show," he continues.

"It's about our real world. It's about relationships, our jobs, our struggles with sexuality, trying to understand one another and everything that happens to us in our day-to-day lives."

The Wayne Brady Show

Daily variety
cash + barter

Disney executives have been working overtime trying to give *Whose Line Is It Anyway?* co-star Wayne Brady a show of his own. Last summer, Brady hosted his own prime time variety series on ABC, and now Disney's syndication unit Buena Vista Television is giving him a shot with daytime audiences.

Buena Vista has put together a one-hour daily series hosted by Brady that combine's celebrity interviews, comedy, music and audience interaction.

The studio says the daytime series will go by the same name as Brady's prime time series on ABC, *The Wayne Brady Show*, but won't be anything like it. As for the ABC series, which had a six-episode run last summer, it's still alive and is expected to return to the network this spring.

"It's rare to find a performer



who can honestly be described as multitalented," says Angela

Shapiro, president of Buena Vista Productions. "Wayne Brady is one of that select group to his incredible improvisational comedy skills, his warmth, humor, wit and innate sense of timing make him the ideal host for a classic talk/variety show like this."

Slated for the fall, the syndicated version has been cleared on the ABC owned-and-operated stations for the 2002-03 season, and the Buena Vista staff is now attempting to sell it to the rest of the country. ABC clearances include the top

three markets: WABC-TV New York, KABC-TV Los Angeles and WLS-TV Chicago.

Veteran manager and producer Bernie Brillstein, who has worked on a number of syndicated talk shows in the past, is signed on as executive producer. He's a fan, obviously: "Wayne is a complete performer. He can sing, dance, do improv and talk face to face with anyone. In today's world of overnight successes, Wayne has prepared for 15 years for this opportunity."

Brady, who has been a regular on *Whose Line Is It Anyway?* since its debut in 1998, has also hosted a number of prime time specials for ABC. He co-hosted Dick Clark's New Year's Eve special last week from Los Angeles and has an extensive background in stand-up comedy circles.

Weakest Link

Daily game
cash + barter

George Gray says he's not intimidated taking over the reins of *Weakest Link* from the game show's quick-witted and no-nonsense host Anne Robinson.

Gray, a comedian and former host of The Learning Channel's *Junkyard Wars*, is leading *Weakest Link* into daytime syndication five days a week starting this month. Gray says he will wear mainly black outfits and run the show in a style similar to British Robinson's, but the daytime version will be a little looser.

"Anne paved an amazing path in the British version and here in the U.S.," says Gray. "Never once has the word 'congratulations' been heard on this show. The cup is always half-empty. But being on five times a week, I'm going to have to be a little more accessible, a little more light-hearted than



the prime time versions."

NBC Enterprises has sold the syndicated version of *Weakest Link* in over 85% of the U.S. for

the next year and a half. The daytime version will differ in a few other features besides the hosts. It will be a half-hour vs. the prime time's one-hour format, and only six contestants will play for up to \$75,000 on each episode. NBC's prime time version, which debuted in the spring of 2000, has eight players vying for up to \$1 million.

"If you watch the show for five minutes, you will instantly get that it's the same show. The music is the same, the set's the same, and the lighting is the same," says Gray. "But it's a totally different

game. NBC Enterprises made no attempt to make me be Anne. I don't look good in tight leather dresses anyway. Although for sweeps..."

(Gray will keep Robinson's catch-phrase going, though: "You are the weakest link. Goodbye!")

The syndicated *Weakest Link* is produced by BBC Worldwide, NBC Studios and The Gurin Co. Across the ocean, *Weakest Link*, which debuted as a daytime series in the U.K. and then moved into prime time, is currently sold in more than 70 countries worldwide.

Phil Gurin, who also produces NBC's prime time version, is the executive producer on the U.S. syndicated version as well. The same set will be used at NBC's Burbank, Calif., headquarters where 60 episodes have already been taped.

Who Wants to Be a Millionaire?

Daily game
cash + barter

The show that took prime time TV by storm is coming to daytime in the fall with or without Regis Philbin.

Who Wants to Be a Millionaire?, which led ABC to the front of the pack during the 1999-2000 season, is arriving at local stations in September for its first season in syndication, and expectations are sky high. At the network level, meanwhile, the game show was praised in 2000 as ABC's salvation and damned in 2001 as executives blamed themselves for over-exposing it, leading to a deep ratings trough for the network.

Buena Vista TV, the Disney-owned distribution studio is behind the show's syndication launch, and executives there are taking their time choosing who will helm the daytime ship.

Prime time *Millionaire* host



Philbin, who also co-hosts Buena Vista's *Live With Regis and Kelly*, has been rumored to be the leading candidate and has the vote of the game show's executive producer Michael Davies. "I've always said Regis would be my choice to host the syndicated

versions," says Davies, who brought the show to ABC executives' attention in the spring of 1999. Buena Vista's Kim Harbin would say only that there is a "short list" of candidates for the hosting position and a final decision hasn't been made yet.

What is sure is that *Millionaire* has been sold in more than 85% of the U.S. for next season, including clearances on the major CBS O&Os. *Millionaire* will be seen on WCBS-TV New York, KCBS-TV Los Angeles, WBBM-TV Chicago and several other CBS-owned stations.

"The syndication industry needs a big hit," says Buena Vista TV President Janice Marinelli. "When you look at the magnitude of *Millionaire*'s performance on the network, you're looking at a rare opportunity."

The syndicated version of *Millionaire* will be a daily half-hour, down from the prime time's one-hour format. But contestants will still be able to win up to \$1 million on each episode, Buena Vista executives say.

First-run incubation

WAITING IN THE WINGS ARE SERIES ON HIP-HOP LIFESTYLES, CELEBS BEFORE THE BAR AND MATCHMAKING IN THE MANSE

While there are just over a dozen new first-run series that have been officially announced for next season in syndication, there are a lot more still under wraps.

A number of top Hollywood syndication studios, including Warner Bros., Columbia TriStar and MGM, are still finalizing their plans and trying to get traction on local stations before giving the green light for the 2002-2003 season.

Warner Bros. Domestic TV and co-owned Telepictures Distribution have four new potential series for next season, insiders say. Warner Bros. executives are said to still be developing and attempting to clear a daytime talk/variety series with comedienne/actress Carole Rhea (*Sabrina, The Teenage Witch*).

It's a little déjà vu, of course. Rhea, who Paramount Domestic TV tried to bring out in a similar vehicle last season, was being billed as Rosie O'Donnell's replacement. O'Donnell is leaving the talk-show circuit at the end of this season, and Rhea's show is expected to incorporate some elements of O'Donnell's show. Warner Bros. executives have not announced any clearances for Rhea yet.

Warner Bros. is also bringing back *Moral Court* after a one-year hiatus. The half-hour court series hosted by syndicated radio personality Larry Elder, aired during the 2000-2001 season and was pulled after one season. With the court-show market a little less crowded, Warner Bros. executives believe the show could find a sizeable audience next season.

Telepictures has a pair of series that will likely come out next season as well, *Celebrity Justice* and *Matchmaker Mansion*.

Celebrity Justice is actually a segment on the studio's current newsmagazine, *Extra*, that the studio is making into its own newsmagazine. The half-hour strip will profile civil conflicts and criminal investigations involving celebrities—maybe it should be called *The Robert Downey Jr. Show*. And *Matchmaker Mansion* is a reality/relationship hybrid series, where a different group of women each week seek romance among a group of bachelors while at a luxurious mansion.

Carsey-Werner is bringing out its initial first-run effort in syndication with *Livin' Large*. The one-hour weekend series is a lifestyles magazine described as a younger, hip-hop version of *Lifestyles of the Rich and Famous*.

"There are more and more young people with extreme affluence, and we are going to focus on their lives, their toys and their playgrounds," says Carsey-Werner's syndication head Bob Raleigh.

Tribune Entertainment is expected to bring

out one of two action series it has in development. The studio behind *Andromeda* and *Mutant X* is deciding between *SPQR*, which chronicles an elite guard division that protects the emperor of Rome, and *The Ultimate Adventure Co.*, which takes viewers around the globe searching for lost artifacts.

MGM Domestic TV is apparently going to wait until 2003 to launch *Stargate Atlantis*, a spin-off to veteran action series *Stargate SG-1*. But the studio may bring out pseudo court series *Twisted Justice* or action series *Spartacus* for the fall. MGM executives had no comment.

Insiders say Columbia TriStar has nearly a half-dozen projects in development for either first-run syndication or cable. The studio is still said to be developing a series with eBay, and it's shot a pilot with reality producer Endemol



Moral Court is coming back.

Entertainment for a series that listens to people's conversations at the beauty salon. Universal's syndication division is developing an action-hour based on the studio's popular movie *The Fast and The Furious*, and NBC Enterprises is said to be finalizing a deal to bring CNBC personality Chris Matthews to weekend syndication with a roundtable series that will be produced by NBC News. ■

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Whether central

Sinclair contemplates centralizing weather forecasting for stations

By Dan Trigoboff

Sinclair Broadcast Group's consideration of a central weather facility that could produce weather reports for some or all of its 60-plus stations has prompted worry among some Sinclair news staffers and raised questions about the meaning of local TV.

With station groups managing and operating stations from other stations and sharing resources at various levels for efficiency and cost savings, centralized weathercasting doesn't seem such a stretch. But some news pros say weather is too important to take out of the market. Some Sinclair managers expressed concern that a move toward central weather would mean firing weather staff and fewer resources.

"It's a terrible idea," says Dan Salamone, news director at Emmis-owned KRQE(TV) Albuquerque, N.M., who has worked in large and small markets where local weather is an important story. "This is a decision that could only be made by accountants."

A Sinclair exec countered, "Just because you have a \$25,000-a-year guy in One-Eyed-Bass, Ark., doesn't mean you've got a good weather report."

Another Sinclair newsperson tried to see both sides. "You can't forecast the Great Lakes snow from Baltimore," he said. "You lose the local personality and the local impact. On the other hand, this plan may produce a more reliable source with much more weather-forecasting power than we have in our shop right now."



Says Edward St. Pé, whose National Weather network provides custom forecasts, "You might not want to knock out your 5, 6 and 10 p.m. anchors, but you might want to consolidate your weekend, morning and noon newscasts."

Sinclair isn't saying much. "There is no definitive, rock-solid plan, said Del Parks, the group's vice president for operations and engineering. "We do have some plans, but it would be premature to talk about it right now. We told the news directors we're going to think about it." A decision could be made in weeks, he added.

Central weather, Sinclair sources say, could originate from its WBFF(TV) in the chain's Baltimore headquarters or existing facilities already providing weather forecasts for multiple new outlets.

Weather reports are major battlefields of the local-news wars. Weather ranks high on viewers' list of priorities and, therefore, on news directors'. "Getting the forecast

information isn't the same as covering the story in the local community," observed Barbara Cochran, president of the Radio and Television News Directors Association.

Jackson, Miss.-based National Weather network provides custom forecasts for more than 100 small- to large-market stations—including some Sinclair stations without news departments. Typically, "our product is a forecast. But if a station wants service beyond that, we can provide it," says Edward St. Pé, who runs National Weather. "You might not want to knock out your 5, 6 and 10 p.m. anchors, but you might want to consolidate your weekend, morning and noon newscasts, those hard-to-fill places." ■

StationBreak

BY DAN TRIGOBOFF

BYE BYE, NEWS

Sinclair Broadcast Group's ABC affiliate WXLV-TV Winston-Salem, N.C., will end its 6 and 11 p.m. newscasts Friday, putting as many as 35 people out of work and drawing the curtain on the station's news presence in the market.

The move—described as painful by Sinclair Station Group Manager Will Davis—is the company's fourth in just over a year, including elimination of morning news at WXLV-TV in late 2000.

Sinclair also pulled the plug on the 3½-year-old news department at WTWC(TV) Tallahassee, Fla., in 2000, firing nearly 40 people.

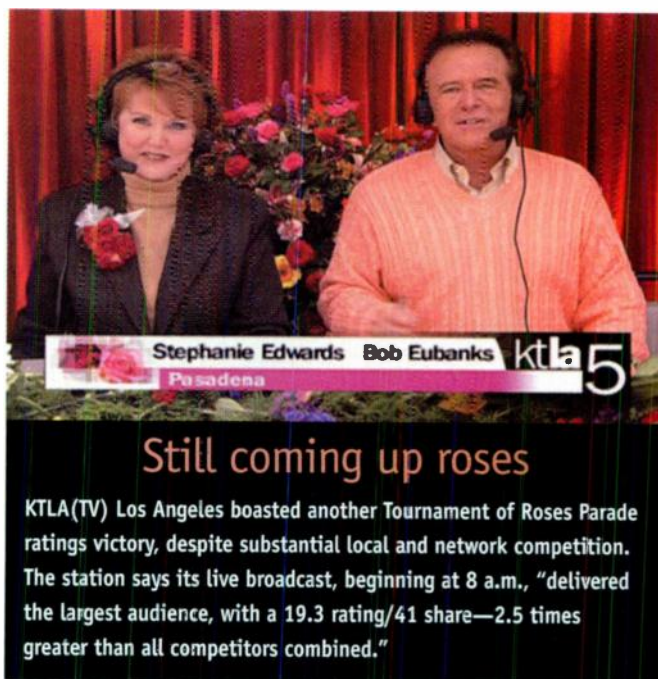
In its biggest cut, Sinclair eliminated news at its St. Louis ABC affiliate last October, axing 50 jobs in the nation's 22nd-largest market. Sinclair noted, however, that it had added or expanded news in five of its markets.

In announcing the action, Davis said he told his news staff that they'd done a good job but the station's poor signal coverage, the poor economy and competition in the market made it impossible to keep the department. The newscasts, he said, posted Nielsen ratings between 1 and 2 (the winner usually pulls a 6 or 7).

Sinclair said it is trying to place as many staffers as possible at other Sinclair stations.

LOGGING A RATINGS WIN

That 30-plus-year-old, 6½-minute loop of a burning log



that aired continuously for two hours on Christmas day not only gave WPIX(TV) New York a time-slot victory (B&C, Dec. 31, 2001) but garnered the station more attention than even its long-time, former connection to the mighty New York Yankees.

Since the revelation of the log's popularity, General Manager Berry Ellen Berlamino has been quoted on behalf of the station not only in the New York media and TV trades but also on CNN, the BBC, worldwide wire services and newspapers nationwide.

The tape was created by the station's one-time GM, the late Fred Thrower, as a soothing holiday respite for urbanites, and its airing was a tradition from the late '60s to the late '80s. It was brought back in 2001 with a fanfare that included promos from come-

dian Ray Romano and, Berlamino says, will likely have a bright future.

PBS PLUG PANNED

The appearance of a Mecklenburg County, N.C., commissioner in a local PBS promo has stirred controversy involving a possible conflict of interest.

Commissioner Bill James has protested the appearance of Parks Helms on behalf of WTVI(TV) Charlotte because, as commissioner, Helms helps finance the station and should not benefit from free airtime there. "He is receiving the benefit of their primary asset," James says. "PBS stations are not in the habit of giving away airtime."

Helms is expected to seek reelection, although he would not confirm that. He says he sees promoting the station as part of his job. Station execu-

tives could not be reached for comment, but the ad is part of a campaign using a number of local public figures.

THUMBS UP

Aaron Barnhart, TV columnist for the *Kansas City Star* and proprietor of the popular TVBarn.com Web site, is going into the new year with encouraging reports from his doctors. Barnhart was diagnosed a year ago with a rare form of blood cancer. After months of treatment, he says things have improved greatly.

"This is a little different from tumor-based cancers," Barnhart told BROADCASTING & CABLE, "so it's impossible to say that the cancer is completely gone. But I've felt great for months and now have some numbers that back me up."

NEWS EXEC SENTENCED

Former Denver TV news executive Scott McDonald was given a 12-year sentence in Colorado's community corrections system late last month for swindling several victims, including former colleagues at the two Denver stations at which he had worked. He will live in a halfway house and work to repay nearly \$200,000 to numerous victims. McDonald had been managing editor at KDVR(TV) and had worked at KUSA-TV before that.

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

Syndication Watch

DEC. 10-16 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

| Rank | Program | HH AA | HH GAA |
|------|--------------------------------|----------|-----------|
| 1 | Wheel of Fortune | 9.7 | 9.7 |
| 2 | Jeopardy | 8.6 | 8.6 |
| 3 | Friends | 7.0 | 8.2 |
| 4 | Seinfeld | 6.8 | 7.5 |
| 5 | Entertainment Tonight | 5.9 | 6.0 |
| 6 | Judge Judy | 5.8 | 8.6 |
| 6 | Everybody Loves Raymond | 5.8 | 6.5 |
| 8 | Oprah Winfrey | 5.7 | 5.7 |
| 9 | Seinfeld (wknd) | 5.2 | 6.0 |
| 10 | Live With Regis and Kelly | 3.8 | 3.8 |
| 11 | Frasier | 3.5 | 3.6 |
| 12 | Friends (wknd) | 3.3 | 3.4 |
| 13 | Everybody Loves Raymond (wknd) | 3.2 | 3.2 |
| 13 | Inside Edition | 3.2 | 3.2 |
| 15 | Judge Joe Brown | 3.1 | 4.0 |
| 15 | Entertainment Tonight (wknd) | 3.1 | 3 |
| 17 | Hollywood Squares | 3.1 | 3.1 |
| 18 | Jerry Springer | 2.9 | 3.2 |
| 18 | Maury | 2.9 | 3.1 |
| 18 | Access Hollywood | 2.9 | |
| 18 | Extra | 2.9 | 2.9 |
| 18 | King of the Hill | 2.9 | 2.9 |
| 23 | ER | 2.8 | 3.3 |
| 23 | The X-Files | 2.8 | 3.1 |
| 23 | Mutant X | 2.8 | 3.0 |

TOP COURT SHOWS

| Rank | Program | HH AA | HH GAA |
|------|-----------------|----------|-----------|
| 1 | Judge Judy | 5.8 | 8.6 |
| 2 | Judge Joe Brown | 3.1 | 4.0 |
| 3 | Divorce Court | 2.6 | 3.2 |
| 4 | Judge Mathis | 2.4 | 4.0 |
| 5 | People's Court | 2.1 | 2.1 |

According to Nielsen Media Research Syndication Service Ranking Report Dec. 10-16, 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

New year, new shows



After a limited rollout last spring, *Texas Justice* gets its official launch this month.

A pair of first-run shows are debuting in national syndication today in more than 80% of the country: a daytime version of NBC's game show *Weakest Link* and Twentieth Television's court series *Texas Justice*.

For *Texas Justice*, it's the official launch of a series that has been on the air since spring. Twentieth TV executives started it out slowly last March, with a test run on a handful of Fox owned-and-operated stations.

Then, in a highly unusual move, at least for the syndication market, the studio allowed stations that signed on for this month's launch to run the series from September until late last month at no charge.

"It was a nice deal for the stations: They made some additional money and got a chance to really sample the goods," says Twentieth TV President Bob Cook. A large national marketing and advertising campaign will help launch the show officially this month, he adds. The series averaged a 1.9 rating from September through December, according to Nielsen Media Research metered-market data. It was the highest-rated new first-run show during the November sweeps. Stations covering more than 70% of the country will be double-running the half-hour series on a daily basis.

Weakest Link arrives in daytime with some differences. It has a half-hour format and is hosted by George Gray, a stand-up comic who formerly hosted The Learning Channel's *Junkyard Wars*. Instead of eight contestants and up to \$1 million in prize money, it has six contestants and a grand prize of \$75,000.

Gray says he has met prime time host Anne Robinson only once. "I was sitting back behind the curtains in between taping shows. She was walking with the executive producer of both the prime time and our version, Phil Gurin, and I saw him point to me and whisper something in her ear. She said, 'So you are the one who took my job' in her onstage persona, and then she came over and told me to have a great time with it. That's what I plan on doing."

—Joe Schlosser

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HH Rtg



Source: NBS, Galaxy Explorer, wk of 12/10/01 vs. wk of 2/3/97 thru wk of 12/3/01, HH GAA Rtg.

Major
Upgrades In:

Los Angeles
(KTTV: 2pm & 2:30pm)

Chicago
(WFLD: 3pm & 3:30pm)

Philadelphia
(WTXF: 3pm & 3:30pm)



Focus Champaign-Springfield

THE MARKET

| | |
|-------------------|------------|
| DMA rank | 82 |
| Population | 907,000 |
| TV homes | 351,000 |
| Income per capita | \$17,370 |
| TV revenue rank | 86 |
| TV revenue | 43,900,000 |

COMMERCIAL TV STATIONS

| Rank* | Ch. | Affil. | Owner |
|-------|-----------|--------|--------------|
| 1 | WCIA/WCFN | 3/49 | CBS Nexstar |
| 2 | WICS/WICD | 20/15 | NBC Sinclair |
| 3 | WAND | 17 | ABC LIN TV. |
| 4 | WRSP/WCCU | 55/27 | Fox Bahakel |
| 5 | WBUI | 23 | WB Acme |

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

CABLE/DBS

| | |
|---------------------------|---------|
| Cable subscribers (HH) | 263,250 |
| Cable penetration | 75% |
| ADS subscribers (HH)** | 49,140 |
| ADS penetration | 14% |
| DBS carriage of local TV? | No |

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

WHAT'S NO. 1

| Syndicated show | Rating/share*** |
|--------------------------------|-----------------|
| <i>Wheel of Fortune</i> (WAND) | 12/24 |
| Network show | |
| <i>ER</i> (WICS) | 23/39 |
| Early-evening newscast | |
| WCIA | 11/22 |
| Late newscast | |
| WCIA | 11/25 |

***November 2001, total households

Sources: Nielsen Media Research, BIA Research

Two dual-metro areas, two social and economic forces, and three duopolies mark the Champaign-Springfield-Decatur, Ill., market.



A dual personality

The Champaign-Springfield-Decatur, Ill., market consists largely of four cities in two dual-metro areas—Champaign-Danville and Decatur-Springfield—and 19 counties, with considerable focus on two central social and economic forces: politics and the University of Illinois.

Perhaps because politics and education are somewhat more recession-proof than other businesses, insiders believe that the market has suffered a bit less than others. Political ads in the market, which includes Illinois capital Springfield, should be strong in 2002, with several candidates lining up for the Democratic and Republican gubernatorial nominations for this year's election.

2001's overall gross revenues are likely to be down from 2000 by about 10%, well under the 15%-20% drops reported in many markets. As in most markets, automotive is a major advertiser, and—with a relatively high per capita income of \$17,370—so are restaurants, both local and fast-food.

Perhaps it's the concentration of political and educational personnel that makes for "a very mature, very intelligent audience here [in Champaign] and in Springfield," says Perry Chester, general manager of Nexstar-owned CBS affiliate WCIA, which typically fights for first place in local news with Sinclair Broadcasting's NBC affiliate WICS.

The market will likely get a new programming entity this year, with Nexstar likely to turn its WCFN(TV) Springfield from a slave-satellite station for WCIA to a UPN affiliate. Chester says Nexstar would like to boost its presence in Springfield, although the station will not likely carry local news for a while. "We would first establish the station as a network affiliate and probably add news later, maybe a year from now." —Dan Trigoboff

new york shipmates!

This November, *Shipmates* is #1 Among Men 18-34 at 11:30pm in New York!

| Rank | Program | Station | Men 18 34 |
|------|-------------------------|-------------|------------|
| #1 | SHIPMATES | WWOR | 3.7 |
| #2 | Everybody Loves Raymond | WPIX | 2.5 |
| #3 | Tonight Show | WNBC | 1.1 |
| #4 | Drew Carey | WNYW | 1.0 |
| #5 | David Letterman | WCBS | 0.7 |
| #6 | ABC-Nightline | WABC | 0.5 |
| #7 | Elimidate | WLNY | 0.0 |

SHIPMATES

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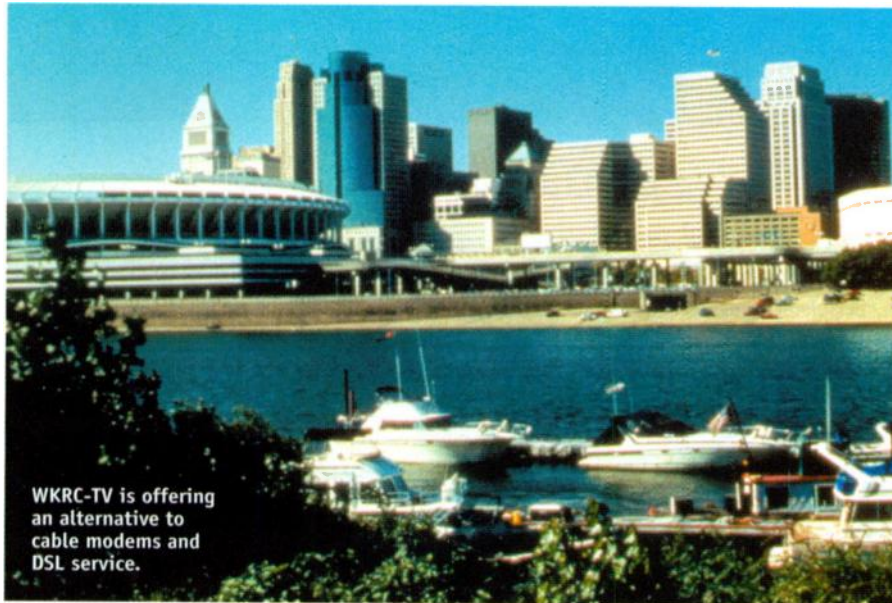


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Technology

A Clear DTV Internet strategy

Clear Channel Wireless uses DTV to offer high-speed Internet access in Cincinnati



By Ken Kerschbaumer

WKRC-TV, Clear Channel's CBS affiliate in Cincinnati, is offering viewers within reach of its DTV signal the opportunity to receive over-the-air high-speed Internet access, a move the station says will drive DTV-based revenues and help bridge the digital divide.

Leon Brown, COO of Clear Channel Wireless (and also vice president of engineering at Clear Channel-owned WKRC-

TV) says the message to the consumer is a simple one: the wait is over. "Consumers don't need to move to get DSL or cable modems."

Subscribers to the service, dubbed Delta V, pay \$40 a month, with \$15 going to the station. Users need a DTV PC tuner card, a standard UHF/VHF antenna to receive the signal and an Internet Service Provider giving them dial-up access to make requests for content. The request is sent

out over the phone line to the Web and the information requested is re-routed to a router at the station. That's encapsulated into IP MPEG and sent to the DTV transmitter. It's then sent out over the air, with the packets each identified for a specific PC so data is only received by the antenna attached to that PC. The connection speed is 256 kb/s, five times faster than traditional dial-up connectivity.

Clear Channel Wireless has already found a number of station groups that are interested in future deployment.

Stuart Beck, president of Granite Broadcasting and head of the Broadcasters Digital Cooperative, says that a number of the cooperative's members, who are actively looking for ways to monetize digital spectrum, are impressed with the potential.

"Of all the business plans we've seen over the last couple of years to develop some revenue out of the digital conversion, this is by far the most compelling," he says.

Beck adds that many of the members of the cooperative have signed letters of intent to move forward on an exclusive basis with Delta V in their respective markets if the product takes off. Those groups include Granite, Benedict, Citadel, Evening Telegram, Fisher, Pappas, Sainte

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To offer the service, stations need a rack of transmission and server equipment that is supplied by Harris. The gear, which costs approximately \$200,000, is installed at the transmitter. Beyond that investment, stations must dedicate a portion of their digital spectrum to the service. Up to 1,500 subscribers can be supported by each 1-Mb/s block. WKRC-TV, for example,



Stuart Beck of Granite Broadcasting likes what Delta V is offering stations.

has turned over four megabits to handle up to 6,000 subs. That still leaves enough to broadcast an 1080i HDTV signal.

"Unlike the other things we've seen, which are businesses looking for a reason to be, this is a business that wants to be done," says Beck. "Why should we cast about looking for stuff when we know there is a significant demand for this kind of service? If you can take care of the technical side you're going to get customers."

One of the keys to the service from a

station standpoint is it doesn't require millions of viewers to be fruitful. Mike DeClue, vice president of engineering for Clear Channel Wireless, says that if WKRC-TV can sign up 6,000 subscribers that will mean \$1.08 million in additional revenues for the station.

"The first win is we help the station pay for the transition to DTV," adds Brown. "The second win is we help bridge the digital divide. And the third win is we're providing real dollars income to the government through the 5% spectrum fee."

DeClue says the potential customer base is already expanding. For example, local cable operators can offer cable-modem service to analog customers because Clear Channel Wireless has a version that can transmit via cable. And because it is a wireless Internet connection, public service applications like tying police officers into Web databases from their cars for photos of suspects are also possible.

"It seems to me you could fill up on customers quickly," adds Beck. "And politically it makes a whole lot of sense because it gets stations involved in crossing the digital divide. I was really surprised when I looked at the swiss cheese service maps of DSL that broadcasters have a much better coverage area."

Adds Brown: "We recently did a test where we were driving around the city in a van with a PC hooked up to a new generation DTV receiver and an antenna. The guys in the back were surfing at 256 kb/s

driving around at 45 mph."

"It can also be used by doctors or architects," adds DeClue. "It can be distributed to what were before arguably impossible situations. The television transmitter is a powerful device, and if you're within range of the DTV transmitter you can have remote Web access."

The \$40 price point may sound steep, but Brown says it's typically cheaper than DSL or cable-modem subscriptions. "In all candor, we want to price in such a way that we aren't overly competitive with the

If 6,000 customers subscribe to the service, a station will pull in \$1.08 million a year in revenues.

phone companies," he says. "We honestly don't want to go into competition with them at this point. And in a way we're qualifying their future customers."

The current emphasis is on the Cincinnati market. The company already has letters of intent or contracts from 100 more stations, with other markets rolling out in late 2002 or early 2003. Brown hopes that other DTV stations in the market will sign on as well.

"We want more than one transmitter in a market," he says. "We can serve more people on the far side of the digital divide. The system also has the ability to manage the consumer load from one station to another so the station can use the whole bitstream for the Super Bowl or go off air for maintenance." ■

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New Sports Audio Processor developed by NMT and SRSWOWcast was used in the DX3 digital truck during ABC Sports coverage of the Rose Bowl last Thursday.

Audio's new phase

NMT, SRSWOWcast product ensures consistent sound quality from truck to TV

By Ken Kerschbaumer

A new Sports Audio Processor designed to make it easier for audio quality to be maintained from a mobile production truck to the viewer at home was used last week by ABC Sports for its coverage of the Tournament of Roses parade and the Rose Bowl.

The product was designed by National Mobile Television, which is looking to vend more than just trucks, in conjunction with SRSWOWcast Technologies. The two companies are introducing two products (the Broadcast Phase Protector is the other one) designed to solve some ages-old headaches involved in producing and transmitting surround sound and stereo audio signals from events like sporting events and concerts.

"I want us to be more than a vendor," says Jerry Gepner, president of NMT, "in some sense, to have an obligation to be a main source of technology for our customers."

The prototype units used by ABC Sports were in NMT's A30 analog production truck and the DX3 expandable digital production truck. Gepner says the SAP pulls the mix all the way forward and allows the production companies to "mix the effects at a higher level without having to bury the announcers." Most events will benefit from the technology. Example: Golf tournaments, where the announcers whisper so that they don't compete with the mix of the ball going in the cup.

"It gives a lot more room between the announcers and the effects mix," he says. The problem facing broadcasters, he adds, is that, in the truck, the mix sounds great but, as soon as the signal leaves the truck, it goes through encoding and decoding processes. "Dynamic range gets reduced, and what happens is the difference that you hear on the half-million-dollar console in the truck is lost."

The Sports Audio Processor encodes much of that lost information so it's fully restored in the television set. And like the Broadcast Phase Protector, it's single-ended: It needs to appear only once in the chain, and it's set for the consumer, without the need for

decoding. "It gives a lot more dynamic range, but, at the end of the day, you still have a 3-inch speaker on the TV," he says. "We aren't creating something that wasn't there. We're preserving it so it gets home."

Developed together, the Sports Audio Processor and Broadcast Phase Protector represent a growth in strategy for both companies. NMT, with a fleet of 42 mobile production vehicles, has been known more for buying lots of products than for selling and distributing them. SRSWOWcast Technologies is a subsidiary of SRS Labs, an audio-, voice- and surround-sound-technology company known primarily for behind-the-scenes efforts in marketing technology to major consumer electronics manufacturers like Sony and Pioneer.

According to SRSWOWcast Technologies Director of Marketing Jennifer Dreschler, the rest of the NMT fleet will be outfitted during the next six to nine months with the new gear. NMT will have an exclusive window before it begins offering the products to other customers.

Of the two products, the unglamorous one is the Broadcast Phase Protector, which solves problems associated with out-of-phase audio signals, which lead to at-home viewers' wondering why they can't hear the announcers but can hear the rest of the stereo mix.

The problem can pop up in a number of places, most often in a home where the viewer has the speakers hooked up incorrectly or in the cable plant, where audio lines again can be crossed up.

"It's really much like a vaccine process," Gepner says. "If there is nothing wrong or no disease, there is no impact at all. But if there are any problems with phase reversal anywhere along the line, this will make sure that the center channel never disappears."

The problem of phase reversal is that information common to both left and right channels disappears if one of the channels is out of phase from the other. And the information most commonly found in both channels is the announcers. Thus, the announcers seemingly vanish. And the complaints start flooding in. ■

Congratulations

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Mr. Pendarvis will receive his award at
SCTE's Conference on Emerging Technologies in San Jose, CA
January 8-10, 2002
along with a \$1000 check and an all-expense paid trip to the conference.

Congratulations Robert!

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

Broadcast TV

June K. Noe, manager, public relations, WSOC-TV Charlotte, N.C., elected to retire on Dec. 31, 2001.

Cable TV

Charlie Dietz, senior VP, engineering, Insight Communications, New York, promoted to CTO.

Programming

Promotions at New Line Television, New York: **David Speigelman**, executive VP, domestic television distribution, promoted to senior executive VP, domestic television distribution and marketing; **Robin Seidner**, director, national television promotions, promoted to VP; **Jamie Blanc**, coordinator, syndication sales, promoted to manager, syndication sales and marketing.

David Kenin, head, Kenin Partners, Los Angeles, joins Crown Media, Los Angeles, as executive VP, programming.

Rob Tuck, VP, pricing, The WB network, New

York, promoted to senior VP, national sales, New York/Chicago/Los Angeles.

Bruce Seidel, director, scheduling, Food Network, New York, promoted to VP, acquisitions and program planning.

Wendell Foster, VP, program scheduling and planning, Disney Channel, Burbank, Calif., named VP, scheduling and operations, Fox Sports Net, Los Angeles.

Jasmine Rinde, manager, publicity and promotions, corporate communications, In Demand, New York, promoted to senior manager, publicity.

Jennifer Wysocki, supervising producer, *Liars and Legends* and *Off the Menu at Commander's Palace*, Turner South, Atlanta, promoted to executive producer.

Appointments at Game Show Network, Culver City, Calif.: **Curt Northrup**, director, development, promoted to executive director; **Kevin Belinkoff**, supervising and executive producer, Pearson

Television, Los Angeles, joins as executive director, programming.

Radio

Appointments to Cox Radio board of directors, Atlanta: **G. Dennis Berry**, president/COO, Cox Enterprises Inc., Atlanta, elected to the board; **James C. Kennedy**, chairman and CEO, Cox Enterprises Inc., Atlanta, elected chairman of the board.

Journalism

Dana McDaniel, assistant news director, WJBK(TV) Detroit, promoted to VP, news.

Promotions at KWTW(TV)/News 9 Oklahoma City: **Rob Krier**, VP, sales and programming, named GM; **Dick Dutton**, VP, operations and engineering, named VP/station manager; **Joyce Reed**, VP, news and marketing, named VP, strategic operations; **Wade Deaver**, local sales manager, named general sales manager; **Kim Williamson-Eubank**, program director, adds executive assistant to

her responsibilities.

Angela Hampton, anchor, KMSP-TV Minneapolis, joins WTVD(TV) Durham, N.C., as weekend anchor/health reporter.

Chera Kimiko, weekend morning anchor, KVBC(TV) Las Vegas, joins KOKI-TV Tulsa, Okla., as weeknight anchor.

Advertising/Marketing/PR

Kelly Apostolidis, manager, national media outreach, Ad Council, New York, promoted to director.

Patricia O'Connor, sales manager, Katz Network Dimensions, New York, promoted to VP/manager.

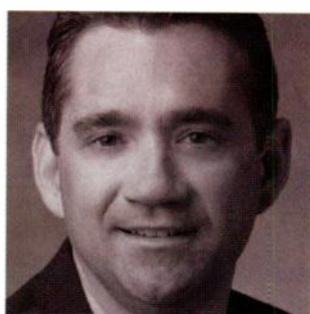
Associations/Law Firms

Patrick J. Gushman, consultant, joins Cable & Telecommunications Association for Marketing, Alexandria, Va., as liaison, sponsor and ad sales.

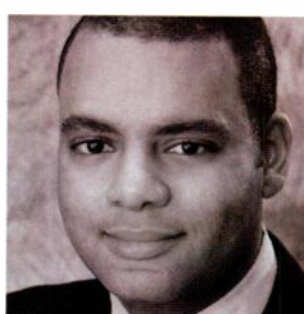
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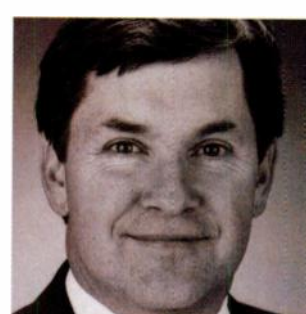
David Kenin



Bruce Seidel



Wendell Foster



Rob Krier

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- **NATPE DAILY #2**

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AD CLOSE: JANUARY 11, 2002

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World Radio History

THE FIFTH ESTATE

A journalist as analyst

Bernstein's Wolzien knows the TV business because he once was in it

Sanford Bernstein & Co. media analyst Wolzien has long been the envy of rivals because he's not beholden to the investment-banking side of the business. At most "sell-side" firms, the big clients aren't investors but the companies the analysts cover. The big fees are in helping companies go public, sell bonds or buy other companies.

But Bernstein doesn't have a corporate-finance unit and subsists on investors' trading commissions and money-management fees. So Wolzien doesn't have to mute negative assessments for fear of being left out of a company's next IPO or merger.

In fact, he sees himself less as an analyst than as the journalist he was for two decades. "It's private reporting," he points out. "My distribution is 4,000 to 7,000 people who pay for it by giving us their stock trades."

But Wolzien is respected more for his expertise than for his freedom. Taking a more academic approach than his peers, he's a poor

source for gossip on next week's takeover but is recognized for thinking well ahead of events. He predicted in January '98 that CBS would combine with Viacom and in October '98 that AOL would combine with Time Warner. Both deals were cut 18 months later. He also was early in proclaiming the severity of the current advertising slowdown.

Among his claims to fame is a patent for "The Wolzien Process," a method for embedding a Web link in a TV signal that would, say, let a cable subscriber click on a button that pops up in a Toyota commercial and then be taken to a Web page with more details.

Wolzien knows the TV business from the very bottom. Be-

fore he was a producer at the White House for NBC and a planning executive for NBC cable, he was on the ground at a station.

While still in college, he started as a cameraman at Time Inc.'s KLZ(TV) Denver (now McGraw Hill's KMGH-TV). For his tryout, the news director handed him a camera and told him to shoot 100 feet of film on Denver architecture. Denver was so bland, the director said, "if you can do that, you can do anything."

A bad draft number prompted Wolzien to enlist in the Army, a move that put him in Officer Candidate School instead of the infantry. He landed in the signal corps and went to Vietnam in a combat photogra-



Thomas Russell Wolzien
Senior media analyst,
Sanford C. Bernstein & Co.,
subsidiary of Alliance Capital

B. Feb 26, 1947, Washington, D.C.; B.A., University of Denver, 1969; news photographer/reporter, KLZ/KMGH-TV Denver, 1968-73; news producer, WLUK-TV Green Bay, Wis., 1973; news producer, KMOX-TV St. Louis, 1973-75; assistant news director and producer, KSD-TV St. Louis, 1975-76; producer, NBC News, Washington, 1976-77; director of operations, NBC News, New York, 1977-78; producer, NBC Nightly News, 1978-81; executive producer, NBC Magazine, 1981-82; executive producer, NBC Nightly News Weekend Edition, 1982-84; VP, news operations, NBC News, 1984-89; SVP, cable, NBC, 1989-91; current position since 1991; m. Valerie Shelley, 1971; child: Trevor (25)

phy unit that furthered his TV skills but gave him little affection for the military. "I've had a

hard time shining my shoes or cutting my hair since."

Following his discharge, Wolzien wanted to produce, so he moved to a smaller market, Green Bay, Wis., in 1973.

That gig lasted only a few months, since Wolzien liked to air Watergate-related stories, an affair the news director dismissed as "a political vendetta." A blind-box job-wanted ad in *Broadcasting* magazine ("Young Producer, New Ideas") drew just one nibble: the news director who had just axed him.

Eventually, Wolzien landed at CBS-owned KMOX-TV St. Louis as a producer for the weekend news shows. Fortunately, the station was used as a test bed and was one of the first to deploy "mini-cams," video cameras light enough to be considered portable. That led to a call from rival KSD-TV, Pulitzer Broadcasting's NBC affiliate, which, in turn, led to an NBC offer to go to Washington. "I was fortunate to be one of the few local producers who knew mini-cams," he remembers.

He moved up through the news and cable divisions until he was recruited by Bernstein.

The starkest change in Wolzien's life came six years ago when a car accident left his son, Trevor, a home-bound quadriplegic. One difference he has seen is the way people relate to him once they find out about his son, revealing their own personal struggles. "I've found that every family has a story." —John M. Higgins

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Television

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This new position will oversee the news operations at its 12 television stations. Must have a strong track history of growing news departments, using branding and marketing. You need to clearly understand news research, what it means, how to interpret it, and how to implement the right changes. Station group is highly decentralized with several underperforming news operations. Must be able to travel to stations and quickly digest information, prioritize solutions, and clearly communicate direction to the station, getting buy-in from station and news management. You have to help motivate the stations' management, with a goal of making each of them the number one news station in their markets. Requires at least five years as a News Director in a major market(s), building a news department with proven track record.

GROUP DIRECTOR OF RESEARCH

This new group position will manage research. Must be able to plan, implement and interpret news research. In addition, do the research 'basics', but also understand and oversee the Nielsen relationship, as well as interpret sales research tools (such as Scarborough) and help produce data useful to sales management and staffs. In all areas, requires quick interpretation of data, and ability to communicate findings to others clearly and concisely, both verbally and in writing. Must be familiar with and help build station branding. Would oversee station Research Directors, vendor relationships, which will require the candidate to have supervisory, leadership, and negotiating skills. Minimum five years at stations working in programming, news, and/or sales research.

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NEWSCAREERS

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NEWS PHOTOJOURNALIST

KXLY is looking for a News Photojournalist with a 4 year degree preferred. Minimum 2 years shooting experience, ENG, microwave and or Sat truck experience. Positive attitude and work ethic a must. General responsibilities include setting up and shooting live shots, shoot and edit TV news stories, and participate in the editorial process. Searching for a great storyteller with a good eye for pictures and a good ear for sound. Valid driver's license and communication skills are needed. All qualified applicants please send non-returnable tape and resume to: EEO Coordinator, 500 W. Boone Ave., Spokane, WA 99201. EOE

NEWS PRODUCER

WANE-TV has an immediate opening for a Television News Producer. Must have excellent writing skills, good news judgment and be creative. Ideal candidate will have at least one year's experience at a commercial television station or recent college graduate with quality news internships. No phone calls please. Send VHS tape, resume and references before January 4th to: Rick Moll, News Director, WANE-TV, 2915 W. State Blvd., Fort Wayne, IN 46808. WANE-TV is an Equal Opportunity Employer - M/F

REPORTER

We have a rare opening on the largest television reporting staff in Aggressive, competitive street reporter wanted for Indianapolis NBC affiliate. Your shift would be early mornings through the noon newscast most days, with multiple live hits. You must cultivate sources and enterprise stories on the police beat. Minimum five years reporting experience required. Ability to work flexible hours. Send non-returnable tape to: Reporter Opening, WTHR-TV, PO Box 1313, Indianapolis, IN 46206. No phone calls please. We are a drug-free and smoke-free company. Equal Opportunity Employer.

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ACCOUNT EXECUTIVE

WKFT-TV40, in Raleigh, NC seeks an experienced Account Executive to service local and regional clients in the 29th market. A minimum 1 year broadcast experience required. Candidate must have a proven track record in new enterprise development, negotiating skills and selling station promotions. Knowledge of TV Scan, market research and other selling tools helpful.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Less bin Laden, more Maher

Back in October, when White House spokesman Ari Fleischer warned the media about the dangers of buying into the Osama bin Laden tape-of-the-month club, this page introduced a note of caution, suggesting that, while the networks must be careful how they report video hand-outs from a terrorist, they should not line up to become government proxies in the restriction of information to the American people. (The image of the network news heads kowtowing to Congress over election-night coverage remains fresh in our memories.)

That said, this is war, and we think the media got it just about right in their treatment of the latest edition of the bin Laden Show. In contrast to the drop-everything roadblocking of the first tape and the similar treatment of the government-released "smoking gun" home video of the smiling assassin, the networks confined their coverage of the gaunt figure's latest musings to snippets and stills that made hardly a dent in their normal schedules. Having agreed, in response to administration requests, to review such tapes before airing them, the networks, though prepared to drop everything and go to the videotape, decided, as one executive put it, "that the content simply lacked the necessary news value."

And while they're making those independent editorial decisions, maybe now that we are seeing a little less of bin Laden, there will be room for a little more of Bill Maher, whose show, *Politically Incorrect*, is still off the air in Washington (WJLA-TV) after he said something politically incorrect about the terrorists. We're all for speaking in one voice against terrorism, but understanding it requires allowing many voices to speak *about* it, including saying things we may not like to hear. That's one of the freedoms we're fighting for.

Rebuilding New York towers

The confusion has been cleared up over which New York broadcasters will get government help to rebuild their facilities after Sept. 11. A couple of noncommercial stations will be able to tap into \$8.25 million from an NTIA public-station facilities fund. What about all those commercial stations carrying local news to millions in the top market? Congress is always invoking local TV's status as a national resource (which it is) whenever it wants to justify its intrusion into content (which misses the part about freedom being one of the things that makes the media such a resource). Why then shouldn't the restoration of full, free over-the-air TV to the number-one market also be a matter of national interest?

The commercial broadcasters don't need a government handout, but they could use another kind of help. In their search for a tower site near Manhattan, the center of the metropolis, they are almost sure to face not-in-my-backyard opposition. We encourage government at every level—federal, state and city—to smooth the way, not stand in the way.

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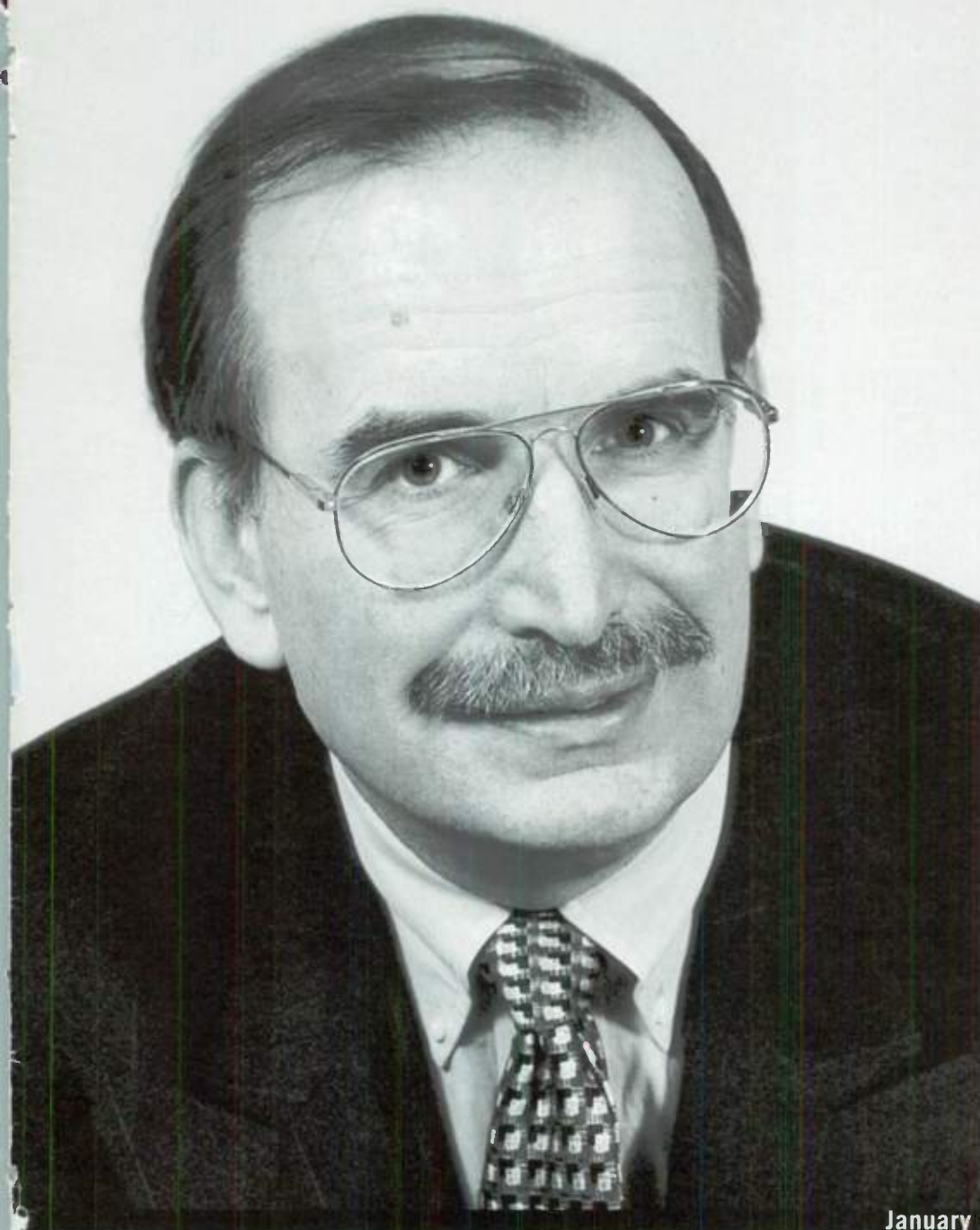
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