DEAD AIR
As McVeigh's execution nears, public radio and
ABC's Nightline aired audiotapes of Georgia
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» PAGE 10

SURVIVING ALL OVER THE SKED
CBS milked everything it
could out of its Survivor
finale, including 29
Nielsen numbers
» PAGE 8

WILL FCC TALK DIRTY?
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tackle indecency
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ABC'S NEW SOAPNET IS RISING
The soap-opera cable
network is bubbling into
a Disney success story
» PAGE 30

GOOD LOOKS

Broadcast networks
search for prime time
hot properties » PAGE 55
Q: Which network was voted most valuable to cable operators?

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We’re proud to be recognized as the most valuable member of your team for driving customer acquisition and retention.* And we’re going to work hard to ensure that ESPN is the answer to the same question next year. That’s why we’re committed to developing new original programming ideas, creating innovative ways to promote them and finding new opportunities to help you to connect with your audience — and our fans.

*Beta Research, Cable Operator Evaluation Study of Cable Networks, 2000.
Top of the Week May 7, 2001

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Cover Story
FALL CROP
Broadcast network lineups are likely to be heavy on reality, plus a smattering of comedies and dramas. » 18
Spot remover

The Television Bureau of Advertising has abandoned, for now, its plan to get some of those upfront ad dollars for the national spot sector. But TVB President Chris Rohrs says there may be an opportunity in scatter, especially with a writers’ strike, because local newscasts would represent fresh programming for advertisers to buy. Getting a piece of the upfront was always promised, says Rohrs, “on a runaway bull market,” which has slowed to a crawl.

Conventional wisdom

Warner Bros. Domestic TV’s move to a hotel suite for next year’s NATPE has been a hot topic of conversation, but not at last week’s NATPE board meeting. “It never came up,” said NATPE CEO Bruce Johansen of Warner Bros.’ plans. “It wasn’t on the agenda.” The subject did come up in an online discussion with NATPE Chairman Jon Mandel (hosted by TVInsite.com, which is co-owned with B&C). “Warner is the only one” that is lessening its role, he said. Later, Mandel told Eye that NATPE would renew its agreement with the Association of Local Television Stations, under which ALTV holds its annual meeting in conjunction with NATPE’s. Details are still to be worked out, Mandel said, but NATPE’s annual payment to ALTV would be no less than this year’s $150,000.

Don’t punish the networks for beating up affiliates, just make them stop, the Network-Affiliated Stations Alliance told the FCC. NASA officials, who asked the FCC in March to investigate alleged abuses by the nets, said they were concerned because the agency appears to be treating the review as an enforcement action—which could lead to fines against the nets. Instead, NASA wants a declaratory ruling that would decide whether the networks are doing anything wrong. “The object is to clarify what the rules of the road are,” NASA said in a letter to FCC Chairman Michael Powell. The declaratory approach also would allow the FCC to look beyond violations of existing rules to consider whether new rules were needed. Filings in the proceeding are currently confidential and on Friday an FCC official said the agency is still trying to decide whether to keep it that way.

Sources said the agency was expected to send the petition back to NASA because officials weren’t clear on whether NASA was seeking fines. The clarification was an attempt, sources said, to avert the public-relations blow if NASA were forced to rewrite its request. A NASA official said the group had no indication the FCC was planning to order a do-over and blamed the agency’s confusion on press accounts.
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A tribal Thursday

While Survivor ratings dipped, in reality CBS over-delivered

By Joe Schlosser and Susanne Ault

Increased May sweeps competition took a little bite out of Survivor: The Australian Outback’s finale last week, but the CBS reality series managed to produce big ratings, and advertisers are already lining up for the next edition, which will take place in Africa.

Survivor: The Australian Outback’s two-hour finale Thursday attracted more than 36 million viewers, down more than 15 million from the show’s final episode the first time around. Last summer’s finale also had stronger demographic ratings across the board, according to Nielsen Media Research figures.

Last week’s finale averaged a 15.9 rating/39 share in adults 18-49 and a 20.1/31 in households. The Aug. 23 finale of the original Survivor posted much higher numbers—a 28.6/45 in adults 18-49 and a 22.8/45 in households.

But the ratings decline didn’t seem to lessen advertiser interest in the third installment, taking place in Kenya and airing on CBS this fall. They believe that CBS will be able to increase its position on Madison Ave. during the upcoming upfront buying season.

Paul Schulman, media buyer for Schulman/Advanswers NY, says the first edition had a “free ride” last summer and that last week’s ratings reflected much stiffer competition.

“The first time people got a tremendous deal on it, the second time they sort of tripled the price based on what happened with the ratings, and I think that people will be anxious to be in it again despite decreased ratings,” says Schulman. “This is a show that is a huge power in network TV. To get a 31 household share today is a huge number; it’s big, and it’s against NBC’s biggest night.”

John Lazarus, senior vice president/director of national broadcast at media buyer TN Media, which represented Survivor sponsor Dr. Scholl’s, says Survivor: The Australian Outback actually over-delivered TN Media’s estimates by a substantial margin.

Except for the finale, the second batch of Survivor episodes topped the first by nearly one million viewers per week—29.2 million viewers versus 28.2 million last summer … except for the finale. The Australian version averaged 29.2 million viewers versus the original’s 28.2 million. The one-hour reunion show hosted by Bryant Gumbel at 10 p.m. last Thursday averaged 28.6 million viewers and beat NBC’s ER by seven million viewers—the first time an original episode of ER has not won its time period since 1994.

In the process, the median age of CBS’ viewers has dropped from 52.4 to 50.8, and that’s not including the finale numbers.

Advertisers paid up to $800,000 per spot to be in the two-hour finale, and full-season sponsors such as Dr. Scholl’s and Reebok paid up to $12 million for comprehensive promotional packages that included product placement and ads during regular season and the finale.

The full-season sponsors paid $300,000-$350,000 per 30-second spot for non-finale episodes, according to sources.

“CBS, knowing they over-delivered, will probably bump up the price a bit for full-season sponsors in the fall,” says Lazarus. “People will have to evaluate whether Survivor 3 has enough holding power to warrant that price. Right now, the numbers ought to say it does. It over-delivered, and that’s all you can ask a show to do.”
A couple of days late, but screenwriters and studios hammer out a contract

By Joe Schlosser

AFTER four months of negotiations, writers came to an agreement with major Hollywood studios and networks on a new three-year contract Friday afternoon in Los Angeles.

At press time, it appeared that the major points in the settlement included new rules that will give writers increased residual payment for work done for cable networks, particularly in made-for-cable movies, and strengthened residual schedules from sales in foreign markets. Altogether, the guild said, the new contract will increase writers’ payments by $41 million over the life of the contract.

For the first time as a result of the new pact, which still must be ratified, Fox Broadcasting will be considered on par with the other major networks as far as residuals are concerned. That change is triggered two years from now. Previously, Fox paid less because it was a newer and less fully scheduled network.

The guild also reached agreement on residual payments for video-on-demand productions and payments for Internet products still to come.

The deadline for WGA’s contract with the Alliance of Motion Picture & Television Producers (AMPTP) came and went last Wednesday, but negotiations continued.

The new contract averts one potentially crippling strike facing Hollywood this summer, but another still looms.

Now that the WGA has a contract, the Screen Actors Guild goes on the clock. The actors union has until June 30 to reach a new accord with the AMPTP. Talks between SAG and the studios had been tentatively set to begin in Los Angeles this week but will probably be put on hold at least another week.

The WGA settled with the studios on Friday afternoon, averting a strike that Hollywood feared.

Can the 100,000-plus actors union learn anything from what has transpired between the WGA and AMPTP? “There will be a lesson to come out of it, but it’s hard to know what lesson that will be,” said SAG’s Greg Krizman.

Network and Madison Ave. executives were optimistic late last week, hoping that SAG and the studios would follow the writers’ lead and settle without a work stoppage. The major networks head to New York next week to unveil their fall lineups to advertisers.

“We don’t think there is going to be a strike,” NBC Entertainment President Jeff Zucker said earlier. “We will be prepared just in case, but we are very hopeful this is all going to be settled.”

Advertisers and media buyers, who have to decide where to spend their millions within the next several weeks, say the settlement between the WGA and studios is a welcome relief.

“It would be great news if they settle,” said media buyer Paul Schuman earlier in the day. “Most of my clients are very program-sensitive. They want to know what shows they are going to be in when they make their upfront buys. They want to know programming; they want to know dates. If we had a strike, you wouldn’t know what was going to be on.”

TOP OF THE WEEK

IN BRIEF

BUDGET LOSES FEES, KEEPS DELAYS

The budget compromise hammered out last week by the House, Senate and White House would not require broadcasters to pay fees for staying on their analog spectrum past 2002, sources say, but it would delay auctions of chs. 52-59 until 2004 and chs. 60-69 until 2006.

BROADCASTERS SEEK RULES FOR ITV

In a somewhat veiled swipe at the new FCC chairman, leaders of the broadcast industry said it’s not too early to bar cable companies from stripping interactive-TV triggers of unaffiliated programmers.

“It is not premature for the commission to make the fundamental public policy choice between open and closed architecture,” officials of the ALTV, Disney, NAB and others said in a letter to the FCC.

Although the FCC is conducting an inquiry into the need for ITV rules, FCC Chairman Michael Powell has said repeatedly that the nascent business is too unformed and unpredictable to regulate now.

NEXT BIG STAR TO BE Pax SERIES

Previously syndicated as a series of talent-competition specials, Ed McMahon’s Next Big Star has been turned into a 26-episode series for Pax. Rolling out in August, it will feature contestants found through open auditions around the country and through admissions sent to NextBigStar.com.

Laugh In creator George Schlatter has been named an executive producer on Next Big Star, which will also include segments from celebrities who got their big break on McMahon’s Star Search. Contestants will advance toward a final competition, where they can win cash and prizes.
The executioner's song

In national first, ABC and noncommercial radio stations air tapes of Georgia electrocutions

By Dan Trigoboff

The nation for the first time got to hear the executioner's side of a working death chamber last week when excerpts from 23 electrocutions taped by the State of Georgia aired on public radio and on ABC Nightline.

Public Radio Special Report: The Execution Tapes ran on WNYC AM-FM New York, which co-produced it, and on other public stations around the country. ABC advanced the Nightline program on World News Tonight.

Listeners heard some muffled audio from the chamber but mostly the voice of a prison official describing the executions in detached and unemotional commentary to state officials connected by phone—including an apparently botched electrocution that had to be performed twice before the prisoner died.

"This is not a decision we made lightly," said Laura Walker, president of WNYC Radio. "We were concerned that the tapes might be sensational. We wanted to make sure we would be providing context and provoke a discussion."

"That they showed the procedure to be clinical, methodical, that's what appealed to us," said Nightline producer Richard Harris. "There are people who would take comfort in how calm, clinical—almost banal—these tapes are. Critics of the death penalty would look at the tape in which it took two procedures to electrocute the prisoner. Anybody who wants to use these tapes on either side can do so."

Documentary producer David Isay found the tapes when he read that Georgia criminal defense attorney Mike Mears had subpoenaed them for his constitutional challenge to Georgia's use of the electric chair. The state has changed its method of execution to lethal injection, though only for murders committed after May 2000.

Public executions have been nonexistent since the 1930s, and taped executions are a rarity. A videotape of the 1992 execution of double-murderer Robert Alon Harris was made for the American Civil Liberties Union but never shown; KQED-TV sued the State of California in 1994 to allow it to televise the tape, but a court ordered it destroyed.

Despite its airing of the Georgia tapes, Nightline would not necessarily show the Timothy McVeigh execution even were it available. Says producer Harris: "Some of these tapes were made 17 years ago. McVeigh is a fresh wound."

Tired of it in Terre Haute

The execution of Oklahoma City bomber Tim McVeigh is a local story in Terre Haute, Ind., probably the biggest one in its history.

But "the people in this town are sick of it," says WTOO (TV) News Director Kathy Dash. "They're tired of hearing about the people who are coming, about Timothy McVeigh. They're concerned about the traffic, the protests, the effects on their community. They want to go to work, come home and see their regular local news about local government and local events. What are all the people who are being interviewed supposed to say? There's more to Terre Haute than the place Timothy McVeigh's going to die. But that's all we're hearing."

Not all the reporting that comes from Terre Haute (DMA No. 139) can be believed, Dash says. "The day the execution was announced, the media started scavenging up rooms, and the reports said there were no rooms left. But we got a call from a local Knight's Inn that said they were not sold out. There were lots of rooms available, but not everyone wanted to stay at a Motel 6. They all wanted the pool and the bigger rooms."

Two hours before the execution on May 16, some of those temporary residents—the ones from ABC, CBS, CNN, NBC, Fox and Court TV—will have to select two reporters to witness the execution, sans recording devices, from among their ranks.

A third TV reporter, this one from Oklahoma City but not affiliated with the same network as the network representative, will witness McVeigh's death, as well, says Dash, a member of a media advisory committee. Dash said that reps from the other eligible local markets, Terre Haute and Indianapolis, deferred to Oklahoma City, where McVeigh's effect was deepest.

More than 600 miles west of the Terre Haute federal penitentiary, Oklahoma City faces the same challenge as Terre Haute. "I hope that, over time, this isn't what defines Oklahoma City," says KOJO-TV News Director Joe Hengemuehler. "The challenge is to make sure the victims are not forgotten and not to keep replaying the same video of the burned-out building. There is a strong sentiment in the journalistic community here that, at some point, we need to move on. But we have to cover the story."

—Dan Trigoboff
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*Source: Yankelovich Image Segmentation Viewer Study, March 2001

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Breakthrough for black network

BET challenger raising $100M from AOL, Radio One CEO

By John M. Higgins

After four years of scrounging, startup black network New Urban Entertainment is in the final stages of negotiations to secure solid financial backing from the likes of AOL Time Warner and the CEO of black-owned radio group Radio One, enough cash to fund a challenge to Black Entertainment Television (BET).

According to industry executives, the new investors are close to putting $100 million into the company’s NUE-TV channel, which has been on the air since last summer with ultra-thin distribution and even thinner programming.

Those expected to come up with cash include AOL Time Warner, Radio One CEO Alfred Liggins, whose company has already put $25 million into NUE; Prudential Insurance’s investment arm; and a fund controlled by investment banker Goldman Sachs & Co.

The backing would be enough to give NUE-TV the financial cushion to be taken seriously by programming suppliers and cable operators and to carry the operation for two or three years. It would not, however, be enough for the network to pay operators significant launch fees for quick and widespread distribution.

But carriage may come from AOL Time Warner. The executives said that COO Bob Pittman is particularly keen on investing in NUE—partly to earn political capital for backing a network serving minorities, partly because of the huge $2.9 billion valuation Viacom put on BET when buying that network last year.

Since AOL took over Time Warner Cable, the MSO is suddenly granting cable networks unusually wide rollout commitments, recently providing carriage to Oxygen and WE: Women’s Entertainment.

Dennis Brownlee, chairman of NUE-TV’s parent Space Station TeleVision, would not comment on the negotiations, other than to acknowledge that the valuation of BET at 22 to 25 times cash flow hasn’t hurt his effort.

He thinks BET will continue to skew toward teens, both black and white, and he wants to target older audiences with black-oriented programming.

With its heavy schedule of rap videos, “audiences over 25 don’t even register in viewing patterns of BET,” he said. “There’s an opportunity for another alternative.”

NUE-TV is in a hurry. The company has burned through much of the $14 million it has raised since 1997 from the likes of sports agent David Falk, ex-AT&T Broadband and GlobalCenter President Leo Hindery, and music producer Quincy Jones. The network is running just six hours of programming, cycling it four times a day. A daily news cast has been shelved, and the company has laid off an undisclosed number of its 60 employees.

NUE-TV (pronounced “New TV”) is carried primarily on digital cable to 500,000 cable subscribers in markets with a sizable black population, including part of AT&T’s Atlanta operation and AOL Time Warner in Jackson, Miss., and Bakersfield, Calif.
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Pearson's other shoe drops

Harris out after five-year run; Mackay becomes deputy CEO

By Joe Schlosser

The long-expected shakeups hit Pearson Television North America's executive ranks last week.

In a complicated arrangement, Brian Harris resigned as CEO of the international media giant's North American division and gave way to Catherine Mackay, who took on the newly created title of Deputy CEO at Pearson Television North America. Harris, who also held the title of CEO of Pearson Television International, had been with the company for five years.

Mackay, who was previously the president of Pearson Television Enterprises, has also been named CEO of Pearson Television International and Enterprises and will be based in New York. Tony Cohen, who is the CEO of parent company RTL Group, will hold the CEO title at Pearson Television North America, but Mackay will handle day-to-day responsibilities.

“Catherine has an extremely impressive track record in developing businesses and finding new commercial opportunities for Pearson Television brands,” says Cohen.

In another new position, David Lyle has been named president of entertainment at Pearson Television North America, responsible for U.S. programming efforts.

Lyle and Cohen inherit a division that has struggled with its first-run efforts of late. It canceled veteran series Baywatch and failed to get Colosseum and Lean Angle launched for fall. Pearson has cleared a new version of Card Sharks and is returning Family Feud and To Tell The Truth.

Fox O&Os dump Petry

A $50 million hit to the rep firm’s bottom line

By Steve McClellan

As if the national spot business isn’t bad enough right now, Petry found out last week it will lose its largest single client next month: the Fox stations group, which bills about $800 million a year for national spots. Sources estimate that translates to annual commissions for Petry of as much as $50 million.

Fox has decided to sell its national spot business in-house—which is what the owned-stations divisions of the Big Three have all done for more than 20 years.

Fox will base its national sales unit in New York, where it will be headed by Debbie Carpenter, formerly vice president and general manager of Fox-owned WTTG-TV Washington.

Carpenter reports to Jim Burke, president of sales at the Fox Stations. Burke insisted last week that the decision to go in-house had nothing to with the performance of Petry as the group’s rep firm. Rather, it’s about Fox’s ability "to more fully control its sales strategy going forward,” he said.

Outside sources said Fox is betting that the national ad-sales market will turn around and be a better business more often than not in the future. "In good times, you’re leaving money on the table when you pay commissions," the source said. Petry executives didn’t return calls seeking comment.
When all the pieces come together...

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Chris-Craft buy on track

Although foes challenge N.Y. Post financial figures, Fox expected to get NYC waiver and OK to exceed caps for now

By Bill McConnell

Fox Television's $5.4 billion purchase of the Chris-Craft TV group faces only minor obstacles as FCC commissioners begin final deliberations on the deal.

Public advocacy groups have been pushing to either block the 10-station deal or force the company to divest media properties because of conflicts with industry ownership limits and restrictions on foreign control of broadcast stations. (Fox parent, News Corp., is based in Australia.) But the agency isn't expected to take a hard line against the company and now even some divestitures expected when it filed merger documents in September may have not be made.

The FCC's Mass Media Bureau, perhaps as early as today, is expected to offer its recommendations on the deal and a final decision by the four commissioners could come shortly. The Justice Dept. OK'd it last month.

One of the most contentious issues has been the request of News Corp., the parent of Fox, to add a second station to its New York City coverage area and also keep the New York Post, despite a ban on same-market newspaper/TV ownership. The bureau late last week appeared set to recommend a temporary waiver. It was unclear, however, whether the staff would urge ordering the company to comply by a specific date or keep both properties indefinitely, pending the FCC's broader review of the newspaper crossownership ban.

The commission's two Democrats have opposed open-ended waivers. But with Commissioner Susan Ness scheduled to step down by June 1 and new commissioners possibly taking posts soon after, she and Democrat Gloria Tristani have little power to delay.

News Corp. already has a waiver allowing it to own the Post and WNYW-TV. Advocacy groups say expanding the waiver to include WWOR-TV would concentrate control of the New York market. News Corp. officials contend the Post is losing money, and there aren't buyers.

Opponents say the company is cooking the books. Consumer groups represented by the Georgetown Law Center last week said financial documents submitted to the FCC overstate the Post's financial troubles. For instance, they say the construction of a new Post printing plant is listed as a liability, while the plant itself is carried as an asset on News Corp.'s books. Also, they say the Post "opportunistically" timed a 50% cut in the newsstand price in order to increase short-term losses. News Corp. officials last week declined comment on the complaints.

Sources familiar with the deal say questions about foreign ownership raised by FCC staff also have been resolved, absolving the company of a $127 million-plus tax bill that would have been generated if the deal needed to be redone.

The company's obligation to sell enough stations to get under the 35% cap on a station group's national TV household reach has been thrown into doubt by court battles over the audience limit. With the Chris-Craft deal, national reach of Fox O&Os would be 41%. Fox has agreed to sell one station, KTVX-TV Salt Lake City.
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Network programmers gathered in darkened screening rooms last week to get their first look at the crop of new shows for the fall. When they make their decisions this week, they'll just have one thing to worry about: Whether strikes will ultimately prevent viewers from seeing what they chose.

Like every year, the network chiefs are picking sitcoms and dramas, but, this year, reality has sunk in. Has it ever. The genre has taken off with viewers, and, what's more, it's the sort of programming networks don't need lots of union writers or actors to produce.

The broadcast networks take over Manhattan starting May 14 to unveil their fall lineups to advertisers with presentations at such hotspots as Radio City Music Hall, Lincoln Center and the U.S.S. Intrepid moored in the Hudson River.

With the threat of strikes, nearly every network went overboard on the reality front. Each one of the networks has at least five projects in the works, including The WB, which stayed out of the genre until hitting success with Pop Stars. The WB now has nine reality projects in active development. Even little Pax has a pair of reality series, including a comedy/reality series with comedian Jeff Foxworthy.

The combination of a down economy and threat of strikes, by both the Writers Guild of America and Screen Actors Guild, is making advertisers and media buyers nervous.

"I think the biggest thing is whether or not we are going to see six schedules or 12," says Stacey Lynn Koerner, of media buyer TN Media, referring to the fact that each network is apparently preparing the schedule it wants—and the schedule it may be forced into if there's a work stoppage.

"I think we will see complete schedules for the best-case scenarios for the fall, and I think, depending on the network, we will either see real schedule plans for a strike schedule or we will get the broad ideas of..."
What the networks are cooking

ABC
Quick take: At ABC's upfront presentation last year, Regis Philbin was carried on to the stage like royalty. This year, Who Wants to Be a Millionaire? is still attracting millions of viewers, but as Stu Bloomberg, co-chairman of ABC Entertainment, says, "I don't think you'll be seeing four nights a week of it next year." Bloomberg says Millionaire's overall strategy "enabled us to put a lot of weight and finances behind our development, and it's really paying off."

Going ... going: ABC will take My Wife and Kids, The Job, What About Joan?, Gideon's Crossing, Geena and Once and Again into the scheduling room this week. The first three mentioned might be back; the last three probably won't.

High hopes: ABC has only one series commitment this spring, for new Steven Bochco drama Philly starring NYPD Blue's Kim Delaney. Last minute renewal of Dharma & Greg keeps Tuesday night anchor alive, though ABC apparently paid dearly. Dramas Alias from J.J. Abrams and Thieves with John Stamos are liked. Comedies HMO and Seinfeld alum Jason Alexander's project—he plays a motivational speaker—have good buzz.

Reality check: ABC thinks it has a blockbuster in The Runner. A second installment of The Mole is coming. We're still waiting for Millionaire producer Michael Davies' next big thing.

Biggest need: ABC still hasn't come up with a TGIF replacement. Also, "We need to introduce the next generation of signature comedies and dramas to our schedule," says Bloomberg.

Wild card: The Runner, which is from Ben Affleck and Matt Damon, may wind up with two weekly time slots and a number of live break-ins across different nights in fall.

Advertiser take: "Now we are wondering how many Millionaires they will leave on the schedule versus how many they were going to add last year. Millionaire has allowed them time to get their development efforts in order, and their midseason shows have been strong."

CBS
Quick take: The network is coming off a big second half of the season with Survivor and the Super Bowl. C.S.I. was a nice bonus. CBS' weekend programming could look very different in fall, especially Friday and Saturday nights. Survivor 3 is coming in the fall, but CBS executives are keeping silent on almost everything else. Median age has dipped to 50.8 years, the best drop of all the networks.

Going ... going: Bubble shows include Family Law, The Fugitive, Nash Bridges, That's Life and Kate Brasher. Walker, Texas Ranger is calling it a day. And, of course, there's Diagnosis Murder, the show CBS seemingly can't kill.

High hopes: CBS has given the green light for only one series, Citizen Baines from ER producer John Wells. The other leading drama contender is Education of Max Bickford starring Oscar winners Richard Dreyfuss and Marcia Gay Harden. A few comedies have an early buzz, including Saturday Night Live's Cheri Oteri in Loomis.

Reality check: The third installment of Survivor is set to hit in fall, and Amazing...
Race may hold for fall rather than air this summer. The network has a number of other projects quietly in development.

**Biggest need:** Friday and Saturday nights need new blood, with loss of *Walker* and expected loss of other dramas, including *Nash Bridges.*

**Wild card:** CBS programmers are considering yanking their Wednesday-night movie and going with another reality project.

**Advertiser take:** "Their schedule is pretty strong from Sunday through Thursday now. It's really Friday and Saturday from 8-10 p.m. that needs attention."

newcomer *Law & Order: Criminal Intent.* Also, *Seinfeld* alum Julia Louis-Dreyfus is coming back in a limited-run midseason comedy. Insiders say single-camera comedies *Scrubs* and *Leap of Faith* have a good chance, as does *Inside Schwartz.* Drama *U.C. (Undercover)* with Jon Seda is also a leading contender.

**Reality check:** NBC is expected to announce a new deal for British game show format *Dog Eat Dog,* and the network is still working with *Survivor* producer Mark Burnett on *Destination Mir—*just without Mir. Two *Endemol* formats are in works—*Fear Factor* and *Spy TV.*

**Biggest need:** Keeping *Must See TV* on Tuesdays and Thursday is key. Sunday and Monday both need help, too.

**Wild card:** Producer Bruce Helford and Drew Carey may have a second improv show on their hands. Insiders say NBC may pick up its own version of *Whose Line is it Anyway?* for the summer.

**Advertiser take:** "They've had a lot of success with their returning shows, not their new ones. And at this point, because they have started to take a little bit of a hit on Thursdays from *Survivor,* new shows will be very important for them this fall."

**FOX**

**Quick take:** Fox was in trouble a year ago; now it's talking about winning the adult 18-49 category in the coming season. Veterans *That '70s Show,* *Ally McBeal* and sophomore *Tick... Tick... Boom!* are all on tap.

**FOX's Greg The Bunny,** from co-owned 20th Century Fox TV, features Dina Waters (below) and stars SCTV's Eugene Levy.

**High hopes:** The fall lineup will have three *Law & Order* series on it, including more *Malcolm in the Middle* pitched in with a couple of new series to change fortunes. "We are very content with our schedule this year. We think we have a lot of building blocks in place, and we look forward to adding some additional posts to those building blocks in fall," says Entertainment President Gail Berman.

**Going ... going:** Will *The X-Files* return? A deal is far from done, insiders say. Spinoff *Lost Boys* is riding the fence, and fellow freshman *Dark Angel* has yet to be picked up, but likely will. *FreakyLinks* is dead.

**High hopes:** Fox has commitments for four new series: *Undeclared,* *Greg The Bunny,* *Fling* (formerly *When I Grow Up*) and *The Tick.* Insiders say comedies with Andy Richter and Bernie Mac have a good shot, as well.

**Reality check:** Reality guru Mike Darnell is developing five projects and has a number of offbeat, improv and hybrids up his sleeve. *Temptation Island 2,* *Love Cruise,* *Love and Rejection* and *End Game* are all on tap.

**Biggest need:** Thursday and Friday night. This year they get special attention, Fox says.

**Wild card:** New unconventional comedy *Greg The Bunny,* a show about a puppet who is the star of a kids show, may take the Sunday slot now occupied by *Malcolm in the Middle,* *Malcolm* may lead off Wednesday night for Fox in fall.

**Advertiser take:** "If they were going to have a big setback, like everybody was saying, it should have been this year because they had something like 80% of their Monday through Friday schedule was new programming."

**THE WB**

**Quick take:** How much will the loss of *Buffy The Vampire Slayer* hurt? Perhaps, not much. The WB has developed 17 sitcom pilots, its largest comedy development slate ever, nine more than any other previous season. (UPN, just two.) The WB developed six drama pilots, four less than last year. "We felt we needed a priority push
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in comedy,” says The WB Entertainment President Susanne Daniels. “We sort of traded around this year and kept our development budget the same.”

**Going ... going:** A lot is on the bubble, including *Popular*, *Jack & Jill*, *Angel*, *Roswell*, *Felicity*, *Hype*, *Grosse Pointe, The Oblongs* and *The PJs*. (*Felicity* and *Angel* are probable, though UPN would be happy to get its hands on *Buffy* companion *Angel*).

**High hopes:** The WB has series commitments for hold-over series *Dead Last* and *Smallville*, the story of young Superman that will possibly be *Buffy’s* replacement. Comedies *Maybe I’m Adopted* and *Young Person’s Guide to Being a Rock Star* are said to have the inside track. Jamie Foxx’s variety show and *Cedric The Coach* are also front-runners.

**Reality check:** The network went from zero to 10 quickly on reality development. *Into The Cube, No Boundaries, Eliminate Deluxe*, *Lost in U.S.A.*, *Classmates* and a remake of *That’s Incredible* are on the short list. Sunday night could become a reality outlet.

**Biggest need:** Life without *Buffy* could leave The WB toothless on Tuesdays. Also, The WB is banking plenty on as many as six sitcoms this fall.

**Wild card:** Saturday night’s all right for programming. The WB may go to a seventh network. It won’t be in the fall, but possibly midseason, insiders say.

**Advertiser take:** “Although it clearly has a core audience, *Buffy* had been declining, and you are only talking about a 4 share with the show. The real problem is how many hours are they going to have to replace now. If they lose *Angel*, there might be some real problems.”

**UPN**

**Quick take:** The addition of the next *Star Trek* series, *Enterprise*, gives the network a much-needed shot in the arm. “We really have our best opportunity in almost four years to take off at the up front,” says Entertainment President Tom Nunan. “If we have the next *Star Trek* and *Buffy* going in, the wind is really going to be at our back.” Wind? It could be a tornado if News Corp. ends up owning a chunk of UPN along with Viacom.

**Going ... going:** Veteran comedy *Moesha* may be out after five seasons. *Voyager* is flying off after seven seasons, and another Wednesday series, *7 Days* may follow, though Paramount wants 7 Days to get a fourth season. *Claymation* series *Gary & Mike* and repeats of MTV’s *Celebrity Deathmatch* are gone.

**High hopes:** *Dead Zone*, based on Stephen King’s bestseller, is said to have an inside track, airing after *Enterprise* on Wednesdays. Holdover comedy *One on One* has the best shot at knocking *Moesha* off Monday nights.

**Reality check:** UPN has five reality projects in development, including a battle-of-the-sexes talk show with radio personality Tom Leykis. Other projects include *Ambush TV, Rebuild Your Life*, and *Manhunt*. *Chains of Love* is clinging to another shot in fall.

**Biggest need:** Fix Fridays. Nothing has worked there. Expect movies to return there in fall.

**Wild card:** Sources say WWF *Smackdown* is going to 90 minutes and UPN will use the following 9:30 p.m. slot to launch sitcoms. UPN may have some leverage with XFL negotiations ongoing.

**Advertiser take:** “They certainly have some calling cards now. *Buffy* is a nice addition. We’ll have to see how the new *Star Trek* works. Just saying *Star Trek* to the show’s fans doesn’t work anymore. It has to be of a certain caliber to keep a loyal following.”

**PAX**

**Quick take:** Pax received a breath of fresh air midseason with the addition of *Doc*. The new series with Billy Ray Cyrus has popped strong ratings. Pax currently airs all original programming at 8 p.m. and is looking to add more. Pax’s Jeff Sagansky says the three-year-old network will rely less on repeats of *Diagnosis Murder* and *Touched by an Angel*. Pax, which is co-owned by NBC, will continue to reap benefits from its bigger relative. The networks will share *Mysterious Ways* again in fall and are working together on quiz show *Weakest Link*.

**Going ... going:** *Twice in a Lifetime* is probably not coming back.

**High hopes:** *Next Big Star*, with Ed McMahon in his former *Star Search* role, is coming and development includes *Bonanza* spin-off *The Ponderosa*.

**Reality check:** Former sitcom star Jeff Foxworthy is developing reality/comedy series coined *You’ve Got to Be Kidding*. Also, *Forbidden Secrets* is on order.

**Biggest need:** Find 9 p.m. programs to follow 8 o’clock originals.

**Wild card:** Look for Pax to create one night of all-original programs—probably on weekend night.

**Advertiser take:** “Nobody talks about Pax, but there is a little network that has been growing. It’s not growing by leaps and bounds, but its showing steady growth. How far can they grow is certainly a question, but they seem to be doing nicely. An it doesn’t hurt to have NBC as a partner.”

*Broadcasting & Cable* will take a look at Spanish-language *Univision* and *Telemundo* in the May 14 edition.
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General Manager, KDKA-TV

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Carmela, I'm home!

An open letter to NBC President Bob Wright about The Sopranos

Dear Bob:

Hey, I got your letter dated April 23 about how The Sopranos is kicking the broadcast networks' sidewalks on Sunday night. You say you want to figure out what to do about it—what with all the sex and violence and profanity that HBO can do but you can't air without people having major convulsions.

You sent the letter to producers and other NBC executives inviting them to comment on "the nature of the content" of the drama and how it affects "mainstream entertainment and NBC in particular."

I got the letter because your PR department sent it out, and, given that publicity effort, I took it to mean that you are trying to find a way to stretch the limits of what is allowable on broadcast television and needed to write a letter in which you established the fact that not only had you done some soul-searching, you had even asked important folks in Hollywood to search theirs.

I searched mine just for the hell of it.

So I've been thinking about this, and naturally, the first thing I think about is that, on The Sopranos, quite a few people get whacked, quite a few women are seen naked at the Bada Bing and elsewhere, and there's a lot of swearing. None of that is going to get on NBC very easily.

But when I thought about The Sopranos a little more, it occurred to me that, while it's the nudity, language and violence that seem to differentiate the series from network television, that's really not the appeal of the series. Nor is it why it has won a Peabody Award and been compared to the greatest movies ever by The New York Times.

Let's forget the R-rated stuff and pretend that That's Tony's Life was proposed to NBC. Here's the pitch: That's Tony's Life is a dramatic series about a guy's family business, his eccentric partners, his unrelenting mother, his wise children and his long-suffering wife in suburbia.

That's The Sopranos—except on NBC and other networks, Tony would be handsome and in his late 30s. His wife would be gorgeous and working (architect? pediatrician?), the kids would be wise-crackers (and the daughter would be a sexpot), and Tony's mom would be annoying mainly by doting on him, not by psychologically torturing him.

If you tell me I'm wrong, Bob, you're fooling yourself.

Tony's co-workers would be hunks, too, and they'd be loyal to each other and always truthful to themselves. They'd always make noble decisions and always have profound revelations. Beautiful women at work would flirt, and sometimes they'd fall in love with these beautiful guys. No one would have ailments, certainly none that are messy.

Tony's family business would be a law firm or a fashion magazine.

Homes would be stylish. Clothes would be current. Weight would be perfect. And what you'd have, more or less, is a typical television show.

Before NBC can understand how The Sopranos is a hit, it must deliberately eliminate most of the demographically tested and blessed conventions of prime time and decide that some of its characters can, well, have real characters. In other words, Bob, watch Just Shoot Me and do exactly the opposite.

An important lesson from The Sopranos is also this: Viewers do not need to have characters to idolize, only stories with which they can relate to some degree. I admire the kinds of doctors I see on ER. I don't admire Tony Soprano, not most of the time. Tony Soprano loves and hates his wife and disappoints and shames his kids at the same time that they look up to him. Tony is loyal to co-workers one minute and will destroy them the next. Tony has a moral sense of right and wrong and no morality at all.

Maybe, ultimately, network television creates bland characters because shows have to stick around long enough to reach syndication. There have been fewer than 40 episodes of The Sopranos. I don't know if we'd be so excited about Tony's latest panic attack if there were another one in episode No. 127. But if that's the problem, it means networks and producers must devise an economic model in which each can profit even if programs come and go more quickly.

The fact is, Bob, television could have more characters like those on The Sopranos, fewer laugh tracks that tell us what's funny, and far fewer shouting promo voiceovers making exclamation points that double as lies. It's a matter of doing things differently, Bob, and that's always scary. Maybe you should try it.

Sincerely,

PJ

Bednarski can be reached at pbednarski@cahners.com or 212-337-6965.
Programming

Paramount agenda

New programming chief aims to create hits for all Viacom units

By Susanne Ault

A s Paramount Domestic Television’s new president of programming, Greg Meidel hopes to churn out hits not only for broadcast stations, considered the division’s core business, but for just about everybody within the gigantic Viacom media family, which houses Paramount’s syndication unit.

Meidel is an old pro in the business, having been television chief at Universal and Twentieth. (Most recently he was a founding partner of digital rights firm Massive Media.) Obviously, he knows how to create hits, having previously overseen such series as Hercules: The Legendary Journeys and America’s Most Wanted.

Now, he says, he is not “just thinking about traditional syndication,” a sluggish programming arena of late. “I’m looking at cable, I’m looking at first-run, I’m looking at network,” Meidel ticks off. “I look forward to working with all the various Viacom-owned companies. I really believe there is a synergy here that is addictive. I wouldn’t be surprised if [King World CEO] Roger King and I did a project together someday.”

He asks, “Why can’t we do an ET Kids for something like Nickelodeon with a sixth day run of it on CBS Saturday mornings?” referring to leveraging a children’s version of Paramount signature strip Entertainment Tonight to two Viacom subsidiaries.

Under the Viacom parent banner, Meidel could work with everyone from CBS’ Les Moonves to MTV’s programming head Brian Graden, both of whom worked closely with Meidel during his stints at Universal and Fox.

“To me, syndication is like a third of our business,” Meidel adds, explaining that he will focus on reality, alternative and some typical first-run formats. “I want to come up with the next Survivor. I’m not saying doing Survivor for syndication. I’m saying doing the next reality hit for prime time.”

His move, effective May 1, coincided with Joel Berman’s being named Paramount Domestic Television’s sole president, after Frank Kelly, the company’s co-president left the post for a three-year production/development deal with the studio.

Yet Paramount TV Group chairman Kerry McCluggage offers assurances that Meidel will enjoy a seamless transition back to Paramount, the place where he got his start in 1979 selling such shows as Entertainment Today (now Entertainment Tonight). “This is about a number of things. Frank wanted to make a change in his career. And this is about a long-standing desire on my part to have Greg here.”

There is some speculation that Meidel is just in a holding pattern, waiting for a bigger spot at Paramount or Viacom. One rival syndicator said, “He won’t be president of programming one year to 18 months from now. He’ll be doing something bigger.”

Meidel is not the top studio executive. He will report to Berman, in a role reversal; less than a decade ago at Paramount, Berman reported to Meidel, the company’s then-general sales manager.

Greg Meidel: “I’m looking at cable, I’m looking at first-run, I’m looking at network.”

IN BRIEF

THURSTON, THREE EX-SPARTANS TEAM UP
Barry Thurston, former president of Columbia TriStar Television Distribution, and three former Spartan Communications executives—Nick Evans, Jack West and Steve Castellaw—formed Associated Media Partners LLC, a station broker/consultant firm with offices in Atlanta and Los Angeles.

TOUCHING ALL BASES
CBS and NBC split the 30th week of the TV season. NBC took the week of April 23-29 in adults 18-49 (4.9 rating/14 share), while CBS claimed victory in total viewers (12.0 million), according to Nielsen Media Research. The weekly ratings include the first three days of the on-going May sweeps. ... A study by child-advocacy organization Children Now found that the 8-9 p.m. so-called Family Viewing Hour contains the least racially diverse programming in all of network prime time. The report said that 13% of all prime time network fare during the hour has “mixed opening credits by casts,” compared with 67% of programs during the 10 p.m. hour. Latino representation on prime time slipped from 3% of total characters during the 1999-2000 season to 2% this season. ...

Time Warner Cable will add Rainbow’s WE: Women’s Entertainment to 10 million of its 12.7 million homes by fourth quarter 2002. Previously known as Romance Classics, WE should have a total of 50 million subs by December. ... Bonnie Hammer has been promoted to president, a new position, at the Sci Fi Channel. She had been EVP/GM.
## Programming

### BroadcastWatch

**Compiled by Kenneth Ray**

**APRIL 23-29**

*Broadcast network prime time ratings according to Nielsen Media Research*

<table>
<thead>
<tr>
<th>Week 30</th>
<th>88.5/14</th>
<th>88.5/14</th>
<th>7/6/12</th>
<th>0.9/1</th>
<th>2.1/3</th>
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<tbody>
<tr>
<td>4/6/7</td>
<td>49. King of Queens 6.7/11</td>
<td>18. Weakest Link 9.4/15</td>
<td>121. Miracle Pets 0.9/1</td>
<td>97. Moeska 2.1/3</td>
<td>77. 7th Heaven 4.3/7</td>
<td>96. The Parkers 2.2/3</td>
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<tr>
<td>4/19</td>
<td>9. 60 Minutes II 8.3/13</td>
<td>108. Touch by Touch 3.6/13</td>
<td>117. All Souls 1.0/2</td>
<td>83. Dawson's Creek 2.1/3</td>
<td>5. Law &amp; Order: Special Victims Unit 1.3/2</td>
<td>95. Felicity 2.4/4</td>
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<tr>
<td>4/22</td>
<td>15. NYPD Blue 9.6/16</td>
<td>117. The Lone Gunmen 2.5/4</td>
<td>17. Diagnosis Murder 1.3/2</td>
<td>3. CSI 1.3/2</td>
<td>108. Diagnosis Murder 1.3/2</td>
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<td>61. Spin City 5.7/9</td>
<td>119. 50 News 11.3/19</td>
<td>117. Diagnosis Murder 1.3/2</td>
<td>106. Diagnosis Murder 1.3/2</td>
<td>106. Diagnosis Murder 1.3/2</td>
<td>91. Gilmore Girls 2.5/4</td>
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<td>5/10</td>
<td>54. Once &amp; Again 6.4/11</td>
<td>112. 48 Hours 6.8/11</td>
<td>100. Special Unit 2 1.8/3</td>
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<td>6/9</td>
<td>29. NBC Saturday Night Movie 8.6/14</td>
<td>4.9/5</td>
<td>5.1/10</td>
<td>0.6/1</td>
<td>131. Mysterious Ways 0.5/1</td>
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<tr>
<td>6/12</td>
<td>59. Walker, Texas Ranger 5.8/12</td>
<td>80. Cops 4.2/9</td>
<td>60. The Simpsons 5.0/10</td>
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<td>106. Diagnosis Murder 1.3/2</td>
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<td>21. The District 8.9/17</td>
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<td>1.0/2</td>
<td>2.4/4</td>
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**KEY: RATING/SHOW TITLE/PROGRAM RATING/SHARE**

- Top ten shows of the week are numbered in red.
- Ratings are based on a meter audience of 10,000 households.
- The Nielsen Media Research ratings are based on 300,000 households.
- **TOP TEN SHOWS:** Includes all forms of TV advertising.
- **NIelsen RATINGS** are based on 300,000 households.
- **SHARE** is a measure of the total audience.
- **SEASON:** Indicates the season in which the program aired.
- **Nielsen RATING/SHOW TITLE** is based on 300,000 households.
- **SEASON:** Indicates the season in which the program aired.
- **Nielsen RATINGS** are based on 300,000 households.
- **SHOWN-tv**: Indicates the channel on which the program aired.
- **SEASON:** Indicates the season in which the program aired.
- **Nielsen RATINGS** are based on 300,000 households.
Syndication Watch

APRIL 16-22 Syndicated programming ratings according to Nielsen Media Research

TOP 25 SHOWS

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<th>Rank</th>
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<th>GAA</th>
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<td>Wheel of Fortune</td>
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<tr>
<td>2</td>
<td>Jeopardy</td>
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<td>3</td>
<td>Entertainment Tonight</td>
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<td>4</td>
<td>Judge Judy</td>
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<td>Oprah Winfrey</td>
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<tr>
<td>6</td>
<td>Friends</td>
<td>5.2</td>
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<td>Frasier</td>
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<td>8</td>
<td>Seinfeld (wknd)</td>
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<td>10</td>
<td>Live With Regis &amp; Kelly</td>
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<td>11</td>
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<tr>
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<td>3.7</td>
<td>3.7</td>
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<td>Entertainment Tonight (wknd)</td>
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<td>3.5</td>
<td>4.6</td>
<td>4.6</td>
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<tr>
<td>15</td>
<td>Hollywood Squares</td>
<td>3.3</td>
<td>3.4</td>
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<td>Drew Carey</td>
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<td>The X-Files</td>
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<td>3.4</td>
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<td>3.2</td>
<td>3.3</td>
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<td>3rd Rock From the Sun</td>
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<td>3.1</td>
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<tr>
<td>24</td>
<td>Montel Williams</td>
<td>2.8</td>
<td>2.9</td>
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<tr>
<td>25</td>
<td>Stargate SG-1</td>
<td>2.8</td>
<td>2.9</td>
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TOP GAME SHOWS

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<th>GAA</th>
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<td>Wheel of Fortune</td>
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<td>2</td>
<td>Jeopardy</td>
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<td>8.3</td>
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<tr>
<td>3</td>
<td>Hollywood Squares</td>
<td>3.3</td>
<td>3.4</td>
<td>3.4</td>
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<tr>
<td>4</td>
<td>Family Feud</td>
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<tr>
<td>5</td>
<td>Blind Date</td>
<td>2.2</td>
<td>2.6</td>
<td>2.6</td>
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</table>


HH/AA = Average Audience Rating (households)
HH/GAA = Gross Aggregate Average
One Nielsen Rating = 1,022,000 households, which represents 1% of the 102.2 million TV Households in the United States
NA = Not Available

Saving it up for sweeps

In the last week before May sweeps' onslaught of ratings-grabbing stunts, several syndicated shows posted sleepy performances. Perhaps saving their energy for the big month ahead, seven series hit new lows and none rang up season highs in the week ended April 22.

Both of Twentieth Television’s first-run series, sophomore Divorce Court and rookie Power of Attorney, logged season worsts. Both fell 13% from the previous week, to a 2.7 and 2.0 rating, respectively, according to Nielsen Media Research. Xena (2.4, down 8%) and rookies Arrest & Trial (1.4, down 13%) and Spin City (2.3, down 8%) also dropped to new lows.

To be fair, many shows pulling weak numbers were in repeats, waiting to unspool the rest of the season’s original episodes in May when it counts. For example, Power of Attorney brings out its biggest guns beginning May 7, when O.J. Simpson prosecutor Marcia Clark will guest star for the week.

As she requested, Clark will not do battle with her former partner, Power co-star Christopher Darden. Nevertheless, insists Twentieth TV President Bob Cook, the show “will get a nice shout” from her appearance. “Besides being well known, she has quite an animated personality. People will be curious. And they will tune in to watch her do her thing.”

Power also plans a “Feuding Friends and Neighbors” week, a response to Twentieth-initiated research into which cases viewers most want to see. There will also be contests in which Power and Divorce Court fans can win trips to the Caribbean and to Cancun, Mexico, respectively.

Some outings managed to escape the week’s downward pull. All four newsmagazine strips, whose formats call for fresh, relevant episodes, jumped in the numbers, most likely boosted by coverage of exploding reality TV series, like CBS’ Survivor: The Australian Outback and NBC’s Weakest Link, the latter debuting April 16. Entertainment Tonight (5.8, up 2%) led the bunch, followed by Extra (3.1, up 11%), Inside Edition (2.8, up 4%) and Access Hollywood (2.5, up 9%).

Another bright spot: Seinfeld rebounded 8%, to a 4.3, after two weeks of lows. In the third week of its second cycle, the sitcom has changed stations in 13 metered markets.—Susan Ault

Richmond’s Top Court Show

The Access Time Period Performer

<table>
<thead>
<tr>
<th>All Court Shows, Share</th>
<th>Divorce Court, WWBT/NBC</th>
<th>Judge Judy</th>
<th>7-8pm</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Judge Judy</strong></td>
<td>WWBT/NBC</td>
<td>3pm</td>
<td>10</td>
</tr>
<tr>
<td><strong>Judge Mathis</strong></td>
<td>WUPV/UPN</td>
<td>6pm</td>
<td>8</td>
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<tr>
<td><strong>Curtis Court</strong></td>
<td>WRLH/FOX</td>
<td>11am-12pm</td>
<td>6</td>
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<td><strong>Judge Joe Brown</strong></td>
<td>WRLH/FOX</td>
<td>9am-10am</td>
<td>6</td>
</tr>
<tr>
<td><strong>Mills Lane</strong></td>
<td>WRLH/FOX</td>
<td>10am-11am</td>
<td>6</td>
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<tr>
<td><strong>Judge Hatchett</strong></td>
<td>WUPV/UPN</td>
<td>12:30pm</td>
<td>1</td>
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<tr>
<td><strong>People’s Court</strong></td>
<td>WUPV/UPN</td>
<td>11am</td>
<td>1</td>
</tr>
</tbody>
</table>

Source NSI, 8am, Feb 01, Share.
NONCOMPETE NEWS
Only days after AFTRA-backed legislation passed the Illinois legislature banning noncompete clauses for on-air talent in that state, North Carolina broadcasters beat back a similar bill there.

AFTRA was not involved in the North Carolina legislation, which had been introduced by State Senator Robert Rucho, who had expressed concern that the clauses reduce reporters and anchors to "indentured servants to the broadcasting industry." He specifically targeted restrictive clauses that prohibit talent from appearing in the market even after they've been terminated.

But Rucho's bill was defeated in the North Carolina Senate Commerce Committee by voice vote, the North Carolina Association of Broadcasters reported last week. Its president, Tom Allen, senior vice president of broadcasting at Capitol Broadcasting, said the bill's defeat was "a credit to the collective efforts of North Carolina broadcasters who worked tirelessly on this issue."

HAPPY ENDING IN HARTFORD
A Hartford, Conn., photographer went from filming the story of a missing girl to providing a happy ending. WTNH-TV cameraman John "JP" Coleman was in Stonington, with main anchor Keith Kountz, preparing to go live at 11 p.m. with the story of missing 10-year-old Ingrid Chung. After shooting, Coleman was driving off to get some more footage when he saw a shadow moving in the woods. He rolled down his window and found that it was the missing girl, whom he brought to police. The child had apparently left school after recess. Although police did not suspect an abduction, they had brought dogs out for the search and gone door to door, concerned over the darkness and cold. Coleman found Chung at about 9:45 p.m.

BOSTON WHEELING AND DEALING
WSBK-TV Boston last week acquired the rights to long-running syndicated game show hits Wheel of Fortune and Jeopardy after crosstown rival WHDH-TV voluntarily relinquished them.

Ed Goldman, who runs the Viacom duopoly of WSBK-TV and co-owned WBZ-AM and WBZ-TV there, said: "We're ecstatic to get these shows on ch. 38. This is a great opportunity for us. These two marquee shows add a lot of weight to this station's schedule. How much better does it get?" The duopoly will now have three games and a magazine in access since WBZ-TV slots Hollywood Squares and Entertainment Tonight in the key time period. King World said that Viacom stations get no break when picking up its shows (Viacom owns King World). "Our policy is to go with the highest bidder," a spokesman for the syndicator said.

Wheel and Jeopardy are consistently atop the syndicated ratings, but WHDH-TV, which has aired the shows for more than a decade, says that, over numerous ratings periods, the shows, particularly Jeopardy, have dropped in ratings and demos and, thus, made less money. "We initiated talks with King World indicating our interest to get out of our Wheel and Jeopardy commitment," said Mike Carson, vice president and general manager of WHDH-TV. Carson has talked about declining ratings in the local media as far back as 1998, when King World brought Jeopardy to Boston for two weeks. WHDH-TV will be filling the slots with Access Hollywood and Extra, which, it says, bring a younger demographic. Carson has also suggested that the station might drop its current 4:30 p.m. airing of Extra for an additional news cast.

NO BROTHERLY LOVE
Another Philadelphia news helicopter last week shot what appeared to be a police beating of a suspect following a car chase, and the WTXF-TV footage has led to an internal police investigation of the incident. Last summer, a similar incident attracted national attention as the city was preparing for the Republican convention. That dramatic footage led to local stations' breaking WPVI-TV's embargo. WTXF-TV News Director John Mussoni said no other local station had used its tape. Police have asked for the station's footage, Mussoni said, and the station had offered, as of last week, only what had been shown on the air.

All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dtrig@erols.com, or fax (413) 254-0133.
FocusSeattle

THE MARKET

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<tr>
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<td>1,606,000</td>
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<td></td>
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COMMERCIAL TV STATIONS

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<td>8.</td>
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*Alternative DBS ADS

CABLE/DBS

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<th>ADS subscribers** (HH)</th>
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<td></td>
<td>1,172,380</td>
<td>73%</td>
<td>160,600</td>
<td>10%</td>
<td>Yes</td>
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**Alternative Delivery Systems. Includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NUMBER ONE

Syndicated show | Rating/Share***
--- | ---
Jeopardy! (KOMO-TV) | 9.8/16
Survivor II (KIRO-TV) | 21.7/32
KING-TV | 8.6/19

***February 2001, total households

Life after the dotcoms

Seattle is known as the "Emerald City," but it would seem to have lost some of its "green" over the past year with the many failures of dotcom enterprises based there. The reality, though, is not as bleak as it may appear at first, according to Dave Lougee, general manager of Belo Corp.'s KING-TV, KONG-TV and Northwest Cable News: The loss of dotcom business "was a hit but, just like its rise, may have been a little over-hyped, because a lot of the other wireless and technology businesses are still out there. Some are being reshaped, but the technology sector remains a growing and important sector in the Seattle-Tacoma market."

Richard Warsinske, general manager of KOMO-TV, offers another explanation for the market's current economic condition: "The first quarter wasn't terrific, but that's magnified after an outstanding last year. Broadcasters have short memories: You're only as good as your last quarter. We had political business in every month of last year, save one. The second quarter continues to be soft, but it's firming up every month. We're optimistically looking at a fourth quarter that might be stronger."

To deal with this loss of a major advertising segment, KOMO-TV has tried to be creative, Warsinske says: "We've long had a focus on developing new business. It's what allows you to make a budget in these kinds of times. Being innovative will serve us well this year."

In addition, he adds, KOMO-TV has "done some things with our Web selling. We are able to take advantage of the power of television to drive people to the Web. We're north of 8 million page views a month on our site, which is not insignificant. We see it as another distribution platform. Our news product is on cell phones right now, on pocket PCs and Palm之作. We don't do this with armies of people but use digital technology to parse the information to these platforms with a minimum of work."

—Mark K. Miller (mrkmiller@aol.com; 301-773-0058)
No tears for SoapNet
Soap-opera channel makes strong Nielsen debut

By Allison Romano

The tears being shed on SoapNet certainly aren’t over the Nielsens: The startup soap-opera channel made a surprisingly big debut in the ratings.

Completing its first month as a Nielsen-metered network, the ABC cable unit scored a 0.9 rating in prime time, on par with established networks like MTV and The Learning Channel and slightly ahead of ESPN and Sci Fi Channel.

Of course, SoapNet’s distribution is small, just 9 million vs. 60 million to 80 million for the more established networks. So SoapNet’s 0.9 translates into just 74,000 homes in its universe. If MTV gets an 0.9, that means it’s in 676,000 homes.

The limited distribution also means that the sample size is tiny, so a 0.9 rating means that only about four of Nielsen’s 5,000 metered homes are tuned in, on average.

Nevertheless, ABC Cable Networks Group President Anne Sweeney believes the numbers demonstrate that SoapNet is reaching dedicated soap-opera fans who can’t watch in the afternoon. “The ratings were a wonderful validation of the idea,” she said. “Soaps are stronger than ever creatively but have seen an erosion in ratings because of lifestyle changes.”

SoapNet airs same-day replays of ABC-owned General Hospital, One Life to Live, Port Charles and All My Children, along with reruns of classic dramas such as Knots Landing and Ryan’s Hope. The programming also features an original news-and-highlight show, similar to ESPN’s SportsCenter.

In the morning, SoapNet airs the previous day’s programming and, in prime time, it replays same-day episodes. In the afternoon and overnight, it airs the older shows, which also include Falcon Crest, The Colbys, Hotel and Sisters. Hence, the network’s total-day viewership shrinks dramatically to a mere 0.3 household rating.

“What they are doing is not changing viewing patterns but getting this whole audience that they lost to tune in again,” said Lynn Leahey, editorial director of Soap Opera Digest and Soap Opera Weekly. “They give soap-viewing flexibility.”

Sweeney envisions someday adding non-ABC soaps to the network, although there are no negotiations currently under way.

SoapNet is reaching some subscribers on major systems, such as Time Warner, Comcast, Cox Communications and Direct TV and EchoStar satellite systems. The network is currently negotiating deals with other carriers, including AT&T and Adelphia.

SoapNet’s subscriber base has grown to about 9 million from 1 million at launch. The network projects that it will reach 14 million homes by year-end and 30 million homes by early 2004.

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The rate for content by John M. Higgins is $1.20 per word.
INTRODUCTION

It seems unimaginable that as recently as 1994 there were only about 3000 Web sites on the Internet – or that the Internet itself was then generally regarded as a shadowy, exotic realm accessible only to an elite group of technophiles hunched over their keyboards late into the night, exchanging arcane secrets in indecipherable languages. Today, there are millions of Web sites with new ones being launched on what seems to be an hourly basis.

Today, the Web can still be a complex and baffling place without a road map. Hence this guide, which shows at a glance some of the valuable information and resources that are only a mouseclick or two away at cable-related Web sites.

Visit us at:  
www.broadcastingcable.com  
www.cablevisionmagazine.com  
www.multichannel.com
**American Movie Classics**

**www.amctv.com**

American Movie Classics' website is the place to explore information about the timeless and contemporary Hollywood Classics. The website's design allows visitors to move effortlessly throughout the site to enjoy a multitude of dynamic features including:

- Up-to-the-minute programming schedules
- Interactive games and trivia
- Viewers can be reminded of coming films with "Remind Me" email
- Visitors can elect to have monthly programming schedules emailed

**Bloomberg Television**

**www.bloomberg.com**

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BLOOMBERG TELEVISION is a 24-hour money news channel, covering market action worldwide with exclusive breaking news.

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- Local Ad Sales opportunities
- Campaigns and Events
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- Community Outreach Programs

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**Bravo Network**

**www.bravotv.com**

bravotv.com is a smart connection to follow the Bravo viewer and Internet user 24/7. bravotv.com guides users deep into the creative experience of film and arts. The newly upgraded site provides behind-the-scenes footage from Bravo's original series, information on performing arts and specials, multi-platform coverage of high profile events, film festival sweepstakes, interactive games, and more.
C-SPAN
www.c-span.org

Public Affairs on the Web: C-SPAN.org offers access to the current events, issues, and history that shape the nation. Watch live events online and check schedule information for C-SPAN in the Classroom and explore the world of non-fiction books with BOOK TV.
CREATED BY CABLE. OFFERED AS A PUBLIC SERVICE.

CRN Networks
www.CRNi.net

The Radio Channels
CRN Networks offers six themed channels of talk radio programming that provide added value to your analog and digital cable customers. Program highlights include Law & Order Radio, old time classic radio, sports talk, Wrestle Talk, UFO Sightings, lifestyle and travel programming, and nationally known talk show hosts like Bob Dornon and Michael Savage. CRN also offers a customized digital music on hold service. Visit www.CRNi.net for more information or to listen to live 24 hours a day!

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• Discussion boards and chat rooms
• A personalized movie recommendation service based on individual movie preferences
• Comprehensive reviews for thousands of movies, including Cinemax titles
• Background information on Cinemax's exclusive Reel Life documentary series
• Complete Cinemax programming schedule and a downloadable monthly guide

CNN
CNN.com

CNN.com is among the world's leaders in online news and information delivery. Staffed 24 hours, seven days a week by a dedicated staff in CNN's world headquarters in Atlanta, GA., and in bureaus worldwide, CNN.com relies heavily on CNN's global newsgathering team of more than 4,000 news professionals. CNN.com features the latest multimedia technologies, from live video streaming to audio packages to searchable archives of news features and background information. The site is updated at least 150 times daily.
**CNNfn**

CNNfn.com is one of the Internet's leading sources for business and financial news, dedicated to providing 24-hour-a-day access to accurate, independent financial news and information on both domestic and international markets. In addition to providing breaking news and in-depth features, CNNfn.com also offers its users helpful financial tools that allow them to find the exact information they need. With sections focused on news, mergers and acquisitions, consumer issues, retirement planning and small business concerns, CNNfn.com delivers the most comprehensive financial news and information.

**CNN en Español**

CNNenEspanol.com is CNN's Spanish-language Web site that features breaking news and uses the resources of CNN's 24-hour Spanish-language television network, CNN en Español. The site concentrates on the world's top stories and users are able to navigate to sections dedicated to Latin American, International and U.S. news. The site also features global business and financial news; weather reports for over 10,000 world cities; and information on sports, science, technology, entertainment, health and travel. The site also offers a community area with message boards and online chats.

**Headline News**

CNN.com/QuickNews

CNN.com/QuickNews, formerly CNNHeadlines.com, is a companion site for the 24-hour network, CNN Headline News. It offers users top stories from the United States and around the world, plus news from business, sports, health, travel, politics, science and technology. Also anchored on the home page are options for local weather, stock and sports scores.

**CNN/Sports Illustrated**

CNNsi.com is AOL Time Warner's sports Web site, the home of Sports Illustrated on the Web and the sports site for CNN.com and CNN/Sports Illustrated, the sports TV network. The site features up-to-the-minute scores, news, statistics and analysis of domestic and international sports, as well as free fantasy sports, live streaming video and a local sports section for more than 150 cities. The site features the renowned journalism and photography of Sports Illustrated and content from CNN/Sports Illustrated, as well Turner Sports' NBA, golf and motor sports coverage.
Comedy Central
www.ComedyCentral.com

ComedyCentral.com is the ultimate destination on the web for comedy seekers. Relaunched with expanded presence of COMEDY CENTRAL original programming, a 24-hour radio station, schedule information, advanced technology, games, downloads, contests and an online store, comedycentral.com provides visitors with even more ways to laugh.

COURT TV ONLINE
www.courttv.com

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Discovery.com

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Do It Yourself Network
dynet.com

The fix-it genre enters the 21st century with DIY: tune in, then log on to our Web site for step-by-step, printable instructions — or create your own project archive with My DIY! And every Saturday morning, 10 to noon EST, chat online with our experts.

Your favorite programs return, along with several new series and workshops featuring something for almost everyone. Remember: Whether you want to hang wallpaper, change a flat tire or plant a garden, we're here when you need us. With DIY just Watch. Click. Print. Do!
Food Network
FoodTV.com

FoodTV.com features more than 10,000 searchable recipes, original video demonstrations, menus, a wine recommender, an encyclopedia of more than 4,000 culinary terms, a food lover’s marketplace and much more. It also kicks things up a notch with profiles and recipes from Food Network’s celebrity chefs, including Emeril Lagasse, Bobby Flay and many more. FoodTV.com is the destination for chefs, busy home cooks, foodies and anyone looking for a finger-clicking good time.

Game Show Network
www.GameShowNetwork.com

GameShowNetwork.com – the number one source for game show excitement on the web – is a virtual playground complete with games, chat rooms, contests, sweepstakes, trivia, streaming video, merchandise and more! Tune-in, log-on and get in the game, literally, on-line or through your set-top box with Game Show Network’s interactive original programs. Why just watch when you can play?

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www.HBO.com

Check out HBO.com to get closer to your favorite HBO shows – featuring exclusive online entertainment and fan communities:

- Live events and chats with HBO stars
- Original web programming
- Discussion boards and chat rooms
- Games and polls
- Video clips from your favorite shows
- Exclusive kids entertainment web site
- Complete HBO programming schedule and a downloadable monthly guide
- Online HBO sign-up

Home & Garden Television
hgtv.com

From foundations to furnishings to big trees, hgtv.com has in-depth information and ideas for everything home and garden. Visitors can find step-by-step instructions from their favorite shows, search for air-times and episode descriptions, connect with other home enthusiasts on our message boards, chat live with HGTV experts or research projects they’d like to do at home. Plus, hgtv.com now has project calculators, live interactive cars, and video clips from select HGTV shows.

Updated every 30 minutes, hgtv.com features a variety of ideas and information on the following categories: Building & Remodeling, Design & Decorating, Gardening & Landscaping, Crafts & Collectibles, Food & Lifestyle, and Real Estate & Finance.
iNDemand

iNDemand.com

iNDemand, cable's proprietary pay-per-view brand, offers the ultimate online destination for entertainment and sports fans that want to go in.

iNDemand.com features information and schedules for movies, events and concerts and for Sports iNDemand subscription sports packages. And with added features like movie promos, special promotions and contests and the iN Store, INDEMAND.com rules!

IFC

www.ifctv.com

IFC.com is the online companion to IFC, the premier commercial-free network featuring award-winning independent films, original series and productions, documentaries, and live events.

IFC.com provides in-depth information on IFC's programming, exclusive multimedia coverage of film festivals and events, live chats, and film news. In addition, IFC.com offers feature-length films in high quality streaming media formats.

Lifetime Television

www.lifetimetv.com

Lifetime Online offers women everything they love about Lifetime's programming—and more...

- The scoop on Lifetime's shows, movies and stars, with exclusive interviews, video clips and scheduling.
- Fun and games, including Golden Girls' trivia challenges, horoscopes, and love quizzes.
- Weekly newsletters and celebrity chats.
- Expert advice on dating and relating.
- The latest on health, fitness, and weight-loss.
- Inspiring stories about real women—plus news on issues that matter, from breast cancer to childcare.

Outdoor Life Network

www.OLNTV.com

On the Outdoor Life Network site, you'll discover a complete schedule of shows that will help you take your outdoor adventures to the next level. Shows that will inspire you to push yourself to the limit when you're skiing, hiking, fishing, cycling or doing anything outside. You'll also find the latest news from leading outdoor adventure sources like Ski Racing, Running Times and Velo News. So before you head outside, go to www.OLNTV.com.
Oxygen
oxygen.com

Oxygen Media is an integrated media brand that combines the best qualities of the Internet and cable television to serve women innovative, entertaining and informative programming. Oxygen was the first network to launch on the Web before it hit TV. Animation, talk shows, music, movies, sports, comedy and current events are served up with unique attitude and irresistible energy around the clock. Founded in 1998 by Geraldine Laybourne, Marcia Cross, Tom Werner, Caryn Mandabach and Oprah Winfrey, Oxygen consists of a network of popular Web sites located at www.oxygen.com and a 24-hour cable network.

QVC
qvc.com

For Quality, Value and Convenience, shop with QVC's top rated Web site. You'll find jewelry, sporting goods and apparel, today's hottest electronics, beauty products, and decorative items for your home. Take advantage of discounts through Last Clicks. Get the "scoop" on our shows with the online Program Guide. And use our online Customer Service for instant service.

Showtime Networks
SHO.com

SHO.com offers original web-only content, unique interactive events and innovative destination websites that complement Showtime Networks' programming. You'll find sites dedicated to groundbreaking Original Series such as Soul Food and Queer as Folk. Fight fans can score seats and learn more about their favorite boxers. SHO.com invites viewers to check out:

alt.SHO.com  queer.SHO.com  soulfood.SHO.com  stargateSG-1.com  chris.SHO.com

Speedvision
www.Speedvision.com

Speedvision brings to you Speedvision Network and Racer Magazine - targeting the millions of people who share a passion for speed and the lifestyle that goes with it. The site's editorial content is based around the network's core programming: Motorsport and Product news, Features, Expert Columns and Shopping from the entire world of Cars, Boats, Airplanes and Motorcycles. Fuel your need for speed - log on to the fastest network online!
**STARZ ENCORE GROUP**

**www.starzsuperpak.com**

This fully loaded consumer site has the latest information on all 12 STARZ Super Pak channels, including:
- Programming Schedules and a special “Remind Me” Feature
- Movie Search
- Streaming Video Clips of Movie Trailers
- Upcoming Feature Films with Synopsis and Cast Information
- Request the Super Pak Feature
- About Us
- SEG Job Opportunities

**Sundance Channel**

**www.sundancechannel.com**

The new Sundance Channel online provides viewers the tools to explore the world of independent film with articles, interviews, photographs, links and previews.

Sundance Channel online includes: a comprehensive program guide with detailed film descriptions; articles, interviews, and filmographies of featured filmmakers along with links to purchase hard-to-find videos and DVDs; resource pages for our original programming, like 24 Frame News and Conversations in World Cinema; and each January, special in-depth coverage of the Sundance Film Festival.

**TechTV**

**www.techtv.com**

TechTV, the only cable television channel covering technology news, information and entertainment from a consumer, industry and market perspective 24 hours a day. With nearly one million unique visitors per month, techtv.com is the fully integrated companion website that encourages viewer interaction through e-mail, live chat and video mail.

**The Weather Channel**

**www.weather.com**

The world’s leading source of weather on the Web, weather.com ranks among the top single-content sites and one of the leading news and information sites on the Web.

weather.com delivers forecasts for over 77,000 locations worldwide and weather-related lifestyle information including travel, health and golf to over 13 million unique visitors per month.

The industry leader in ITV and Broadband

TWC weather content is optimized for Broadband and ITV applications.

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Turnerclassicmovies.com

Turner Classic Movies is the leading online destination for classic movie lovers featuring monthly streaming video content such as movie trailers and clips, as well as photo galleries, message boards, polls, trivia and games. The site provides visitors movie search capabilities by genre, star, director, and year of release and an extensive interactive program schedule that includes personalized e-mail notification.

WISDOM Television
www.wisdommedia.com

WISDOM Television is the convergent media destination for millions of people across the globe interested in Personal Growth, Social Consciousness, and Healthier Living. Leveraging the program content of WISDOM® Television and WISDOM® Radio, the site invites users to more deeply explore ways to make the most of their lives. WISDOMmedia.com features video and audio streaming, discussion groups, topical columns, an extensive calendar of conferences and special events, e-commerce opportunities, and numerous links to related material.

WE: WOMEN'S ENTERTAINMENT
we-womensentertainment.com

WE: WOMEN'S ENTERTAINMENT is supported with new media platforms on the web and broadband. The online guide provides simple solutions for women and is a go-to destination to explore the network's original programming "Cool Women", "Journey Women Off the Map" and "Cinematherapy", television’s largest collection of women's interest films.

Universal Studios Pay-Per-View
www.universalstudios.com/ppv

Movie information and more awaits the consumer at the Universal Studios Pay-Per-View site. Sweepstakes, fun promotions and value-added offers entertain as well as inform. Get the scoop on featured movies with video trailers, cast and filmmaker biographies, and behind-the-scenes buzz. Newest features include the Press Center, with the freshest news from USPPV, the Game Center, a world of movie-themed online games, and Advance Online Ordering, the way to plan weeks ahead for a big night in!
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Com21 Inc. is a leading global supplier of system solutions for the broadband access market. The Company's Data Over cable Services Interface Specification (DOCSIS), Digital Video Broadcasting (DVB), and Asynchronous Transfer Mode (ATM)-based products enable cable operators and service providers to deliver high-speed, cost-effective Internet and telephony applications to corporate telecommuters, small businesses, home offices, and residential end-users.

elcom, inc.
www.elcom.com

elcom, inc., the eProcurement and eMarketplace solutions subsidiary of Elcom International, Inc. (Nasdaq: ELCO), offers its clients remotely-hosted (ASP) eProcurement and eMarketplace systems and services with a single point of responsibility. By leveraging elcom's solid infrastructure, mature system platforms and eCommerce expertise, our clients can outsource their B2B eCommerce initiatives with confidence. elcom recognized very early that the Internet was rapidly changing markets and accelerating the trend away from high maintenance and costly enterprise-based infrastructures. Providing rapidly deployable remotely-hosted B2B eCommerce solutions is the most cost effective way for our clients to take advantage of the emerging trends of the growing Internet economy.

FloriCal Systems
www.florical.com

FloriCal specializes in TV station and TV network asset management and control, ranging from simple breaks-only commercial insertion to full automation of all video source and storage equipment used in on-air presentation operation. FloriCal's new economic model is a centrally controlled multiple city enterprise network for asset management and digital TV transmission.
**Pathfire**

Pathfire (formerly Video Networks Inc.) is a business-to-business provider of digital media content distribution and management services. Pathfire's network of servers and software applications allow customers to access, manage and distribute ads, news, movies, syndicated content, promos, stock footage and other video content. Pathfire serves major broadcast networks, cable systems and other leading media companies.

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**Universal Remote Control, Inc.**

Universal Remote Control, Inc. is one of the world's largest manufacturers of remote controls, and other wireless and RF hand-held devices. The company has been supplying remote controls to the cable industry for the past 10 years as a manufacturer for US Electronics, Contec and Motorola, Scientific Atlanta, BellSouth, Ameritech, and others.

The company markets and licenses proprietary technologies, software programming and related development services capabilities to other industry-related companies and consumer electronics manufacturers. From a single function unit to the feature rich, 12 device Home Theata Master® MX-1030 featuring an LCD touch-screen, PC interface, and joystick, the company has earned a solid reputation in providing high quality, innovative home entertainment products.

**www.universalremote.com**

**www.hometheatermaster.com**

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Get caught visiting our affiliate website...your boss will be thrilled. Check out the ultimate affiliate resource www.amcnetworks.com featuring the latest AMERICAN MOVIE CLASSICS and WE WOMEN'S ENTERTAINMENT promotions, up-to-the minute programming highlights, links to your AMC NETWORKS regional representative, downloadable marketing materials, local events and press releases. Get the scoop on current marketing campaigns, find out how to market to your most important customers, play interactive games and contests to win prizes and much more.

**www.amcnetworks.com**

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www.asm.qvc.com

Affiliates can now stay up to date with what's going on at Affiliate Sales & Marketing, Inc. (a QVC subsidiary) with just a click. Log on to ASM's website and check out the latest QVC marketing opportunities, happenings, QVC Local stops, and more. Our site changes regularly, so be sure to check it often.

Discovery Networks (iPAK)
discoveryaffiliate.com

Discovery Networks invites you to visit iPAK at www.discoveryaffiliate.com, our web site dedicated to the marketing, local ad sales and public relations needs of our affiliates. Gain immediate and up-to-date access to our latest promotions, marketing tools, programming highlights, local ad sales resources, ancillary business support and CSR training tools. Whatever your needs are, iPAK is designed to help drive your business forward. Log on today!

Comedy Central "Get It Online"
www.get-it.comedycentral.com

"Get It Online" is a valuable resource exclusively for Comedy Central affiliates. "Get It Online" offers up-to-the-minute local ad sales and marketing information, as well as instant access to programming, research, promotions, pro-social opportunities, materials, contacts, premiums, games and more. Take advantage of this comprehensive affiliate resource and receive a free gift just for registering on the site.

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iN DEMAND, cable's proprietary pay-per-view brand, offers the ultimate online destination for cable affiliates and industry vendors. Everything needed to operate and market iN DEMAND pay-per-view at maximum efficiency is here.

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NBC Cable Networks

Located via the affiliate link at www.nbcmarketplace.com

This comprehensive site provides ongoing and updated support for all of our affiliates’ marketing, Local Ad Sales and Community Relations efforts. Information can be found on CNBC, MSNBC, The Complete Olympics and shopNBC (formerly Valuevision). Contents include, but not limited to: program schedules, launch forms, current promotions, downloadable art, news releases, complete Olympic support information and materials.

For technical issues, please contact our webmaster ahmad.chebli@nbc.com

Scripps Networks

affiliate.scrippsnetworks.com

The Scripps Networks Affiliate Web site is filled with invaluable information about HGTV, Food Network, and DIY. This easy-to-access database and professional support tool has been created especially for marketing and local ad sales. The site, updated daily, is designed to help you maximize marketing opportunities and local ad sales revenue by providing instant access to brand specific promotional materials, proprietary sales information, demographics, research, marketing studies, and local tie-ins to Scripps Networks national promotions. The site will expand to cover the same valuable information for our newest network, Fine Living, which is launching in 2001.

Speedvision and Outdoor Life Network Affiliates

www.SV-OLN-AFFILIATES.com

All the support you need to successfully promote the Outdoor Life Network and Speedvision is just a mouse click away. On sv-oln-affiliates.com, you'll find program descriptions, schedules, logos and streaming video. You'll also get the chance to take part in exciting contests that can boost local ad sales. Our programming may be about challenge and adventure but getting the stuff you need doesn't have to be. Log onto www.sv-oln-affiliates.com today.
Discover a wealth of valuable resources for broadband engineers, managers, technicians, and installers at SCTE Online. The site includes a job bank, professional reference materials, and significant industry news. Sign-up online for only $48 and you'll also have access to important education and training, certification programs, and a worldwide network of more than 17,500 technical peers.

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Categories:
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Resources available 24/7/365.
Juicing up GSN

Cable veteran takes the top spot at Game Show Network

By John M. Higgins

Rich Cronin is spinning the wheel once again, taking the helm of the Game Show Network. The ex-Fox Family Channel president replaces Michael Fleming, who had run Sony Pictures-owned GSN since its launch in 1994.

Cronin is well known in the cable industry, having spent 13 years at MTV Networks in affiliate marketing and as president of TV Land. His task is to put some juice into GSN, which is rather thinly distributed and viewed for a network of its age and its ownership by a major media conglomerate.

Hiring a new CEO was one of the terms Liberty Digital insisted on when agreeing to pay $225 million for a 50% stake in GSN in February, valuing the network at a moderate $15 per subscriber. Both Liberty and Sony are keen on the possibilities of linking GSN with nascent interactive-TV services, given that playing along with game shows is the most natural programming for interactive services.

Cronin considers GSN a fairly healthy operation. The network should start breaking even this year, roughly on schedule.

"The distribution growth was slow in the first few years, but there are a lot of networks that would kill for 35 million homes," he says. He also notes that GSN's average 0.6 rating is in the same ballpark as such networks as E! and VH1.

Cronin was tapped by Fox Family Worldwide Chairman Haim Saban to revamp The Family Channel, which Saban and partner News Corp. had recently acquired. MTV Networks executives saw the autocratic kids-TV syndicator Saban as aiming directly at Nickelodeon. So they fired and sued Cronin because he had seven months left on his contract. That kept him sitting on the bench until his contract ran out.

Saban had already set much of Fox Family's programming, but Cronin's marketing spin was to make the staid family network "edgy" and hip. Viewers got so edgy they fled; Fox Family's ratings plunged. Saban fired Cronin last May.

Since then, Cronin has been wooed by myriad Internet entertainment operations and startup cable networks.

"He wanted to work for a real company," says one industry friend. "And there aren't that many top slots around in cable."

Cronin believes that his background at TV Land and Nick-At-Nite makes him well suited for GSN, whose most popular programming is reruns of old game shows. One goal is to draw a younger audience, since GSN's current shows tend to skew 50-plus. That will partly come through marketing. "I don't want to alienate the existing audience," he says. "It's going to be more of an evolution." 

CableWatch

APRIL 23-30 Cable programming ratings according to Nielsen Media Research

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Network</th>
<th>Day</th>
<th>Time</th>
<th>Duration</th>
<th>Cable</th>
<th>U.S.</th>
<th>Hhs (000)</th>
<th>Cable Share</th>
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<tr>
<td>1</td>
<td>WWF Entertainment</td>
<td>TNN</td>
<td>Mon</td>
<td>10:00P</td>
<td>67</td>
<td>5.3</td>
<td>4.2</td>
<td>4246</td>
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<td>2</td>
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<td>2.3</td>
<td>2286</td>
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</tr>
</tbody>
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Columbia TriStar Telev

GAME SHOW NETWORK

Hollywood Showdown
Hosted By Todd Newton

Mall Masters
Hosted By Chris Harrison

ALL NEW 3'S A CROWD
Hosted By Alan Thicke

Family Feud
Hosted By Richard Dawson

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MSNBC
The Weather Channel
All News Channel
Bloomberg Television

SPORTS CLUSTER
ESPN Classic
Golf Channel
Speedvision
CNN/NSI

FEMALE CLUSTER
Lifetime
HGTV
Food Network
CMT
The Health Channel
PAX TV
Discovery Health
Channel
Oxygen
Odyssey
Lifetime Movie Network
DIY
FOX Family Channel
SoapNet

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INBRIEF

HEARST CASH FLOW, REVENUE DECLINES

Hearst Argyle Television reported a 27% drop in broadcast cash flow, to $54.5 million, on a 13% drop in revenue, to $148.3 million. The company expects second-quarter revenue to be down 10% to 14%. Besides the soft economy, the first-quarter declines were attributed to a drop in political dollars and in Super Bowl dollars in 2001, when CBS had the game. The group has two CBS affiliates but had 11 ABC affiliates last year when that network had the big game.

Dotcom advertising was also way off, the company said. Four markets were cited as particularly hard hit by the weak economy: Boston, Pittsburgh, Sacramento and Kansas City. The company will continue to cut costs where it can, said President and CEO David Barrett, noting that, over the past 15 months, it has pared staffing levels by 7.5%.

UNIVISION PRETAX EARNINGS DROP 24%

Univision reported a 24% drop in pretax earnings (EBITDA), to $47.8 million, for the first quarter, on a 7% revenue gain, to $194.9 million. The company attributed the drop in EBITDA to an $11.9 million charge related to program write-offs and severance packages for terminations. The company expects television revenues to climb 1% to 4% in the second quarter and 7% to 10% for the full year, but that assumes a "modestly improving economic climate in the second half of the year," the company said. Its online division will post a loss of at least $30 million for the full year.

Business

Staying off extinction

Two small syndicators agree to combine sales forces

By Steve McClellan

Independent syndicators are a dying breed. But two survivors—MG Perin and BKS—have entered into a unique agreement to try to forestall extinction.

BKS and Perin have agreed to combine their sales forces into a single unit that will sell the shows of both companies, which will remain separate for now. The parties describe the arrangement as something less formal than a joint-operating agreement but say a merger is possible if this first step works to their mutual benefit. Industry observers say it's the kind of move other boutiques will have to consider if they want to escape the bone pile.

"It's sort of like an engagement," says Dick Perin, CEO of MG Perin Inc. But, he adds, there's no date set for the wedding.

Executives at both companies have run small but well-known syndication companies for decades. Perin co-founded MG Perin in 1976 with partner Marvin Grieve, who retired last year. Recent offerings from the company include reality show Coast Guard, WOW: The Women of Wrestling and The Extraordinary, with host Corbin Bernsen.

Len Koch and Bob Silberberg are partners in BKS Entertainment, which started in 1995 as a joint venture with ad agency Bates USA; Bates was bought out in 1999. In 1970, Koch had founded boutique syndicator Syndicast and run it for nearly 20 years.

Between network sales stints, Silberberg had been on the agency side of syndication, including a hitch with Bates before joining BKS. Recent BKS projects include Superstars on Tour, a series of music specials and film packages comprising such titles as The Mambo Kings and Shaft's Big Score.

"We have to find ways to cut costs in order to function," says Perin. "We got killed in the last three quarters. The market just fell apart."

So the two companies have agreed to use one sales department, with Joe Weber based in Los Angeles, Bob Greenstein in Miami and David Steinfeld in New York. Weber was with Perin; the other two, with BKS. Three other members of the department were let go.

Bill Carroll, vice president of programming, Katz Television, believes the move makes sense, especially in the current soft market and when major syndicators are merging.

"When you look at the expense of going out and selling," he says, "I'm not surprised that boutique companies would find alliances like this in order to survive." He predicts that other independents may follow suit: "If you have to be in the market and you're going to be in front of the same people, why not make one trip instead of two?"

Silberberg says, "This is about preparing for the way business is being done now. We're not going to stop what's happening in this business."

Although the two companies aren't ready for a full merger yet, they will share a booth if they decide to go to the NATPE conference next year. But that's a big if. At the latest conference four months ago, many of their station clients simply weren't there. "A lot of exhibitors have great trepidation about going to NATPE," Koch says. "The world is different now."
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PIFF (Pusan Int'l Film Festival), Asia's best film showcase will be held from November 9-17, 2001 at the same place.
### Changing Hands

#### TVs

**WTMW** *(TV)* Arlington, Va./Washington  
**Price:** $30 million  
**Buyer:** Univision Communications Inc., Los Angeles (controlling general partner; A. Jerrold Perenchio, president/70% owner); owns/is buying 25 TVs; has applied to build TV in Blanco (near Austin and San Antonio), Texas. Univision owns about 32% of Entravision Communications Corp., which is buying WJAL-TV-DT Hagerstown, Md./Washington (Changing Hands, April 16) and owns WMDO-TV Providence, R.I. (see next item)  
**Seller:** Urban Broadcasting Corp., Arlington (debtor-in-possession; Theodore M. White, president); no other broadcast interests  
**Facilities:** Ch. 14, 129 kW visual, ant. 718 ft.  
**Affiliation:** Independent

#### COMBOS

**WBTR-AM-FM** Carrollton/Atlanta, Ga.  
**Price:** $2.375 million cash ($1.8 million for FM; $575,000 AM)  
**Buyer:** WYAI Inc., Carrollton (Steven L. Gradick, president/owner). Gradick owns WCKS(FM) Fruithurst, Ala.; and WKNG(AM) Tallapoosa, Ga.  
**Seller:** Dallas M. Tarkenton, Athens, Ga.; owns WDTL-AM/FM Greenville, Miss.  
**Facilities:** AM: 1330 kHz, 500 W day; FM: 92.1 MHz, 580 W, ant. 636 ft.  
**Format:** AM: news/talk; FM: country  
**WMPL-AM-FM** Hancock, Mich.  
**Price:** $237,500  
**Buyer:** Victor Corp. Inc., Laurium, Mich. (John R. Vertin, president/45% owner); no other broadcast interests  
**Seller:** Copper Country Enterprises Inc., Hancock (William J. Blake, president). Blake owns WZAM(AM)/WMQT(FM) Ishpeming, Mich.  
**Facilities:** AM: 920 kHz, 1 kW day, 206 W night; FM: 93.5 MHz, 3 kW, ant. 249 ft.  
**Format:** AM: talk/news, info; FM: talk  
**Broker:** Media Services Group Inc. (seller)

#### AMs

**WGSW** Huntington/Queens, N.Y.  
**Price:** $2.5 million (includes two-year non-compete agreement)  
**Buyer:** K Media Inc., Flushing, N.Y. (Young D. Kwon, president/98% owner); no other full-power broadcast interests  
**Seller:** IW LLC, Newton, Mass. (Albert J. Kaneb, managing member); owns WRCN-FM Riverhead and WMJG(FM) Smithtown, N.Y.; has TBA with WLVG(FM) Center Moriches, N.Y. Kaneb is chairman of Barnstable Broadcasting Co., which owns/is buying 17 FMs and five AMs. Kaneb also owns/has interest in 16 more FMs and eight more AMs  
**Facilities:** 740 kHz, 25 kW day  
**Broadcast:** Country (to be foreign-language)  
**WICE** (formerly WLKYW) Pawtucket, R.I.  
**Price:** $2.05 million cash  
**Buyer:** ABC Inc., New York (Robert A. Iger, president; William John Harr, vice president/president, Radio Division [Walt Disney Co., parent (Robert Iger, president)]); owns/is buying 10 TVs, 18 FMs and 31 AMs; is selling WHRC(AM) (formerly WDYJ) Providence, R.I. (see next item)  
**Seller:** AAA Entertainment Licensing LLC, Pawtucket (Peter H. Ottmar, chairman of ultimate manager); owns 18 radios  
**Facilities:** 550 kHz, 1 kW day, 500 W night  
**Format:** Oldies, news/talk, sports  
**Brokers:** Media Venture Partners Ltd. (buyer); Star Media Group (seller)  
**WHRC** (formerly WDYJ) Providence, R.I.  
**Price:** $410,000  
**Buyer:** Hall Communications Inc., Lakeland, Fla. (Bonnie H. Robotham, VP/owner); owns 10 FMs, six other AMs (none in Rhode Island) and 60% of WKZAF(FM) Lakewood, N.Y.  
**Seller:** ABC Inc. (see preceding item)  
**Facilities:** 1450 kHz, 1 kW  
**Format:** Children's music  
**Broker:** Star Media Group Inc. (seller)  
**WXRF** (formerly WGIA) Blackshear, Ga.  
**Price:** $600,000  
**Buyer:** Marmac Communications LLC, Brunswick, Ga. (Gary Marmitt and Sharon McKeand, each 50% owner); owns WSFN(AM) Brunswick  
**Seller:** Yates Broadcasting Inc., Waycross, Ga. (David Yates, president); no other broadcast interests  
**Facilities:** 1350 kHz, 2.5 kW day  
**Format:** Contemporary Christian  
**WSNW** Seneca/Greenville, S.C.  
**Price:** $40,000 cash  
**Buyer:** Fulmer Broadcasting Inc., Spartanburg, S.C. (Matthew Fulmer, president/owner); owns WZJY(AM) Mount Pleasant, S.C. Matthew Fulmer also has interest in WCRS(AM) Greenwood, S.C.  
**Seller:** Covenant Broadcasting Inc., Seneca (Freeman B. Martin, president); no other broadcast interests  
**Facilities:** 1150 kHz, 1 kW day, 45 W night  
**Format:** Christian  
**Construction permit for AM in Palm Beach Gardens/West Palm Beach, Fla.**  
**Price:** $25,000  
**Buyer:** Birach Broadcasting Corp., Southfield, Mich. (Sima Birach, president/owner); owns six other AMs. Birach also owns WWTL(AM) Walkersville, Md.  
**Seller:** Palm Beach Gardens Radio, Los Gatos, Calif. (Leo Kesselman, owner); no other full-power broadcast interests  
**Facilities:** 1110 kHz  
---Compiled by Elizabeth A. Rathbun

#### FMs

**WRMX(FM)** (formerly WBEH) Norris/Knoxville, Tenn.  
**Price:** $2.5 million  
**Buyer:** South Central Communications Corp., Evansville, Ind. (John D. Engelbrecht, president/81% owner); owns WAZE-TV (formerly WWAZ-TV) Madisonville, Ky./Evansville, nine other FMs and two AMs, including WTIMZ-FM, WJXBF(FM) and WTXM(AM) (formerly WIMZ) Knoxville  
**Sold:** Newko GP, Knoxville (John W. Pirkle, managing general partner). Pirkle owns WOKI-FM Knoxville and WNFZ(FM) Oak Ridge, Tenn.  
**Facilities:** 106.7 MHz, 1.5 kW, ant. 666 ft.  
**Format:** Oldies
Telemundo’s share of the Hispanic market is up, way up, nationally. So, if you want to reach the fastest growing segment of the U.S. population, buy the fastest growing network in the U.S. Telemundo, Spanish for “big numbers.”

IN BRIEF

NCTA ATTENDANCE DOWN, STAFF UP

Attendance at the national cable convention in Chicago next month is expected to be down by about 15%, says Robert Sachs, president of the newly renamed National Cable & Telecommunications Association.

Sachs attributes the downturn—from 32,000 plus last year to an anticipated 30,000—to a sluggish economy, the dotcom slide and attrition at several major technology companies, including Lucent, Nortel and Cisco. That said, programming attendance hasn’t dropped off, he says, adding: “The program networks continue to make this their priority venue.”

DBS HAMMERS HOME ITS NORTHPOINT

The satellite industry took the results of independently performed interference tests (B&C, April 30) to Capitol Hill last week, sending a letter to every lawmaker.

“Make no mistake,” wrote SBCA President Charles Hewitt, DirecTV Global Chairman Eddy Hartenstein and EchoStar Communications Chairman Charlie Ergen. “Despite what you may be hearing from Northpoint, the results of this independent test are devastating to its case for terrestrial sharing of the DBS band. ... There should be no more disputes as to whether or not interference from Northpoint poses a major problem for many of the 40 million DBS viewers,” the satellite industry executives wrote, “It does. Period.”

Northpoint disagrees. “The DBS industry has severely misrepresented the report’s contents and conclusions,” company executives told members of Congress last week.

Washington

Martin ready at the gate

Former Ken Starr staff attorney and ‘chad-war’ vet, rising Republican seems headed for FCC seat

By Bill McConnell

Kev!n Martin is taking another big stride on the GOP fast track. Martin, one of three people President Bush nominated last week to serve as FCC commissioners (see In Brief, page 42), has held a string of increasingly high-profile posts since joining the agency as an aide in 1997.

Martin is among a group of young Republican lawyers who joined the staff of Commissioner Harold Furchtgott-Roth early in his tenure and have moved on to bigger things either in the party’s ranks or in the corporate world.

Martin left Furchtgott-Roth’s staff in June 1999 to become deputy general counsel for the Bush campaign. After Bush was declared the victor, he led the transition team’s effort to pick the new FCC nominees, which also include lobbyist Kathleen Abernathy and former Clinton trade official Michael Copps.

It might raise a few eyebrows that Martin picked himself as a candidate, but Vice President Dick Cheney had already set that precedent.

Since inauguration, Martin also has been serving as special assistant for economic policy. He was a key player in the legal battle over the Florida vote recount, helping to manage the legions of GOP lawyers who invaded the state to observe the manual tallies.

According to an account in the Los Angeles Times, Martin at least once was forced to bear the brunt of tensions rising among the exhausted team of Republicans as they moved between Miami, West Palm Beach and other towns over 35 days.

In one episode, the executive director of New York’s state committee eventually “exploded” at Martin after being forced to pack up and move one too many times, tossing a garbage can at his youthful GOP minder and ultimately throwing him out of the hotel room.

Martin, like the other FCC nominees waiting for Senate confirmation, declined to comment for this story.

The Florida vote battle wasn’t Martin’s first trek into the minefield of partisan disputes. Before joining Furchtgott-Roth’s staff, he served roughly six months as a lawyer on Kenneth Starr’s Whitewater investigation team.

But it isn’t just Martin’s willingness to hold the GOP flag in high-profile political spats that has earned him a quick trip up the ladder. The Harvard Law graduate wins effusive
One topic
OPRAH WON'T DISCUSS.

LAURA EN AMERICA
146%
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Laura en América has almost 1 million Hispanic viewers each day. Ocurrió Así is watched by 829,000. Together, they have helped make Telemundo not only the fastest growing network in Early Fringe, but the fastest growing network in the U.S. Telemundo, Spanish for "big numbers."

*Source: Nielsen Hispanic Television Index, March 2001; Percentage Year-to-Year Ratings Growth.
Dirty talk and
due diligence

Morality in Media wants FCC nominees to voice their views on enforcing decency

By Bill McConnell

Congress should make President's Bush's FCC nominees express their opinions on enforcement of broadcast indecency law, the watchdog group Morality in Media said Tuesday.

The group has complained repeatedly that the FCC is shirking its enforcement duties and says the incoming commissioners should be required to reverse the trend. "Radio stations that provide national and local platforms for grossly vulgar 'shock jocks' have little to fear from the FCC; and no broadcast TV station has paid an indecency fine in over 20 years," the group wrote in an open letter to members of Congress.

The group also criticized as too lax the long-delayed indecency guidelines the agency published April 6.

Under a 1995 court decision, broadcasters are forbidden to air "indecent" content that "describes or depicts" sexual or excretory organs or activities in a "patently offensive" way between 6 a.m. and 10 p.m. Obscene programming is forbidden entirely. Identifying what truly constitutes indecent or obscene programming has always been difficult, however.

Besides making the latest batch of FCC nominees hold forth on the current status of airwave indecency, Morality in Media also called for Senate hearings on the issue. Specifically, the group urged lawmakers to examine why the FCC took six years to issue indecency guidelines, why so few fines are levied for indecent broadcasts, and whether the FCC can better monitor TV stations' compliance.

Although Morality in Media's comments echo sentiments expressed by FCC Commissioner Gloria Tristani, the FCC has been reluctant to take on the role of active arbiter of indecent broadcasts. Complaints are often stifled because they must be accompanied by a tape or transcript. Listeners and viewers, often caught off-guard by offensive broadcasts, are rarely prepared to make recordings or take detailed notes during a show. For his part, FCC Chairman Michael Powell has said he is reluctant to have the five unelected commissioners take the lead in regulating content.

Although some lawmakers have been critical of the proliferation of raunchy broadcasts, few have taken Morality in Media up on its demand for a tougher line against the FCC.
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*1.4 MILLION VIEWERS PER NIGHT*

With help from Betty la Fea (Betty the Ugly), beautiful things are happening at Telemundo. Our other Primetime shows are attracting more viewers. Our entire Primetime block is getting record-high ratings. And we have become the fastest growing network in the U.S. Telemundo, Spanish for "big numbers."  

*Source: Nielsen Hispanic Television Index, March 2001 "Betty La Fea" (M-F 8-9PM) Viewers 2+.*
Bell bill hits bumps
High-speed-data dereg bill still expected to pass, but jurisdictional battle and counter-legislation could make it interesting

By Paige Albinak

Reps. Billy Tauzin (R-La.) and John Dingell (D-Mich.) are still expected to win House approval of a bill that would deregulate the incumbent phone companies’ high-speed data service. But its path to passage was looking anything but smooth last week.

Just last week, House Judiciary Committee Chairman James Sensenbrenner (R-Wis.) asserted that his committee also should have jurisdiction over the bill, adding another set of scrutinizing eyes.

“The Judiciary Committee has exercised jurisdiction over unlawful monopolies and restraints of trade in the telecommunications industry since the 1950s,” Sensenbrenner wrote. “That naturally flows from the fundamental nature of the problem: The owners of the local exchanges, now the regional Bell operating companies, exercise monopoly power over those exchanges. The Telecommunications Act of 1996 set up a careful balance to alleviate that monopoly power … that persists today. [The bill] seeks to radically rewrite—indeed eliminate—that balance.”

The bill’s supporters want to keep the bill out of the Judiciary Committee because they say that a stop there could derail or seriously delay the measure.

“It’s another curve in the road that we’ll have to negotiate, but the Energy and Commerce Committee is clearly driving this legislation, and we don’t intend to give up the wheel without a fight,” said Tauzin spokesman Ken Johnson.

But the House Judiciary Committee isn’t stopping at claiming jurisdiction over Tauzin-Dingell. Last week, two members of that committee—Reps. John Conyers (D-Mich.) and Chris Cannon (R-Utah)—introduced rival legislation that would directly oppose the goals of Tauzin-Dingell. Such a bill would likely be referred to the judiciary committee, again giving it a chance to write opposing legislation.

Meanwhile, the cable industry officially has decided to sit out this fight, sending a letter to the committee declaring its neutrality.

“NCTA would strongly oppose efforts to classify cable Internet services as telecommunications services or otherwise extend common carrier-like regulation, including mandatory access requirements, to cable Internet services and facilities,” wrote NCTA President Robert Sachs. But even so, “NCTA remains concerned that a broad rewrite of the Telecommunications Act of 1996 would create regulatory uncertainty, having a negative impact on capital markets and discouraging competitive investment.”

That concern was shared by Cox Communications CEO James Robbins last week. He told the Senate Antitrust Subcommittee that “Congress … should resist urgings to revisit the delicate balance achieved in the 1996 Act” because regulatory uncertainty would prevent new facilities-based competitive local exchange carriers, such as Cox’s local phone offerings, from entering the market.

Top MSO and long-distance provider AT&T Corp. vigorously opposes the bill.
The empowering mission of *American Women in Radio & Television* for the past 50 years continues to prevail today: "To advance the impact of women in electronic media and allied fields by educating, advocating and acting as a resource to its members and the industry."

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Distributed with our May 28th issue, *Broadcasting & Cable's* special **AWRT 50th Anniversary Salute** pays homage to the monumental impact this organization has made on the entire industry. Honoring such a landmark accomplishment, this tribute will be seen by market leaders in every corner of the business.

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**ISSUE DATE:** May 28, 2001  
**AD CLOSE:** May 11, 2001  
**MATERIALS DUE:** May 14, 2001
Whither iBlast?

Seeking the 'killer app,' the company remains committed to datacasting

By Michael Grotticelli

The sputtering economy and slow transition to digital television have been rough for most companies serving the broadcast business, especially those in datacasting. Just ask Michael Lambert, chairman and CEO of iBlast Networks.

Aside from his role at Los Angeles-based iBlast, Lambert owns two TV stations (WNAB-TV Nashville and WSLI-TV Chattanooga, Tenn.) and is a general partner in Partner Stations Network, a broadcaster-owned programming alliance of 117 stations, so he understands the pressures the industry faces. "What we need to do is find some additional revenue streams, because advertisers are not going to pay us any more money to run their commercials in high definition than they will in standard definition," he says. "We have to mine whatever profits we can out of our digital spectrum."

In 1999, Lambert, Chief Technology Officer Oliver Luckett and then-President Ken Solomon founded iBlast, aiming to send personalized rich-media files and applications via high-speed connection directly to PCs, game consoles, personal video recorders and other receiving devices. Since then, the company has faced a number of challenges: Consumer demand for data services is virtually nonexistent; Ken Solomon left the company in February to run Scripps Networks' Fine Living network and interactive Web-based service; and the company recently laid off about 20 of its 65 employees.

"We did an alpha test, and we had an operations staff that was running the live datacasting test in five cities," Lambert explains. "We expect to hire some [laid-off workers] back when we begin full commercial service [in spring 2002]. It's really part of the ebh and flow of the business."

The stations involved in the iBlast field test are KTLA-DT Los Angeles; KICU-DT San Jose, Calif.; KGTW-DT San Diego; KPNX-DT Phoenix; and WOFI-DT Orlando, Fla.

By most accounts, the field tests were successful, although there were some technical glitches in Orlando. Apparently, the multiplexing equipment, which embeds the data into the broadcast signal, was located too far away (1,000 feet) from the server, and data streams were lost. Signal repeaters were able to solve the problem, according to Lambert.

To be successful, iBlast needed spectrum to reach the entire country, so it persuaded a number of terrestrial broadcasters to allow it to use a portion of their over-the-air digital spectrum during certain dayparts. Even though CBS and other networks urged their affiliates to hold onto the spectrum, nearly 250 stations potentially covering 93% of the country have signed 10-year contracts, agreeing to share in the revenue generated by iBlast's services.

Besides the recent downshift in the U.S. economy, an apparent lack of consumer demand for data services has caused competitor GeoCast Networks to go out of business and others to rethink their business
interest here, since we own TV stations, is in monetizing the investment that we made in digital spectrum. To really take advantage of this huge infrastructure that covers the whole country, we think that the best use of it is to try to reach millions of people, not thousands. That’s why we’re looking at consumer applications."

The sluggish economy has "slowed us down a little bit," and having Geocast go out of business didn’t help with the perception of datacasting’s potential, but Lambert believes that iBlast can make it work. "We’re owned by very deep-pocketed broadcasters who are committed to the enterprise," he points out. "We weren’t happy when Geocast went out because we like the idea that there are several players in this space. We come at this as station owners, and, now that the FCC has said to get on with the transition to DTV, we have an urgency to make this work."

With about 45 on staff and "money in the bank to operate for more than a year," Lambert is raising about $25 million in investment capital in anticipation of the commercial launch, he says he has $17 million committed already.

"I think we’re in good shape with regard to staying in business," he says. "The question is, what are the applications and who are the guys who are going to step up first and turn [datacasting] into an exciting thing that consumers might want in their home." ●

**WebWatch**

**TV-NEWS SITES**

March 2001

Ranked by gender composition

Source: Jupiter Media Metrix

<table>
<thead>
<tr>
<th>Rank</th>
<th>Site</th>
<th>Males 18+</th>
<th>Chg.**</th>
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<td>1</td>
<td>BLOOMBERG.COM</td>
<td>71.8</td>
<td>up</td>
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<tr>
<td>2</td>
<td>CNN.COM*</td>
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<tr>
<td>3</td>
<td>FOXNEWS.COM</td>
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**CABLE-TV SITES**

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<th>Chg.**</th>
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<td>6</td>
<td>All WWW</td>
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<td></td>
<td>Cable/Network Universe</td>
<td>46.6</td>
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</tr>
</tbody>
</table>

Gender composition: The percentage of a Web site/channel/application’s visitors that belong to a specific age/gender grouping.

* Represents an aggregation of commonly owned/branded domain names.

** From February 2001 to March 2001.

**Statistically insignificant traffic.

Note: Sites categorized by Broadcasting & Cable.

NA: Comparison with previous month not available.


Sample size: More than 60,000 nationwide.

---

**Dozens of Antiference (shown) and RDI antennas were used for iBlast’s field trials earlier this year.**

**Nearly 250 stations potentially covering 93% of the country have signed 10-year contracts, agreeing to share in the revenue generated.**

---

Play Hollywood Showdown on AOLTV and screen test your entertainment knowledge.

Tune in - 10am & 8:30pm EST M-F.

www.gameshownetwork.com
Keeping it SIMPLE

Azcar wants to combine several stations under one roof

By Michael Grotticelli

Centralcasting, in one form or another, was a common topic at NAB 2001, but the likelihood of its working for smaller-market (DMAs 50 to 100) stations is slim. Not even counting the cost of building out a central facility, the monthly cost of leasing a long-distance fiber connection to get material from one facility to another can be daunting. Toronto-based Azcar has devised an approach to centralized digital operation that it believes will help.

Azcar's Small Individual Market Playout Enterprise, or SIMPLE, concept would also serve stations distributing multiple channels on their 6 MHz of spectrum.

Like centralcasting, SIMPLE is intended to satisfy management’s desire to reduce costs by combining master-control activities from several remote facilities into one location that feeds a series of stations, either within the same market or across state lines. Azcar's strategy would combine several stations within a given market into one shared facility operated by Azcar. Stations would lease space and personnel from the company, avoiding large equipment and labor costs.

SIMPLE is the brainchild of Azcar's John A. Luff, vice president of business development; Phil Livingston, vice president of technology; and Karl Paulsen, vice president of engineering. It's just a concept at this point, but Paulsen says that, based on the reaction at NAB, several broadcast owners are seriously considering the model, and one has already committed to the SIMPLE approach; he wouldn't reveal who.

“If you think of centralcasting, we're usually dealing with a station group that's trying to connect remote stations together,” he explains. “What if we took a different perspective? What if an independent third party came into a market and put up a facility, effectively a network operations center, that supplied services to more than one broadcaster?”

These stations do not necessarily have to belong to the same group or the same network, Paulsen points out. The optimum number of stations that this facility would control would be three or four, according to Azcar studies, although it could accommodate more. Given the company's expertise in systems integration and facility design, Paulsen says, it can build a serial digital plant in six to nine months, depending on market conditions and station participation.

“The ideal small-market candidate would be one station operating an LMA, so all we’d need is to find one more station to participate,” he says. “It takes the factory part of television, which is master control, and puts it into our hands so that the station owner is paying only for the creation and distribution of programs. They still have control over everything we do, but we actually do it for them.”

This feeling now comes cleverly disguised as the industry's first no-compromise shared storage solution.
Virtually every station records the same satellite feeds. In most cases, they all record the same national spots. And they all operate their program segments out of a master-control room. So the strategy could drastically reduce the costs of building and operating a serial digital facility and maintaining people to run it.

"This idea allows stations to maintain their 'storefront,' their production studio and their news operation in their existing building," Paulsen says. "But when you put distribution in a separate location that's secure, with power, redundancy and servers sufficient to handle all of their needs and do all of the recording off a reduced number of satellites, you start to see the savings add up."

And, given that most small markets include roughly four or five stations, this could help the DTV transition move along faster than it might if each station attempted to build out its facilities. The Azcar-operated facility would take a signal from a station, add commercials or other content and send it directly to the station's transmitter. Or it could accept content into the common master-control plant to combine segments and then send it back out to the station's studio, where local news would be added by the station. The station would then send its feed via microwave to the transmitter.

"We're saying to stations, continue doing your news and local programming; we'll take over the rest of it," Livingston adds. "They send us a traffic log of their programming times; we'll have an automation system that can handle all of their traffic files. We distribute that material from our central location, not as a central broadcaster but as a service bureau that feeds the various transmitters. In a lot of cases, there are common transmitter sites, so connectivity to that is a one-time fee, divided by the number of stations involved."

Because Azcar would be operating among stations in the same local market, the savings from this local connection—as opposed to a long-distance connection—might be thousands of dollars per month, Paulsen notes.

"The cost of the infrastructure necessary to take advantage of DTV, in regards to multiple streams and datacasting, doesn't have to be in each of the individual broadcasters' facilities," he explains. "What we're doing is spreading the cost out among three or four stations instead of one. Getting involved in an independently owned facility makes sense for a lot of smaller broadcasters because it becomes an operating expense rather than a capital investment."

—Karl Paulsen, Azcar

'Getting involved in an independently owned facility makes sense for smaller broadcasters because it becomes an operating expense rather than a capital investment.'

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PANAMSAT TO DELIVER A&E TO 75M HOMES
A&E Television Networks has signed a long-term agreement with PanAmSat Corp. that extends the cable programmer's service in the Galaxy cable neighborhood through 2018. Under the deal, PanAmSat will continue to deliver the A&E Network's leading cable programming to more than 75 million cable-television households across the United States.

MOTOROLA, ASTROLINK PARTNER ON MODEMS
Motorola's Broadband Communications Sector and Astrolink International LLC have entered into an agreement to provide two-way data communications service via satellite modems. Under terms of the agreement, Motorola will supply terminals for the transmission and reception of broadband data signals by Astrolink's global next-generation satellite telecommunications system.

Motorola has agreed to design, develop and manufacture the terminals to meet the needs of Astrolink's target customers, including small to medium-size enterprises, large enterprises and multi-national corporations. The first satellite terminals are scheduled for deployment in 2003.
Something to watch

It'll take more than a CEA/NAB push for consumers to buy DTV

By Michael Grotticelli

One of the more significant announcements at the recent NAB convention was that the Consumer Electronics Association and the National Association of Broadcasters will work together to promote digital television to consumers starting this fall. This is a statement that was too long in coming. If over-the-air distribution is going to be a factor in the future of DTV, it's going to take a Herculean effort to convince consumers that installing an antenna on their roof will bring them into the 21st century in television.

It may be too late. Most terrestrial broadcasters seem to be counting on digital cable must-carry to get into the nation's roughly 102 million TV households. Mitsubishi Marketing Director Bob Perry told a group of CBS engineers during NAB, "Due to the lack of digital must-carry, we could give a free DTV to every household in America, and only 30% would be able to watch it."

Distribution method aside, if this CEA/NAB campaign is to be successful, the networks and independent station groups have to give consumers a reason to buy these new digital sets. Demand is crucial to DTV.

HDTV is another story. Stations could pull out all the stops and promote HDTV as a "unique" service. That's what Jim Goodman, of Capitol Broadcasting's WRAL-DT, told the CBS engineers, although no one seemed ready to act on it. Getting a standard-definition digital signal on the air, they said, is challenging enough.

When the CEA/NAB campaign comes to a consumer's local market (Cleveland could be first), there has to be a stimulus to pay the extra $800 to $1,500 for a channel tuner. The reason cable has become so formidable is not its impressive technology: Consumers watch cable because there's attractive content—and lots of it.

The CEA/NAB effort was instigated by the Advanced Television Systems Committee in an effort to move the DTV transition forward. Or at least that's what ATSC Executive Director Mark Richer says. He was "proud" of the presentation of digital receivers, monitors and PC tuner cards displaying off-air signals and D-5 source material from a Sencore server at the DTV Store in the lobby of the Las Vegas Convention Center. Many visitors were impressed with the pictures, even with the signals being received off-air via 8-VSB modulation from local CBS affiliate KLAS-TV. The images, in some cases, were startlingly vivid.

However, there's still the issue of nothing to watch. Although many people came to gaze at the display, they soon left because nothing really caught their attention. That's a feeling I get from everyone I know who has a digital-TV set with a tuner. They brag about it for the first two months, then go quiet because there's nothing noteworthy coming from the set to talk about. Sure, the pictures look good, but...

The situation seems hopeless.

I asked Richer and CEA President and CEO Gary Shapiro whether funds for programming would be generated to develop new HDTV-exclusive shows or any digital shows, and they both essentially said no. Their campaign is designed to inform consumers in specific local markets that one or more stations are broadcasting DTV. That's it.

Shapiro, who says broadcasters alone should be responsible for programming, reports that first-quarter sales of DTV products for this year totaled 234,000 units. Of course, most of those displays do not have tuners (in fact, of the 648,000 sets sold since DTV's inception three years ago, only 27,000 have tuners in them), but the 158% increase in sales over the same time last year shows that consumers at least are beginning to recognize that digital sets are available.

So why not redirect some of the promotional money collected jointly from the CEA and NAB coffers to finance the hundreds of producers that would be more than willing to shoot in HD and get their programs on-air? This programming could be shared among station groups/affiliates. For example, the folks at WRAL-DT in Raleigh, N.C., have put together a captivating documentary on the relocation of a historic lighthouse there. The images captured with 1080i-native cameras would be appealing across the country.

Representatives from the CEA and NAB will meet in June (prior to the CEA's CEO Summit in Lake Tahoe, Nev.) to hammer out the details of their print, TV and public relations campaign. I suggest they play Bruce Springsteen's song "57 Channels and Nothing On" as the members walk in. If the goal is significant digital tuner penetration, the industry has to provide consumers something to tune in to see.

Why not redirect some of the money from CEA and NAB coffers to finance producers that would be more than willing to shoot in HD and get their programs on-air?
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Broadcasting
Phyllis Schwartz, president/GM, KNSD(TV) San Diego, will receive the Monty Award of Distinction from San Diego State University.

Pamela Miller, senior VP, business affairs, CBS Broadcast International, Los Angeles, appointed senior VP, CBS Enterprises, Los Angeles.

Lee Meredith, VP/GM, WACH-TV Columbia, S.C., joins WAFF-TV Huntsville, Ala., as VP/GM.

Ben Holbert, reporter/anchor, WOIO(TV) Shaker Heights and reporter/anchor, WOIO(TV) Cleveland, joins WOIO(TV) Columbia, S.C., as VP/GM.

Artie L. Bedard, business manager, KAIT-TV Jonesboro, Ark., appointed GM, KTRE(TV) Lufkin, Texas.

Ron W. Johnson, local sales manager, AT&T Broadband Cable Advertising and Internet, Quad Cities, joins WCLA(TV) Champaign, Ill., as local sales manager.

Arika Zink, sales manager, WUPW(TV) Toledo, Ohio, named sales manager, WYFF(TV) Greenville, S.C.

Cable
Glenn Farrell, VP, marketing and communications, TechTV, San Francisco, appointed GM/VP, Web operations.

Programming
Reggie Fils-Aime, chief marketing officer, Derby Cycle Corp., Stamford, Conn., joins VH1, New York, as senior VP, marketing.

Ray Gutierrez, senior VP, human resources and administration, Showtime, New York, promoted to executive VP.

Kim Becker, director, public relations, Bravo Networks, Jericho, New York, promoted to VP.

Appointments at TBS Superstation and Turner South, Atlanta: Nancy Lucas, VP, research, promoted to senior VP; Nora Foster, director/controller, financial management, promoted to VP/controller.

Stephanie Levin, VP, creative affairs, Regency Television, Los Angeles, promoted to senior VP.

Appointments at Lifetime Television, New York: Victoria Gusciora, controller, Get Music LLC, New York, joins as VP, finance; Christa Horan, director, strategic planning and operations, promoted to VP, finance.

Roger Marmet, VP, advertising and promotion, TLC, Bethesda, Md., named VP, programming.

Patricia Marrero, VP, national sales, Galavision, New York, joins Univision, New York, as VP/director, sports marketing.

Reshelet Barnes, creative advertising manager, New Line Cinema, Los Angeles, joins Fox Cable Networks, Los Angeles, as manager, creative services.

Journalism
Appointments at CNN: Sheila Mac Vicar, correspondent, ABC News, London, joins CNN, London, as international correspondent; Thelma Gutierrez, reporter, KCBS-TV Los Angeles, joins CNN, Los Angeles, as correspondent; Ed Lavandera, reporter, WFAA-TV Dallas, joins CNN, Dallas, as correspondent.

Jonathan C. Knopf, news director, WLFL-TV Raleigh, N.C., joins News 12 New Jersey, as news director/GM.

Gordie Hershiser, sports director, WKMG-TV Orlando, Fla., joins Fox Sports Net, Denver, as co-anchor, Rocky Mountain Sports Report.

Radio
Dale Harris, general sales manager, Midland-Odessa station cluster, Texas, promoted to market manager.

Advertising/Marketing/PR
Promotions at Rainbow Advertising Sales Corp., Bethpage, New York: J. Brian Gault, senior VP, operations, promoted to executive VP; Kimberly Norris, VP, advertising sales, local division, promoted to senior VP.

Phil Delbourgo, executive creative director, Pittard Sullivan, New York, joins FutureBrand, New York, as
We have a lineup that's sure to hit a home run!

SECOND BASE
Pre-NCTA/Guide to the Top 25 MSO's
Representing 90% of U.S. cable households, our guide to the Top 25 MSO's will take you straight to the leaders in the business—and to your potential customers in the cable marketplace.

THIRD BASE
NCTA Show Issue
With extensive in-room and show distribution, our unparalleled coverage will keep you informed on the top industry news as events unfold.

FIRST BASE
Original Cable Programming
Our in-depth report will provide information on a plethora of cable's upcoming original shows to keep you in the loop of what's going on the air.

THE GRAND SLAM
From our pre-show and show issues to tabloid sized dailies, Broadcasting & Cable will be forecasting every detail of the NCTA to keep you on top of the latest information.

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director, media and entertainment.

Kevin Weaver, worldwide management supervisor, OgilvyOne Worldwide, New York, joins R/GA, New York, as group account director.

Rachelle Brooks, local ad sales manager, Eastern region, BET, Washington, joins Maslow Media Group, Washington, as director, new business development.

Technology
Promotions at Gotuit Video Inc., Andover, Mass.: All of the following were previously with iCAST, Woburn, Mass.: Scott Durgin, senior VP, technology and research, named chief technology officer; Vincent Coella, VP, product management, appointed for the same duties; MacFarland Hale, director, architecture and server development, appointed senior director, development.

Appointments at IVAST, Santa Clara, Calif.: Gregory Dudey, VP, engineering, iEngineer.com, Sunnyvale, Calif., joins in the same capacity; John Chen, VP, research and development, GRIC Communications Inc., Milpitas, Calif., joins as VP, worldwide operations; Gale D. Srolov, director, human resources, global operations and people services, Ask Jeeves, Emeryville, Calif., joins as VP, human resources; Jeff Benrey, senior director, marketing and business development, promoted to VP, marketing.

Internet
Leyla Turkkan, senior VP, strategic marketing and special projects, 360hiphop.com, New York, appointed VP, music development, BET Interactive, New York.

Associations/Law Firms
Stuart N. Brotman, president, Stuart N. Brotman Communications, Lexington, Mass., named to the board of directors, The United States-Israel Science and Technology Foundation.

—Compiled by P. Llanor Alleyne
palleyne@cahners.com
212-337-7141

Obituaries

Edward Codel, reportedly the first television division director in an advertising agency, died April 25 in New Canaan, Conn., at 87. The cause was cancer.

Codel was the first advertising executive elected president of the Station Representative Association. Among his positions: promotion manager at Hearst Radio, WBAL(AM) Baltimore; general manager of WPAT (AM) Paterson, N.J.; and vice president of the Katz Agency. It was at Katz that he was instrumental in creating research and data banks that led to publishers' moving into broadcasting and manufacturers' advertising in broadcast media.

In WWII, he served with the OWI in London, the American Broadcasting Station in Europe and the Allied Expeditionary Forces in France, Belgium and Luxembourg.

He was a member of the NAB, Radio and Television Executives Society, and Radio Pioneers.

He is survived by a son, Michael, of Arlington, Va.; a niece, Sureva Codel Towler, of Lawrence, Kan.; and a nephew, Richard, of Grand Rapids, Mich. His brother Martin, who predeceased him, was a co-founder of this publication in 1931, at which time its name was Broadcasting magazine.

—Beatrice Williams-Rude

Nathaniel Monroe Marshall, cable manufacturing pioneer, died March 17 at 78.

Marshall graduated from Brown University in 1943 with a B.S. in engineering. He later served in the Naval Reserve as a naval observer and electronics officer, achieving the rank of lieutenant commander during World War II. After the war, he joined General Precision Equipment Corp.

In 1967, Marshall relocated to Arizona, where he served as founder, director, president and CEO of Systems Communications Cable Inc. In 1981, he received the National Cable Television Association's Vanguard Award. He settled into retirement in 1985.

He is survived by his wife, Gloria; his son, Barry Potter Marshall, former CEO of TCI; a daughter, Carol Hope Marshall Nelson; four grandchildren; and one great grandson.

—P. Llanor Alleyne

Stephanie Levin
Krista Horan
News with a salsa beat
Mauldin's turnaround strategy: Reflect the energy of the community

Steve Mauldin had been on the job at WFOR-TV about six weeks in November '98, when Miami's new American Airlines Arena caught fire—a major story by any estimation. "I sat here in my office with about six TVs," he recalls, and watched crews from several competitors show up before WFOR-TV's. "A West Palm Beach station beat us there. The next day, I called a meeting."

Mauldin was determined that the station work its way toward the top spot in the market. Since that time, "I'm not saying we win them all, but we're definitely in the hunt every day."

WFOR has gone from ratings disappointment to contender and frequent winner in what is perhaps the nation's tightest large market for English-language stations. It has become a bright spot in the CBS station group, whose top-market stations are mired in low ratings.

"The job he did was incredible," says Patrick McGinley, vice president and general manager at CBS-owned KEYE-TV Austin, Texas, and former WFOR-TV director of sales.

"You don't see a station turn around like that very often, and I've seen Steve do it at several stations," adds McGinley, who has a 15-year history with Mauldin and credits his mentoring with helping him prepare to run his own station. "We were in last place. We weren't very well thought of in the buying community. Viewers weren't watching. But Steve has a way of immersing himself in the community. He changed the look, the lineup; he made the station reflective of South Florida."

"I came up through the business with good teachers and good coaches. I'm a player-coach," says Mauldin, who attended Baylor University on a baseball scholarship. "I'm heavily involved in news, sales, marketing and promotion. You have to. But I have strong managers. That gives you the ability to move quickly."

Among his changes were the station graphics and the addition of a salsa beat to its news theme "that better reflects the South Florida community we cover. We better reflect the energy and excitement of this market. The graphics feel like the market; they showcase the beauty of the market."

And then there's Oprah. "[King World's] Roger King and I have a relationship that goes back a long time, and there was a window of opportunity to get Oprah. We had to move quickly," Viacom President Mel Karmazin signed off on taking the show within 48 hours, Mauldin says. The Oprah Winfrey Show began on the station in September 1999.

"I don't know if losing the show was as big for WPLG (TV) as getting it was for us. It was the exact audience we were looking for, the best lead-in for us. We got a lot of promotional opportunities."

The gains, Mauldin says, have been dramatic: From February '99 to February 2001, the station was up more than 100% in household ratings at 5 p.m. and 88% at 5:30. But, he notes, "the first newscast we won was at 11 o'clock."

Mauldin has also built on the community presence already in place with the station's Neighbors for Neighbors relief effort, started after Hurricane Andrew in 1992. The station is now involved in selecting students and teachers-of-the-month and in partnering with educational institutions to recruit school volunteers.

One community promotion particularly close to Mauldin's heart is the “Team Up 4 Kids” initiative, which kicked off in late March with a riverfront celebration called "Stephanie's Day," named for Mauldin's autistic 11-year-old daughter.

Broadcasters believe his success in Miami and elsewhere makes him a candidate to run a station group or to move up within CBS' own group—including the current slot open at KCBS-TV Los Angeles.

Mauldin demurs. "I'm very happy here, and I don't think the job's done" yet. —Dan Triguboff
Classifieds

Television

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The successful candidate will have at least 8-10 years experience in television sports production and/or programming and a proven track record in on-line, interactive and/or enhanced television programming as well as extensive work with live remote sports production. Bachelor's degree in Communications or related field is required as is the ability to communicate well and thrive as a team player. Management, multi-tasking abilities and prior experience in golf would be ideal. Extensive travel is required, including weekends. 

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Intern Search
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EOE M/F/DV

MORNING DRIVE ANCHOR WBAL RADIO

WBAL Radio, a 50kw, major market heritage station is seeking an experienced anchor to become the city's authoritative morning-drive news voice. Must be an aggressive self-starter, with a contemporary writing style and professional, pleasant, conversational delivery. Requires a minimum of three years prior radio news experience, preferably in a news/talk or all-news environment. College degree is desirable, but work experience is taken into consideration. Experience with AP’s ENPS and Cool Edit is helpful. Familiarity with Windows OS necessary. Should be proficient at conducting interviews, gathering and editing tape, and operating news studio control board. Must have excellent news judgement and the ability to act quickly in emergency situations. Credibility and creativity are a must. Women and minorities are encouraged to apply. EOE. Send resumes and tapes to: 
Mark Miller, News Director 
WBAL Radio 
3800 Hooper Avenue 
Baltimore, Maryland 21211

PHOTOGRAPHER

WOTV/ABC 41 in the Battle Creek/Kalamazoo/Grand Rapids market needs an NPPA style shooter. Our photographers are journalists in every sense of the word. If you’re ready to be a part of a story telling “team” then send your tape today. We need a photographer with versatility and energy. Send resume to: 
Reggie Espolon, Chief Photographer 
WOTV/ABC 41 
5200 West Dickman Road, Battle Creek, MI 49016 
No phone calls please. 
WOTV IS AN EQUAL OPPORTUNITY EMPLOYER

MORNING REPORTER/HOST

Gulf Coast Fox station needs vibrant, creative journalist to join successful morning team. You’ll go live from various locations each morning; help on-set when needed. Must be a team player. At least two years experience preferred. Tapes/resume to Chuck Bark, News Director, WALA-TV, 210 Government Street, Mobile, Alabama, 36602. EOE, M/F.

MORNING ANCHOR

KJRH TV needs a dynamic person to join our award-winning Morning Newscast. The ideal candidate will be a proven anchor and reporter with at least 5-7 years experience. Please send tape (including reporting) and resume to: Todd Spessard, News Director, KJRH TV, 3701 S. Peoria, Tulsa, OK 74106; EOE.

WEATHER ANCHOR/METEOROLOGIST

Weather Anchor/Meteorologist for an award winning Midwest station. Anchor and produce weather in one of the nation’s leading small market television and radio station. A community leader with committed local ownership and a great reputation. Proven on-air and weather reporting experience necessary. Ability to meet with the public in personal appearances a must. Applications will be accepted immediately through Friday, May 18, 2001. EOE M/F. Send resume to: Box 507, Broadcasting & Cable, 275 Washington Street, 4th floor, Newton, MA 02158, attn: K. Parker.

REPORTER

WOTV / ABC 41 needs an experienced reporter. We report on events in the 38th market, and we want someone who can get the job done day in and day out. We have state of the art equipment, and a great team of journalists. If you’re ready to lead every newscast, rush your tape, resume, and salary history to: Tim Malone, News Director, WOTV / ABC 41, 5200 West Dickman Road, Battle Creek, MI 49016. No phone calls please. 
WOTV IS AN EQUAL OPPORTUNITY EMPLOYER

SITUATIONS WANTED

TV / RADIO PRO SEeks NEXT ASSIGNMENT

Seasoned pro available. If your upgrade or CP’s unbuilt, you need to be licensed or the FCC will cancel & then auction it off. Are you financed? I can take you to "ON AIR", licensed, staffed & sell in your client base, VHF/UHF FM or LPTV Class A’s, FM. All projects considered. Mkt. rev. minimum. 25 Million radio, 35 Million TV. E Mail - all pertinent details. viles@ulster.net

DIRECTOR OF ON-AIR PROMOTION

If you have 5+ years television promotion experience and are ready to move up into a supervisor position and larger market size, this position is for you! KHWB-TV, a Tribune Broadcasting station in Houston, is seeking a Director of On-Air Promotion. You’ll supervise a team of On-Air/Producers in creating promo's for news, movies and syndicated programming with the support of two full blown digital edit bays and an art department. KHWB is an EOE and Drug Free Workplace. Send cover letter, resume and VHS or Beta SP demo reel to: KHWB, HR, 7700 Westpark Dr., Houston, TX 77063
Backbones wanted

We think it was the right move for individual public radio stations, led by WNYC-AM-FM and ABC's Nightline, to air audiotapes last week of several Georgia executions, the first time a national audience has had access to them. The broadcasters warned their audiences and put their stories in context with discussions about the broader issues of journalistic access that has been raised by the scheduled federal execution of Timothy McVeigh on May 16.

We were struck by a couple of things about the tapes. The first was the pedestrian quality of the prison officials' "tab A into slot B" narration of the act. Not surprising, perhaps, since the tapes were made to document a procedure (and protect against future litigation). We were also struck by the one execution that almost wasn't, when the condemned had to go through the process twice because he hadn't been killed the first time. That sort of matter-of-fact delivery was suddenly supplying descriptions of the twitching and breathing that indicates the chair had failed to dispatch its occupant. It is that sort of information conveyed to a national audience that might generate some public concern for the method of execution, one of the stronger arguments, we think, for allowing electronic journalists to use the tools of their trade to cover these news events. In fact, the tapes aired last week came to light after they were subpoenaed by a lawyer looking to make the case that electrocution is cruel and unusual punishment and thus unconstitutional.

Nightline understood the importance of the tapes to the ongoing national debate about executions. "There are people who would take comfort in how calm, clinical—almost banal—these tapes are," says producer Richard Harris. "Critics of the death penalty would look at the tape in which it took two procedures to electrocute the prisoner. Anybody who wants to use these tapes on either side can do so."

Yet neither Nightline nor any other television organization has demanded to air the McVeigh execution live or even a tape of the closed-circuit telecast being done for the families of victims in Oklahoma City. Nightline isn't fighting for the right because it isn't interested in broadcasting the execution. Unlike the killers executed by Georgia in the 1980s, Harris explains with an unfortunate metaphor, "McVeigh is a fresh wound."

We have argued before that TV ought to air the McVeigh execution because it would force more Americans to confront the reality of executions and decide whether they should continue. Beyond that, TV ought to fight to air executions simply because the government says they can't. If it's open to a reporter and his notepad, it ought to be open to a producer and her camcorder.

Georgia has switched from the electric chair to lethal injection for crimes committed after May 1, 2000. Maybe it would have switched sooner if the difficulties of electrocution were pressed immediately upon the public conscience. We'll never know. TV and radio journalists can now add: We didn't try to find out.
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*Nielsen Installed People Meter Sample, April 2001, HH penetration = 70,139,000 HHs