WHAT DO THE TOP 25 WANT?
As station execs head for NATPE, here's a look at the programs they want, and what they don't
** PAGE 44

SORRY, CHARLIE!
You know opposition is mounting to EchoStar's takeover of DirectTV when the NAB and Al Sharpton are on the same side
** PAGE 8

FOX: NOT BOWLED OVER
Fox is getting about as much for Super Bowl spots as CBS did a year ago. Given the economy, that's not so awful
** PAGE 12

Les Moonves unveils his dual-network strategy
** PAGE 26
Jerry's a pop-culture phenomenon! That's because day in, day out, Jerry pushes the envelope, exploring the outer limits of human behavior. So no matter where he goes in the future, it'll be one small step for Jerry, one giant leap for talk tv.
Jerry Springer... Exploring
One Man Has Boldly Gone
Where No Man Has Gone Before...
Top of the Week January 21, 2002

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

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

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

BUDGET CUT  NAB trims expenses, lowers revenue projections for FY2003.   » 20

TRIMMING DOWN  Networks look to slash production costs and license fees in 2002 pilot season.   » 21

Programming

Public partners  PBS and NPR team up for Moyers show, plan more such ventures.   » 32

War coverage  News organizations trim their operations in Central Asia.   » 32

Syndication Watch  Renamed distributor Heritage Networks expands beyond its African-American audience.   » 35

Station Break  WKPT-TV Kingsport, Tenn., shuts down its news operation.   » 36

Focus  News is highly competitive in the Washington, D.C., market.   » 37

Washington

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

Technology

Switch to tape  The Hughleys is the latest show to convert to the 24p format.   » 62

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

Technically Speaking  PanAmSat's Tom Eaton discusses the satellite business.   » 64
New Line Television is coming to NATPE armed with a powerful new movie lineup that includes blockbuster The Lord of the Rings: The Fellowship of the Ring (below). The package includes Rush Hour 2, Life as a House, Blow and Sean Penn's I Am Sam.

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

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

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

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

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**WE KNEW THIS**

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

**MERGERS UNDER GLASS**

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

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

Maury knows what women want...Success!
Top of the Week

Open season on the bird?
Opponents line up against Ergen’s proposed merger of EchoStar and DirecTV

By Paige Albinia

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

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

Ping! Some 30 states’ attorneys general, led by Missouri’s Jeremiah Nixon, consider opposing the deal. “If the two satellite companies in existence are looking at merging, that causes concerns about antitrust and anticompetitive behavior,” says Nixon spokesman Scott Holste. Last November, Nixon sent Attorney General John Ashcroft a letter along the same lines.

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

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

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

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

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

Antitrust bust: Divvying FTC and DOJ duties

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

“The agreement announced today is the product of private discussions between [FTC] Chairman [Timothy] Muris and Assistant Attorney General [Charles] James,” said Democratic FTC Commissioner Mozelle Thompson. “Chairman Muris failed to consult with, or provide meaningful opportunity for, other commissioners to provide any input.”

The proposal had been about reorganizing merger reviews so that all media, telecommunications, software and games would be reviewed automatically by the Justice Department, while health-care, energy and electricity would be given to the Federal Trade Commission. Currently, the two negotiate over who will evaluate what.

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

“The FTC’s bipartisan and more independent approach has made it a more effective mechanism to review mergers in the media industries,” said Jeff Chester, executive director of the Center for Digital Democracy. Most recently, the FTC reviewed the AOL Time Warner combination, placing conditions on the deal’s approval.

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

—P.A.
WHAT HE DOES
HAS BEEN CALLED
'UNBELIEVABLE.'
'CROSSING OVER' IS DELIVERING

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John Edward's unique gift has already made believers out of millions of viewers, making his show the #1 new first-run strip. CROSSING OVER has also made believers out of station managers across the country, racking up incredible numbers in local markets, and proving once and for all that seeing...is believing.
Keelor, president of Liberty Corp.

Broadcasters believe that Ergen has proved their point repeatedly.

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

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

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

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

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

TOP OF THE WEEK

A Super Bowl, considering

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

By Steve McClellan

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

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

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

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

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

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

“I think that could be the case if you take the early units that went in with advertisers that wanted certain positioning within the first and second quarters,” says Mel Berning, head of national broadcast buying for Mediavest, New York.

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

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

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

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

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

—Jon Nesvig, Fox Network

The game’s advertising roster will be heavily weighted by returning Super Bowl clients.

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

The movie category has a big presence, with about all the major studios in, sources say. Post-game, Malcolm in the Middle will do a one-hour special; spots selling for $750,000 a unit are almost sold out. Sony Pictures Entertainment has ponied up a premium to be the exclusive movie advertiser in Malcolm, company sources confirm.
IN THE WORLD OF TALK, THERE ARE THREE WORDS YOU CAN REALLY COUNT ON...
Year in, year out, SALLY's been the one strip you can rely on to deliver. Since Sally has been on the air, over sixty talk shows have come and gone. She's been there from the start, and she'll be there tomorrow. You can count on it.
Cable wins pole position

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

By Bill McConnell

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

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

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

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

Although the cable industry prefers the service to be deemed a “cable service” and thus shielded from access requirements, FCC Chairman Michael Powell’s reluctance to impose Internet-carriage obligations shields it from a likely downside to an information-services designation.

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

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

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

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

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

IDT is bullish on media

Plans broadcast-station buys, broadband entertainment network

By Steve McClellan

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

Sources say IDT executives have discussed the latter venture with News Corp. Chairman Rupert Murdoch. It’s possible that News Corp. would be a partner or financial backer.

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

In December, it purchased the assets of competitor Winstar for $42.5 million. Among those assets was the Winstar Radio Network. Separately last year, IDT acquired national radio syndicator Talk America.

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

IDT has a small stake in a TV construction permit to build KUTH(TV) Logan, Utah, which is controlled by Equity.

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

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

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

By Allison Romano

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

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

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

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

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

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

Minus scandal and star power, other networks used the junket to unveil a host of upcoming documentaries, variants on reality programming:

- Actresses, athletes and politicians will revisit childhood for WE: Women's Entertainment's Women's History Month stunt, When I Was a Girl, in March.
- Comedy Central explores contributions of comics like Richard Pryor and Chris Rock in its five-part series The Heroes of Black Comedy, to air February for Black History Month. Comedy Executive Vice President and GM Bill Hillary said future series may do Jewish and female comics.
- A&E's casting a wide net in its new slate, from natural history in Gorillas: Primal Contact to pop culture in New York at the Movies. Ongoing Married in America follows nine newlywed couples director Michael Apted will revisit biennially.
- Even last year's reality genre is being billed as documentary. TNT's The Residents follows UCLA med residents. "It's not trendy reality," said Turner Broadcasting President Brad Siegel, "not a gimmicky game show. This is pure non-fiction drama."

Telefutura is now

New Univision network appears to tap a new audience

By Steve McClellan

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

In its first two days (Jan. 14-15), Telefutura averaged a 4 share in Hispanic homes and among adults 18 to 49. Telemundo averaged a 9 share, up one point from last year, in households and was flat, with a 9 share, in adults 18 to 49. Univision was up a point in both, to a 34 share in households and a 32 share in adults 18-49. Tune-in for Hispanic TV rose six points, to a 47 share.

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

Powerful new monsters threaten mankind... and only Ultraman Tiga is capable of saving the day. An international icon of good in the on-going struggle against evil. When super is just not enough... get Ultra.

52 ALL NEW EPISODES
**Who'll buy Fox's kids?**

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

By Joe Schlosser

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

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

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

The price tag at Fox is said to be about $25 million per year, well over the $8 million per season Discovery is going to pay NBC. Fox Chairman Sandy Gru- show predicted recently that NBC would be envious of the Fox deal once it was announced.

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

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

Insiders say the $25 million price tag will be a loss-leader for whichever studio is selected. Advertising revenue alone will not cover the cost, but both DIC and 4Kids want to use the Saturday-morning time to sell toys to young viewers. One executive close to the deal says the reason Fox could ask for so much more than NBC is Fox’s built-in viewer-base: NBC’s Saturday-morning lineup had been aimed at teens; Fox Kids has been programming to the more toy-friendly kids 2-11 demographic.

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

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**NAB tightens its belt**

Trimming expenses will still leave $7 million surplus in 2003

By Harry A. Jessell

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

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

By freezing hiring and eliminating some minor programs and conferences, the NAB expects to trim expenses in the upcoming year to around $47 million. That would leave a surplus of at least $7 million, more than the $4 million to $5 million it expects to end this year with but significantly less than the $12 million it had budgeted.

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

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

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

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

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

Also, the association said that AOL Time Warner’s Dick Parsons will keynote the April 6-11 convention.
The pilots thicken

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

By Joe Schlosser

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

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

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

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

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

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

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

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

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

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

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

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

The Week That Was

B&C at NATPE
As ever, Broadcasting & Cable will be all over NATPE this week in Las Vegas. Attendees staying in convention hotels will receive special daily editions of B&C delivered to their room on Tuesday and Wednesday, and there will be more at convention periodicals.

Our newsroom is Room N219 at the Las Vegas Convention Center, or you can reach us by calling 702-943-3818, 3819 or 3820. Fax us at 702-943-3817.

Breaking News: No Terrorist TV Trial
Late Friday, Federal District Judge Leonie Brinkema turned down CourtTV's petition to televise the trial of alleged terrorist Zacarias Moussaoui, saying Congress, not the court, should be responsible for deciding whether to lift the ban on cameras in federal courtrooms. The Justice Department argued against opening the trial to TV...

No Regis in Syndie
Regis Philbin won't host the syndicated version of Who Wants to Be a Millionaire, his agent told The New York Post, although he was offered the gig. That's bad news for Buena Vista as it brings the show to NATPE...

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

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

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

Buena Vista canceled Iyanla after only six months. The freshman syndicated talk show with self-help expert Iyanla Vanzant had averaged only a 1.1 since its Aug. 13 debut, according to Nielsen Media Research. In adults 18-49, the talk show averaged only a 0.5 rating...

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

From the Press Tour
The WB renewed Gilmore Girls for a third year and new hits Smallville and Reba for the 2003-04 season. And Turner Broadcasting head Jamie Kellner wants more repurposing between The WB and Turner's networks.

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

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

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

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

THE LOST WORLD

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

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

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

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

Eye to eye with Moonves

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

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

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

There are obvious ways to join UPN and CBS. Why not King World and Paramount Domestic TV, Viacom’s two syndication units? They are absolutely going to stay separate. These are two extraordinary companies. Both of them are making a lot of money. They are both doing a great job. This is a case where, if it ain’t broke, don’t fix it. [Paramount’s] Joel Berman is a great executive, Roger King is the best salesman in the business. You look at the rosters of shows each side has, and there is no reason to do it.

Ever since Jeff Zucker arrived at NBC and “supersized” Friends to take on Survivor, it seems like you guys have started a new Hollywood rivalry. What do you think of Zucker, and is there a renewed rivalry between the two networks? I don’t think the rivalry has ever stopped. When I first got to CBS, NBC had been in first place by a lot for a long time. They were always kicking sand on us, and we had nothing to fight back with. Then we got a couple of weapons, and we started standing up to them. I like Jeff Zucker. I think he is a good guy, I think he is very smart, I think he enjoys the competition just like I do. I think he has the right attitude about it: Like, let’s have some fun here. I don’t always agree with some of his moves, but I think he is a great competitor, and I think he is doing a very good job there. By and large, he brings fun to it, and I don’t mind most of what he does.

In November, CBS had its best sweeps finish in over 10 years in adults 18-49. Is reaching the top spot in that key demo attainable for CBS in the near future, and is that really a goal for you? I said this the first day I walked in the door: I don’t think we will win 18-49 while I’m here. That said, however, we have closed the gap to our closest margin. It’s down to like half a ratings point or a 0.6, the closest it’s been in over 10 years.

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

Everybody in the TV business is talking about saving money these days, but you have said that CBS will not cut the license fees it pays the studios for dramas and comedies, while NBC is saying it wants to pay no more than $500,000 an episode for many shows in the future. You’ve also stated that CBS
will produce the same number of pilots as in the past. With Mel looking over your shoulder, how is that possible, and are you making cuts in other areas?

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

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

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

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

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

Would you do the same thing again during the upfronts?

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

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

Your network struck a new deal with affiliates earlier this month on repurposing. Is it true that CBS can now repurpose up to five hours of prime time programming per week and only two of those hours can be on UPN, three on non-broadcast outlets? Once again, I don't want UPN to be thought of as CBS2. That's not to say there won't be some opportunities for repurposing. And, by the way, I'd be shocked that there are five hours that are repurposed, certainly not in the immediate future. There may be a few.

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

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

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

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

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

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

**Give me some idea of future synergistic plans.**

I don't think we have tapped into the library like we possibly could with all of these outlets. We have a great library. CBS sold their old library to Paramount, so it's all in the same family. There is a great bunch of properties available that we can possibly tap into and go back a little ways with. The more music we do, the more we are combining with MTV and VH1-1.

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

**News Corp. now owns the major UPN affiliates in top markets like New York and Los Angeles through its acquisition of Chris-Craft. How does News Corp. factor into the future of UPN?**

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

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

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

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

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

**So we should hold off on the Moonves presidential library?**

Yeah, for a while.
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Public partnering

PBS, NPR combine for Moyers show, plan more ventures

By Dan Trigoboff

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

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

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

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

NPR Executive Vice President Ken Stern pointed to 77 joint licensees in public radio and television, including prominent stations like KQED(TV) San Francisco, WETA-TV Washington, D.C., and KERA-TV Dallas. “We began the process of working closer together at the beginning of last year with an online partnership.”

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

“We’ll be looking at how successfully this goes,” Stern said. “We are not as ratings-bound as commercial broadcasters, but our service is in some ways measured by audience. PBS has an audience of 100 million people, and not enough of them are familiar with NPR.”

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

War theater moving

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

By Allison Romano

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

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

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

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

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

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

Working conditions in Afghanistan have greatly improved. Early on, crews endured Spartan living and struggled to keep equipment functioning in wind and dust storms.

“They aren’t in a war zone anymore,” said Chuck Lustig, ABC News director of foreign news coverage. “We can get equipment and food in now.”

Despite the Taliban defeat, execs say security’s still a concern. Eight journalists have died covering the conflict so far.
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**Notes:**
- Ratings are Nielsen Media Research's share of the total U.S. viewership.
- The ratings point is equal to 1,055,000 TV homes.
- Yellow tint indicates the winner of the slot.
- KEY: RANKING / SHOW TITLE / PROGRAM RATING / SHARE
- Top ten shows of the week are numbered in red.
- TV universe estimated at 105.5 million households.
- Yellow tint is the winner of the slot.
### TOP 25 SHOWS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>HH</th>
<th>HH</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Wheel of Fortune</td>
<td>9.8</td>
<td>NA</td>
</tr>
<tr>
<td>2</td>
<td>Jeopardy</td>
<td>8.4</td>
<td>NA</td>
</tr>
<tr>
<td>3</td>
<td>Entertainment Tonight</td>
<td>6.9</td>
<td>7.0</td>
</tr>
<tr>
<td>4</td>
<td>Friends</td>
<td>6.6</td>
<td>7.6</td>
</tr>
<tr>
<td>5</td>
<td>Judge Judy</td>
<td>6.2</td>
<td>9.0</td>
</tr>
<tr>
<td>6</td>
<td>Seinfeld (wknd)</td>
<td>6.1</td>
<td>7.3</td>
</tr>
<tr>
<td>7</td>
<td>Seinfeld</td>
<td>6.0</td>
<td>6.6</td>
</tr>
<tr>
<td>8</td>
<td>Oprah Winfrey Show</td>
<td>5.4</td>
<td>5.5</td>
</tr>
<tr>
<td>9</td>
<td>Everybody Loves Raymond</td>
<td>5.3</td>
<td>6.0</td>
</tr>
<tr>
<td>10</td>
<td>Wheel of Fortune (wknd)</td>
<td>5.0</td>
<td>NA</td>
</tr>
<tr>
<td>11</td>
<td>Entertainment Tonight (wknd)</td>
<td>4.8</td>
<td>4.8</td>
</tr>
<tr>
<td>12</td>
<td>Live With Regis and Kelly</td>
<td>4.3</td>
<td>NA</td>
</tr>
<tr>
<td>13</td>
<td>Maury</td>
<td>3.7</td>
<td>3.8</td>
</tr>
<tr>
<td>14</td>
<td>Frasier</td>
<td>3.6</td>
<td>3.7</td>
</tr>
<tr>
<td>15</td>
<td>Inside Edition</td>
<td>3.6</td>
<td>3.6</td>
</tr>
<tr>
<td>16</td>
<td>Everybody Loves Raymond (wknd)</td>
<td>3.6</td>
<td>NA</td>
</tr>
<tr>
<td>17</td>
<td>Judge Joe Brown</td>
<td>3.4</td>
<td>4.3</td>
</tr>
<tr>
<td>18</td>
<td>Jerry Springer</td>
<td>3.4</td>
<td>3.7</td>
</tr>
<tr>
<td>19</td>
<td>Friends (wknd)</td>
<td>3.3</td>
<td>3.3</td>
</tr>
<tr>
<td>20</td>
<td>Hollywood Squares</td>
<td>3.2</td>
<td>3.3</td>
</tr>
<tr>
<td>21</td>
<td>Divorce Court</td>
<td>3.1</td>
<td>4.1</td>
</tr>
<tr>
<td>22</td>
<td>Just Shoot Me (wknd)</td>
<td>3.1</td>
<td>3.7</td>
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<tr>
<td>23</td>
<td>The X-Files</td>
<td>3.1</td>
<td>3.5</td>
</tr>
<tr>
<td>24</td>
<td>King of the Hill</td>
<td>3.0</td>
<td>3.2</td>
</tr>
<tr>
<td>25</td>
<td>Extra</td>
<td>2.9</td>
<td>3.0</td>
</tr>
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</table>

### TOP TALK SHOWS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>HH</th>
<th>HH</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Oprah Winfrey Show</td>
<td>5.4</td>
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<tr>
<td>2</td>
<td>Live With Regis and Kelly</td>
<td>4.3</td>
<td>NA</td>
</tr>
<tr>
<td>3</td>
<td>Maury</td>
<td>3.7</td>
<td>3.8</td>
</tr>
<tr>
<td>4</td>
<td>Jerry Springer</td>
<td>3.4</td>
<td>3.7</td>
</tr>
<tr>
<td>5</td>
<td>Rosie O'Donnell Show</td>
<td>2.7</td>
<td>2.7</td>
</tr>
</tbody>
</table>

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

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

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

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

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

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

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

—Joe Schlosser

CONTINUES TO GROW...

![4.1 42 Week High!](image)
WKPT NEWS IS KAPUT

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

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

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

“Regrettably,” said Holston President George DeVault, “the current business climate, coupled with the FCC mandate to construct and operate a new digital television station and the decision of the major television networks like ABC to stop paying monetary compensation to affiliates for carrying network programs, has made it impossible for many small stations to maintain a traditional local-news effort and still produce a modest profit for their shareholders.”

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

RATE FLAK AT NIELSEN

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

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

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

VIDEOGGER, REPORTER KILLED

A reporter and a video photographer for Great Falls, Mont., station KRTV(TV) were killed when the car they were in was crushed between two tractor-trailers. Jennifer Hawkins, 22, had been with the station since September. David Gerdun, 48, had been with KRTV since August. Poor visibility from a dust storm was a factor in the crash, the station reported. The two were returning from covering a skiing event. The station’s Web site created a memorial inviting viewer comments.

CANOVA OUT AT WCCO-TV

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

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

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

All news is local. Contact Dan Trigoboff at (310) 260-0923, e-mail dtrig@starpower.net or fax (413) 254-4133.
Where national is a local story

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

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

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

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

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

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

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

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

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

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

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

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

A full agenda is on page 42, and Broadcasting & Cable will publish daily editions this Tuesday and Wednesday from Las Vegas. See you there. At least a few of you.
WHAT MORE COULD YOU WANT FROM YOUR MARKETING PLAN?

MORE HISPANIC SUBSCRIBERS!

NOW THERE'S A NEW REASON FOR 35,000,000 HISPANICS TO ORDER CABLE.

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MORE CABLE CUSTOMERS FOR YOU.

TELEFUTURA
MORE TELEVISION EN ESPAÑOL

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

James Van Praagh, of Beyond With James Van Praagh, is at the Tribune suite (Venetian, 33106) on Monday and Tuesday.

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

Robert Lodge, of Blind Date, is at the Universal suite (Venetian, 3206) on Monday and Tuesday.

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

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

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

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

New first-runs at a glance

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

<table>
<thead>
<tr>
<th>Show</th>
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<tbody>
<tr>
<td>Dharma &amp; Greg</td>
<td>Twentieth TV</td>
<td>Fall 2002</td>
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<tr>
<td>That '70s Show</td>
<td>Carsey-Werner</td>
<td>Fall 2002</td>
</tr>
<tr>
<td>The Hughleys</td>
<td>Twentieth TV</td>
<td>Fall 2002</td>
</tr>
<tr>
<td>Will &amp; Grace</td>
<td>Warner Bros.</td>
<td>Fall 2002</td>
</tr>
<tr>
<td>The Larry Sanders Show</td>
<td>Columbia TriStar</td>
<td>Fall 2002</td>
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<td>Road Rules</td>
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<tr>
<td>Becker</td>
<td>Paramount</td>
<td>Fall 2003</td>
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<tr>
<td>King of Queens</td>
<td>Columbia TriStar</td>
<td>Fall 2003</td>
</tr>
<tr>
<td>Malcolm in the Middle</td>
<td>Twentieth TV</td>
<td>Fall 2003*</td>
</tr>
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<td>Family Guy</td>
<td>Twentieth TV</td>
<td>Fall 2004**</td>
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<tr>
<td>Futurama</td>
<td>Twentieth TV</td>
<td>Fall 2004**</td>
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<tr>
<td>The Parkers</td>
<td>Paramount</td>
<td>Fall 2004**</td>
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<td>For Your Love</td>
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<td>Fall 2004**</td>
</tr>
<tr>
<td>Nikki</td>
<td>Warner Bros.</td>
<td>Fall 2004**</td>
</tr>
</tbody>
</table>

*Could be 2003 or 2004
** Likely available in 2004; no official date set

Blasts from NATPE past

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

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

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

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

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

January 21-24, Las Vegas Convention Center

All session rooms in the N200 series are on the second level of the Convention Center.

MONDAY, JAN. 21

10 a.m. (Opening Session)
The Year in Review. Rm. N250
A look at one of the most economically challenging years in recent memory.

11:30 a.m.
4th Annual Cable Connection: The New Kids on the Block. Rm. N250

12:30 p.m.
42nd International Broadcasting Awards Luncheon. Pavilions 1 & 2, LV Hilton

1 p.m.
2nd Annual How to Pitch Your Pitch. Rm. N250. A "should" for all those hoping to get an opportunity to pitch at the 6th Annual Pitch Me Competition.

2-6 p.m.—Exhibition Hours—C Hall

2:30 p.m.
Concurrent Sessions
Beyond the Telenovela: Program Opportunities in the U.S. Latino Market. Rm. N250
Broadcast Development in China. Rm. N255
Pitch Me Pre-Screening. Rm. N212

3 p.m.
TV-on-Demand Forum. D-Town Theatre, Booth #3060 Liberate Technologies

4 p.m.

7 p.m.
6th Annual Pitch Me Competition. Emcee: George Gray. Hall N1, LVCC.

TUESDAY, JAN. 22

9-10 a.m.
Opening General Session. Hall N1, LVCC

10 a.m.-6 p.m.—Exhibition Hours—C Hall

10:15-11:30 a.m.
Concurrent Sessions
Advertising 2002: Confronting the Challenges. Rm. N255
Media Deregulation, Part I—The Impact on Operations. Rm. N259

10:30 a.m.-1 p.m.
Product/Service Demos. D-Town Theatre, Booth #3060. Liberate at 10:30-11 a.m.; Microsoft TV at 11:30 a.m.-12 p.m.; Live Sky at 12:30-1 p.m.

11:45 a.m.-1 p.m.
Concurrent Sessions
Interactive TV: Hope or Hype? Rm. N250
A panel of prime time television producers and network executives explore key challenges behind the creation of compelling interactive TV.

Media Deregulation, Part II: The Impact on the Marketplace. Rm. N259

1:30-3:30 p.m.

1-5 p.m.
HD Festival—The Best of HD Programming Worldwide—D-Town, Booth #3067

2-6 p.m.
D-Town Sessions. D-Town Theatre, Booth #3060. 2-3 p.m.—Station Programming: Where is the HD Going? 3:30-4:30 p.m.—GET REAL! Enhanced TV for Today’s Viewers: A Case Study: 5-6 p.m.—Increasing Revenue With Enhanced & Interactive TV

2-6 p.m.
TV Sales Executives’ Summit. Rm. N250
Presentations include “Convergence Sales 101: Broadcasters New Required Course”; “Generation Jones is the New 25-54”; and “Internet/TV Convergence”

3-4:30 p.m.
Concurrent Sessions
Bollywood & Hollywood: The Future Is Now! Rm. N255. India is one of the largest markets in the world with over 75 million TV homes.
No Strings Attached: The Wide World of Wireless. Rm. N259

WEDNESDAY, JAN. 23

9-10 a.m.
General Session. Hall N1, LVCC. A Conversation With FCC Chairman Michael Powell and Presentation of Creative Achievement Award to Dick Wolf, creator and executive producer, Law & Order.

10 a.m.-6 p.m.—Exhibition Hours—C Hall

10 a.m.-1 p.m.
Concurrent Sessions
The Pros & Cons of Repurposing. Rm. N250
TV Production Euro Style. Rm. N255
Two Screens, One Goal: The Future of TV & the Internet. Rm. N259

10:30 a.m.-1 p.m.
Product/Service Demos. D-Town Theatre, Booth #3060. Picture Pipeline at 10:30-11 a.m.; Microsoft TV at 11:30 a.m.-noon

11 a.m.-5 p.m.
HD Festival: The Best of HD Programming Worldwide. D-Town, Booth #3067

11:15 a.m.-1 p.m.
Concurrent Sessions
The Best of the Ad Client Pitches. Rm. N250
Have Brand, Will Travel. Rm. N255
The Rights Stuff: Licensing & Merchandising Sports Properties. Rm. N259

12:45-5 p.m.
D-Town Sessions. D-Town Theatre, Booth #3060. 12:45-1:45 p.m.—Idiosyncrasies of HD Post Production: 3:30-4:15 p.m.—Primetime TV & HD; 2-3 p.m.—Interactive Wins in Europe. TBA

2-3:30 p.m.
“Hand Me a Beer” and Other Stories of TV Product Integration. Member Lounge, N111-112, LVCC

3-4:15 p.m.
Concurrent Sessions
Battle of the Broadbands: Cable v. Satellite. Rm. N255
FIFA World Cup 2002: The Greatest Show on Earth. Rm. 250

THURSDAY, JAN. 24

9 a.m.-4 p.m.—Exhibit Hours—C Hall

10 a.m.-1 p.m.
D-Town Sessions. D-Town Theatre, Booth #3060. 10-11 a.m.—Teaming Sports & Technology; 11:30 a.m.-12:30 p.m.—HD Indie Production

10 a.m.-1 p.m.—The Best of HD Programming Worldwide. D-Town, Booth #3067
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Spending cash for daytime product is becoming increasingly unpopular.

The Top 25 Television Groups

drinked by 2000 revenue

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<thead>
<tr>
<th>Rank</th>
<th>Owner</th>
<th>No. of TV Markets</th>
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<tbody>
<tr>
<td>1</td>
<td>Fox (News Corp.)</td>
<td>42</td>
<td>28</td>
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<td>2</td>
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<td>3</td>
<td>NBC (GE)</td>
<td>36</td>
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<td>4</td>
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<td>Gannett</td>
<td>22</td>
<td>19</td>
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<td>7</td>
<td>Hearst-Argyle</td>
<td>39</td>
<td>26</td>
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<td>8</td>
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<td>21</td>
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<td>Univision</td>
<td>38</td>
<td>23</td>
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<td>Young</td>
<td>16</td>
<td>13</td>
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<td>13</td>
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<td>42</td>
<td>27</td>
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<td>14</td>
<td>Scripps Howard</td>
<td>10</td>
<td>9</td>
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<tr>
<td>15</td>
<td>Post-Newsweek</td>
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<td>Clear Channel</td>
<td>40</td>
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<td>26</td>
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<td>39</td>
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<td>7</td>
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<td>22</td>
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Source: BIA

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

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

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

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

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

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

"Nothing ever seems to work in the talk genre. We're thrown everybody at the viewers including cast stars, kid stars, washed-up stars, MTV [personalities]. We've covered the gamut, and nothing seems to work," says Meredith Broadcasting President Kevin O'Brien.

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

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

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

BY KIM McAVOY

1 Fox (News Corp.)

Number of stations: 42
Number of markets: 28

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

There's at least one exception. The Rob Nelson Show (distributed by co-owned Twentieth Television) has been cleared in all the Fox markets. It will be a major component for many daytime schedules and...
possibly early fringe. Fox also will look at
renewals for some daytime offerings,
including Maury, Jerry Springer, Jenny Jones
and Ricki Lake.

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

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

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

2 Viacom
(includes former CBS and Paramount stations)

Number of stations: 41
Number of markets: 28

At Viacom, CBS stations have high hopes
for Dr. Phil. Who Wants to Be a Millionaire
and Weakest Link. “We feel like we got the
three best shows that are being offered to
affiliates right now,” says Tom Zappala, senior
vice president of programming for the Via-
com Television Stations Group. “Millionaire
and Weakest Link have proven network
tracks. We feel they are a good match for us.”

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

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

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

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

3 NBC (GE)

Number of stations: 36
Number of markets: 23

“We’re looking for something innovative,
different and fresh,” says Senior Vice Presi-
dent Steve Doerr. Indeed, he believes day-
time-TV offerings are due for a change. “I
just don’t think ‘Send My Wild Teen to Boot
Camp’ or a judge yelling at people over a
$75 muffler dispute are the future.”

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

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

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

4 ABC (Disney)

Number of stations: 10
Number of markets: 10

Most ABC-owned stations aren’t likely to
have much demand for new syndicated
product. WABC-TV New York is apt to
make only minor adjustments to its sched-
ule, according to Director of Programming
Art Moore. “The only thing we need to do
is replace Rosie,” he says, adding that the station is looking for a substitute but has not signed off on anything.

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

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

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

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

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

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

Nor have there been major group deals for off-net sitcoms, a staple of Tribune’s access and late-fringe programming. Some of the current offerings include *Friends, Everybody Loves Raymond* and *Seinfeld.*

Several stations, including WPIX(TV) New York and WGN-TV Chicago, will get *Dharma & Greg* this fall.

6 Gannett

**Number of stations:** 22

**Number of markets:** 19

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

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

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

7 Hearst-Argyle

**Number of stations:** 39

**Number of markets:** 26

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

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

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

*The Other Half,* a result of that partnership, has “been a good effort” and will continue airing in daytime on Hearst-Argyle stations, says Coleman. In access, *Jeopardy, Wheel of Fortune, Entertainment Tonight* and *Hollywood Squares* are expected to remain on the schedule.
WE'VE UNCOVERED OUR LARGEST AUDIENCE EVER.

* Highest Rated Original Program ............. (1/3/02, A Husband's Secret)

**Top 10 Cable Network..............................(12/24/01-12/30/01)
Highest Rated Month.............................(Dec. '01 - .8 rtg.)
Highest Rated Week.................................(12/24/01-12/30/01 - 1.1 rtg.)
Highest Rated Night.................................(12/16/01 - 1.1 rtg.)
Most Watched Quarter................................(04/01 - 456,000 HHs)

8 Sinclair

| Number of stations: 62 |
| Number of markets: 40 |

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

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

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

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

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

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

---

9 Belo

| Number of stations: 21 |
| Number of markets: 16 |

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

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

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

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10 Cox

| Number of stations: 14 |
| Number of markets: 10 |

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

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

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

11 Univision

| Number of stations: 38 |
| Number of markets: 23 |

Spanish-language network Univision generally does not buy U.S. syndicated programming. Nor is it expected to invest in syndicated product for its new network composed of the former USA station group.
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Tuesday, Jan., 22 at 8pm/7c
13 Raycom Media

Number of stations: 42
Number of markets: 27

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

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

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

14 Scripps Howard

Number of stations: 10
Number of markets: 9

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

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

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

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

15 Post-Newsweek

Number of stations: 6
Number of markets: 6

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

Dr. Phil was acquired for many of the group’s stations and will likely lead into Oprah this fall. “We feel very good about Dr. Phil,” says Frank. Millionaire and Weakest Link are slated for early fringe or possibly access. (Weakest Link airs on
THE BRAVEST
REAL STORIES. REAL ACTION. REAL HEROES.

“The hottest new reality show this fall” – TV Guide

Beginning Production for Year 2

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

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

16 Meredith
Number of stations: 12
Number of markets: 12

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

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

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

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

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

17 Clear Channel

Number of stations: 40
Number of markets: 28

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

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

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

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

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

18 LIN Television

Number of stations: 29
Number of markets: 11

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

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

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

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

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

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19 Media General

Number of stations: 26
Number of markets: 21

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

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

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

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

20 Emmis

Number of stations: 39
Number of markets: 17

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

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

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

As for Weakest Link, Emmis runs the show in access on WVUE(TV) New Orleans and KMTV(TV) Omaha, Neb. And Millionaire airs this fall in either early fringe or access in Terre Haute, Ind., and Wichita, Kan. Wheel of Fortune and Jeopardy can be found on many stations, while some markets carry Seinfeld, Friends and Everybody Loves Raymond in access. This fall, Will & Grace, That ’70s Show and Dharma & Greg join the access lineup.

21 Allbritton

Number of stations: 9
Number of markets: 7

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

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

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

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

22 Sunbeam

Number of stations: 2
Number of markets: 2

Maintaining the status quo at WSVN(TV) Miami Beach, Fla., and WHDH(TV) Boston is Sunbeam’s syndication strategy. The group’s two stations are concentrating on renewals.
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**ISSUE DATE**
February 4, 2002

**AD CLOSING**
Friday, January 25

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Tuesday, January 29

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**issue date**
February 11, 2002

**ad close**
Friday, February 1

**materials due**
Tuesday, February 5
Fox affiliate WSVN renewed Live With Regis and Kelly, Family Feud, Montel, Divorce Court, Judge Hatchett, Judge Judy, and the station's access offering of Inside Edition. Weekend programming includes ER and The Practice.

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

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

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

23 Liberty

Number of stations: 15
Number of markets: 14

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

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

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

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

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

24 Benedek

Number of stations: 28
Number of markets: 22

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

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

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

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

25 Fisher

Number of stations: 14
Number of markets: 9

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

Dr. Phil will fill in at KBCI-TV Boise, Idaho, and KVAL-TV Eugene, Ore. At KOMO(TV) Seattle and KATU(TV) Portland, Ore., says President Ben Tucker, "given the difficulty new talk shows are having establishing an audience, we went in a different direction," slotting Who Wants To Be a Millionaire and Pyramid in the afternoons there. Fisher is adding Weakest Link to the daytime lineup at KIMA-TV Yakima, Wash., Tucker says.
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**Issue Date:** February 18, 2002  **Ad Close:** Thurs. 1/31  **Materials Due:** Fri., 2/1
Duopolies: The pair necessities

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

By Bill McConnell

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

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

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

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

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

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

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

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

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

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

- Failed stations dark for at least four months or in bankruptcy.
- Struggling outlets with total-day audience shares below a 4 and proof that no out-of-market buyers are willing to step in.
- Construction permits issued to others but not built.

Today, at least 95 combos are operating, 75 of which are duopolies. But few buyers have tried to take advantage of waivers besides LIN, which received permission to buy WCTX(TV) New Haven, Conn.—because it had funded the construction of a fallow permit in 1995—and Media General, which bought dark WASV-TV Asheville, N.C. Only two similar requests are pending: Pegasus Broadcasting wants to pair failing WFXU(TV) with its Tallahassee, Fla., station WTLH(TV), and Waterman Broadcasting wants to do the same in Fort Myers, Fla., with its WBBH-TV and.

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

Source: FCC, companies
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<table>
<thead>
<tr>
<th>Company</th>
<th>Market</th>
<th>Stations</th>
<th>DMA</th>
</tr>
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<tbody>
<tr>
<td>Paxson</td>
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<td>Dallas</td>
<td>KDFW/KDFD</td>
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<td>Washington</td>
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<td></td>
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<td>KRIV/KTHX</td>
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<td>Phoenix</td>
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<td>KABB/KRRT</td>
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<td>Birmingham, Ala.</td>
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<td>39</td>
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<td>WXLW/WLPN</td>
<td>47</td>
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<td>Oklahoma City</td>
<td>KOSB/KOKH</td>
<td>45</td>
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<td>51</td>
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<td>WCHS/WHVB</td>
<td>61</td>
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<td>Mobile, Ala.-Pensacola, Fla.</td>
<td>WEAR/WFGX</td>
<td>62</td>
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<td>Cape Girardeau-Paduah, Mo.-Ky.</td>
<td>KBSI/KDKA</td>
<td>73</td>
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<td>Syracuse, N.Y.</td>
<td>WNYS/WSYT</td>
<td>80</td>
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<td>Charleston, S.C.</td>
<td>WMMP/WMTT</td>
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</tr>
</tbody>
</table>

* Pending purchase; ** Local marketing agreement

Washington

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

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

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

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

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

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

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

Democratic Commissioner Michael Copps has called for the FCC to investigate another Sinclair deal. He wonders whether a plan to control all non-programming operations of WTXL TV Tallahassee improper-
ly skirts the limits. Tallahassee, where Sinclair already owns WTWC-TV, is home to seven stations and has no room for a non-waivered duopoly. But Sinclair says the Tallahassee deal does not count as an LMA because Sinclair is not involved in programming the second station.

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Company</th>
<th>Market</th>
<th>Stations</th>
<th>DMA</th>
</tr>
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<tbody>
<tr>
<td>Gannett</td>
<td>Jacksonville, Fla.</td>
<td>WTVV/WJXX</td>
<td>53</td>
</tr>
<tr>
<td>Hearst-Argyle</td>
<td>Boston</td>
<td>WCVB/WMUR</td>
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<td>Sacramento, Calif.</td>
<td>KCRS/KOCA</td>
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<td></td>
<td>Kansas City, Mo.</td>
<td>KMBC/KWCE**</td>
<td>30</td>
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<tr>
<td>Belo</td>
<td>Seattle/Tacoma, Phoenix</td>
<td>KINGS/KONG</td>
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</tr>
<tr>
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<td>Spokane, Wash.</td>
<td>KMSB/KTUU**</td>
<td>71</td>
</tr>
<tr>
<td></td>
<td></td>
<td>KREM/KSKN</td>
<td>77</td>
</tr>
<tr>
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<td>KMTH/KFRE</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>Omaha, Neb.</td>
<td>KPTM/KXVO</td>
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</tr>
<tr>
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<td>53</td>
</tr>
<tr>
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<td>Little Rock, Ark.</td>
<td>KLRN/KASN</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>Tulsa, Okla.</td>
<td>KOKC/KTOF</td>
<td>59</td>
</tr>
<tr>
<td></td>
<td>Mobile, Ala.</td>
<td>WPMI/WJTC</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td>Salinas, Calif.</td>
<td>KIDN/KBVA</td>
<td>118</td>
</tr>
<tr>
<td></td>
<td>Santa Barbara, Calif.</td>
<td>KCOY/KKFX</td>
<td>117</td>
</tr>
<tr>
<td>Entravision</td>
<td>Washington</td>
<td>WMDO/WJAL</td>
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<tr>
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<td>El Paso, Texas</td>
<td>KINT/KXWB</td>
<td>98</td>
</tr>
<tr>
<td>Cox</td>
<td>San Francisco</td>
<td>KTVU/KICU</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Charlotte, N.C.</td>
<td>WSCG/WAXN</td>
<td>28</td>
</tr>
<tr>
<td>Raycom</td>
<td>Cleveland</td>
<td>WOIO/WIAB</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Honolulu</td>
<td>KHNL/KFVE**</td>
<td></td>
</tr>
<tr>
<td>Scripps Howard</td>
<td>Kansas City, Mo.</td>
<td>KSHB/KMCJ</td>
<td>30</td>
</tr>
<tr>
<td>Granite</td>
<td>San Francisco</td>
<td>KBWB/KNTV</td>
<td>5</td>
</tr>
<tr>
<td>LIN</td>
<td>Hartford, Conn.</td>
<td>WTNH/WCTX</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Grand Rapids, Mich.</td>
<td>WOOD/WOVT**</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Norfolk, Va.</td>
<td>WAVY/WYBTC</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Buffalo, N.Y.</td>
<td>WIVB/WNLO</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>Austin, Texas</td>
<td>KXAN/KWVA**</td>
<td>58</td>
</tr>
<tr>
<td>Acme</td>
<td>Albuquerque, N.M.</td>
<td>KBVQ/KASY</td>
<td>50</td>
</tr>
<tr>
<td>Hubbard</td>
<td>Minneapolis</td>
<td>KSTP/KSTC</td>
<td>13</td>
</tr>
<tr>
<td>Communications Corp of America</td>
<td>Shreveport, La.</td>
<td>KMSS/KSHV</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Waco, Texas</td>
<td>KYLE/KVT/KAKW</td>
<td>94</td>
</tr>
<tr>
<td></td>
<td>Baton Rouge, La.</td>
<td>WGBM/WLRA</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td>El Paso, Texas</td>
<td>KTSK/KKWB</td>
<td>99</td>
</tr>
<tr>
<td></td>
<td>Tyler-Longview, Texas</td>
<td>KETK/KFXK</td>
<td>108</td>
</tr>
<tr>
<td></td>
<td>Lafayette, La.</td>
<td>KADN/KLAF</td>
<td>124</td>
</tr>
<tr>
<td>Pegasus Broadcast</td>
<td>Wilkes-Barre, Pa.</td>
<td>WOLF/WSBW</td>
<td>52</td>
</tr>
<tr>
<td>Sunbelt Communications</td>
<td>Twin Falls, Idaho</td>
<td>KXTF/KKXP**</td>
<td>188</td>
</tr>
<tr>
<td>Waterman Broadcasting</td>
<td>Ft. Myers-Naples, Fla.</td>
<td>WBBH/WZWH**</td>
<td>76</td>
</tr>
</tbody>
</table>

* Pending purchase: **Local marketing agreement

Source: Bear Stearns, FCC
Midseason replacement: 24p

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

By Ken Kerschbaumer

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

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

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

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

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

Bob Heath, producer of Brad Grey TV’s According to Jim, says the move to 24p was made after Thanksgiving break. “It seemed best to do it at that time because it really helped the budget of the show and we wanted to try to get it going this season so we could work out the kinks. Everyone will tell you it’s crazy to transition in mid-season because it will upset the apple cart, but it was the smoothest transition I’ve ever gone through.”

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

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

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

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

There is a downside, though: shooting

THE STARS PREDICTED GREAT THINGS FOR OUR NEWEST VIDEO PRODUCTION SWITCHER.

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

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

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

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

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

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

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

And they were right. Today, the Zodiak™ digital production switcher is at work creating stellar productions for superstars in studios around the world. At only seven rack units, it packs tremendous performance into a small package with four keyers and built-in digital effects on each full M/E. It's easy for a TD to shine with the Zodiak switcher's 100-frame animation capable still store, three linear downstream keyers, and the familiar, dare we say beloved, Grass Valley™ interface.

Available in both 2.5 and 3 M/E versions, it's ideal for high-quality mobile production. Or as a cost-effective way to expand and upgrade existing facilities. To learn more about Zodiak, visit our Web site today.

www.grassvalleygroup.com/ad/zodiak

DMOD's new WorkSpace

Software designed for review, approval, sharing of content

By Ken Kerschbaumer

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

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

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

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

Two real-time encryption algorithms are used in the software to provide security. "There's both a public/private key algorithm and a symmetric algorithm," says Chairman and co-founder Ty Rauber. "Both are 128-bit keys so it's a high level of real-time security."

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

Currently, the reviewer can make only general comments, but the version to be released in March will include the ability to offer more-specific feedback. "We're definitely looking at enhancing the metadata," Rauber adds, "so they can go beyond simple comments on a file."
What should the industry expect in the way of satellite trends for 2002?
One of the things broadcasters are looking for is a sense of stability in their satellite provider. Particularly in the last 18 months, there has been a push to have a satellite provider who can offer a wider range of services beyond base segment. And many of our customers have been on an expansion program, where they’re taking the programming outside of their current markets and borders.

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

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

Can you talk a little bit about the $15 million deal you recently signed with Viacom?
We’ve had a longtime relationship with them, and, if you look at the most recent agreements, the thing that is most significant is, they’re long-term. They’ll have Viacom on the fleet until 2017 on the Galaxy 5R satellite, which is a new satellite that will be launched in the next couple of years. The other thing that is significant is its new channels to the portfolio: Showtime and BET.

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

But is a true VOD service capable of being delivered via satellite?
Satellites have some unique qualities. They hit the ground, and there are things you can do, like installing servers at an MSO, that is a nice solution. These are technologies that we make investments in, work on and are very active in trialing with our customers.

What’s your take on your revenue projections for this year? I heard reports that the expectation is they’ll be flat.
We’re going to have growth in earnings and strengthen our cash position. Our revenues will be flat, but that’s by design because the key for us is the core customers. It isn’t getting caught up in new businesses like Internet startups and some of the other things a lot of people have been through in recent years.
ChanginHAnds

Combos
KOLOX-FM Barling and KFPW(AM) Fort Smith, Ark.
Price: $850,000
Buyer: Pharis Broadcasting (William Pharis, president); owns two other stations, including KHGG(AM)-KRBK-FM Fort Smith
Seller: Prime LLC (Jerry Patton, manager)
Facilities: KOLOX-FM: 94.5 MHz, 31 kW, ant. 502 ft.; KFPW-AM: 1230 kHz, 1 kW
Format: KOLOX-FM: Christian; KFPW(AM): big band
KRAE(AM)-KZCY-FM Cheyenne, Wyo.
Price: $800,000
Buyer: Mountain States Radio (Victor A. Michael, president); owns five other stations, including KLDI(AM), KIMX-FM and KREO-FM Cheyenne.
Seller: KRAE Inc. (Tom Bauman, president)
Facilities: KRAE-AM: 1480 kHz, 1 kW day, 65 W night; KZCY-FM: 104.9 MHz, 6 kW, ant. 0 ft.
Format: KRAE(AM): oldies/sports; KZCY-FM: alternative
WSVG-AM & WSIG-FM Mount Jackson (Winchester), Va.
Price: $675,000
Buyer: Shenandoah Valley Television LLC, (Thomas Manley, manager); no other broadcast interests
Seller: Shenandoah County Broadcasting Corp. (Richard T. Judy, president)
Facilities: WSVG-AM: 790 kHz, 1 kW day, 40 W night; WSIG-FM: 96.9 MHz, 25 kV, ant. 243 ft.
Format: WSVG-AM: Country; WSIG-FM: Country
KDJJ(AM)-KZUA-FM Holbrook, Ariz.
Price: $650,000
Buyer: Petracom Media (Henry A. Ash, president); owns 16 other stations, including KSNX(FM) Show Low, Ariz.; this represents its entry into this market
Seller: Navajo Broadcasting Co. Inc. (Roy Roberts, president)
Facilities: KDJJ-AM: 1270 kHz, 5 kW day, 130 W night; KZUA-FM: 92.1 MHz, 100 kW, ant. 266 ft.
Format: KDJJ-AM: oldies; KZUA-FM: country
Broker: Jim Hoffman of Explorer Communications

FM
KNOU-FM Empire (New Orleans), La.
Price: $8.5 million
Buyer: On Top Communications (C. Steve Hegwood, president/CEO); owns four other stations, including WWHV(FM) Norfolk-Virginia Beach-Newport News, Va.; this represents its entry into this market
Seller: JP Broadcasting (Chris Devine, president)
Facilities: 104.5 MHz, 8 kW, ant. 850 ft.
Format: Urban CHR
Broker: Media Services Group
KTEE-FM Seaside (Monterey-Salinas-Santa Cruz), Calif.
Price: $1.85 million
Buyer: Mapleton Communications, (Michael Menerney, president); owns 18 other stations, including KBTU-FM, KCDU-FM, KHIP-FM, KMBY-FM and KPIG-FM/Monterey-Salinas-Santa Cruz
Seller: Bi-Coastal Media LLC, (Kenneth Dennis, president)
Facilities: 103.9 MHz, 1 kW, ant. 604 ft.
Format: NAC
Broker: Media Venture Partners
WBZM-FM Fairbury, Ill.
Price: $1.7 million
Buyer: AAA Entertainment (John McGuire, president); owns 20 other stations, including WBZM(FM) Nassau-Suffolk, N.Y.; this represents its entry into this market
Seller: Rainbow Radio of Livingston, (Jerald Scott, president)
Facilities: 107.7 MHz, 6 kW, ant. 564 ft.
Format: Rock
WRXT-FM Roanoke, Va.
Price: $1.7 million
Buyer: Baker Family Stations (Vernon H. Baker, president); owns 31 other stations, including WPAR-FM Roanoke-Lynchburg
Seller: Vision Communications Inc. (Barry Armstrong, president)
Facilities: 90.3 MHz, 6 kW, ant. 1,112 ft.
Format: Christian contemporary
WGTC-FM New Carlisle (South Bend), Ind.
Price: $1.5 million
Buyer: Artistic Media Partners Inc. (Arthur A. Angotti, chairman); owns 12 other stations, including WHLY-AM, WNDV-AM, WNDX-AM; South Bend; also buying WZOW separately (see below).
Seller: Michael Leep
Facilities: 102.3 MHz, 2 kW, ant. 397 ft.
Format: Country
KKLY-FM Pecos, Texas
Price: $1.3 million
Buyer: Cumulus Broadcasting (Lewis W.
Changing Hands

Dickey Jr., president/CEO); the Atlanta-based group radio operator owns 243 other stations, none in this market

**Seller:** Emily Hughes

**Facilities:** 97.3 MHz, 100 kW, ant. 413 ft.

**Format:** Country

**Broker:** Ron Kempff Communications

**WZOW-FM** Goshen (South Bend), Ind.

**Price:** $925,000

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

**Seller:** VanHawke-Johnson Comm. Inc. (Micki Johnson, co-owner)

**Facilities:** 97.7 MHz, 3 kW, ant. 482 ft.

**Format:** Classic rock

**AMS**

**WILC(AM)** Laurel (Washington), Md.

**Price:** $5.5 million

**Buyer:** ZGS Broadcast Holdings (Ronald J. Gordon, president/treasurer); owns two other stations, including WAMA(AM) Tampa-St. Petersburg, Fla., but none in the market

**Seller:** ILC Corp., (Jose Lopez, co-executor)

**Facilities:** 900 kHz, 2 kW day, 500 W night

**Format:** Spanish

**KHVN(AM)** Fort Worth (Dallas-Fort Worth), Texas

**Price:** $4.5 million

**Buyer:** Mortenson Broadcasting (Jack Mortenson, president); owns 15 other stations, including KGGR-AM and KTNO-AM Dallas-Fort Worth

**Seller:** Infinity Broadcasting, Viacom-owned group radio operator (Farid Suleman, president/CEO)

**Facilities:** 970 kHz, 1 kW day, 270 W night

**Format:** Gospel

**Broker:** John Pierce & Co.

**WPLC(AM)** Silver Spring (Washington), Md.

**Price:** $3 million

**Buyer:** Multicultural Radio Broadcasting (Arthur Liu, president); owns 29 other stations, including WKDM-AM, WKDV(AM) and WZHF(AM)

**Washington**

**Seller:** Mega Communications Inc. (Alfredo Alonso, president/CEO)

**Facilities:** 1050 kHz, 1 kW day, 44 W night

**Format:** Mexican

**WJIE(AM)** Newburg (Louisville), Ky.

**Price:** $1.92 million

**Buyer:** ABC Radio, Disney-owned network and group station owner (John Hare, president); owns 55 other stations, including WABC(AM) New York, none in this market

**Seller:** Word Broadcasting, (Robert Rodgers, president)

**Facilities:** 680 kHz, 1 kW day, 450 W night

**Format:** Talk/sports

**Broker:** John Pierce & Co.

**WISE(AM)** Asheville, N.C.

**Price:** $1.7 million

**Buyer:** Weener, Guest & Fort (Edward F. Seeger, president); owns five other stations, including KVNA(FM) Flagstaff, Ariz., but none in this market

**Seller:** Mark Media Group (J. Ardell Sink, president/CEO)

**Facilities:** 1310 kHz, 5 kW day, 1 kW night

**Format:** MOR

**Brokers:** American Media Services and Patrick Communications

**KCVJ(AM)** Blue Springs (Kansas City), Mo.

**Price:** $922,000

**Buyer:** D.T. Stayton; no other broadcast interests

**Seller:** Christian Broadcasting Associates (Nicholas Marchi, president/director)

**Facilities:** 1030 kHz, 1 kW day, 500 W night

**Format:** Christian

**Broker:** John Pierce & Co.

**KONP(AM)** Port Angeles, Wash.

**Price:** $850,000

**Buyer:** Olympic View Broadcasting (Brown M. Maloney, president); no other broadcast interests

**Seller:** Radio Pacific Inc. (Terry MacDonald, president)

**Facilities:** 1450 kHz, 1 kW

**Format:** News/talk/sports

**WTQZ(AM)** Hendersonville (Asheville), N.C.

**Price:** $750,000

**Buyer:** Houston Broadcasting (Randi Houston, president/director); no other broadcast interests

**Seller:** Mark Media Group, (J. Ardell Sink, president/CEO)

**Facilities:** 1600 kHz, 1 kW day, 12 W night

**Format:** MOR

**Brokers:** Patrick Communications

**WSTU(AM)** Stuart (Fort Pierce-Stuart-Vero Beach), Fla.

**Price:** $500,000

**Buyer:** Port St. Lucie Broadcasters (Carol Wyatt, president); owns WIRA-AM and WPSL-AM Fort Pierce-Stuart-Vero Beach

**Seller:** Resort Radio Systems (David Pomerance, president)

**Facilities:** 1450 kHz, 1 kW

**Format:** Oldies

**WAAK(AM)** Dallas (Charlotte-Gastonia-Rock Hill), N.C.

**Price:** $450,000

**Buyer:** The Paradise Network (Alvin Jones, president/director); no other broadcast interests

**Seller:** Cana Broadcasting (Billy Martin, president)

**Facilities:** 960 kHz, 1 kW day, 500 W night

**Format:** Gospel

**Broker:** Hadden & Assoc. Media Brokers

**WAHI(AM)** Knoxville, Tenn.

**Price:** $280,000

**Buyer:** Metropolitan Management Corp. of Tennessee (Randal A. Mangham, president/director); no other broadcast interests

**Seller:** As He Is Ministries Inc. (Phillip Robinson, president/director)

**Facilities:** 1580 kHz, 500 kW day

**Format:** Christian

**WRVK(AM)** Mount Vernon, Ky.

**Price:** $230,000

**Buyer:**aylor Broadcasting (Charles W. Saylor, president); no other broadcast interests

**Seller:** Cumberland Media (Larry Burdette, president)

**Facilities:** 1460 kHz, 500 W day

**Format:** Gospel

**WQMS(AM)** Quitman, Miss.

**Price:** $200,000

**Buyer:** Conquer Communications (Joe Dunagan, president/director); no other broadcast interests

**Seller:** Quitman Broadcasting (Terry Bonner, president)

**Facilities:** 1500 kHz, 1 kW day

**Format:** Country

---Information provided by BIA Financial Networks' Media Access Pro, Chantilly, Va. www.bia.com---
Broadcast TV
Randy Smith, VP/GM, WSET-TV Lynchburg, Va., promoted to president.

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

Appointments at KFOR-TV Oklahoma City: Ward L. Huey, local sales manager, KENS-TV San Antonio, joins in the same capacity; Peter R. Grignon, sales account executive, WFTC(TV) Minneapolis; William J. Shreffler, senior VP, operations, central division; Marsha S. Davis, Florida regional sales manager, Adam Young Inc., Miami, joins as local sales manager.

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


Media
David Easterly, president, Cox Enterprises Inc., Atlanta, is retiring from his operational duties but remains vice chairman, Cox board of directors.

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

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

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

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

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

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

Promotions at Intersport, Chicago: Jason Coyle, general counsel/VP, programming, promoted to VP/GM, television and events group; Scot Thor, senior producer, promoted to VP, production and events.

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


Advertising/Marketing/PR
Keith Luttus, account executive, Paramount Advertiser Services, New York, promoted to VP, Midwest sales, Chicago.

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

Satellite

—P. Llanor Alleyne
palleyne@cahners
(212) 337-7141
DTV’s man in the know

McCarthy says transition should have been treated as national policy

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

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

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

“Mike has served our industry with distinction,” says NAB President Eddie Fritts. “NAB values both Mike’s service to the NAB Board and Executive Committee, and Belo’s unmatched commitment to localism and free, over-the-air television.”

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

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

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

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

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

Michael Joseph McCarthy
Senior Executive Vice President, Belo Corp.


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

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

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

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

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

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

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

—Paige Albiniak
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**Television MANAGEMENT CAREERS**

The City Colleges of Chicago has an immediate opening.

**GENERAL MANAGER - WYCC TV**

The General Manager of television station WYCC will first and foremost serve the public interest, convenience and necessity of the people of the Chicago viewing area.

The WYCC General Manager will further serve the needs and the development of the City Colleges of Chicago, and the Colleges' responsibility to extend educational opportunities to all citizens.

The General Manager will be both steward of and major contributor to the Colleges' vision of WYCC as both a place of learning and a place from which to extend college services and expertise. As such, the General Manager works with academic faculty, academic administrators, community representatives and staff to create synergy between learning and teaching and broadcasting.

The General Manager will seek to develop educational opportunities at WYCC that enhance the Colleges' teaching efforts and will actively participate in all related discussions. This position will serve to ensure that all programs are beneficial to the improvement of WYCC as well as the Colleges' educational program.

This position must create local programming that not only serves "the public interest, convenience and necessity" but also enhances the visibility and credibility of the City Colleges of Chicago.

In addition, the General Manager of WYCC:
- Reports to the Vice Chancellor for Administrative Services with a dotted-line reporting structure to the Chancellor of the City Colleges of Chicago.
- Supervises fund-raising and development activities.
- Supervises engineering and technical aspects of the station.
- Assists the program director in obtaining television programs appropriate for WYCC's target audience(s).
- Serves as a liaison with the Corporation for Public Broadcasting and other program providers.
- Directs efforts to create new local program material.
- Works with the staff of WYCC and the Colleges' Administration to develop financial resources to enhance the station's mission.

The successful candidate should have a Bachelor's Degree in Communications, Management or a related field, supplemented by ten years of experience in the television industry (commercial or non-commercial). Should have a strong commitment to local TV production and possess a thorough understanding of all facets of TV industry including FCC regulations.

For immediate consideration, please forward your resume or letter of interest to: WYCC General Manager Search Committee, City Colleges of Chicago, 226 W. Jackson Blvd, 12th fl., Chicago, IL 60606; Fax: 312-553-2905 or email to: jobs@ccc.edu.

City Colleges of Chicago is an equal opportunity employer fostering diversity in the workplace. Chicago residency required within 6 months of hire.

**GENERAL MANAGER**

Sinclair Broadcast Group, Inc., one of the largest and most diversified television broadcasting companies, seeks a leader for WCHS/WVAH, our ABC and FOX affiliates in Charleston, WV. The successful candidate will possess an innate ability for protecting and retaining the station licenses, as well as critical understanding and mastery of general management practices and tasks, including station goals, sales management, budget and revenue administration, staff development, conflict resolution, and performance evaluation. Demonstrated experience guiding news, production, and engineering operations, in addition to sales management is necessary for success. 4-Year Degree preferred.

Qualified candidates may submit a resume with salary requirements to dthompson@sbgnet.com. Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace.

**CREATIVE SERVICES EXECUTIVE PRODUCER**

Top twenty market / major network affiliate is looking for a full-time Creative Services Executive Producer. Responsibilities include writing, producing and editing topical, and image promotion for news, program, special events and station presentations. Successful candidates must have the ability to create promos that effectively communicate the message and motivate viewers to respond. Excellent marketing, writing, visual and technical skills are required. You must be able to respond quickly and effectively to the demands of a station that places a strong emphasis on local news. It requires a positive attitude, proactive approach and the ability to take charge of challenging situations that are often driven by extremely tight deadlines. You must be extremely proficient in non-linear editing, as well as applicable software, including PhotoShop, AfterEffects, etc. Videography and linear editing skills are a plus. 5 - 7 years experience required. If you have the skills, dedication and motivation to do the job and would like to advance your career with a great company, then please send your resume and tape to: Box 0121, Attn: K. Parker, &C Magazine, 275 Washington St., 4th fl., Newton, MA 02458.

**DIRECTOR CAREERS**

**DIRECTOR**

WOWT-TV, the NBC affiliate in Omaha, seeks experienced director of fast-paced newscasts. FT position requires technical direction on GVG 4000 digital switcher with Krisvel DVE. Must be team player who can lead and work well with others in high pressure situations. WOWT is a drug-free company and requires pre-employment drug testing and background check. EOE. Send resume to hr@wowt.com, WOWT HR, 3501 Farnam Street, Omaha, NE 68131-3356 or fax to 402.233.7855.

**PRODUCTION DIRECTOR**

**KLXV-TV**

Clark County School District

KLXV-TV, Las Vegas, has an immediate opening for a production director. Work with a dedicated staff in America's fastest growing city; enjoy great weather, national parks, no state income tax; and have all the tools you need to succeed in a big way. Duties include managing broadcast and non-broadcast program production for public TV, contract clients: cable TV, closed circuit instructional channels, and public and private production clients; selection, supervision, and evaluation of production, traffic, and news and public affairs staff; researching and identifying revenue stream opportunities and preparing marketing plans for client presentations; and department budget oversight. A bachelor's degree in a related field and five years of successful supervisory experience related to broadcast television OR equivalent management experience is required. Starting salary range is $64,188 to $70,860 plus excellent benefits. Review the complete job announcement complete the application through our web page (www.ccsd.net/jobs) AND submit a detailed resume to Medayl Barnum KLXV-TV, 4210 Channel 10 Drive, Las Vegas, NV 89119 or FAX: 702-790-5588 no later than 12:00 noon, on Friday, February 8, 2002.
**Executive Careers**

**InSight Telecommunications Corporation**

InSight Telecommunications Corporation, one of the leading providers of satellite capacity and transmission services in North America, has two open positions available for immediate hiring.

**Vice President, Sales**

We are looking for a seasoned sales professional to guide our sales team and expand our revenues. The location of the position is open for discussion, and the individual will: Manage our geographically dispersed sales team; work with senior management to develop new business opportunities; maintain and grow existing relationships with InSight customers; and expand the number of InSight customers.

The candidate must have excellent selling, management and problem-solving skills. A demonstrated history of sales results and management, business development, business plan writing and familiarity with the broadcast industry are also imperative. Multiple language skills are a plus. A bachelor degree or greater is required.

**Vice President, Operations**

We are looking for a seasoned operations professional capable of managing our transmission services and office operations. The position is located in our Boston, MA headquarters, and the individual will: Manage the team responsible for delivery of quality services; manage our internal and remote physical operations; manage internal and external IT functions; work with senior management to identify effective and productive uses of the company’s resources; and work with senior management and sales management to develop new products and new sources of revenue opportunities.

The candidate must have excellent interpersonal and problem-solving skills and a history of demonstrated operational and IT success, preferably in the broadcasting industry. Familiarity with domestic and international clients and vendors is a must. A bachelor degree or greater is required.

InSight Telecommunications, located in Boston’s Back Bay, offers competitive wages as well as benefits including medical and life insurance and a 401(k) retirement plan.

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InSight Telecommunications Corporation, Attn: Human Resources

10 Newbury Street, Boston, MA 02116

Fax: 617.437.9922, Email: info@insighttelecom.com

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**Weekend Weather Anchor/Reporter**

**News Careers**

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DIRECTOR CAREERS

PROGRAM DIRECTOR

WETA-FM 90.9 seeks a Program Director to be responsible for the development and implementation of a high-quality public radio service. MA degree or equiv. exper. in related field plus min. 5 yrs. exp. in radio broadcasting; public radio programming & fundraising exp. pref. Fax resume and cover letter with salary req. to (703) 998-2034, e-mail hr@weta.com. WETA TV/FM HR Dept., 2775 S. Quincy St., Arlington, VA 22206. NO CALLS, PLEASE. Visit www.weta.org for more job specs. EOE/D/M/F

**Miscellaneous**

GRADUATE STUDIES

SCIENCE COMMUNICATIONS ASSISTANTSHIPS

The University of Tennessee seeks candidates with a background or an interest in science communications for assistantships in M.S. and Ph.D. programs. Contact: Dr. Edward Caudill, 426 Communications Building, College of Communications, University of Tennessee, Knoxville, TN 37996-0347.

LAW CAREERS

ATTORNEY/COMMUNICATIONS LAW

Established New York law firm with major media clients seeks associate with 2-5 years experience in communications law. The position will involve drafting/negotiating contracts, and providing regulatory and other advice on a wide range of issues including communications, internet and telephony law. The position requires excellent interpersonal skills for significant client contact. Experience in cable television law is a significant plus. The firm offers a competitive salary and comprehensive benefits. For confidential consideration, submit resume to: Box 0122, Attn: K. Parker, B&C Magazine, 275 Washington St., 4th Fl., Newton, MA 02458. The firm is an equal opportunity employer.

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www.tvinsite.com/broadcastingcable

WETA FM 90.9 seeks a Program Director to be responsible for the development and implementation of a high-quality public radio service. BA degree or equiv. exper. in related field plus min. 5 yrs. exp. in radio broadcasting; public radio programming & fundraising exp. pref. Fax resume and cover letter with salary req. to (703) 998-2034, e-mail hr@weta.com. WETA TV/FM HR Dept., 2775 S. Quincy St., Arlington, VA 22206. NO CALLS, PLEASE. Visit www.weta.org for more job specs. EOE/D/M/F

Established New York law firm with major media clients seeks associate with 2-5 years experience in communications law. The position will involve drafting/negotiating contracts, and providing regulatory and other advice on a wide range of issues including communications, internet and telephony law. The position requires excellent interpersonal skills for significant client contact. Experience in cable television law is a significant plus. The firm offers a competitive salary and comprehensive benefits. For confidential consideration, submit resume to: Box 0122, Attn: K. Parker, B&C Magazine, 275 Washington St., 4th Fl., Newton, MA 02458. The firm is an equal opportunity employer.
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High Court’s pole call

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

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

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

Good call.

Do-it-yourself diversity

The NAB board voted last week to draft its own proposal for new EEO rules to pass along to the FCC for its consideration. It was a smart political move but also a good idea. The FCC has already tried and failed several times to write rules that pass judicial muster, because it keeps looking for ways to preserve de facto quotas. Such rules have been held unconstitutional and will remain so no matter how often they are dressed in camouflage.

On the other hand, broadcasters are perfectly capable of collectively coming up with more ways to achieve diversity in their job pool and work force. Broadcasters have never been accused of not looking after their own best interest, and, as we have said often and most broadcasters recognize, it is in that interest to draw from the widest talent pool possible.

Reality check

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

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