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APRIL 2, 2001

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SPECIAL REPORT: SPORTS RIGHTS 2001

DAYS OF RAGE

CBS severs ties to its own affiliate board; the NAB mulls excluding networks from membership

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RAINBOW CHANGING STRIPES

Cablevision's bright new tracking stock debuts

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REYNOLDS TO THE RESCUE

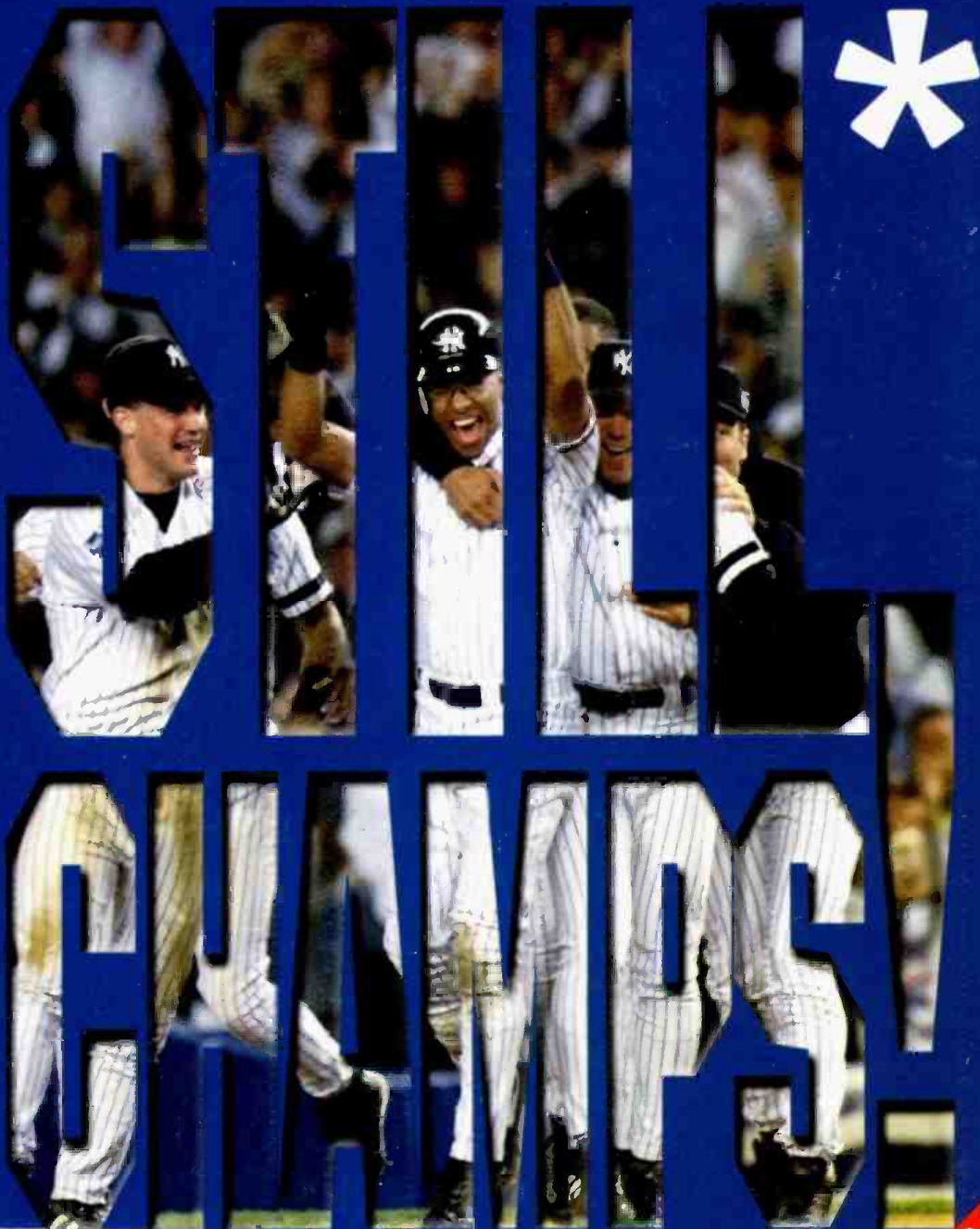
New CBS O&O chief has big job fixing ailing station group

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TV and radio



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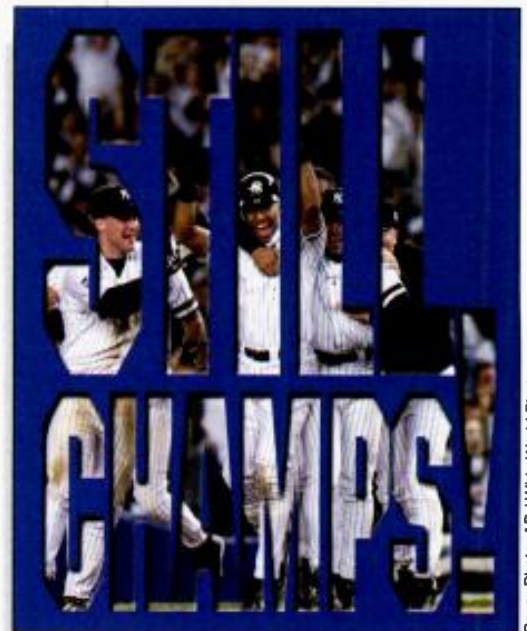
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SYNDICATION

The Doctor is out

Dr. Laura Schlessinger's daytime TV talk show is history.

The Paramount Domestic Television syndicated show wrapped production Friday with sources saying the controversial series will not be back for a second season. *Dr. Laura* has been at the center of protests from gay and lesbian groups since before it launched last September. Paramount taped a full season's worth of episodes so the 232 stations carrying the talker will have enough to get through the summer.

"We set out to create a program that offered daytime audiences a true alternative and we succeeded," Schlessinger said in a statement. "I believe it could have earned a substantial audience in time, but the television-advertiser boycott precluded that. Ironically, there were no protests by any special-interest group about any single television episode we produced this season."

Dr. Laura was downgraded by CBS O&Os in major markets shortly after it was launched. Schlessinger continues to host a daily syndicated radio show with Premiere Radio Networks.

BC EYE

AWARDS

We won the P. Biddy!

It was last Thursday morning, and Madeleine Smithberg, executive producer of *The Daily Show With Jon Stewart* on Comedy Central, was extraordinarily happy. She had just seen the news that, for whatever reasons, non-convicted rapper Puff Daddy had announced he wanted to now be known as P. Diddy. "I was giddy, laughing because I knew we had a great item for our headlines," she related. As she was going to another office, she ran into head writer Ben Karlin. "Did you hear? I can't believe it! P. Diddy!" she exclaimed. He responded, "No! Peabody! Did you hear? We won the Peabody Award." (See story, page 12.) How does she feel about the honor? "It takes all the legitimacy out of our illegitimacy," Smithberg fretted. "It's a bummer." (That night, *The Daily Show* mentioned at a commercial break that it was the winner of the "prestigious World's Best Golfer award" instead.)



NOT SO FAST ON FOX

Aides to the FCC commissioners in the past couple of weeks said a recommendation on the Fox/Chris-Craft merger would be coming from the Mass Media Bureau any day. But opponents of the deal may have put on the brakes. The bureau is said to be drafting a new list of questions for Fox and parent News Corp. regarding its request for the regulatory leniency needed to win approval for the \$5.4 billion acquisition of Chris-Craft's 10 TV stations.

Tops among the complaints, which echo reservations of public advocacy lawyers, is that Fox hasn't shown why it should be allowed the unprecedented step of adding WWOR-TV to its New York City stable when the company already has a waiver to own the *New York Post* and another station despite the ban on in-market TV/newspaper crossownership. Fox also has been too sketchy, they said, about how the plan to put the stations' assets into a subsidiary of Australia-based News Corp. complies with foreign-ownership prohibitions.



PROGRAMMING

No ready Ancier

Ted Turner wasn't there. But Jamie Kellner and Garth Ancier were. The fact that the two new leaders of Turner Networks would be hanging with the CNN crowd at last week's Radio & Television Correspondents' Association dinner in Washington had wags wondering if the two men—both known for their programming acumen, not their news savvy—have something up their sleeves. When Eye asked Ancier if he would be very involved with CNN, he quickly answered, "I don't want to talk about that!" and left the room. Of course, their attendance might mean nothing more than Kellner and Ancier wanted a good party to attend, and the correspondents' dinner brings out the heavyweights—including President Bush and Vice President Cheney.

Network, affils fight on

CBS shuns affiliate advisory board; NAB tries to hold it together

By Steve McClellan

Aftershocks from last month's rant to the FCC against the major broadcast networks by the Network Affiliated Stations Alliance were felt last week on two fronts: at CBS and at the National Association of Broadcasters.

Outraged at being "stabbed in the back," as one CBS executive put it, the network severed ties with its Affiliates Advisory Board, saying it could no longer "work effectively" with its current members.

Meanwhile, the NAB leadership, caught between the warring NASA and network members, was working hard to keep CBS and ABC from either quitting the association or getting booted out by the large station groups behind the NASA petition. Fox and NBC have already pulled out of NAB because of its opposition to relaxing the 35% ownership cap.

The cap limits a single station group's coverage to 35% of the 100 million TV homes. Wishing to own more stations, the networks have been pushing the FCC and the courts to relax or eliminate the cap. The affiliates want to keep the cap in place to limit the networks' market power.

NAB has scheduled a teleconference of its television board for this Wednesday to decide how to weigh in on the networks' lawsuit challenging the 35% ownership cap in the federal court in Washington. In keeping with its well-established position, NAB is prepared to oppose the networks and argue for keeping the cap intact.

But the NASA contingent, led by Cox's Andy Fisher and Post-Newsweek's Alan



The National Association of Broadcasters is pondering whether the trade group can continue to represent both the networks and their affiliates.

Frank, reportedly wants NAB to incorporate in their joint brief many of the points NASA made in its March 8 petition to the FCC. Such a move would antagonize CBS and ABC and probably induce them to quit, sources say.

NAB President Eddie Fritts told BROADCASTING & CABLE last week that he plans to convene a special meeting of the full board—TV and radio—to address whether the organization can continue to represent both the networks and their affiliates in light of their strained relationship and diverging interests.

"What I am proposing is that we bring the radio and TV boards together in a face-

to-face strategic session to review and to establish the priorities of the association, which would go to the very fundamentals of who it is that NAB represents," Fritts said. "Are we still the umbrella group that represents all of broadcasting, or are we a group that represents just the station interests? ... The schism between the affiliates and networks prompts the discussion of the larger questions."

In calling for the extraordinary meeting, sources say, Fritts may be betting that he has enough votes on the combined radio and TV boards to vote down the large station groups on any proposal to oust the networks or to take new positions that would provoke CBS and ABC.

Fritts seems intent on maintaining the status quo. "Historically," he said, "NAB has not involved itself in any affiliation agreements, any contractual obligation between the networks and their affiliates or between any of our members."

"We have a plethora of issues facing our members," Fritts said. "The uniqueness of NAB is the diversity of NAB, and the fact that the umbrella has been spread wide enough to cover a broad group: small market, large market, UHF, VHF, network affiliate, independent, weblet."

Although the loss of CBS and ABC would not hurt financially (they contribute combined dues of \$1.6 million to NAB's annual revenue of more than \$60 million), it would hurt politically, Fritts said. "We are stronger with a united front than with a divided house."

Post-Newsweek's Frank supported Fritts' plan to hold the full board meeting. "I think it is very healthy and appropriate for the

NAB to debate larger issues with the full board and not just the executive committee.”

And Frank said he doesn't necessarily want to see the networks excluded from the NAB. "I think there are a lot of issues that the networks and affiliates have in common," he said. "But if the networks choose to make this issue [on the ownership rules] a defining moment, then they should leave. If they are going to try to water down the NAB's position on the cap and work to push the staff in other directions, I think that's destructive."

ABC hopes to remain a member of the NAB "forever," said Preston Padden, head of ABC parent Disney's Washington office. "All this is tragic. We're supposed to be business partners, and, while we were fighting with each other, Congress changed the lowest-unit-rate law the other day. We could have been up there working together."

Sources say Viacom President Mel Karmazin has had it up to here with NAB politics and is, if not yet ready to order his network, CBS, out of the group, pretty much at the point of not caring one way or the other.

CBS executives were also ticked off at their board, both for going along with the other NASA members on the group's FCC filing and for not advising the network ahead of time about the filing, which CBS believes was the board's responsibility. "It's quite evident, particularly given the events of the past several weeks, that, for some time now, the Advisory Board has not performed its primary function—that is to advise its two major constituencies, the network and the affiliate body," the network said in a letter to affiliates.

Privately, CBS executives said they were furious because not only were they blindsided but, as one high-level CBS executive noted, "for the last two years, all we've heard from the board is you guys are great and there are no problems. We thought our board was weak for not standing up and

saying CBS isn't doing these things."

The network wants the affiliates to replace the current 18-member board made up mostly of station general managers with a smaller board of owners and group managers.

Paul Karpowicz, immediate past chairman of the CBS affiliate board and vice president of LIN Television, said it is unfortunate that CBS' position is, "since we disagreed on this issue, we don't want to talk to you anymore."

Cullie Tarleton, senior vice president of Bahakel Communications, which owns CBS, ABC and Fox stations, said he was "disappointed but not surprised by CBS' reaction. My hunch and my hope is that the affiliate body will continue to support the current board. The network can do as they please."

But other CBS stations were sympathetic with the network and unhappy that the board didn't brief them on the NASA filing before it was filed.

Sandra Benton, general manager of CBS affiliate WOWK

Charleston, W.Va., said, "I think that, of all the networks, CBS is the best to work with. And because of that, the affiliate board should have at least warned CBS they were going to be one of the sponsors of that letter to the FCC. That would have been an appropriate courtesy to give to a network that's been responsive."

In last week's letter, CBS told its affiliates that its annual meeting, set for Las Vegas May 30-31, is still on. And Ray Deaver, president of KWTX-TV Waco, Texas, who assumed the chairmanship of the CBS Affiliates Advisory Board in January, said affiliates will give "full consideration" to CBS' concerns at a closed session in Las Vegas. Indeed, Deaver said, he expects that those issues will be the primary topic of that closed session. ■

—Additional reporting by Paige Albinia, Dan Trigoboff and Joe Schlosser



Mir Tukhi was an assignment editor at the Fox station.

KTTV staffers die in Aspen plane crash

By Joe Schlosser

Two employees of Fox owned and operated station KTTV(TV) Los Angeles were killed in a chartered jet crash just outside of Aspen, Colo., late last week.

The crash killed all 18 people aboard the plane as it attempted to land at Aspen-Pitkin County Airport in snowy weather. The two employees at KTTV have been identified as Mir Tukhi and Marissa Witham. Tukhi, 26, was an assignment editor at the station, while Witham, 22, was a production assistant and researcher. A KTTV spokesman said neither was on the flight for business purposes.

"Our deepest sympathies go out to the families of Mir and Marissa," a statement from KTTV said. "We share in their loss, and our thoughts and prayers are with their relatives and loved ones."

The Gulfstream III twin turbojet, was owned by Airborne Charter Inc., a company headed by Andrew Vajna, a Hollywood movie producer whose credits include *Rambo* and *Total Recall*. He was not on the flight. The identities of the other 16 passengers were still not known at press time. The flight from Los Angeles to Aspen is a popular weekend get-away for many in the TV and film industry. ■



Fritts: "Are we still the umbrella group that represents all of broadcasting?"

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Getting to know Kellner

Turner executives watch warily as their new chairman makes himself home in Atlanta

By John M. Higgins

It's a takeover cliché: A TV company is acquired, the old boss is gone, the new boss comes in, the incumbents get nervous and start wondering which of the new boss' cronies would want their jobs.

The question among executives at Turner Broadcasting System is how new Chairman Jamie Kellner will play out the cliché: squeeze out senior executives at the network or opt for happily ever after?

Right now, Turner executives are in the early-dating phase. They're just getting to know the new boss, whom parent AOL Time Warner promoted from his longtime post as chairman of its WB Network. And Kellner is just starting to get his arms around the operation.

"There's a lot of uncertainty," said one TBS executive. "No one up north will protect us the way Ted could." When Time Warner acquired TBS in 1996, founder Ted Turner worked hard to guard his old turf. His role in AOL Time Warner is shrinking fast, and lieutenant Terry McGuirk is stepping aside to focus on running TBS' Atlanta Braves and other sports teams.

Kellner didn't calm anxieties by tapping longtime sidekick Garth Ancier, who worked with him in starting The WB and in the early days at Fox Network. Fresh from one of those cruelly volatile network posts, head of programming for NBC, Ancier is now executive vice president of programming, which would seem to encroach on the turf of TBS network heads, who don't handle other key functions, such as ad sales, distribution and finance.

And, whereas Kellner says he's going to relocate his family to Atlanta, where TBS' operations are based, Ancier is planning



Jamie Kellner didn't calm anxieties by tapping longtime sidekick Garth Ancier to head programming.

only to buy a condo and be there a couple weeks a month. That suggests another post-takeover cliché: relocating the company. A Turner spokesman said Ancier's job obviously involves a lot of work with Hollywood executives, so a permanent move to Atlanta makes no sense.

Some TBS executives express only enthusiasm. "I'm about to have my first long meeting with Jamie," said Brad Siegel, president of general entertainment networks, who caught up with Kellner at an affiliate sales conference in Orlando last week.

Part of Kellner's tour of TBS' operations, the Orlando meeting, was largely a casual family affair. "I came for the baseball," Kellner said, referring to a weekend Atlanta Braves spring-training game that TBS executives attended.

Other stops included a Los Angeles meeting with advertisers, an Atlanta get-together with CNN employees, and an appearance at CNN's party at last Thursday's Radio & Television Correspondents' dinner.

"Look, it's going to be good to have television executives in charge," said one network executive. "Terry came out of sales, Heyer was a strategist and ad guy. Kellner and Ancier live and breathe television programming." ■

XFL needs to score

Fledgling league faces failing ratings, faltering NBC support

By Richard Tedesco

As its debut season winds down, the XFL is facing fourth and very long, with the prospect of being sacked by its partner and primary broadcaster, NBC.

NBC has a \$50 million two-year commitment to the league it spawned with the World Wrestling Federation. But NBC Sports Chairman Dick Ebersol made clear last week in published remarks confirmed by an NBC Sports spokesman that the network is poised to cut its losses and run: "It's going to have to show a marked swing in the ratings in the postseason for it to have a real shot beyond this year, just from an advertising standpoint."

The XFL will try to make ratings magic

with heavy promotion during CBS' coverage of the NCAA basketball finals.

Last week's microscopic 1.8 rating for the Saturday prime time game on NBC—up from a 1.6 the previous week—was the first feeble upswing in the league's ratings.



NBC may not tackle a second season.

The ratings have spiraled downward since week one, when the debut game earned a 9.5 rating. Season-to-date average is 3.6—well below the 4.5 average that NBC guaranteed advertisers.

All that has not stopped WWF Chairman Vince McMahon from attempting to put a positive spin on his floundering league. He revealed a second-season plan with UPN as primary broadcaster if NBC opts out. ■

FINANCIAL WRAP-UP

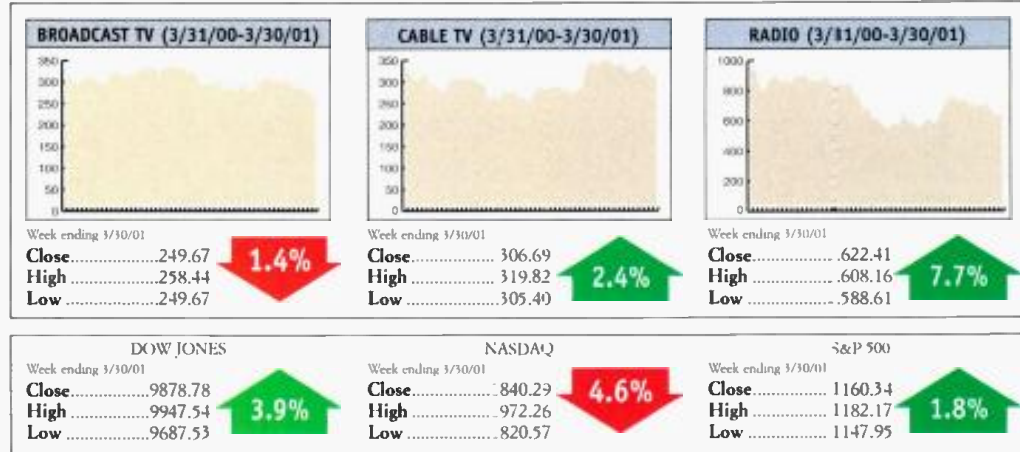
Week of March 26-30

WINNERS

	3/30	% change
Liberty Digital	\$6.34	42.96
Valuevision	\$13.94	19.89
Unitedglobalcom	\$12.94	18.97
Insight Comm.	\$26.50	14.91
Radio One Inc.	\$17.53	14.17

LCSERS

	3/30	% change
Granite Brst.	\$1.53	(46.15)
Shop At Home	\$1.35	(20.18)
Liberty Satellite	\$1.69	(16.92)
Classic Comm.	\$2.00	(17.95)
Motorola Inc.	\$14.15	(11.51)



Disney cuts 4,000 jobs

All business units affected; down economy blamed

By Steve McClellan and Joe Schlosser

For 4,000 of Disney Chairman Michael Eisner's "fellow cast members," the show won't go on. At least not with them. If all goes according to plan, Disney will have reduced its payroll by that number, or about 3% of its work force, by July.

In a letter to "fellow cast members" that cited the economic downturn, Eisner and company President Bob Iger said Disney would offer a voluntary work-force-reduction plan with sweetened buy-out packages for those who take it. The first round of buyouts won't be available to union members, Disney officials said. But, if the 4,000-job-cut goal is not met through the voluntary plan, the company said it would impose involuntary dismissals with less attractive severance packages.

Although there was some speculation that the theme parks may be the hardest hit, in their letter, Eisner and Iger said

the job cuts would "affect business units in all of our operations, as well as corporate staff."

Disney's job-cut plan is the latest announcement by a major company (at least at press time) to reduce staffing levels in the wake of the economic downturn, and the largest within the entertainment industry.

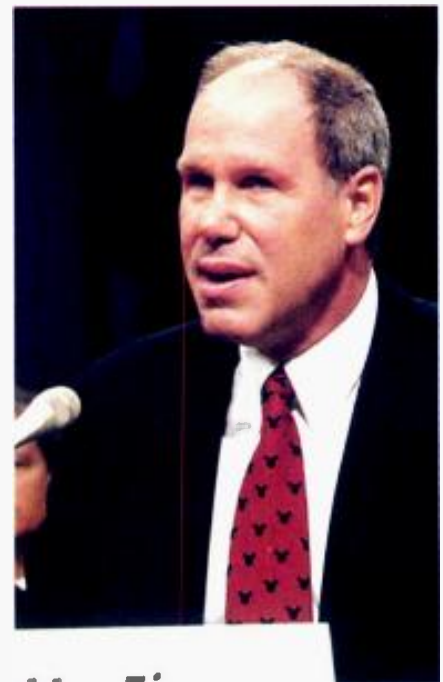
It probably won't be the last. AOL Time Warner announced earlier that it was eliminating 2,400 jobs, largely to take advantage of efficiencies stemming from the AOL-Time Warner merger.

Commenting on the Disney announcement last week, Viacom President Mel Karmazin said his company has no current plans to terminate anyone.

At a luncheon in Hollywood last week, he was critical of Disney's move. "I never can understand how companies find themselves in a position where they have so many people they can let 4,000 people go," he said. "That's not the way you

'I never can understand how companies find themselves in a position where they have so many people they can let 4,000 go.'

—Mel Karmazin, CBS



Disney Chairman Michael Eisner tells "fellow cast members" about the "voluntary" and "involuntary" work-force-reduction plans.

should run a business. I think the way you should run a business is by having extraordinary executives running each division, and they need to determine the right size for their organization."

Reacting to Karmazin's remarks, one Disney executive observed, "Chest-beating know-it-alls have a way of saying things that come around to bite them in the butt."

Disney provided no other details about the reduction. ■

Peabodys can take a joke

Daily Show wins for political coverage; cable, PBS clean up

By Dan Trigoboff

While Congress and campaign finance reformers debated alleged deficiencies in TV political coverage, veteran comic Jon Stewart won one of broadcasting's highest honors for his irreverent look at the 2000 presidential campaign.

Comedy Central's *The Daily Show With Jon Stewart*.

Indecision 2000 was among the 60th annual George Foster Peabody Award winners, along with a typically eclectic group that included Fox's dysfunctional-family comedy *Malcolm in the Middle*, a CBS exposé of the AIDS epidemic in Africa (*60 Minutes II*), and NBC's *Today* host Katie Couric's profoundly personal presentation on colon cancer. One surprise: ABC had no shows in the winner's circle.

Another "family" show, HBO's *The Sopranos*, was a repeat winner, as was NBC's *The West Wing*. A Peabody was also given this year to Marty Haag, recently retired head of news for Beloand and now a consultant, for his commitment to high journalistic and ethical standards.

KHOU-TV Houston added a Peabody to its case full of awards for its exposé of the serious problems with Firestone tires.

The awards, administered by the University of Georgia, were selected from more than a thousand entries.

The winners:

- *60 Minutes II: Death by Denial*, CBS News
- *Dateline NBC: The Paper Chase*, NBC News
- *48 Hours: Heroes Under Fire*, CBS News
- *Treading on Danger?*, KHOU-TV, Houston



Peabody showed no indecision about honoring *The Daily Show*.

■ *An Eighty Four Year Old Youngful Man Lives in the Cabin*, KBS, Seoul, Korea

■ *Behind Closed Doors*, WJXT-TV, Jacksonville, Fla.

■ *Regret to Inform, P.O.V.*, PBS

■ *King Gimp*, HBO, Whiteford-Hadary, University of Maryland and Tapestry International

■ *1900 House*, A Wall to Wall Production for Channel 4 with Thirteen/WNET New York, PBS

■ *Cancer: Evolution to Revolution*, HBO and Lovett Productions

■ *Frontline: Drug Wars*, WGBH/Frontline, Boston, PBS

■ *Ali-Frazier 1: One Nation ... Divisible*, HBO Sports

■ *CNN Perspectives: Cry Freetown*, CNN Productions, Insight News Television and Channel 4 International

■ *Napoleon*, David Grubin Productions Inc., Devillier Doregan Enterprises, PBS

■ *Walking With Dinosaurs*, A BBC Discovery Channel TV Asahi co-production with ProSieben and France 3

■ *Marketplace*, Minnesota Public Radio

■ *Witness to an Execution*, Sound Portraits Productions, presented on National Public Radio

■ *The NPR 100*, National Public Radio, Washington

■ *Slavery*, True Vision Productions Ltd. for Channel 4, London

■ *Katie Couric: Confronting Colon Cancer*, NBC News

■ *School Sleuth: The Case of an Excellent School*, Learning Matters Inc. and The Merrow Report, PBS

■ *Arthur*, WGBH-TV Boston and Cinar Films, PBS

■ *Hearts and Minds: Teens and Mental Illness*, Idaho Public Television, and Idaho Department of Health and Welfare

■ *Building Big*, WGBH-TV Boston and Production Group Inc., presented on PBS

■ H. Martin "Marty" Haag, former VP, news, Belo Corp., Personal Award

■ *The West Wing*, NBC, John Wells Productions with Warner Bros., Los Angeles

■ *The Sopranos*, HBO, Chase Films, Brad Grey Television

■ *Sharing the Secret*, Robert Greenwald Productions and Pearson Television, CBS

■ *Howard Goodall's Big Bangs*, A Tiger Aspect Production for Channel 4, London

■ *Exxon/Mobil Masterpiece Theatre: David Copperfield*, A BBC American and WGBH-TV, Co-production, PBS

■ *The Crossing*, A&E Network and Columbia TriStar Television Productions, with Chris/Rose Productions

■ *The Corner*, HBO

■ *Malcolm in the Middle*, Fox and Regency Television. ■

New director



Horace Newcomb

The University of Georgia has announced that Horace Newcomb will take over this summer as director for the Peabody Awards. Currently a

professor in the Department of Radio-Television-Film at the University of Texas at Austin, he was a member of the Peabody National Advisory Board from 1990 to 1995.

Barry L. Sherman, who had been director since 1991, died suddenly last May, and Louise Benjamin, associate professor of telecommunications at the university, has served as interim director.

—D.T.



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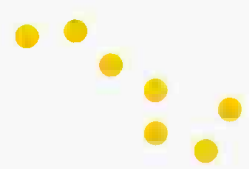
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IN BRIEF

OFF-NET DEALS STAY IN THE FAMILY

Synergy is once again in the air at USA Network and TNN. Off-network episodes of Wolf Films/Studios USA's *Law & Order: Special Victims Unit* are headed to co-owned USA network. Likewise, CBS freshman drama *CSI: Crime Scene Investigators* is going to TNN, also owned by Viacom. The *CSI* deal, worth more than \$1.5 million per episode, calls for the series to air on TNN once a week (although not in prime time) starting in 2002. In 2004, TNN will begin airing the series on a Monday-Friday basis in prime time. The *Law & Order: SVU* deal is said to be worth \$1.4 million per episode and allows USA to air the series as a strip starting in September 2003. USA Network already airs original episodes of the series each Sunday night, nine days after they debut on NBC. The *SVU* deal was brokered by Studios USA Domestic TV; *CSI* was sold by King World.

'BOOT' FITS IN AT FOX

Fox's new reality series *Boot Camp* enlisted nearly 16 million viewers in its first outing and dominated its 9 p.m. ET/PT time period on March 28. The premiere scored a 9.2 rating/14 share in households and a 7.9/19 in adults 18-49, according to fast national results from Nielsen Media Research. *Boot Camp* outdid fellow Fox reality series *Temptation Island's* debut numbers in several categories, including males 18-49 (8.6/28 vs. 8.6/26). The series also had a better debut than the original *Survivor* (in both viewers and adults 18-49) and ABC's *The Mole*.

FCC: Two nets for one

Powell FCC expected to rule that Viacom can keep CBS and UPN

By Bill McConnell

Two of the country's largest media conglomerates are in line for big wins from the FCC at its April 19 public meeting. Chairman Michael Powell is pushing his colleagues to let the major networks buy UPN and The WB and asking them to reject calls for interactive carriage requirements on cable-TV operators.

The rulings would benefit mainly Viacom and AOL Time Warner, the largest and fourth-largest media companies in terms of annual revenue.

The commissioners are expected to rule that Time Warner isn't obligated to pass through to subscribers the electronic program guides transmitted by local broadcasters. Gemstar, an EPG designer, has signed up stations across the country to transmit its interactive channel-surfing service on a supplementary portion of broadcasters' analog signals known as the vertical blanking interval and complains that Time Warner is illegally stripping broadcasters guides from transmission in several markets.

The key question before the FCC is whether EPG's are "program-related" material and hold the same cable carriage rights as stations'

primary programming. The cable industry says only closed-captioning and V-Chip functions required of broadcasters should be relayed. Gemstar claims that Time Warner simply wants to stifle a free service that competes with a subscription service the cable giant wants to sell to its subscribers.

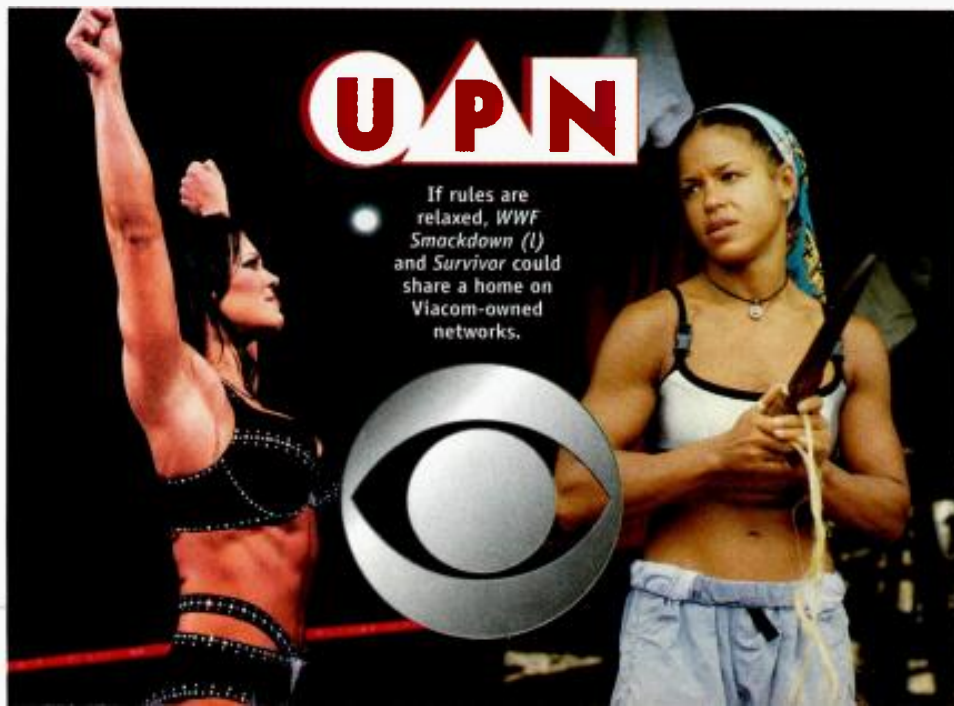
Although the FCC decision means TV stations will have to pay Time Warner and other cable systems for EPG carriage on traditional analog signals, the fate of broadcast EPGs and other interactive services on the digital channels that eventually will be standard remains

an open question. The FCC is studying development of interactive services in general and is examining the need for broader rules covering carriage of EPGs, interactive advertising and other two-way services possible on DTV.

Gemstar officials are encouraged that the commissioners will be taking up the issue at a public meeting rather than simply rubber-stamping in a behind-closed-doors vote the Cable Services Bureau's recommended rejection.

Relaxing restrictions on dual network owner-

Without the infusion of tens of millions annually from Viacom, money-losing UPN likely would go out of business.



ship would let Viacom retain both CBS and UPN. Currently, CBS and the other Big Four networks are barred from buying any broadcast network operating as of 1996, which means any net but Pax TV. The FCC proposed to let the big nets buy UPN or The WB to shore up the newer nets' financial stability. Viacom is under orders to divest UPN by May 4 unless the change is approved.

Without the infusion of tens of millions annually from Viacom, the money-losing UPN likely would go out of business.

The dilemma prompted even civil-rights groups, which traditionally oppose big media deals, to back the rule change. The Minority Media Telecommunications Council told the FCC in September "a duopolized UPN is better than a dead UPN." ■

Reform takes form

Senate poised to pass campaign-finance bill with two troubling provisions

By Paige Albiniak

The Senate is on the verge of approving a campaign-finance-reform bill with at least two amendments that will be hard for broadcasters to stomach, should the bill survive the House and the conference process with those provisions intact.

The House has passed campaign-finance reform before. But broadcasters tend to win their battles in the House because almost every member has at least one TV station in his or her district.

Two weeks ago, Sen. Robert Torricelli (D-N.J.) introduced and the Senate approved the provision the most worries broadcasters. It would require TV stations, cable operators and satellite TV carriers to always offer politicians their lowest ad rate. And the ads could not be preempted if someone else wanted to pay more for the spot.

"The Torricelli Amendment is patently unconstitutional," NAB President Eddie Fritts wrote all senators. "Government regulation of speech, including speech on broadcast stations, must be both the least restrictive means available and must directly advance a governmental interest."

The other amendment adopted last week, introduced by Sens. Chuck Hagel (R-Neb.)

and John Breaux (D-La.), requires broadcasters to disclose publicly which groups bought issue ads and how much they paid for them.

"The intent of the provision is to provide more information on the identity of the persons buying time—there is no need for further disclosures regarding rates," Fritts wrote. "Another unintended consequence of this amendment would force broadcasters to be the policemen of campaign reform."

One amendment voted down would have required broadcasters to give time to candidates to respond to issue groups' attack ads. Sen. John McCain (R-Ariz.), point man on reform, though for free time was concerned that the amendment raised constitutional questions and could endanger the bill's passage. An amendment that passed forbids independent groups to air attack ads a month before a primary and two months before a general election.

The Senate is scheduled to vote today on the package, which McCain and Russell Feingold (D-Wis.) have pushed for years. It has been defeated by Republican opponents in the past, but things are different this year. The Senate is split 50-50, making it harder for Republicans to block bills, and it's clear the American people think campaign-finance reform is worth doing.

The bill seemed clear for passage last Thursday, after the Senate defeated 57-43 an amendment that would have required the courts to strike down the entire bill if any one provision were declared unconstitutional. ■

The Senate is split 50-50, making it much harder for Republicans to block bills they don't like.

AP PRODUCER KILLED BY SHRAPNEL

Associated Press Television News producer Kerem Lawton, 30, was killed by shrapnel from a shell that hit his vehicle last Thursday near the Kosovo-Macedonia border as he arrived to cover the deployment of NATO-led peacekeepers monitoring fighting between Macedonian troops and ethnic Albanian rebels.

GOOD START FOR WAYANS SITCOM

ABC's debut of midseason comedy *My Wife and Kids* had a strong start. The Damon Wayans comedy, which had a double-episode debut March 28, won its 8-9 p.m. time in total viewers (13.7 million), adults 18-49 (5.7/15) and adults 18-34 (5.3/16), according to Nielsen Media Research fast nationals. The show gave ABC its largest audience and best adults 18-49 rating with a comedy program in nearly two years. ABC is giving the show the same double-run this week as well.

CHARTER LIBERATES ITV

Charter Communications will deploy Liberate Technologies' Liberate TV Platform software in its rollout of interactive cable-TV services to its digital set-top boxes. The company has tested the software in a closed trial among more than 1 million customers in St. Louis, using Motorola DCT5000 STBs to provide Internet access, TV Guide Interactive programming guide, and TV-based e-mail. Customers will also have access to RealNetworks' RealSystem G2-based content through Liberate TV Navigator client software.

IN BRIEF

LOCAL SPIRIT

The National Cable Television Association gave Community Spirit awards last week to cable systems and regional networks with the best local programming. Cox Communications Louisiana, New Orleans, won in the category of large cable operators; Comcast, Southfield, Mich., medium-size cable operators (50,000 to 150,000 customers); and Sunflower Cablevision, Lawrence, Kan., small systems (fewer than 50,000 customers). On the regional side, the panel of volunteer judges rated New England Cable News in Newton, Mass., the best news; Comcast SportsNet in Philadelphia took home the trophy for sports coverage; and Rainbow Media's MetroChannels in New York was tops in public affairs.

CORRECTIONS

Television producer/writer Dick Wolf described remarks by DreamWorks' partner Jeffrey Katzenberg that Writers Guild of America demands, if granted, would bankrupt the industry as "ludicrous, incendiary, counter-productive and an insult to the intelligence of working writers." An editing error in the March 26 issue placed Wolf's comments as if he were responding to Disney President Bob Iger's warning that the networks will choose fewer scripted programs if a strike threat remains. Said Wolf, "I agree with Bob Iger's statement, which I don't think is a threat but a realistic assessment." Wolf is a member of both the writers and producers guilds.

At the end of "Watch DTV on PC" (page 48 in this issue), an incorrect URL is given. It should be www.accessdtv.com.



Odyssey to Hallmark

Crown Media renames channel and trims religious programming

By John M. Higgins

To no one's surprise, Crown Media confirmed that it will change the name of the long-slumbering Odyssey Channel to the Hallmark Channel. Crown, which is controlled by Hallmark Cards, already operates the Hallmark Channel in European and Asian markets.

The move had been expected for months, given that Odyssey has virtually no recognition among consumers. Hallmark is obviously well-known for its greeting cards and, to a lesser degree, its long-running *Hallmark Hall of Fame* made-for-TV movies that have for years run on CBS.

Hallmark Cards Chairman

Irv Hockaday said he believes that the new name will give viewers the warm-and-fuzzies that the card division tries to convey. "To consumers, our brand stands for more than greeting cards," he said. The switch will occur Aug. 6, accompanied by an advertising push.

The move, which Crown Chairman David Evans acknowledged was obvious, was accomplished by negotiations with the religious group that founded Odyssey and still has rights to run 40 hours of programming weekly.

But Crown has reconfigured its deal with the National Interfaith Cable Coalition, which agreed to cut back to 14 hours a week and

broaden its programming to be less overtly church-related and more broadly spiritual. That means more *Miracles and Angels* and fewer daily Catholic Mass and biblical-archeology shows.

Crown will also help the coalition create and distribute a religious digital cable network.

Odyssey can use the help. Created by a coalition of 29 church groups, the network was designed to give operators a religious alternative to TV preachers that were dying for—and paying for—cable carriage. With backing from Liberty Media, the channel had already begun to evolve into a broader family-entertainment channel when Hallmark bought control in 1999.

Although Odyssey's ratings have risen (not quite to the heavens), the network relies heavily on Hallmark's film library (*Sarah Plain & Tall* is in heavy, heavy rotation) plus stale syndicated shows, like *Rescue 911* (four times each weeknight) and *Alf* (just two runs).

Odyssey President Margaret Loesch set a slate of new movies, series and miniseries for the channel, including a half-hour based on novel *The Neverending Story*. The new brand will help connect with viewers, she said. "A new and emerging cable network takes years and years to develop a relationship with its audience." ■

'A new and emerging cable network takes years and years to develop a relationship with its audience.'

—Margaret Loesch, Odyssey



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(Korean Ministry of Information and Communication, Samsung Economic Research Institute, Television Asia)

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IN BRIEF

NO HEART MONITORING FOR NASCAR WIVES

After briefly floating the idea, TNT killed a plan to hook up the wives of NASCAR drivers to heart monitors to gauge reactions as their husbands zoom around the track.

TNT General Manager Steve Koonin last week told reporters the network was pursuing the idea to enhance its NASCAR coverage. He denied the obvious implication: that the network wanted to capture wives' reactions as their husbands, say, slammed into a wall at 180 mph or crashed into another car and caught fire. "I take offense to that," Koonin told reporters.

But after being challenged by reporters, TNT executives backtracked and started making calls to say the plan had been scrapped. "The idea was part of an internal brainstorming session. ... It will not happen," said a spokesman.

VH1 TAPS KRIM

VH1 turned to a music-publishing company for its new head of talent and music programming. Rick Krim was named executive vice president of the music network, responsible for all relations with music artists and label executives. That will include booking talent and helping bring artists into all sorts of VH1 programming. He will also develop music video shows.

For the past six years, Krim was senior vice president, talent acquisition and marketing, for EMI Music Publishing. Before that, he was vice president of talent and artist relations for MTV. Krim replaces Wayne Issak.



UPN is so sure of *Chains of Love* that it has scheduled the series at 8 p.m. Tuesdays.

UPN loves its *Chains*

Reality show that NBC changed its mind on debuts April 17

By Joe Schlosser

UPN may have the last laugh on reality project *Chains of Love*. The "social experiment," also known as the controversial reality project that NBC backed out of, is ready to go at the weblet.

The series from the producers of *Big Brother* and *Blind Date*, which literally chains five people together for up to four days, debuts on Tuesday, April 17, on UPN. Network programmers have scheduled the series to air six consecutive Tuesdays at 8 p.m. ET/PT and say it could be back as a regular staple in the fall if all goes well.

The early buzz from critics and Hollywood insiders who have seen initial episodes of *Chains of Love* has the series on the water-cooler level of its predecessors *Survivor* and *Temptation Island* prior to their debuts. "UPN has a lock on what could be the most bizarre and capti-

vating reality series in TV history," *Entertainment Weekly* wrote last month.

And if *Chains of Love* does become the next break-out reality hit, UPN will have NBC to thank.

"I think there will be a lot of lively conversations at NBC after this show airs," says UPN President and CEO Dean Valentine.

Last October, NBC executives got cold feet and opted to pass on the series. Reeling from not having a *Survivor* or *Who Wants to Be a Millionaire?* on their schedule, NBC programmers went full speed ahead into reality development last fall and landed *Chains*. UPN had initially tried for the

series, but Endemol Entertainment, producer of CBS' summer reality project *Big Brother*, went with NBC, hoping for more exposure. NBC began developing the project, but executives at the network soon said they and

'I think this has enormous potential to help us. I think this show is going to surprise a lot of people.'

—Dean Valentine, UPN



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IN BRIEF

TEXAS JUSTICE SCORES

Twentieth Television's limited-release court show *Texas Justice* premiered with some strong ratings last week. The syndicated series, being regionally launched on six co-owned Fox TV stations, was first in its time period in four markets on Monday, March 26. *Texas Justice* averaged a 5.7 rating/16 share on WBRC-TV Birmingham, Ala., at 10:30 a.m. and a 5.4/19 at 9 a.m. on WGHP-TV Greensboro, N.C. On WAGA-TV Atlanta, the series averaged a 5.2/15 at 12:30 p.m. and, on WHBQ-TV Memphis, Tenn., scored a 4.2/11 at 2:30 p.m., according to Nielsen.

FOX FAMILY GROWING

On Wednesday, Fox Family Channel announced 12 new series in its 2001-02 development slate, as well as nine movies and a reality event. It's the network's first development initiative under Tom Halleen, the new head of prime time programming. Included are shows from Debbie Allen (*Fame*), a pair of projects from The Tom Lynch Co. (*The Jersey*) and a one-hour series called *Soul Provider*. On the reality front, Fox Family Channel is going to produce the first-ever *Pet Games*, featuring animals competing in tests of speed and agility.

SAG'S SAGGING FORTUNES

The Screen Actors Guild reported an \$84 million decline in earnings by its membership in 2000. SAG says its actors nationwide earned \$1.59 billion under union contracts in 2000, down from the \$1.67 billion in 1999. SAG cites a decline in commercial work, which was halted by the union's strike against the advertising industry. TV provided the most work for SAG members.

Endemol didn't share the same vision on *Chains*. Insiders say NBC executives grew wary of the show's potential sexual content. NBC executives had no comment.

Enter UPN.

"We were originally interested in the show, and it wound up at NBC," says Valentine. "I guess NBC was sort of confused about how to make the right kind of show, and we were sort of fortunate to have it come back on the market."

Says Endemol Entertainment USA's David Goldberg, "I can't really speak to why NBC bowed out. But I can say we were thrilled by the fact that UPN had always wanted this show, and we were thrilled that UPN still wanted it after all of that."

Once UPN got its hands on the series late last year, programmers went looking for someone with a relationship-show background. They quickly found David Garfinkle and Jay Renfroe, partners in Renegade 83 Entertainment, producer of syndicated series *Blind Date*.

"I had heard so much about it. It was on *60 Minutes II* and in every magazine. I was a little wary at first," says Garfinkle, now an executive producer on *Chains of Love*. "But when I saw the tape, I was actually fascinated by it. I think

this show is going to surprise people."

Chains is based on an Endemol format launched in Holland, with subsequent versions in Germany and Great Britain. Each of UPN's six episodes will feature one man or woman as the Picker. The Picker is connected to four people of the opposite sex by 6 feet of chain, with alternating wrist and ankle cuffs allowing less than 24 inches between them. The five people sleep together, eat together and walk together at all times. On each episode, *Chains* will feature a different four-day period, during which the Picker eliminates one of the four mates every 24 hours. In the end, one couple remains, and the chains are unlocked. The Picker then reveals whether there is a love connection or not.

"We set the Picker up with people they say they would really like to be with and people they've said they don't want to be with," says Garfinkle. "So if a Picker says she is tired of dating bad boys and wants someone more stable, we put both types on the chain. You quickly get to see what makes these people tick."

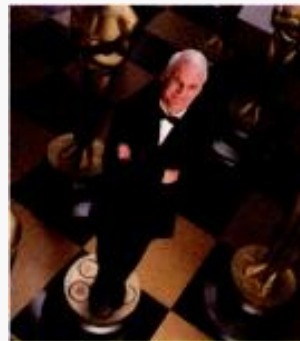
The Picker is given \$10,000 and sole discretion on sharing it with the other contestants throughout the show. ■

Oscar dips, but ABC still rules

By Joe Schlosser

The 73rd Annual Academy Awards will go down in history as the lowest-rated telecast to date. It also logged the fewest total viewers of any Oscarcast in the past four years. Even so, it gave ABC a boost in the weekly ratings race.

The show averaged a 26.2 rating/40 share in households, according to Nielsen Media Research. In 1986, the special averaged a then-lowest 27.3 rating. Sunday night's telecast averaged 42.9 million viewers (46.3 million watched a year ago), but 72.2 million people tuned to the show, which was hosted by Steve Martin, sometime between 8:30 and



More than 72 million people tuned to the show, hosted by Steve Martin, sometime between 8:30 and 11:30 p.m. ET.

11:30 p.m. ET, according to ABC estimates. The event was also down 7% from last year in adults 18-49 (17.8 rating vs. 19.1). ABC did see an increase in males 18-34, though; the 14.1 rating was up 7% from 2000.

Even though low-rated, Oscar helped ABC run away with the weekly ratings. ABC dominated the network competition, with a 15.6 million-viewer average and a 5.8 rating in adults 18-49 for the

week of March 19-25, according to Nielsen Media Research. CBS, which didn't have an original *Survivor: The Australian Outback* last week, placed second in both adults 18-49 (4.3 rating) and total viewers (11.9 million). ■

Syndication Watch

MARCH 12-18 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.2	10.2
2	Jeopardy	8.3	8.3
3	Judge Judy	6.1	8.6
4	Entertainment To	5.9	6.0
5	Friends	5.6	6.5
6	Oprah Winfrey Show	5.6	5.7
7	Frasier	5.0	5.7
8	Seinfeld	4.9	4.9
9	Live With Regis and Kelly	4.0	4.0
10	The X-Files	3.8	4.0
11	Wheel of Fortune (wknd)	3.8	3.8
12	Judge Joe Brown	3.7	4.8
13	Jerry Springer	3.7	4.1
14	Hollywood Squares	3.7	3.7
15	Drew Carey	3.5	3.8
16	Entertainment Tonight (wknd)	3.6	3.6
17	Extra	3.3	3.4
18	Maury	3.3	3.4
19	3rd Rock From the Sun	3.2	3.4
20	Seinfeld (wknd)	3.2	3.2
21	Divorce Court	3.1	4.1
22	Montel Williams	3.1	3.1
23	ER	3.0	3.6
24	Andromeda	3.0	3.1
25	Friends (wknd)	2.9	3.4

TOP OFF-NET SITCOMS

Rank	Program	HH AA	HH GAA
1	Friends	5.8	6.5
2	Frasier	5.0	5.7
3	Seinfeld	4.9	4.9
4	Drew Carey	3.5	3.8
5	3rd Rock From the Sun	3.2	3.4
6	Seinfeld (wknd)	3.2	3.2
7	Friends (wknd)	2.9	3.4
8	Spin City	2.8	3.2

According to Nielsen Media Research Syndication Service Ranking Report March 12-18, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen Rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States

NA = Not Available

Seinfeld sails into second cycle

The most expensive and, at the same time, most profitable cycle of off-network television begins this week in syndication with the rollout of *Seinfeld's* second rerun effort.

The former NBC sitcom's second cycle starts nationally with a handful of new homes and new time periods, including new outlets in both New York and Los Angeles.

Seinfeld is expected to bring distributor Columbia TriStar Television Distribution more than \$2 billion between its first and second cycle in off-net syndication, including advertising revenue. Starting this fall, stations will also be able to double-run the series for the first time. CTTD did not allow stations to air more than one episode per day during the show's initial syndication offering, which began in fall 1995.

In New York, *Seinfeld* is jumping from WPIX-TV to Fox-owned WNYW-TV, where it will air at 11 p.m. nightly. In Los Angeles, it's moving from KTLA-TV to Chris-Craft/Fox's KCOP-TV, which will air the series at 7 p.m. The show is also moving to WFXT-TV Boston, WJBK-TV Detroit and KMBC-TV Kansas City, Mo.

Seinfeld is cleared on local stations covering more than 99% of the country for its second effort, according to CTTD executives. Starting in fall 2002, cable's TBS will also get involved in the *Seinfeld* rerun business, airing episodes simultaneously with local stations on a nightly basis.

Seinfeld continues strong in the national ratings despite having been on off-network television for more than two years and in syndication for five. Season to date, it has averaged a 5.1 rating nationally and ranks second among all off-net series, trailing *Friends*, according to Nielsen Media Research. *Seinfeld* also ranks first among all syndicated shows (first-run and off-net) among males 18-49 and males 25-54. In comparison, Buena Vista's *Home Improvement*, which also debuted in fall 1995, is averaging a 2.4 rating this season.

The first week of episodes in the second cycle will start with the episode titled "The Pitch," in which Jerry Seinfeld accepts NBC's invitation to develop a series about nothing. Other premiere-week episodes include "The Ticket," "The Wallet" and "The Watch."

—Joe Schlosser



The former NBC sitcom is expected to bring its distributor a combined \$2 billion-plus in two cycles in off-net syndication.

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WNYW/FOX, 10-10:30am

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StationBreak

BY DAN TRIGOBOFF

BOZO FOLDS HIS TENT

Competition from kids networks like Nickelodeon and the Disney Channel has led to the end of the 40-year run of WGN-TV Chicago's Bozo the Clown, the last of more-than-200 Bozos that have hosted local daily TV kids shows since 1949. The final *Bozo Super Sunday Show*, now a weekly, will air Aug. 26. There is also a 40th anniversary program planned for this summer. WGN-TV says that it hopes to continue using Bozo for charity and public-service events and that the charity Bozo Ball is still on for May.

Chicago's Bozo debuted in 1961 and became the longest-running locally produced kids show, according to WGN-TV. Its popularity was such that tickets to the show were sometimes given as baby-shower gifts since there was a five- to nine-year wait to get on the show. For the first 23 years, Bozo was played by the late Bob Bell, who was succeeded by the current Bozo, Joey D'Auria. Famous Bozos in other cities include: Pinto Colvig—also the voice of Disney's Goofy—who brought creator and Capital Records' exec Alan Livingston's character to life in 1949 on records and at KTTV-TV Los Angeles; Williard Scott at WRC-TV Washington; Bill Britten on WPIX(TV) New York; and Larry Harmon, a former Tennessee Bozo who purchased the rights to the character in 1956 and became proprietor of the franchise.

Demonstrating the character's staying power, Pinto Colvig's son, Vance, also played Bozo on KTLA Los Angeles.

KCBS-TV INFORMANT SENTENCED TO JAIL

A legal consultant who admitted to leaking confidential Los Angeles police information to a KCBS-TV reporter was sentenced to 60 days in prison for contempt of court. An appeal is likely.

The files Robert Mullally says he leaked to reporter Harvey Levin, now a producer with *The People's Court*, concerned the internal han-

dling of domestic-violence charges against police officers. Mullally had access to the files when he was working for an attorney bringing civil charges against a policeman—later a suicide—suspected of killing his wife and her lover.

Levin's series on domestic violence by police has been credited with prompting reforms on police handling of such cases. Activist group The Feminist Majority regards Mullally as heroic and has called his prosecution "tragic." But the judge, according to local reports, said, "the system has to be vindicated."

Lucy Dalglish, executive director of Reporters Committee for Freedom of the Press, said she was not familiar with the case but commented generally that there is too much information sealed in court documents. "On the other hand, it's risky to leak something out of a court file. We don't advocate people violating a court order." Still, she lamented that the punishment handed to Mullally would discourage other whistleblowers and potential media sources.

O'BRIEN TO EXIT KTVU

Kevin O'Brien, who has run Cox's KTVU(TV) Oakland, Calif., since 1986, says he will retire when his contract with the company ends in December. O'Brien says he might take some time off but plans to continue working, probably in television, and would consider coming back in a station-group job. He says

there have been no talks regarding the top job at KCBS-TV Los Angeles, but he did not rule out a management job in the rapidly changing San Francisco Bay Area.

O'Brien has been interested in running a group—a position not available at Cox given the recent elevation of Andrew Fisher to group leadership—and reportedly has been a candidate to head CBS' station group. Last week, Cox promoted KTVU Oakland and KICU San Jose, Calif., Station Managers Jeffrey Block and Tom Raponi to vice president and general manager at their respective stations, but O'Brien says he will retain oversight of both stations until the end of the year.

SIGN-ON TO SIGN-ON

Nelson Sears, WGAL-TV Lancaster, Pa.'s first employee, signed onto the station back in 1949 as a 22-year-old just out of the army. Last week, when the station inaugurated its digital channel (58), it was Sears again, now 74, signing on. "We were sitting around discussing the launch of DT 58," said General Manager Paul Quinn, "and someone thought this would be a great idea." Sears became news director and program director at the station, retiring in 1994 but remaining in an advisory capacity to this day.

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



Death be not proud

Kathleen S. M. Shepherd, a producer and director of public affairs at WPIX-TV New York, died of cancer March 24. She was 50. "She represented everything positive about the possibilities of effecting positive change in our lives and communities," said WPIX VP and GM Betty Ellen Berlamino. "She devoted her life to helping others."

Focus Savannah

THE MARKET

DMA rank	100
Population	680,000
TV homes	260,000
Income per capita	\$12,922
TV revenue rank	101
TV revenue	\$39.3 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1.	WTOC-TV	11	CBS Raycom
2.	WSAV-TV	3	NBC Media General
3.	WJCL	22	ABC GOCOM
4.	WTGS	28	Fox GOCOM
5.	WGSA	34	UPN Southern TV

*February 2001, total households, 6 a.m.-2 a.m.

CABLE/DBS

Cable subscribers (HH)	179,400
Cable penetration	69%
ADS subscribers** (HH)	54,600
ADS penetration	21%
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Entertainment Tonight</i> (WTOC-TV)	10/19
Network show	
<i>Touched by an Angel</i> (WTOC-TV)	14/23
6 p.m. newscast	
WTOC-TV	16/33

***February 2001, total households

Sources: Nielsen Media Research, BIA Research

Savannah's profile has been raised as a result of the 11 films shot there since 1991, *Forrest Gump* among them.



Moving forward by looking back

People in Savannah, Ga., don't doubt the power of the printed word, not since the publication in 1994 of *Midnight in the Garden of Good and Evil*. The book, which resided on the *Publishers Weekly* hardcover bestseller list for 171 weeks, launched a tourism boom in this historic Southeastern city that has bolstered the area's economy, according to Tony Schopp, president of the Savannah Convention and Visitors Bureau. "In 1993, we had 2.1 million visitors who spent about \$500 million," Schopp says. "We expect that we had over 3 million overnight visitors in this town in 2000. That's probably about \$1 billion in terms of economic impact."

Stan Crumley, president/general manager of WSAV-TV, agrees: "It is amazing what that book has done for this town." Since the city doesn't want to depend solely on leisure travelers for its tourism economy, about a year ago, it built an International Trade & Convention Center. At 330,000 square feet, it's said to be the largest convention center between Fort Lauderdale, Fla., and Myrtle Beach, S.C. But Savannah isn't a one-industry town. In addition to tourism, the area has strong manufacturing and military segments as well as the thriving Port of Savannah.

Although the healthy economy has been good for television stations, there has been a recent slowdown. "Most of our downturn in the last four or five months has been with national spot. When major categories like automotive and fast food are buying less, then we're going to get hurt. But I think that locally the market is probably holding its own," Crumley says.

William Cathcart, WTOC-TV VP/GM, has a different take: "We've been blessed with very good national spot. If there's any softness, it's been on the local side. I think Savannah probably began the [economic] decline earlier than the rest of the country. And the converse of that is that I fully expect that we will come out of it ahead of the rest of the country. So that enables me to be optimistic and positive about our prospects for the rest of the year."

—Mark K. Miller

L.A. Women Love RICKI!

RICKI LAKE is L.A.'s #1 Talk Show With Women 18-34!

Program	Station	Time	W18-34
RICKI LAKE	KCOP	5:00pm	2.5
Regis & Kelly	KABC	9:00am	2.4
Maury Povich	KCOP	12:00pm	2.3
Oprah Winfrey	KABC	3:00pm	2.3
The View	KABC	10:00am	2.0
Rosie O'Donnell	KNBC	3:00pm	1.7
Queen Latifah	KTTV	11:00am	1.6
Montel Williams	KCOP	4:00pm	1.4
Jenny Jones	KCOP	2:00pm	1.3
Sally Jessy Raphael	KTLA	9:00am	0.9
Jerry Springer	KCAL	11:00pm	0.5

R
Ricki
Lake
the
5pm franchise



Source: NSI, WRAP Sweeps, Los Angeles, Feb. '01; Women 18-34 rating
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The Leader in Young Adult Programming.
rd.com

Programming

CableWatch

MARCH 19-25 Cable programming ratings according to Nielsen Media Research

C A B L E ' S T O P 2 0

Ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating		HHs (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	TNN	Mon	10:00P	68	4.9	4.0	3964	8.3
2	WWF Entertainment	TNN	Mon	9:00P	60	4.2	3.4	3391	6.2
3	Rugrats	NICK	Sat	9:30A	30	3.2	2.6	2562	9.9
4	Spongebob	NICK	Sat	10:30A	30	3.1	2.5	2525	9.5
4	Rugrats	NICK	Thu	7:30P	30	3.1	2.5	2511	5.2
4	JAG	USA	Wed	7:00P	60	3.1	2.5	2489	5.3
4	Rugrats	NICK	Sun	9:30A	30	3.1	2.5	2462	8.8
4	Academy Pre-Show Live 01	EN	Sun	6:00P	120	3.1	2.2	2173	5.4
9	Rugrats	NICK	Mon	7:30P	30	3.0	2.4	2443	4.9
9	Spongebob	NICK	Sat	10:00A	30	3.0	2.4	2438	9.3
9	Spongebob	NICK	Sun	10:00A	30	3.0	2.4	2419	8.4
12	m/"Rio Lobo"	TBS	Sun	5:30P	150	2.9	2.4	2370	5.1
12	Hey Arnold	NICK	Thu	7:00P	30	2.9	2.4	2364	5.2
12	Hey Arnold	NICK	Mon	7:00P	30	2.9	2.3	2346	4.9
12	Rugrats	NICK	Wed	7:30P	30	2.9	2.3	2316	4.8
12	Rugrats	NICK	Tue	7:30P	30	2.9	2.3	2310	4.7
12	Rugrats	NICK	Fri	8:00P	30	2.9	2.3	2307	5.1
18	m/"McLintock!"	TBS	Sat	8:05P	165	2.8	2.3	2322	5.0
18	m/"Big Jake"	TBS	Sun	8:00P	120	2.8	2.3	2317	4.0
18	Rugrats	NICK	Sat	9:00A	30	2.8	2.3	2268	9.1
18	Rugrats	NICK	Sun	9:00A	30	2.8	2.3	2266	8.6
18	Rugrats	NICK	Mon	4:30P	30	2.8	2.2	2237	7.0
18	Rocket Power	NICK	Sat	8:30A	30	2.8	2.2	2226	9.3

D E M O T R A C K E R : P E O P L E 2 5 - 5 4

Ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Source: Fox Family Channel

Rank	Program	Network	Day	Time	Duration	Rating		HHs (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	TNN	Mon	10:00P	68	3.0	2.4	2809	7.3
2	WWF Entertainment	TNN	Mon	9:00P	60	2.2	1.8	2108	4.7
3	Academy Pre-Show Live	ENT	Sun	6:00P	120	2.2	1.5	1826	5.6
4	JAG	USA	Wed	7:00P	60	2.0	1.6	1885	6.1
5	Movie, USA	USA	Sat	9:00P	120	1.9	1.5	1821	4.9
6	Farscape	SCIFI	Fri	9:00P	60	1.9	1.3	1594	4.7
7	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	1.7	1.4	1630	3.9
8	TBS Prime Movie	TBS	Sun	5:30P	150	1.7	1.4	1616	4.4
9	TBS Prime Movie	TBS	Sun	8:00P	120	1.6	1.3	1560	3.0
10	Sat Night New Classics	TNT	Sat	8:00P	120	1.6	1.3	1554	4.3

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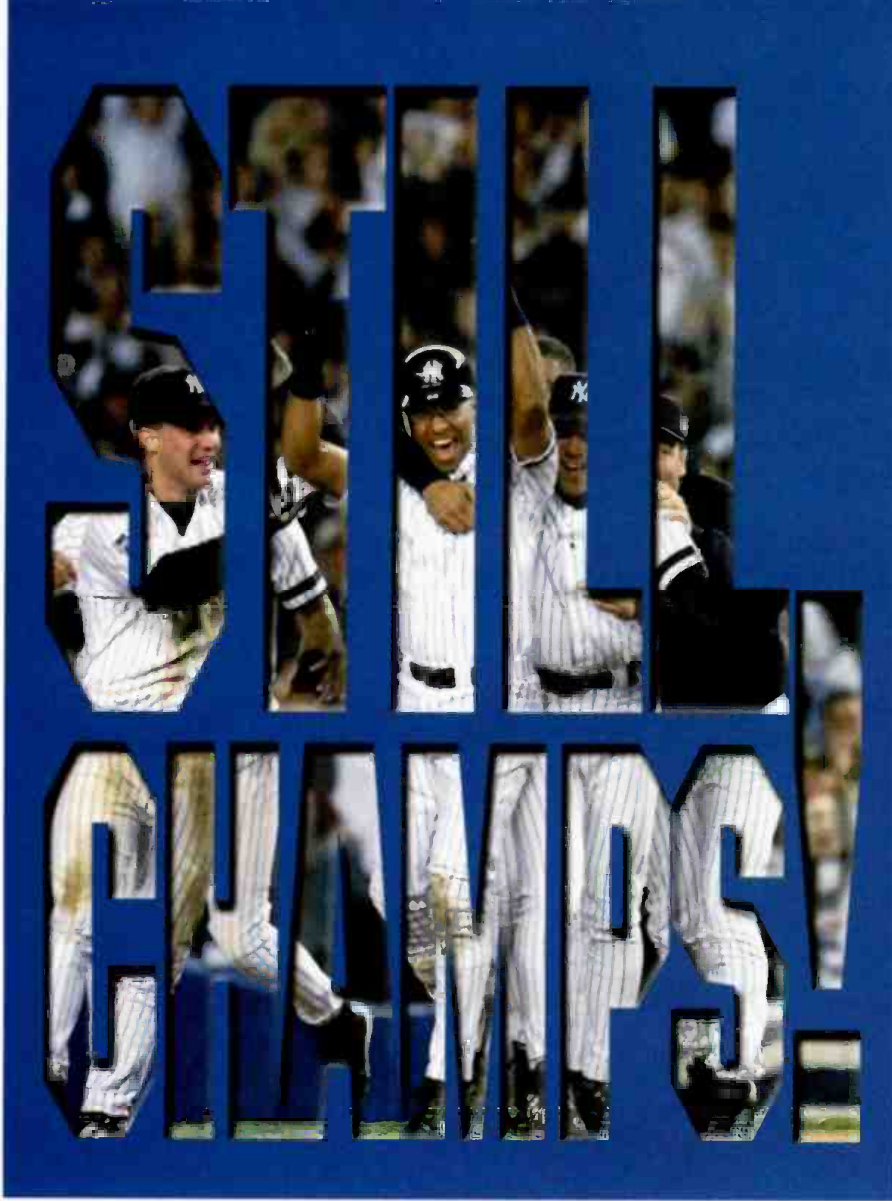
Programming

BroadcastWatch

COMPILED BY KENNETH RAY

MARCH 19-25 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB
25	6.3/10	10.2/16	6.4/10	7.3/11	1.2/2	2.5/4	2.6/4
8:00		14. King of Queens 9.8/16	36. Crocodile Hunter 7.2/11	48. Boston Public 6.3/10	122. Miracle Pets 0.9/1	84. Mo'eta 2.4/4	79. 7th Heaven 3.3/5
8:30	40. ABC Monday Night Movie—Dante's Peak 7.0/11	22. Yes, Dear 9.2/14				84. The Hughleys 2.4/4	
9:00		7. Ev Lvs Raymd 12.5/19	71. First Years* 4.9/7	27. Ally McBeal 8.3/13	115. Touched by an Angel 1.2/2	83. The Parkers 2.6/4	90. Gilmore Girls 1.9/3
9:30		11. Becker 10.9/17				84. GirlFriends 2.4/4	
10:00	71. Gideo's Crossing 4.9/8	20. Family Law 9.3/16	38. Third Watch 7.1/12		104. Diagnosis Murder 1.4/2		
10:30							
	10.0/16	9.1/15	7.0/11	5.8/9	1.3/2	2.2/4	1.7/3
8:00	3. Who Wants to Be a Millionaire? 14.5/23	31. JAG 8.0/13	55. Frasier 5.9/10	53. That '70s Show 6.1/10	122. Mysterious Ways 0.9/1	88. UPNs Movie Tuesday—Most Wanted 2.2/4	98. Buffy the Vampire Slayer 1.7/3
8:30			44. Fighting Fitzg 6.5/10	62. Grounded/Life 5.6/9			
9:00	56. Dharma & Greg 7.4/12	19. 60 Minutes II 9.4/15	26. Frasier 8.4/13	51. Malcolm/Middl 6.2/10			98. Angel 1.7/3
9:30	51. Geenz Davis 5.8/9		36. Three Sisters 7.2/12	63. Titus 5.4/9	103. Doc 1.5/3		
10:00	24. NYPD Blue 3.0/15	14. Judging Amy 9.8/17	40. Dateline NBC 7.0/12				
10:30							
	5.9/10	8.5/14	9.7/16	5.3/9	1.1/2	2.1/3	1.9/3
8:00	67. Drew Carey 5.2/9	4. Survivor II: The First 24 Days 14.0/23	54. Ed 6.0/10	65. That '70s Show 5.3/9	124. Twice in a Lifetime 0.8/1	90. 7 Days 1.9/3	90. Dawson's Creek 1.9/3
8:30	63. Spin City 5.4/9			74. Grounded/Life 4.6/7			
9:00	32. Drew Carey 7.9/12	56. Big Apple 5.8/9	13. The West Wing 10.1/16	60. Conspiracy Theory: Land on/Moon? 5.7/9	115. Touched by an Angel 1.2/2	87. Star Trek: Voyager 2.3/4	90. Jack & Jill 1.9/3
9:30	44. The Job 6.5/10						
10:00	65. Once and Again 5.3/9	60. 48 Hours 5.7/10	5. Law & Order 13.0/22		104. Diagnosis Murder 1.4/2		
10:30							
	9.4/15	7.9/13	9.6/16	3.4/5	1.4/2	4.2/7	3.3/5
8:00	67. Whose Line Is It 5.2/9		9. Friends 12.0/20		110. It's a Miracle 1.3/2	75. WWF Smackdown! 4.2/7	82. Gilmore Girls 3.1/5
8:30	48. Whose Line 6.3/10	45. NCAA Basketball Championship 7.4/13	14. Weber Show 9.8/16	77. Fox Thursday Night Movie—Spawn 3.4/5	104. Touched by an Angel 1.4/2		76. Charmed 3.5/5
9:00	6. Who Wants to Be a Millionaire? 12.9/20		17. Will & Grace 9.6/15				
9:30			28. Just Shoot Me 8.2/13				
10:00	17. Primetime 9.6/17	43. NCAA Basketball Championship 6.9/13	23. ER 9.1/16		104. Diagnosis Murder 1.4/2		
10:30							
	9.4/17	6.7/12	8.0/14	4.3/8	1.1/2	1.2/2	1.6/3
8:00	73. Norm 4.8/9		56. Providence 5.8/10	67. Police Videos 5.2/9	124. Encounters With the Unexplained 0.8/1	115. The Parkers 1.2/2	89. Sabrina/Witch 2.1/4
8:30		44. NCAA Basketball Championship 6.5/12				110. The Hughleys 1.3/2	98. Popstars 1.7/3
9:00	10. Who Wants to Be a Millionaire? 11.0/19		31. Dateline NBC 7.7/13	79. The Lone Gunmen 3.3/6	115. Touched by an Angel 1.2/2	110. Gaby & Mike 1.3/2	110. Popular 1.3/2
9:30						115. Celebrity Death 1.2/2	
10:00	20. 20/20 9.3/17	51. NCAA Basketball Championship 6.2/13	12. Law & Order: Special Victims Unit 10.6/19		110. Diagnosis Murder 1.3/2		
10:30							
	5.0/9	7.6/14	1.8/3	6.4/12	0.6/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH • NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00	77. Totally Outrageous Love 3.4/6	(nr) NCAA Basketball Championship 7.7/16		70. Cops 5.1/13	127. Miracle Pets 0.7/1		
8:30			94. NBC NFL Football—Las Vegas Outlaws vs. Los Angeles Xtreme 1.8/3	48. Cops 6.3/12			
9:00		47. Kate Brasher 6.4/11		38. AMW: America Fights Back 7.1/13	129. Touched by an Angel 0.6/1		
9:30	56. World Figure Skating Championship 5.8/10						
10:00		28. The District 8.2/15			130. TV Guide Awards 0.4/1		
10:30							
	21.8/33	7.8/12	3.2/5	7.9/12	1.1/2	0.7/1	1.6/2
7:00	8. Barbara Walters Special 12.1/20	12. NCAA Bsktball 8.3/16			124. Candid Camera 0.8/1		104. Jamie Foxx 1.4/2
7:30			57. NBA Basketball—Los Angeles vs. Sacramento 3.2/5		120. Candid Camera 1.1/2	127. UPN NFL Football—Birmingham Bolts vs. Chicago Enforcers 0.7/1	104. The PJs 1.4/2
8:00	2. Oscar Countdown 18.6/30	25. 60 Minutes 8.7/13		32. Fox Movie Special—True Lies 7.9/12	101. Doc 1.6/2		94. Steve Harvey 1.8/3
8:30							94. For Your Love 1.8/3
9:00							94. Nikki 1.8/3
9:30	1. 73rd Annual Academy Awards 26.2/40	40. CBS Sunday Movie—Executive Decision 7.0/11	81. NBC Sunday Night Movie—Homicide 3.2/5		121. Pax Big Event Sunday—Anyplace But Home 1.0/2		101. For Your Love 1.6/2
10:00							
10:30							
WEEK	10.2/17	8.2/14	6.4/11	5.9/10	1.1/2	2.0/3	2.1/3
S. 1-8	8.7/14	8.6/14	8.1/13	6.3/10	0.9/2	2.5/4	2.6/4



BY KIM McAVOY

Baseball gets the bucks

Broadcast rights jump 14.7% from 2000, and games continue migration to cable

Regional cable networks and local TV and radio broadcasters are still paying big bucks for the local rights to carry games. They spent roughly \$469 million this year, 14.7% more than last year, according to BROADCASTING & CABLE's annual baseball-rights survey.

And, as with last season, there are two big winners. First are the New York Yankees, which re-upped with MSG Network for \$52 million. That's more than the rest of the teams in the American League East combined will make, giving the Yanks a true competitive advantage. Another big winner is Fox Sports Net, remaining the top local-rights holder for cable. Moreover, the cable network's interest in obtaining the local broadcast-TV rights remains strong. Half of the 30 Major League Baseball teams have sold both over-the-air and cable games to either Fox or its affiliates.

Fox's dominance of the marketplace intensified even further this season, its acquisition of CBS Cable's Midwest Sports Channel giving it the broadcast-TV and cable rights for the Milwaukee Brewers and Minnesota Twins. Also this season, Comcast SportsNet now has the broadcast-TV and cable rights to the Orioles as a result of its purchase of Home Team Sports.

Furthermore, Fox Sports Net Northwest reportedly spent \$25 million for both the broadcast and cable rights to this year's Seattle Mariners games. It's all part of a new 10-year deal the team struck with Fox, following a bidding war with KIRO-TV Seattle, holder of the broadcast-TV rights for the past three seasons.

The bidding war was fueled by the

28

Baseball Rights: The Chart

Team-by-team breakdown tells the story of the revenues and rights paid for the upcoming season.

30

The Total Story

What makes a good deal? A sport-by-sport look at revenues and ratings tries to answer the question: Which rights deals are the best?

34

Bob Costas: For Love of the Game

One of the most visible sportscasters on the air gives his take on the relationship between sports and TV.

Scorecard: broadcast vs. cable

Year	BROADCAST		CABLE		COMBINED	
	Total games	Avg. games per team	Total games	Avg. games per team	Total games	Avg. games per team
1996	1,835	65.5	1,287	50.9	3,122	116.4
1997	1,668	59.6	1,737	62.0	3,405	121.6
1998	1,655	55.2	2,058	68.6	3,713	123.8
1999	1,646	54.9	2,187	72.9	3,833	127.8
2000	1,571	52.4	2,246	75.0	3,817	127.2
2001	1,507	50.2	2,417	80.6	3,924	130.8

Mariners' decision to sell the broadcast and cable rights together. Ackerly Communications, Action Sports (an affiliate of the Portland Trail Blazers), Belo, KIRO-TV and Fox Sports Net, were all vying for those rights, according to sources.

"You had a lot of people at the table throwing a lot of big numbers around," says Sandy Zogg, general sales manager at KIRO-TV. The negotiations got "out of hand"; there was no way that KIRO-TV could compete. As a result, KIRO-TV is sublicensing 34 Mariners games from Fox Sports Net.

However, that means local viewers will see fewer Mariner games over the air. Last year, KIRO-TV and its broadcast partner KSTW(TV) Seattle ran a total of 63 games (KSTW had 23 and KIRO-TV carried 40). Of course, on the flip side, cable subscribers will have access to more Mariners games this year: Fox Sports Net is offering 106, up from last season's 62.

The situation in Seattle reflects the continuing migration of games to cable (see table above). As the survey indicates, the average number of broadcast games per team fell from 52.4 in 2000 to 50.2 in 2001, a 4.3% decline. And, as last year, neither the Cincinnati Reds nor the Montreal Expos will have over-the-air broadcasts of games. The average number of baseball games per franchise on cable rose from 75 in 2000 to 80.6 in 2001, a 7.5% hike. Part of the increase, though, stems from the fact that, in 2000, the Expos failed to strike a deal for cable carriage of their games and none were aired. Overall, this season, regional cable networks will air 2,417 games, 910 more than the 1,507 that TV stations will carry.

At independent KCAL (TV) Los

Angeles, the number of Anaheim Angels games has dropped from 50 to 40. This year, KCAL paid a rights fee as part of a new five-year deal; in the past, it has participated in a revenue-sharing arrangement with the team.

For KCAL, the reduction in games is due to the fact that local TV stations have fewer choices. "Our goal is to create the best schedule we can in time periods that the most number of people can watch the game," says Patrick McClenahan, KCAL

senior vice president and station manager.

But, as McClenahan points out, games played in three key time periods have already been taken, including Saturday games, which air on Fox, and Sunday and Wednesday-night games, which are exclusive to ESPN. Furthermore, he notes that the increased number of games beginning at noon is also less appealing to broadcasters. "That has reduced the number of desired time periods for games that are available to us," he adds.

An even more significant reduction is at WPSG(TV) Philadelphia, which will carry only 45 Phillies games, compared with 70 last season. "It was a mutual decision," says Kevin O'Kane, vice president and general manager for WPSG. ■

Fox: View from the Hill

To get to the World Series, you now have to go through Fox Sports.

Starting this season, Fox Sports becomes the exclusive home to all of Major League Baseball's post-season action and nearly all of the national pastime's regular-season games, as well.

Thanks to Rupert Murdoch's new six-year, \$2.5 billion contract with Major League Baseball, Fox Sports will carry every All-Star Game, every playoff game and every World Series game from now through the 2006 season. Add in Fox Sports Net, which carries more than 2,000 regular-season games on its various regional channels across the country, Saturday-night coverage on FX, and a new Thursday-night game on Fox Family Channel, and it adds up to a seeming baseball monopoly. In fact, Fox Sports Net has the local cable rights to 26 of the league's 30 teams, with only Boston, Montreal, Toronto and San Diego outside its reach.

Fox Sports Television Group Chairman and CEO David Hill says the \$2.5 billion bet on baseball will likely pay off, just as many of Fox's other sports contracts have over the past decade.

"You obviously don't do a deal if you don't think it's going to be very worthwhile to you at the end of the day," says Hill, who also orchestrated Fox's NFL and NASCAR deals. "It's always something that you have to look at over the totality of the contract. The way you go into a long-term contract is that you believe it's going to be worthwhile."

A major part of that worthiness is the ability to hype TV series during playoff games. "The playoffs are in a great time of the year, just prior to November sweeps, and they are really an ideal platform for the entertainment boys to launch their wares," says Hill. "Add in the fact that they rate and the country focuses on the sport alone during that time of the year, and we think it's an incredible property."

Ratings, however, tell a different story. Last year's World Series was the lowest-rated ever, as the hype of a New York subway series didn't sell outside Manhattan. Fox Sports' coverage of the World Series averaged only a 12.4 rating nationally, according to Nielsen Media Research. According to insiders, the result for Fox was a loss in ad revenue of \$70 million. And Fox's coverage of the League Championship series dropped from a 9.2 rating in 1999 to a 6.2 rating.

The other potential bad news is the threat of a players strike at the end of the season. Of a potential strike, Hill says he is "spending a lot of time lighting candles and praying." —Joe Schlosser

LOCAL TV AND RADIO LINEUP

Team	BROADCAST TV						CABLE					RADIO				
	Flagship	# of reg. season games	# of stations in net.	Contract status yr./yrs.	2001 rights (millions)	2001 est. revenue (millions)	Regional network	# of reg. season games	Contract status yr./yrs.	2001 rights (millions)	2001 est. revenue (millions)	Flagship	# of stations in net.	Contract status yr./yrs.	2001 rights (millions)	2001 est. revenue (millions)
AMERICAN LEAGUE EAST																
Baltimore Orioles	WJZ-TV (ch. 13)	25	15	1/1	—	—	Comcast Sports Net	85	5/10	\$20	—	WBAL(AM) 1090 kHz	24	2/5	\$3.5	—
	WNUV-TV (ch. 54)	40														
<i>Comcast has broadcast and cable rights. Comcast sublicenses games to WJZ-TV, WNUV(TV) Baltimore and WBDC(TV) Washington.</i>																
Boston Red Sox	WFXT-TV (ch. 25)	67	10	2/3	\$9-10	—	New England Sports Network	85	18/20	\$10	—	WEEI(AM) 850 kHz	51	1/5	\$5	—
<i>Team owns 48% of NESN.</i>																
New York Yankees	WNYW(TV) (ch. 5)	50	0	—	—	—	MSG Network	100	1/1	\$52	—	WABC(AM) 770 kHz	33	—	—	—
<i>MSGN holds rights to broadcast TV, cable and radio for one year and sublicenses 50 games to WNYW(TV).</i>																
Toronto Blue Jays	CBC	40	0	3/3	\$4	—	TSN	79	5/5	\$6	—	CHUM(AM) 1050 kHz	30	1/3	\$2	—
							CTV Sportsnet	31	3/3	\$3						
<i>CTV owns SportsNet and TSN but is in the process of divesting SportsNet. Rights fees in U.S. dollars. CHUM also soon to be called TEAM(AM).</i>																
Tampa Bay Devil Rays	WMOR(TV) (ch. 32)	50	7	4/5	—	\$3.7	Fox Sports Net	64	4/12	\$4.4	—	WFLA(AM) 970 kHz	11	4/7	\$4	—
	WTSP(TV) (ch. 10)	15		4/5												
<i>Team retains broadcast-TV rights, buys air time on stations and keeps all ad inventory.</i>																
AMERICAN LEAGUE CENTRAL																
Chicago White Sox	WGN-TV (ch. 9)	29	0	1/6	—	\$15	Fox Sports Net	99	2/10	\$5.6	—	WMVP(AM) 1000 kHz	37	6/10	\$5	—
	WCIU-TV (ch. 26)	24														
<i>Team and WGN-TV have revenue-sharing partnership. WGN-TV buys airtime on WCIU-TV.</i>																
Cleveland Indians	WUAB(TV) (ch. 43)	75	6+	3/3	\$6	—	Fox Sports Net	75	3/6	\$6	—	WTAM(AM) 1100 kHz	38	2/2	—	\$9
<i>WUAB(TV) holds broadcast-TV rights, but team shares revenue. Team retains radio rights, sells all inventory.</i>																
Detroit Tigers	WKBD-TV (ch. 50)	40	10	4/5	\$2	—	Fox Sports Net	100	4/10	\$12	—	WXYT(AM) 1270 kHz	34	1/6	\$3.5	—
<i>Team sold radio rights to WXYT (AM) in new six-year deal.</i>																
Kansas City Royals	KMBC-TV (ch. 9)	15	15	—	—	—	Fox Sports Net	30	5/6	\$5.5	—	KMBZ(AM) 980 kHz	85	1/3	\$2	—
	KCWE(TV) (ch. 29)	36														
<i>Fox Sports Net Midwest has broadcast-TV and cable rights, pays KMBC-TV to carry games. KMBC controls KCWE through local marketing agreement.</i>																
Minnesota Twins	KMSP-TV (ch. 9)	25	0	—	—	—	Fox Sports Net	105	4/4	\$5-6	—	WCCO(AM) 830 kHz	48	3/5	\$2.5	—
<i>Fox Sports Net through acquisition of Midwest Sports Channel now holds broadcast-TV and cable rights. Fox sublicenses games to KMSP-TV.</i>																
Anaheim Angels	KCAL(TV) (ch. 9)	40	0	1/5	\$5-7	—	Fox Sports Net	50	3/10	\$5	—	KLAC(AM) 570 kHz	10	3/5	—	\$4.5
<i>Team, which is owned by Disney, has new rights deal with KCAL (TV). Team retains radio rights, station has limited in-game inventory.</i>																
Oakland Athletics	KICU-TV (ch. 36)	50	0	3/5	\$4	—	Fox Sports Net	60	5/7	\$7	—	KABL(AM) 960 kHz	25	1/3	—	\$2.5
<i>Team retains radio rights.</i>																
Seattle Mariners	KIRO-TV (ch. 7)	34	—	—	—	—	Fox Sports Net	106	1/10	\$25	—	KIRO(AM) 710 kHz	40	4/5	\$5.6	—
<i>Fox Sports Net Northwest pays \$25 million for broadcast and cable rights, sublicenses games to KIRO-TV. KIRO sells all inventory.</i>																
Texas Rangers	KDFI-TV (ch. 27)	65	—	2/10	\$20	—	Fox Sports Net	80	2/15	\$20	—	KRLD(AM) 1080 kHz	70	1/5	\$5	—
	KDFW-TV (ch. 4)	10														
<i>Fox Sports Net Southwest pays \$200 million for broadcast-TV rights over 10 years and \$300 million for cable in a 15-year deal. Fox owns KDFI-TV and KDFW-TV.</i>																

Dash (—) indicates column does not apply. Unless noted, teams rights are sold to a broadcast station or cable network, and the 2001 rights fee is shown. If the team retains rights or is involved in a partnership, estimated 2001 revenue is shown instead of the rights fee. Depending on the team, contract status refers to a rights contract, partnership contract or a non-rights-holder contract to carry games. In most cases, broadcast-TV and radio rights holders form regional networks; the column shows the number of stations in the network. Radio stations usually carry all regular-season games.

Team	BROADCAST TV						CABLE				RADIO					
	Flagship	# of reg. season games	# of stations in net.	Contract status yr./yrs.	2001 rights (millions)	2001 est. revenue (millions)	Regional network	# of reg. season games	Contract status yr./yrs.	2001 rights (millions)	2001 est. revenue (millions)	Flagship	# of stations in net.	Contract status yr./yrs.	2001 rights (millions)	2001 est. revenue (millions)
NATIONAL LEAGUE EAST																
Atlanta Braves	WTBS(TV) (ch.17)	90	0	—	—	\$32.5	Fox Sports Net	25	5/10	\$4	—	WSB(AM) 750 kHz	172+	2/5	\$5	—
							Turner South	34	—	—	\$12.5					
Revenue reflects simultaneous national carriage of games on TBS, Team, WTBS, and Turner South are owned by Turner Broadcasting System.																
Florida Marlins	WAMI-TV (ch.69)	55	—	—	—	—	Fox Sports Net	95	3/12	\$15	—	WQAM(AM) 560 kHz	15	5/5	\$4	—
Fox Sports Net Florida pays \$15 million for broadcast-TV and cable rights. Fox expects WAMI-TV to carry games despite sale of station to Univision.																
Montreal Expos	—	—	—	—	—	—	RDS French	48	1/1	—	—	CKAC(AM) 730 FRENCH	20	1/2	900,000	—
							TSN English	12	1/1	\$1.8	—					
There are no over-the-air games slated for the 2001 season.																
New York Mets	WPIX(TV) (ch.11)	50	0	—	—	—	Fox Sports Net	100	15/30	\$13+	—	WFAN(AM) 660 kHz	10	2/3	\$5	—
Fox Sports Net New York pays \$8 million to \$10 million for broadcast-TV rights and sublicenses 50 games to WPIX(TV).																
Philadelphia Phillies	WPSG(TV) (ch.57)	45	2	1/1	—	\$4.7	Comcast SportsNet	113	1/15	—	\$6.8	WPHT(AM) 1210 kHz	16	1/1	—	\$2.4
Team and WPSG(TV) have revenue-sharing partnership for broadcast TV, radio and cable. Phillies partnered with Comcast Spectracore to form Comcast SportsNet.																
NATIONAL LEAGUE CENTRAL																
Chicago Cubs	WGN-TV (ch. 9)	70	0	—	—	\$34	Fox Sports Net	72	3/10	\$15	—	WGN(AM) 720 kHz	38	—	—	\$10
	WCIU-TV (ch. 26)	8														
Tribune owns team and WGN-AM-TV. WGN-TV buys airtime on WCIU-TV. Revenue reflects simultaneous national carriage of superstation WGN.																
Cincinnati Reds	—	—	—	—	—	—	Fox Sports Net	85	3/6	\$4	—	WLW(AM) 700 kHz	60+	4/5	\$3.5	—
There are no over-the-air games slated for 2001 season. Fox Sports Net Ohio has both broadcast-TV and cable rights.																
Houston Astros	KNWS-TV (ch. 51)	62	5	—	—	—	Fox Sports Net	75	4/12	\$10+	—	KTRH(AM) 740 kHz	50	3/5	—	\$5
Fox Sports Net Southwest has both broadcast-TV and cable rights. Fox sublicenses games to KNWS-TV. Team retains radio rights. KRTX(AM) is Spanish-language flagship.																
Milwaukee Brewers	WCGV-TV (ch. 26)	38	—	—	—	—	Fox Sports Net	80	4/6	\$2.6	—	WTMJ(AM) 620 kHz	52	4/5	\$2	—
	WISN-TV (ch. 12)	12														
Fox Sports Net now holds broadcast-TV and cable rights through its acquisition of Midwest Sports Channel. Brewers buy air time on station. Team shares some revenue with Fox and WTMJ(AM).																
Pittsburgh Pirates	WCWB-TV (ch. 22)	15	0	—	—	—	Fox Sports Net	105	2/8	\$7+	—	KDKA(AM) 1020 kHz	35	2/6	—	\$4
Fox Sports Net Pittsburgh pays \$7+ million for broadcast TV and cable rights. Fox sublicenses games to WCWB-TV. Team retains radio rights.																
St. Louis Cardinals	KPLR-TV (ch. 11)	45	30	2/4	\$3	—	Fox Sports Net	59	4/8	\$4	—	KMOX(AM) 1120 kHz	107	1/5	\$6	—
Fox Sports Net Midwest has both broadcast-TV and cable rights. Cardinals buy airtime on KPLR-TV, Fox sells inventory.																
NATIONAL LEAGUE WEST																
Colorado Rockies	KWGN-TV (ch. 2)	75	12	—	—	—	Fox Sports Net	50	5/10	\$10+	—	KOA(AM) 850 kHz	65	1/3	\$5	—
Fox Sports Net Rocky Mountain pays \$10+ million for broadcast TV and cable rights. Fox buys airtime on KWGN-TV.																
Los Angeles Dodgers	KTLA(TV) (ch. 5)	50	0	5/5	\$15.5	—	Fox Sports Net 2	80	—	—	—	KXTA(AM) 1150 kHz	28	4/5	\$6-8	—
KTLA(TV) has broadcast-TV and cable rights. It sublicenses games to Fox Sports Net 2. Fox owns 90% of team. KWKW(AM) broadcasts games in Spanish.																
San Diego Padres	KUSI-TV (ch. 51)	25	0	—	—	—	Channel 4	115	5/5	\$6	—	KOGO(AM) 600 kHz	1	2/4	\$5	—
Cox Communications' Channel 4 pays \$6 million for broadcast-TV and cable rights. Cox has programming and promotional partnership with KUSI-TV. Cox keeps all ad revenue.																
San Francisco Giants	KTVU(TV) (ch. 2)	62	6	1/7	\$6.8	—	Fox Sports Net	60	6/7*	\$7.5	—	KNBR(AM) 680 kHz	13	3/6	\$5.5	—
Team retains six 30-second spots/game on broadcast TV. KTVU parent Cox and KNBR(AM) are both limited partners in team. *FSN has ext. through 2012.																
Arizona Diamondbacks	KTVK(TV) (ch. 3)	75	2	4/10	—	\$11	Fox Sports Net	60	4/10	\$5+	—	KTAR(AM) 620 kHz	17	4/10	—	\$4
Team retains broadcast-TV and radio rights. Team and KTVK have revenue-sharing arrangement.																

TV Sports:

A numbers game

Picking the winner is easier on the field than off

BY JOE SCHLOSSER AND DAVID CARTER

Figuring out which is the best deal in TV sports is a lot like deciding on the best athlete ever. It's a tangle of competing claims and intangible values. And when the competition is to find the best deal, the answer is even more subjective. Best for whom? The network that has the deal, the sport that locked in the contract, or the advertisers that will pay to be there?

"It's really difficult to say which package is the best deal overall," says media buyer Tom DeCabilia, Schulman/Advanswers NY. "The NFL deal is the most expensive, but it really does great things for all of the networks that own it. Major League Baseball, NCAA Men's Basketball and PGA golf all have good stories. It just depends on what's happening in the sport and what's being spent on them. Each network will tell you they have the best deal."

Every deal starts with what the broadcaster is willing to pay, and as David Hill, Fox Sports Television Group chairman says, it starts with not overpaying. "I think the price was right for Bass Fishing," he says of Fox's one-time fishing experiment. "Seriously, I'm only familiar with the ins and outs of our deals and the values to us. What you find in any of these deals is that you don't know what the other guys are doing with theirs."

The intangibles, however, are what make the deals. For one thing, they allow the broadcasters to rationalize what otherwise would be considered overpayment for a certain sports property. When Fox Sports picked up the rights to the NFL from CBS, there is no doubt that it played a major role

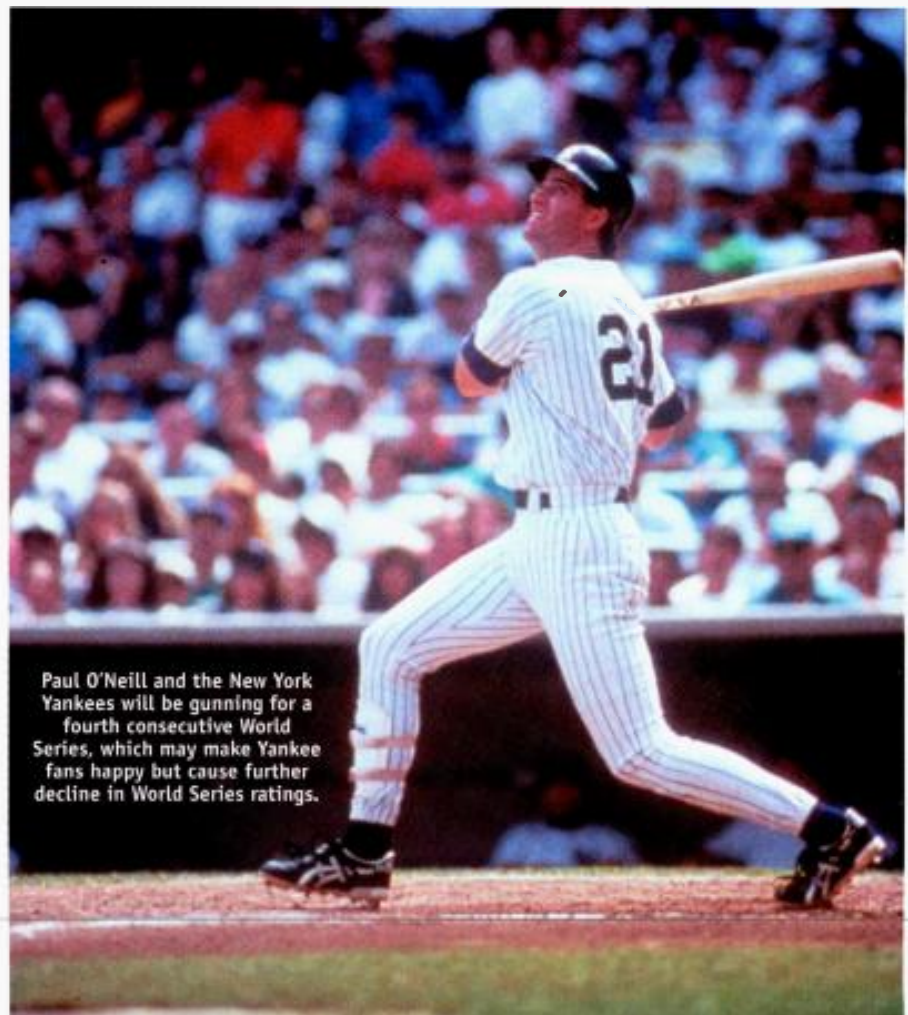
in making Fox a more important network. And it started the chain of events that led to CBS' getting the NBC's NFL package, which led to the most valuable recent sports lesson: the XFL. And now, with the XFL struggling, NBC can ill afford to lose its rights to the NBA, even if the league's ratings have bottomed out. Given NBC's precarious situation, the NBA is positioned to force the network to play defense if it wants to keep the hoops contract.

What's behind a good deal? Beyond the

bucks are hidden enhancers. A network with a hot sports contract can use the games to promote its other programming, enhance its brand, or just deny competitors access to a particular sports property. A network that grabs a sports contract sometimes considers the even bigger picture: a relationship that gives it the inside track at renewal time.

"We can take baseball product on the network, put it on the regional networks, put it on FX and now put it on Fox Family Channel," notes Hill. "The same thing can be said of NASCAR. It has a halo effect across the entire breadth of the properties that we have. So each deal is different for each network, and one may be more valuable than another, but there is no way to actually quantify that."

And building a reputation involves a two-way relationship. For example, even though Fox was willing to outbid NBC for the rights to televise Wimbledon during the mid 1990s, Wimbledon officials determined that it would be detrimental to its brand name to simply accept the higher bid. It



Paul O'Neill and the New York Yankees will be gunning for a fourth consecutive World Series, which may make Yankee fans happy but cause further decline in World Series ratings.



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believed that the total value of its brand would be enhanced by continuing to associate itself with a network known for its consistent coverage of the grand-slam event.

Following is a look at each major deal, with ratings trends, dollars paid and an observation by an advertiser, who chose in each case to remain anonymous. While it is helpful to calculate the financial merits of sports as programming vehicles, though, it is but one form of measurement. The numbers don't lie, but they don't always tell the whole truth.

The intangibles, however, are what make the deals.

NBC's AFC coverage over the past five seasons averaged a 10.1 rating, and ABC's *Monday Night Football* averaged a 14.3 national rating. MNF averaged a 16.2 in 1996 but only a 12.7 last year.

Advertiser's skinny:

"Whoever has the NFL usually makes out because of the amount of programming you get from it and the way you can promote the rest of

your schedule to the audience each week. Look what it did to CBS when they lost football and look what it's doing to NBC now without the sport."

NATIONAL FOOTBALL LEAGUE

Inside the ratings: From 1996 to 2000, Fox averaged a 10.8 national household rating for regular-season NFC coverage. CBS and

MAJOR LEAGUE BASEBALL

Inside the ratings: During the past five seasons, Fox has averaged a 2.8 national HH

rating during the regular season, remaining relatively flat from its 2.7 rating in 1996. But, since 1996, the World Series has been going downhill quickly. In 1996, Fox's coverage of Atlanta Braves vs. the New York Yankees averaged a 17.4 national HH rating. In 1998, that fell to a 14.1. And this past season's subway series between the Yankees and Mets scored only a 12.4.

Advertiser's skinny: "If there is a strike this year in Hollywood, it's going to look like the greatest deal in the world for Fox because it will take up the whole month of October. If there is a lockout or strike in the game the following season, then it's not so great."

NATIONAL BASKETBALL ASSOCIATION

Inside the ratings: NBC's regular-season ratings over the past five years averaged a 4.4, while TNT/TBS' national cable coverage since the 1996-97 season averaged a combined 1.1 national rating. NBC has gone from a 5.1 rating for regular-season coverage down to a 3.3 over the past five years. TNT and TBS' coverage has slipped from a 1.25 average to a 0.95 national HH average over the same period. If Jordan comes back, there may be help on the Nielsen front.

Advertiser's skinny: "The NBA is a property on the downslide right now but could easily come back up with a number of good stars. Obviously, a Jordan comes along once in a lifetime. They need to find the next superstar and a way to market that sport better."

NATIONAL HOCKEY LEAGUE

Inside the ratings: Fox and ABC's national regular season coverage has averaged a 1.6 national household rating since the 1995-96 season. In 1995-96, Fox averaged a 2.1 rating. Last year, ABC's first year of its new contract, the regular-season average was only at a 1.3. On ESPN, regular-season coverage has averaged a 0.6 rating nationally. The 1996 regular-season average on ESPN was a 1.0.

Advertiser's skinny: "Greatest sport live, but the league has never learned a way to market itself to the U.S. audience. They have great

Deal-makers		
NATIONAL FOOTBALL LEAGUE		
Network ABC, CBS, ESPN and Fox	Package The nets are flipping the bill each year	Deal \$17.6B, 1998-2005
MAJOR LEAGUE BASEBALL		
Network Fox ESPN	Package Playoffs, World Series, All-Star Game, Sat. GOTW Wednesday, Sunday telecasts	Deal \$2.5B, 2001-2006 \$851M, 2000-2005
NATIONAL BASKETBALL ASSOCIATION		
Network NBC TNT/TBS	Package Weekend regular season, Conf. Finals, NBA Finals Weeknight telecasts, restricted playoffs	Deal \$1.75B, 1998-2002 \$890M, 1998-2002
NATIONAL HOCKEY LEAGUE		
Network ABC, ESPN	Package Regular season, playoffs, finals	Deal \$600M, 1999-2004
NASCAR		
Network Fox (also FX, Fox Sports Net) NBC, TBS	Package First half of Winston Cup, Busch Series Split second half of season	Deal \$1.6B, 2001-08 \$1.2B, 2001-06
NCAA MEN'S BASKETBALL TOURNAMENT		
Network CBS	Package Every tournament game	Deal \$1.725B, 1996-2003, then \$6B 11-year ext.
NCAA FOOTBALL		
Network ABC	Package Bowl Championship Series	Deal \$500M, through 2005
PROFESSIONAL GOLF ASSOCIATION		
Network CBS, ABC, NBC, ESPN	Package PGA events, excluding U.S. Open, Masters, PGA championship and British Open	Deal \$107M, 2001-04

stars and good marketing potential, but the problem is, it hasn't caught on with American viewers. [The NHL has] a huge problem."

NASCAR

Inside the ratings: ABC, CBS and ESPN's combined Winston Cup coverage since 1996 has averaged a 5.0 national rating. In 1996, the average rating was a 4.4; last year, the three networks averaged a 5.0.

Advertiser's skinny: "It has shown growth every year, and it's growing well at Fox. It's probably the top-growing sport of them all right now."

NCAA MEN'S BASKETBALL TOURNAMENT

Inside the ratings: CBS' regular-season coverage of men's basketball averaged a 2.0 national household rating ('95-'96 through '99-2000), while ABC averaged a 1.8. CBS' NCAA Tournament ratings (excluding championship games) over that same span was a 7.0. CBS' Tournament average, excluding the Championship game, dipped from a 7.5 in 1996 to a 6.4 last year.

Advertiser's skinny: "It's a great tournament and a great association. It's nothing but positive image when you associate with the NCAA."

NCAA FOOTBALL

Inside the ratings: The national championship game has remained nearly flat over the past five seasons. In 1996, the championship game averaged a 17.9 national HH rating; the 2000 game averaged a 17.8. ABC's regular-season ratings have gone from a 5.4 national average in 1996 to a 4.6.

Advertiser's skinny: "Instead of having all of the bowl games on one day like they used to, with all of them on New Year's Day, spreading them out really helps."

PROFESSIONAL GOLF ASSOCIATION

Inside the ratings: It's still all about Tiger. National coverage of PGA events over the past five years on ABC, CBS and NBC has seen a rise in the ratings with help from Woods. The five-year average (1996-2000)

is a 3.3 national household rating, with last season's three broadcast-network clip garnering a 3.6 rating.

Advertiser's skinny: "It's a good place to be. When Tiger plays and Tiger is on the hunt, it spikes the numbers even higher. I think you have to know when Tiger is playing to sponsor it; if he's not, the sport just does its old average ratings."

WINTER AND SUMMER OLYMPICS

Inside the ratings: NBC struggled with its coverage of last summer's Sydney, Australia, games because of the time difference. The network posted the lowest-ever Summer Olympics ratings, with a 13.8 national HH rating over the two-week event. That was a dramatic drop from NBC's 1996 Atlanta coverage, which averaged a 21.6 rating.

Advertiser's skinny: "I think it's the best deal in TV sports. I think NBC got a steal with the Olympics because the rights don't go up too much after each event. I think the Olympic officials shouldn't have sold them

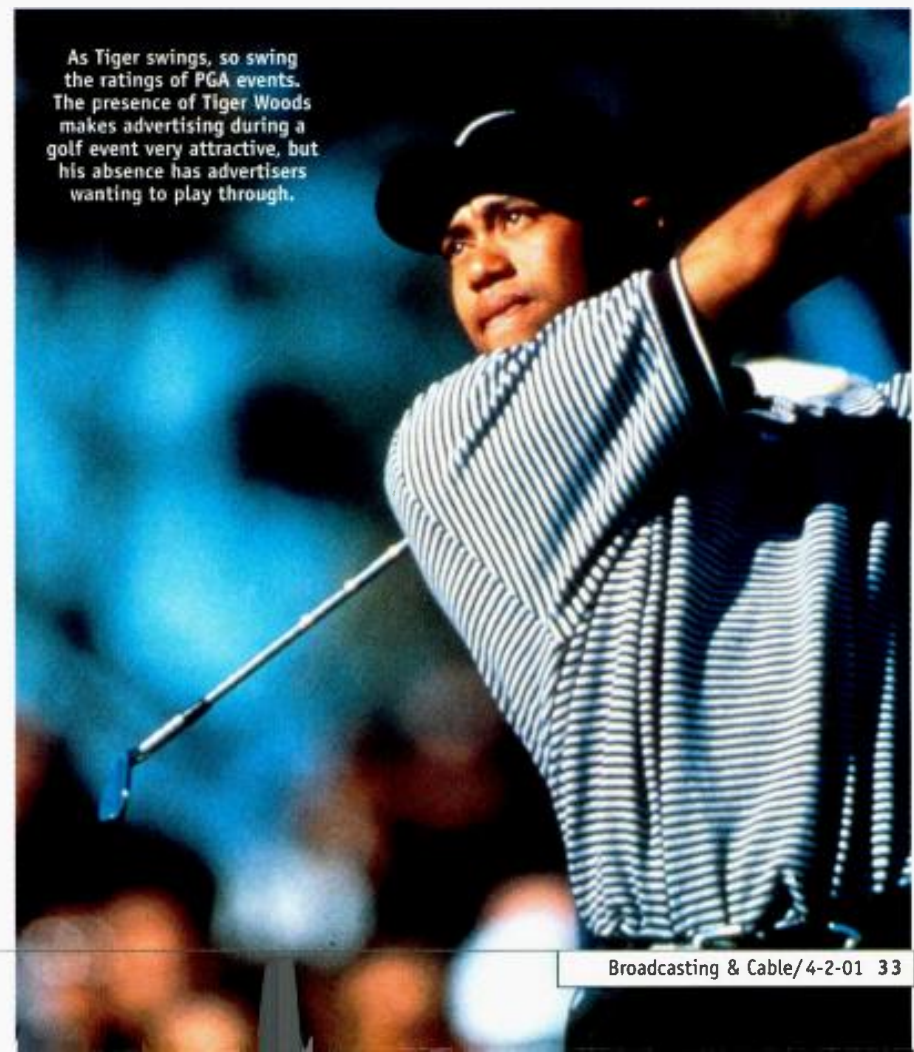
out so far. They would have been better auctioning them off every two years."

THE TRIPLE CROWN

Inside the ratings: From 1996 to 2000, ABC averaged a 6.2 rating for the Kentucky Derby. Over that same span, ABC averaged a 3.8 for its coverage of the Preakness and a 4.1 for the Belmont Stakes. If there is a Triple Crown chance, the Belmont Stakes, the finale of the three-race event, more than doubles its ratings average.

Advertiser's skinny: "The Triple Crown for me has always been a strong event for sponsorship because the numbers are good and it delivers an upscale audience. But it is a sport that has fallen off a bit over the last several years." ■

David Carter, who contributed to this article, teaches The Business of Sport at the University of Southern California Graduate School of Business and is a principal of the Sports Business Group in Los Angeles.



As Tiger swings, so swing the ratings of PGA events. The presence of Tiger Woods makes advertising during a golf event very attractive, but his absence has advertisers wanting to play through.

Baseball's most visible fan discusses the relationship between sports on the field and on the air

For love of the game

By Joe Schlosser

When it comes to TV sports, no one is more familiar with the ins and outs of the business than Bob Costas. The longtime NBC Sports anchor and play-by-play man is never one to hold back a thought or an opinion on almost everything on and off the playing field. Costas, who was just nominated for another Sports Emmy Award for best in-studio host, nearly came to blows with WWF chief Vince McMahon last month on his new HBO sports talk show *On the Record*.

Costas, who spearheaded NBC's Summer Olympics coverage from Sydney, is only weeks away from working NBC's NBA-playoff coverage and will once again host NBC's Olympics coverage—next winter from Salt Lake City. He has also written a number of books, including *Fair Ball*, in which he suggests solutions for Major League Baseball's current economic woes. He talked with BROADCASTING & CABLE's Joe Schlosser last week about television's influence—both good and bad—on professional sports.

In your book *Fair Ball*, you discuss what has gone wrong with baseball. How much blame should be put on the television industry, if any?

Television's position, by and large, is amoral here. They make an investment, and their concern is only for the term of that investment—four years, five years, six years.

When people say TV dictates the late start times of baseball games, especially in playoffs and World Series, that's false. Television says, if you want this much in rights fees, this is what we have to have in order to get at least some of that back in advertising revenue.

It's up to baseball to protect the integrity of its own game and to consider what the long-range implications are of having its supposedly most important and memorable moments taking place at midnight in a good portion of the country.

So, indirectly, I think, TV has had an effect on the way baseball is presented and perceived. But it's up to the people who run baseball to steer that according to their own designs, and I don't think they have had enough foresight when it comes to that.

Do you really believe Fox or NBC would pay millions to have an all-afternoon World Series?

If you say to the networks, this is baseball and a certain number of games are going to be in the afternoon, they would absolutely still want it. They would want it at somewhat different dollar levels, but those dollar levels would still be significant.

Baseball has constantly found itself in a real or perceived economic crisis, so its motivation always is the largest short-term revenue grab, no matter how much the game is distorted to do it. And until the economic crisis is eased, all of the baseball-related decisions are going to be made in that atmosphere of desperation. That's why they can't get things straight on playoff formats, on post-season start times and on interleague play. All of these things are done in a slapdash fashion for short-term revenue grabs.

You are a proponent of revenue sharing in

baseball. How should TV contracts be dished out if the league were to implement such an economic plan?

That's the other part about television that is a major issue. No matter how well run the Kansas City franchise is or, for that matter, a bigger city like St. Louis, there's no way they can match the local broadcast revenue of a New York, Los Angeles or Chicago. It's just impossible.

So what I propose is that, in addition to dividing all of the network revenue equally, which they currently do, each team should keep half of its local broadcast revenue—over-the-air, cable and radio. Keep half. If you generate \$100 million, you keep \$50 million. Then \$50 million goes into a major-league pool. If you generate \$10 million, you keep \$5 million, and \$5 million goes into a pool. That pool is then divided the same way as the network TV money is divided: not as a handout where the Pittsburghs get more than the New Yorks. They all get the same 30th of it.

What would another strike do to baseball?

I think it's more likely to be a lockout than a strike. I think almost certainly, no matter the merits of either side's position, the immediate reaction from most fans and most of the press will be, "A pox on both their houses: I hate all of them, I hate the game now, and I'll never come back to the sport. They were lucky to survive the first one." That will be the reaction.

But the truth is that, if a lockout is part of an enlightened strategy by the owners and it

is a last resort after presenting the players with a reasonable plan to reform baseball's economics and the players are not willing to compromise ... if a result of the lockout is that the owners succeed in significantly reforming baseball's economics, then I don't think that's a bad thing at all.

What would be disastrous would be if they have a lockout, they miss a significant portion of the 2002 season and, in the end, they don't accomplish anything. That would be devastating.

Switching gears, you called the Summer Olympics in Australia. Did you expect the low national ratings that NBC received?

I knew it would be much lower than the Atlanta games for a variety of obvious reasons. Atlanta was a domestic Olympics, so much of it we were able to do live or on a short tape-delayed basis, whereas the Sydney games were on a significant tape delay. And not only that, but, in the intervening four years, cable TV had exploded. The Internet had exploded. So the effect of a taped Olympics was more dramatic in 2000 than it would have been in past Olympics.

Plus, something that is often overlooked was that this was a September Olympics, not the July or August Summer Olympics that we used to do. So a lot of people weren't on vacation, and the kids were back in school. I think what is almost certain to happen is that the 2002 Salt Lake games will show a bounce back in the ratings, probably not to 1996 levels but a significant bounce back. In February, HUT levels are higher, and much of it

can be shown live.

What's going on with the NBA? What do you think is going to come of TV's next basketball package, because NBC's deal is up after this season?

I think NBC would very much like to be back in. Obviously, the NBA is still an attractive property, although it may never reach Michael Jordan levels again. And it wasn't just Jordan. That was on the heels of Bird, Magic, Dr. J, Kareem and all of the rest. But the NBA is still an attractive property, and I'm sure that there will be a lot of interest from other networks in the NBA.

How about the WNBA?

The WNBA has made some inroads, it has a fan base, it's a viable league. As long as success is not defined by enormous television ratings and the front page of the sports section of *USA Today* ... if that's the definition of success, it will be a long time before that is reached. But if the definition of success is to take a league, start from scratch, have a fan base and put out a pretty good product that continues to get better, then I think it has been successful.

Isn't that true for the XFL?

They've tried to start a league, and, up until now, it appears the public is not buying it.

Do you think NBC should drop the XFL?

I have no stand. I think they will make a business decision. Right now, the indicators are not good for the league. ■

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Reynolds' rough road

New head of CBS TV Stations faces turnaround task

By Steve McClellan

Job one for Fred Reynolds, the newly appointed president of CBS Television Stations: Fix the stations in the top three markets—WCBS-TV New York, KCBS-TV Los Angeles and WBBM-TV Chicago. That's according to Reynolds' boss, CBS Television President Leslie Moonves.

In all three cases, the CBS stations in those markets lag far behind the ABC and NBC stations in the ratings. Until recently, their poor ratings performance had been masked by the booming ad market, but, with the ad market depressed, it's more of a struggle to drive revenue growth with bad ratings, pointed out one CBS insider.

It's the second time in recent months that Viacom has picked a chief financial officer to run an operating unit. Reynolds had been CFO of Viacom since it bought CBS last year and, before that, was CFO of both CBS and Westinghouse, which acquired CBS in 1995. In January, Viacom named longtime Infinity Broadcasting CFO Farid Suleman to head the radio/outdoor-advertising unit as president and chief executive officer.

And among the major network-owned station groups, Reynolds is the second executive without prior station-management experience to be named to head a TV-station division. A year and half ago, NBC tapped Jay Ireland from parent GE's plastics division to run the NBC station group.

Katz Programming Vice President Bill Carroll finds CBS' choice not a complete surprise. Broadcasting generally has be-

come focused on the bottom line in recent years. "Like other industries," he says, "they're turning to a trusted insider to oversee one of their key assets."

Conventional wisdom holds that, when a financial type is brought in as operating head, the mission is more cutting costs than raising ratings. But Moonves insists that is not the case here: "Fred is not a traditional bean counter" and won't act like one while running the CBS group. "He realizes that the way to success and growth is good programming and marketing."

Reynolds replaces John Severino as head of the 35 CBS-owned television stations.

Last week, CBS parent Viacom hired former Time Warner Chief Financial Officer Richard Bressler to succeed Reynolds as CFO at Viacom. Most recently, he was executive vice president of AOL Time Warner and president, AOL Time Warner Investments. He's credited with having helped plot and facilitate the AOL

Time Warner merger as well as having helped oversee the integration of the two companies.

Severino's departure had been rumored for weeks. Moonves told BROADCASTING & CABLE that, when Severino was hired two years ago, "he sort of came out of retire-

ment, and it was sort of an agreement that he would work only a couple of years. That was the game plan."

Last month, Reynolds announced that he was leaving the Viacom CFO post to spend more time on the West Coast, where his family resides. Moonves acknowledges that the company "had looked around the landscape" for other potential candidates



Fred Reynolds had been chief financial officer of Viacom since that company bought CBS.

but "things just sort of fell into place" when Reynolds decided to move West. One candidate that CBS considered was Kevin O'Brien, sources say. O'Brien, the long-time manager of KTVU-TV Oakland, Calif., is leaving Cox at the end of the year when his contract is up (see Station Break, page 22).

Although Reynolds' background is purely financial, Moonves says that doesn't matter. "I think experience is overrated. A good executive is a good executive," who can learn on the job. Reynolds' situation is not unlike Jeff Zucker's, whom NBC shifted from *Today* to head NBC Entertainment, he suggests. He adds that, as CFO of CBS and Viacom, Reynolds has come to know the business side of TV stations well. Moonves credits Reynolds with being the architect of the King World and BET acquisitions as well as recent station acquisitions. And, of course, he was involved in facilitating the CBS acquisition.

Moonves says that beyond fixing the group's three biggest stations, Reynolds—who wasn't available for comment—will expand and execute CBS' duopoly strategy and more fully integrate the station and network operations. ■

CBS Television chief Moonves likens Fred Reynolds' appointment to Jeff Zucker's shift from *Today* to head of NBC Entertainment.

Tracking Rainbows

Cablevision network unit spins off, looks to expand

By John M. Higgins

After years of pondering, planning, false starts and an aborted auction of its core networks, Rainbow Media is finally getting some legs of its own—and walking right into the teeth of a recession.

Cablevision Systems' creation of a tracking stock around its Rainbow networks also, unfortunately, comes at a time when the network group has begun betting more heavily on advertising revenues, after years of relying primarily on less volatile streams of license fees from cable and DBS operators. Artsy network Bravo started selling conventional advertising just three years ago and is substantially boosting programming spending to drive Nielsen ratings. American Movie Classics is heading down that same road.

Rainbow President Josh Sapan reveals no anxiety, though. "We're in a fairly strong relative position," he explained. "A greater portion of our revenues come from license fees. Secondly, the newness of our channels to advertisers and the smallness of our budgets means we can still see growth."

Cablevision Chairman Charles Dolan and his lieutenants have been talking about some sort of Rainbow spin-off for five years. Vice Chairman Bill Bell contends that investors had treated the networks as an afterthought, valuing Cablevision's stock almost entirely on the cash flow from its cable systems. "We were not getting the value in the public markets," he said.

Of course, Cablevision hurt its cause for years, hiding detailed financial results on Rainbow's individual networks and thus clouding their performance and value.

The good news is that however Rainbow trades in the coming days, the move has already proven to be a success.

To Bell, Dolan's financial architect, the tracking stock was a success long before trading commenced. "If you look at our stock since we announced the tracking stock, it's been higher than our peers'." Cablevision shares have ticked up 25% since the tracking-stock plans were announced last August. That's better than other MSOs and certainly the major stock indices, which have dropped 10% to 50%.



To Cablevision's Bill Bell, the Rainbow tracking stock was a success long before trading commenced.

That's one reason UBS Warburg media analyst Tom Eagan downgraded Cablevision shares recently. "It's all already in the stock," he said.

Investors got half a share of Rainbow for each Cablevision share. The tracking stock is tied to the performance of Rainbow's American Movie Classics, Bravo, Independent Film Channel, MTV wannabe MuchMusic USA, and regional sports networks. Cablevision's systems, sports teams and networks tied to New York, such as MSG, are not included.

It's the simplest and most conservative route that Cablevision could have taken. In addition to highlighting the value, among other things, it gives Sapan a handy curren-

cy for use in acquisitions.

Trading didn't officially begin until Friday morning. But shares had been informally trading on a "when issued" basis a week earlier in the \$22 to \$24 range. That valued Rainbow's assets about \$3.7 billion, less than a recent deal with MGM valued the entertainment networks.

After the aborted auction, MGM, which lacks the financial firepower to acquire Rainbow Entertainment outright, locked down a deal to buy 20% of the entertainment operation for \$820 million.

Media and Wall Street executives laughed at the deal. Rainbow gets to pay off all its debt but doesn't give up any management control. Dolan gets the \$4.1 billion valuation he sought on the entertainment assets. Sapan doesn't give MGM a board seat and needs MGM's approval only for such actions as going into Chapter 11 bankruptcy protection.

Sapan had big plans even before he got such financial flexibility. Bravo is the big project. Having begun selling ads in 1998, Bravo is investing far more heavily in programming than ever. Sapan just agreed to pay a record \$1.2 million per episode for the off-NBC series *The West Wing*, having just agreed to \$250,000 per episode for the off-HBO *Larry Sanders Show*.

Bravo garnered its highest ratings ever in the first quarter, averaging a 0.4 in prime time. That's low for cable but double the network's average in recent months. ■



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Changing Hands

Compos

KBGG(AM), KGGO(FM), KHKI(FM) and KJJY(FM) Des Moines and KRKQ(FM) Boone/Des Moines, Iowa

Price: \$30 million

Buyer: Wilks Broadcasting LLC, Newton, Mass. (Jeffrey Wilks, CEO); owns/is buying five other FMs and two other AMs, all Mich. or Mo.

Seller: Barnstable Broadcasting Co., Newton (Albert J. Kaneb, chairman); owns/is buying 17 other FMs and five other AMs. Kaneb owns/has interest in 16 more FMs and eight more AMs

Facilities: KBGG: 1700 kHz, 10 kW day; KGGO: 94.9 MHz, 100 kW, ant. 1,059 ft.; KHKI: 97.3 MHz, 115 kW, ant. 449 ft.; KJJY: 92.5 MHz, 41 kW, ant. 541 ft.; KRKQ: 98.3 MHz, 41 kW, ant. 525 ft.

Formats: KBGG: business news; KGGO: rock; KHKI, KJJY: country; KRKQ: classic rock

Broker: Bergner & Co.

KBUS(FM), KOYN(FM) and KPLT-AM-FM Paris, Texas

Price: \$2.7 million

Buyer: East Texas Broadcasting Inc., Mount Pleasant, Texas (J.R. Kitchens and John Mitchell, principals); owns KIMP(AM) Mount Pleasant, KSCN(FM) Pittsburg/Mount Pleasant and KALK(FM) Winfield/Mount Pleasant, Texas

Seller: Carephil Communications, Paris (Phil Silva, president); no other broadcast interests

Facilities: KBUS: 101.9 MHz, 50 kW, ant. 500 ft.; KOYN: 93.9 MHz, 50 kW, ant. 492 ft.; KPLT(AM): 1490 kHz, 1 kW; KPLT-FM: 107.7 MHz, 35 kW, ant. 300 ft.

Formats: KBUS: classic rock, news; KOYN: country; KPLT(AM): modern country; KPLT-FM: hot AC

Broker: Media Services Group Inc. **31% of KWIN(FM) Lodi, KNVQ(FM) (formerly KZZF) South Lake Tahoe, KJOY(FM) Stockton and KWNN(FM) Turlock, all Calif., and KPTL(AM) Carson City/Reno, Nev.**

Price: \$723,820 (for stock)

Buyers: Four children of Ronald W. Miller (see seller); already own 20% of stations

Seller: Ronald W. Miller Trust, San

Station Trades	
By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets	
THIS WEEK	
TV/Radio	□ \$0 □ 0
TVs	□ \$0 □ 0
Compos	□ \$33,973,820 □ 4
FMs	□ \$4,575,000 □ 3
AMs	□ \$2,000,000 □ 1
Total	□ \$40,548,820 □ 8
SO FAR IN 2001	
TV/Radio	□ \$200,000,000 □ 1
TVs	□ \$355,800,000 □ 11
Compos	□ \$2,412,265,820 □ 32
FMs	□ \$100,272,900 □ 65
AMs	□ \$64,332,411 □ 42
Total	□ \$3,132,671,131 □ 151

Francisco (Ronald W. Miller, trustee/chairman of Silverado Broadcasting Co.); owns 80% of Silverado, whose stations are the subject of this deal. Ronald W. Miller owns two other FMs and one other AM.

Facilities: KWIN: 97.7 MHz, 3 kW, ant. 300 ft.; KNVQ: 102.9 MHz, 1 kW, ant. 2,794 ft.; KJOY: 99.3 MHz, 2.35 kW, ant. 330 ft.; KWNN: 98.3 MHz, 1.6 kW, ant. 390 ft.; KPTEL: 1300 kHz, 5 kW day, 500 W night

Formats: KWIN: CHR; KNVQ: oldies; KJOY: AC; KWNN: CHR; KPTEL: oldies, news/talk

KSLD(AM)-KKIS-FM Soldotna/Kenai, Alaska

Price: \$550,000

Buyer: KSRM Inc., Soldotna (John Davis, president/93% owner); no other broadcast interests

Seller: Chester P. Coleman, San Francisco; no other broadcast interests

Facilities: AM: 1140 kHz, 10 kW; FM: 96.5 MHz, 10 kW, ant. 259 ft.

Formats: AM: classic rock; FM: AC

FMs

KMIT(FM) Mitchell and KGGK(FM) Wessington Springs/Mitchell, S.D.

Price: \$4.05 million

Buyer: Saga Communications Inc., Grosse

Pointe Farms, Mich. (Edward K. Christian, president/11.5% owner); owns/is buying three TVs, 35 other FMs and 21 AMs

Seller: Mitchell Broadcasting Ltd., Mitchell (Tim J. Grivna, 22% owner, and Gordon Thomsen, 77% owner); no other broadcast interests

Facilities: KMIT: 105.9 MHz, 100 kW, ant. 549 ft.; KGGK: 98.3 MHz, 100 kW, ant. 899 ft.

Formats: KMIT: modern country; KGGK: oldies

Construction permit for KRAZ(FM) Santa Ynez, Calif.

Price: \$325,000

Buyer: Knight Broadcasting Inc., Solvang, Calif. (Sandra Knight, president); no other broadcast interests

Seller: Grape Radio, Santa Rosa, Calif. (Mary F. Constant, president/owner).

Constant is buying CP for KRSH(FM) Middletown, Calif.

Facilities: 105.9 MHz, 190 W, ant. 1,729 ft.

KHAM(FM) St. Ansgar, Iowa

Price: \$200,000

Buyer: Minn-Iowa Christian Broadcasting Inc., Blue Earth, Minn. (Maurice Schwen, president/14.3% owner); owns KJYL(FM) Eagle Grove, Iowa, and KJLY(FM) Blue Earth

Seller: Lyle Robert Evans, Green Bay, Wis.; owns WZRK(FM) Kentland, Iowa, WMXG(FM) Stephenson, Mich., and WNOB(FM) Old Forge, N.Y.; 50% of WMBE(AM) Chilton, Wis.; has applied to build five more FMs and six more AMs

Facilities: 95.5 MHz, 6 kW, ant. 328 ft.

Format: Dark

AMS

WINY Putnam, Conn./Providence, R.I.

Price: \$2 million

Buyer: Osbrey Broadcasting Co., Putnam (Gary W. Osbrey, president/51% owner); no other broadcast interests

Seller: Geradi Broadcasting Corp., Putnam (Michael J. Gerardi, president); no other broadcast interests

Facilities: 1350 kHz, 5 kW day, 79 W night

Format: AC

—Compiled by Elizabeth A. Rathbun



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Washington

Media goes a-courtin'

After D.C. court doffs cable caps, others want the same

By Bill McConnell

The cable industry struck gold with the D.C. federal appeals court decision last month striking down the 30% cap on a cable company's audience. Such news travels fast on the information highway, and it didn't take long for broadcasters and others to seek the same regulatory relief.

Since the court's March 2 decision, cable and TV companies have filed three more suits in the same court to capitalize on the ruling, which found that the FCC failed to justify the cap's infringement on system operators' free-speech rights. Their attorneys argue that the court's order casts doubt on the validity of

other media-ownership restrictions.

The court challenges are forcing the FCC to defend its 35% cap on TV-audience reach, the ban on TV duopolies in markets where fewer than eight unaffiliated owners would remain if one company were allowed two stations, and prohibitions on cable/broadcast station crossownership.

The debate is long overdue, said AOL Time Warner General Counsel Paul Cappuccio. "We're going to finally face the question of whether it was legitimate for the government to make the choices as to what content should be promoted or what voices should be out there," he told the



AOL Time Warner's Paul Cappuccio says regulatory challenges are overdue.

American Bar Association last week.

Related battles are also being waged at the FCC. Paxson Communications, NBC and Viacom are fighting to restore the exemptions that allowed partial investors in broadcast properties to shield their holdings from ownership tallies when another partner held a stake of 51% or more. Also, more than 600 affiliates of the Big Three networks—fearing, among other things, that the court will boost the networks' power—are asking the FCC to vigorously enforce rules regulating network/affiliate relations.

The court's ruling on the cable caps, which applies only to cable operators, does not necessarily mean media companies have hit the deregulatory motherlode. But industry sources say the decision means the FCC no longer is free to set any limit the commissioners like, based solely on their power to act in the public interest.

"The court clearly said restrictions on media ownership impinge on First Amendment rights," said Blair Levin, Legg Mason policy analyst and one-time chief of staff to former FCC Chairman Reed Hundt. "That doesn't mean the commission can't impose them, only that there must be a certain standard for justifying them."

The reason broadcasters and cable operators can't count additional deregulation as a given is that the cable limits thrown out and derided by the court as "plucked from thin air" were devised entirely by the FCC but the broadcast cap was set in 1996 by Congress. Lawmakers,

Dereg fight card

Emboldened by a federal court decision limiting the FCC's power to establish cable ownership limits, a host of media companies are asking judges and the FCC to strike down other ownership rules.

■ Just last week Sinclair Broadcasting told the federal appeals court in Washington that it will challenge the FCC's "duopoly" rule, which bars a company from buying a second TV station in a market if fewer than eight separately owned stations remain after the acquisition. Sinclair says the test advances no government interest to override the company's free-speech rights. Sinclair, which would be forced to exit six of its 18 local marketing agreements, also called the rule an unconstitutional taking of property.

■ Fox, NBC and Viacom are suing to eliminate the 35% cap on broadcast-audience reach. They say that cap is less justified than the cable limit because TV stations face many local competitors, whereas cable systems are the dominant—and, in some markets, the only—providers of pay TV. They point out in their court pleading that the agency itself moved to eliminate broadcast ownership limits in 1984, but Congress said no.

■ Time Warner is challenging what is effectively the FCC's ban on cable-system ownership of local TV stations. By forbidding a cable system to carry any broadcast-TV station in a market if it owns a station in that market, the FCC has violated free-speech rights, too, the company says.

■ Finally, Paxson, NBC and Viacom are demanding the FCC restore an exemption that shields partial investments in TV stations from ownership tallies when another investor controls 51% or more of the stock. The so-called "single-majority shareholder" rule was eliminated Jan. 19, former Chairman William Kennard's last day in office. The companies argue that the exemption must be restored because its elimination was justified solely on the grounds that a similar break for cable investments had been removed previously. On March 2, however, the court ordered the cable exemption restored, citing inadequate defense of its deletion.

—B.McC.

noted one FCC staffer, get much more deference from judges than do regulatory agencies.

It's also unclear how eager FCC Chairman Michael Powell is to relax ownership rules without clear direction from the court. Although a vocal critic of what he calls "prophylactic" restrictions on media ownership, he also appears reluctant to take the lead in rewriting the rules without some direction from the court or Congress.

He has already been tentative in expanding the scope of the court ruling. The FCC on March 16 cited the decision as sufficient reason to suspend AT&T's deadline for divesting enough cable systems to get below the cable ownership cap, but the agency refused to make a similar grant regarding Viacom's obligation to sell enough broadcast stations.

"Philosophically, he is of very strong opinion," said the FCC aide, "but, operationally, he takes a very measured approach."

But even if the FCC relaxes the ownership

limits following the next round of court decisions, Capitol Hill can be expected to have the final word.

"Ultimately, this problem goes back to Congress," said Ben Golant, aide to Commissioner Harold Furchtgott-Roth.

David Donovan, lobbyist for the Association of Local Television Stations agrees, at least when it comes to raising the ownership cap, which is vehemently opposed by the local affiliates. "Every affiliate will talk to their hometown congressman," he said, "and the broadcast ownership cap will be a battle."

Powell, too, acknowledges the volatile nature of the ownership debate. "There is

something visceral and hard to define that this country thinks is different about TV or media or voices or things that affect the marketplace of ideas and democracy," he told the ABA.

Still, he noted that the court decision will make it hard for either the FCC or Congress to maintain today's rules. ■

'Philosophically, [Powell] is of very strong opinion, but, operationally, he takes a very measured approach.'

—an FCC aide

WOOD WON'T BE GOING TO THE FCC OR THE NTIA

Pat Wood has been nominated to the Federal Energy Regulatory Commission, so he won't be joining the FCC or heading the National Telecommunications and Information Administration. He is currently chairman of the Texas Public Utility Commission.

MOODY'S POSITS DEREG DOWNSIDE

A new buying binge could send the credit ratings of media companies into a tailspin if the FCC relaxes broadcast ownership restrictions, Moody's debt analysts argue. Moody's predicts the FCC will remove the ban on same-market TV-station/newspaper ownership and also will raise the cap on one company's share of TV-household reach, which now stands at 35%. The operational gains won't be enough to outweigh the risks of increased debt burden, says Moody senior credit officer Neil Begley. "This would be true especially for companies acquiring television properties in larger markets or groups of broadcast properties, given the high cash flows currently being paid for such properties." Begley also warns that companies with newspaper and TV holdings in the same market will have greater concentration of ad revenue, increasing the exposure of cash flow to an economic downturn in a particular region.

REGAN HEADS NEWS CORP. D.C. OFFICE

Michael Regan starts as the new head of News Corp.'s Washington office April 9. He comes to News Corp. from wireless company NextWave Telecom. He will report to News Corp. President and COO Peter Chernin and Fox Television Chairman Brian Mulligan.

Pressing the fight

Rule	Challengers	Action
0% cap on cable subscriber share	Time Warner, ATT	struck down by federal appeals court
5% cap on broadcast audience	Fox, NBC, Viacom/CBS	pending, federal appeals court ruling
Cable/broadcast crossownership ban	Time Warner	pending, federal appeals court ruling
TV duopoly restrictions	Sinclair Broadcasting	pending, federal appeals court ruling
Single majority shareholder exemption	NBC, Paxson, Viacom	petitioning FCC to restore broadcast exemption
Network/affiliate relations	600+ affiliates of ABC, NBC and CBS	petitioning FCC to enforce affiliate protections

IN BRIEF

FDA REVIEWS DRUG ADS

Facing concerns that patient demand for prescription drugs is needlessly raising the cost of health care, the Food and Drug Administration will begin a long-planned review of the impact of drug ads on TV, the agency announced this week. The aim is to evaluate guidelines established in 1997, when the FDA loosened restrictions for prescription-drug ads. Comments on the design of surveys being created for doctors and patients are due at the FDA May 18.

REG FEES RISE

Radio stations, some TV stations and winners of permits to build new broadcast facilities would pay higher regulatory fees to the FCC this year under proposed charges unveiled by the FCC last week. Charges to VHF TV stations in top-10 markets would rise 13%, to \$45,100. Stations in markets 51-100 would see their fees increase 8%, to \$13,750. Radio-station fees would climb between 4% and 25%. The increases reverse a trend of across-the-board cuts in recent years. Comments are due April 27; replies, May 7.

EXPERIMENT AWAY

Broadcasters may hold more than one experimental license, the FCC said last week. The National Association of Broadcasters had called the restriction "unnecessary and outdated." Experimental stations are used to test new equipment and transmission methods.

Powell takes the Hill

Says FCC is poised to tackle dereg issues; gets rave reviews

By Paige Albiniak

The FCC set a May date to start considering again whether companies can own TV stations and newspapers in the same market, FCC Chairman Michael Powell said last week. Those comments came at his first congressional appearance as chairman, at a House Telecommunications Subcommittee hearing on FCC reform.

It's not the first time the FCC has tackled the newspaper-broadcast crossownership issue since the commission decided in 1975 to forbid companies to own both TV stations and newspapers. Until 1994, Congress forbade the commission to even review the rule. When The Walt Disney Co. bought Capital Cities Inc. in 1996, the FCC issued its first public inquiry on the rule but determined that it should stay in place.

A similar outcome resulted when the FCC looked at the rule as part of the biennial review it completed last May. In that proceeding, though, the commission said it would issue a rulemaking, which is what is due in two months.

Companies like Belo, Cox, News Corp., Post-Newsweek and Tribune, which own both newspapers and broadcast properties, have long been pushing to get rid of the ban, which they maintain should no longer apply in a world where one large media company can merge with another. News Corp. in particular has an immediate concern because it is in the process of buying Chris-Craft, which would result in its owning two TV stations and the *New York Post* in the New York City market.

Also at the hearing, Powell addressed another issue much on broadcasters' minds: whether the 35% cap on a broadcaster's national viewing-audience reach should be

raised. Powell told members of Congress that he would defer to a federal court's judgment on the cap. But he also said the FCC has a "legal obligation" to complete a biennial review of many of its rules, of which the 35% cap is a part, as ordered by the Telecommunications Act of 1996.

The major broadcast networks—particularly NBC and News Corp.—are fighting hard to rid themselves of that cap while non-network-owned affiliates are fighting just as hard to keep it. It was one of the principal complaints of a

group of affiliates, the Network Affiliated Stations Alliance, that petitioned the FCC last month to investigate what it said were network abuses of their power over affiliates, abuses they said could escalate if networks were allowed to own more of their stations. Right now, the cap issue is in front of the U.S. Court of Appeals for the D.C. Circuit.

Powell's main purpose at the hearing was to outline his four-point plan to reform the FCC, which he said he would like to have largely completed within the year. Those four points are 1) having a clear policy vision; 2) emphasizing the FCC's organization and management; 2) building the FCC's independent technological and economic expertise; and 4) restructuring the agency to more accurately reflect marketplace offerings.

Both Republicans and Democrats on the committee were extremely pleased with Powell's presentation. Rep. Tom Sawyer (D-Ohio) said that Powell gave a "virtuoso performance," and Rep. Jane Harmon (D-Calif.) suggested that, if Powell succeeds in reforming the FCC in the manner he proposed, he should go on to "run the federal government." ■



Chairman Michael Powell outlined a four-point FCC-reform plan that he would like to see completed within the year.

What's a surefire way to reach the top execs in television?

A man in a dark suit and patterned tie is climbing a red ladder that extends from the bottom to the top of the page. He is looking upwards with a determined expression, his right hand on his forehead. The background is a bright, cloudy sky.

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Interactive Media



Computer users will be able to customize packages of baseball video highlights over the Internet.

'Click me out to the ballgame'

Major League Baseball offers a new way for fans to catch the action: audio Webcasts

By Ken Kerschbaumer

America's oldest pastime is a believer in new media. That's the upshot of Major League Baseball's Advanced Media's (MLBAM) decision to offer live audio Webcasts of all MLB games, as well as a number of video offerings, to Internet users. And MLB is betting not only that, if MLB builds it, they will come, but that they'll be willing to pay for the privilege.

Video feeds of games have not been available before, but live audio had been available without charge through hometown radio stations. MLB, however, has always had the option to supersede those rights. It has chosen to exercise that option.

Although the decision to start charging for the games made headlines last week,

MLB doesn't expect a fan or station backlash. "We've received no complaints from stations so far," says MLBAM spokesman Jim Gallagher.

The MLB move into new media last week was like a double steal, with an announcement on Monday concerning a three-year deal with RealNetworks to make RealNetworks the platform for the online services.

Audio Webcasts of all regular-season games will be available for a subscription fee of \$9.95 per year, something Bowman believes baseball fans will find a value. Subscribers will also receive a \$10 coupon for the MLB.com store. "Because of that, our feeling is, we're giving away access to the audio Webcasts," says Gallagher.

"What we're providing with searchable, customizable video," he adds, "makes us the leader in the sports field in terms of what we're providing people."

Although the offering of live audio Webcasts promises to help day-game fans chained to a desk at work, it's the video that has the most potential.

RealNetworks will serve as the format for that service, too. The service is primarily designed for consumers with Internet access above 200 kb/s, but those with dial-up modems will still be able to access the highlights, according to Bowman.

Virage, which markets technology that can automatically index and catalog material, signed a one-year, multimillion-dollar deal to help get the entire 2001 season online. That's more than 2,100 games and 7,500 hours of material.

The MLB plans to offer four types of service. The first is Gameday, which allows users to go to MLB.com and see a number of highlights, free, from games played that

day. For a fee, they can also do a "SuperSearch" for a any player, league or situation. For example, it's possible to request to see all Mark McGwire home runs hit on a Sunday against left-handed pitchers. "That will be a customizable service that will allow fans to plug in specific players," adds Gallagher. "There will be a subscription charge for that, but we don't know what, except that it will be single digit per month."

Two other features include "Condensed Game," which will distill the action from the usual three-hour game, and a Highlight tool that will allow dragging and dropping team highlights from individual team sites.

Carlos Montalvo, chief marketing officer of Virage, says that sports, including baseball, are a natural fit for the indexing and search capabilities offered by the Virage Video Application. "As all things analog go digital, content becomes currency, but not all content can be monetized or take full advantage of the Web. We think that sports content very much lends itself to this interactive experience that makes the content a brand as important as the broadcast itself."

The project promises to keep Virage busy beginning today, with approximately 15 games to do every two days, maybe more. A satellite farm in New Jersey will pull in the feeds within an hour after a game's completion and push them out to Virage interactive production facilities in New York and San Mateo, Calif., via FTP. Each game is assigned a producer who then oversees ingestion of the video. "Our Virage video logger with what we call our SmartEncode process automatically does the clipping, extracts the metadata from the audio track, and also time-aligns the statistics with SMPTE time code," says Montalvo.

The metadata for the video information (which will reside on Akamai servers) will sit on Virage's servers, which are hosted by Exodus. Then, when a person does a query or when a publishing decision is made, Virage points to the Akamai server to get the information. ■

Wireless weather

My-Cast tests personal forecasts for cell phones, PDAs

Weather forecasting is, for the most part, a visual endeavor. If it weren't, you wouldn't have spent a fair chunk of change on the interactive weather map your on-camera meteorologists use to display tomorrow's expected weather patterns.

On the other hand, cell phones and personal digital assistants, with their small non-backlit screens and tiny keyboards, do not lend well to displaying visual information. Most of us don't use our mobile devices to access data.

Paul Douglas, chief meteorologist at WCCO-TV Minneapolis, is quite familiar with these assumptions, but he has dedicated much of his life's work to disproving them—or, at least, to rendering them outdated.

Douglas is CEO and co-founder of Digital Cyclone, a company that uses its free, consumer-based My-Cast service to offer syndicated "personal weather content" to 35 broadcast-TV Web sites around the nation. My-Cast, funded in part with a \$5 million invest-

ment by Belo Corp., offers pinpointed personal forecasts based on 4-mile grids in major metro areas and is updated at least eight times a day.

Lately, Digital Cyclone has been testing a suite of weather-data services on a new generation of "smart phones" based on the Palm operating system. Douglas notes that the services will be shown at the National Association of Broadcasters convention this month, with a launch expected by early May.

The services will provide short-range and long-range forecasts, plus hourly temperature and wind numbers and precipitation-likelihood prognostications. Additionally, My-Cast will offer radar readings, which, in Douglas' words, will "offer 1-

km resolution of any neighborhood in the viewing area."

Forecasts will be displayed with icons, symbols (for various weather components) and text. Users in a given market will be able to sign up for the mobile service through the My-Cast Web site or, possibly, through the Web site of the My-Cast-affiliated television station in their area.

Douglas sees the mobile My-Cast service as having promotional cachet for TV stations that offer it, as well as utility for end users. "In my mind, [the service] will be a matter of touching the potential viewer many times during the day, establishing a connection other than at 5, 6 or 10 p.m." he explains.

"You'll be able to give people a quick burst of weather infor-



My-Cast will bring personal weather forecasting to PDAs such as the Palm VII.

mation right down to their neighborhoods," he adds. "Using that cell phone as a platform, you'll have lucrative branding as well as a promotional opportunity to get people back to your news [broadcast]."

But what kind of a "platform" do the tiny screens on today's mobile communications devices enable? More than you might think, Douglas tells me.

And he's right. Some of the newest digital phones hitting the market in North America run on the Wireless Application Protocol, which contains an authoring "language" that facilitates the development and display of the kind of basic graphical components My-Cast will offer.

Later this year, DoCoMo i-Mode, an authoring and dis-

play environment for wireless content developed by Japanese phone company NTT DoCoMo Group Inc., will make its North American debut. Since Japanese cell phones equipped with DoCoMo capability are currently able to offer videogames, putting weather radar on such devices won't be a stretch.

Similarly, the PDA market is picking up display heft as well. The latest versions of Compaq iPaq, Handspring Visor, Casio Cassiopeia, as well as some Palm models, offer enough graphics capability to easily support something like My-Cast.

Of course, all the graphics capability in the world will not be useful without a supporting business model. For local affiliates, Douglas envisions use of a one-sentence promotional announcement at the top of the user screen, perhaps touting a featured segment to be shown on the evening newscast. A banner at the top of the screen is also possible.

Although the final decision has not yet been made, Douglas says a modest subscription fee of \$2 to \$3 a month would be welcomed by end users who would value the customization of staying current with weather on the go.

Douglas expects to make some "how do we monetize this?" decisions after the NAB convention. ■

Russell Shaw's column about Internet and interactive issues appears regularly. He can be reached at russellshaw@delphi.com

Technology

Switcher for the rest of us

GVG looks to regain workhorse status with affordable, digital Zodiak

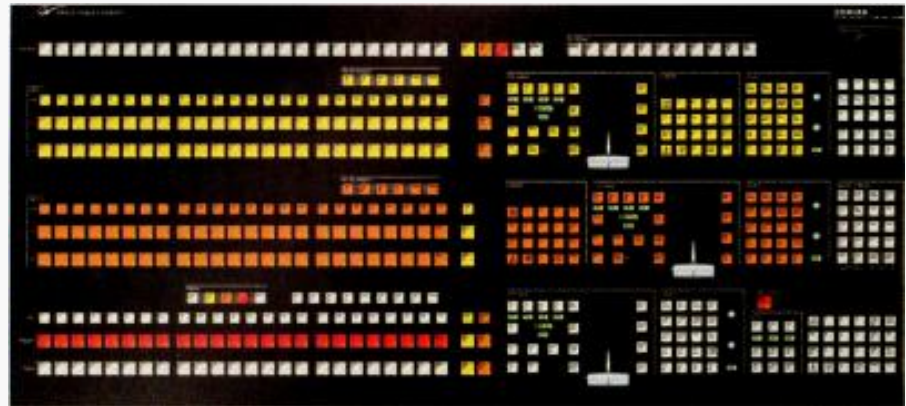
By Michael Grotticelli

In an effort to replicate its analog market share in live digital production, Grass Valley Group is introducing the Zodiak digital switcher, which offers many of the high-end features of the company's flagship Kalypso Digital Production System but carries a smaller price tag.

Affordability was a major factor that made the analog GVG model 200 and 250 the veritable workhorses of the industry, and the company is hoping that a \$125,000 price will prompt those small to mid-size TV stations that have to be digital by May 2002 to consider Zodiak as the center of their production facilities.

Whereas GVG's Kalypso, starting at \$185,000, has been popular with a number of Fox O&O stations and mobile production companies (National Mobile Television recently purchased a system for its newest high-definition truck), GVG Director of Product Marketing Jay Shinn says Zodiak is designed to appeal to broadcasters that want the performance of a multiple-M/E, flexible digital switcher but can't afford it.

A customizable 'clean-feed' system allows multiple audiences to be served with the same program feed.



The Zodiak switcher offers many of Kalypso's high-end features in a convenient footprint.

Indeed, Zodiak offers much of the technology built into the Kalypso switcher but with a smaller footprint. "In terms of the basic software architecture and a lot of the technology, we borrowed heavily from Kalypso," notes Mark Narveson, product-marketing manager for digital-production systems.

And because Zodiak was on the drawing board early in the development of Kalypso, once that technology proved reliable, GVG engineers could quickly build a smaller version that could be used

by a broad section of the market.

"When Kalypso was being beta-tested, one of our early users was a station group that wanted several Kalypso systems for its signature stations but couldn't afford them for its smaller-market stations," Narveson explains. "They've been eager to have something as powerful as a Kalypso but at a much smaller price point for stations with limited budgets. So we've been talking about this for a while, and, as soon as the hardware started to come together for Kalypso, we began to look seriously at building Zodiak."

Comprising three or four circuit boards, the Zodiak comes in 2.5- and 3-M/E versions, with each M/E supporting up to four

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Watch DTV on a PC

AccessDTV plug-in costs less than \$500

By Tom Lassiter

keys for graphics, animations or station logos over a background. It also provides a utility bus for external masks and video-wipe transitions. As with Kalypso, a DVE is integrated into each keyer. Similarly, each M/E includes a wipe generator for transitions and a simple pattern generator for each keyer, as well as support for Grass Valley's E-MEM-effects memory system.

The ability to output two or more feeds from the same device is a goal of many broadcasters these days. Zodiac accommodates this by providing a customizable "clean-feed" system for serving multiple audiences with the same program feed. This allows a user to output a second channel for, say, a second language without the need for a second external keyer.

"Where two M/Es tends to be more for post-production applications and four M/Es can be usually found in high-end live productions, there's a sweet spot, we believe, for a wide range of live users that just want to get those keys on-air," says Narveson. "We see applications like sports stadiums and mid-market news and variety shows, where you don't need the expense and multiple features of a big M/E switcher."

The new switcher will be shown at NAB in Las Vegas, although it won't begin to ship until fall. For stations with an existing Model 200 or 250, the Zodiac control panel drops into the same console cutout, a legacy strategy GVG hopes to continue.

"A lot of people still have the Model 200 or 250 analog switcher in service," says Shinn. "They've had them in service for more than 10 years in many cases. We see Zodiac offering that kind of longevity." ■

Price is often cited as one reason consumers have been slow to embrace digital television. Only high-tech enthusiasts with deep pockets have been willing to pay the premium for a new over-the-air digital receiver, necessary to enjoy DTV at home. A company called AccessDTV hopes to change that with an affordable solution that merges the worlds of DTV and personal computers.

AccessDTV offers a plug-in board that enables a standard desktop PC to receive and display digital broadcasts. The product went on sale March 26 through Digital-Connection.com at a suggested retail price of \$479. "We are in the business of media integration and services," said J. Dewey Weaver, president and CEO of AccessDTV. "We are bringing the television world and the Internet world together."

The Raleigh, N.C.-based company has a cross-promotion agreement with HD pioneer WRAL-TV to pitch the product and HDTV's benefits to WRAL's core audience in the Research Triangle area. Similar agreements with other HD broadcasters are in

the works, Weaver said.

Introduced at this year's Consumer Electronics Show in January, where it was a Best of CES finalist in the video category, the AccessDTV board slips into a standard PCI slot and has modest CPU demands. Minimum requirements are a 266-MHz Pentium II (or equivalent) and Microsoft Windows 98/2000/ME.

It ships with an indoor HDTV antenna to receive terrestrial HDTV signals and display them on a standard PC monitor.

Video output allows use of a separate high-resolution display or video projector. The receiver, which contains a 125-channel analog tuner and a 69-channel DTV tuner, has coaxial inputs for standard digital cable or satellite set-top boxes.

Besides plug-in board, AccessTV package includes indoor antenna that receives terrestrial HDTV signals and displays them on a standard monitor.



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One step ahead

IN BRIEF

AVID/DS HD SHIPS

Avid Technology is now shipping its Avid/DS HD nonlinear production system for conforming and finishing projects at multiple uncompressed HDTV and SDTV resolutions. Avid/DS HD makes it possible to edit station promos or long-form programming from the same platform in a wide range of resolutions and formats, which can exist on the system simultaneously.

ADC LAUNCHES BROADBAND PLATFORM

ADC has launched its Broadband Services Platform (BSP) for deployment in the wireless, wireline and ISP markets. Based on ADC's existing architecture, the BSP enables service providers to integrate multiple media sources and disparate voice-mail systems, allowing subscribers to view different message types simultaneously from virtually any device. These and other applications are integrated and managed within the one platform and can be combined to create many different types of services.

VOD ON DSL

ZoomTown.com, a Cincinnati-based subsidiary of next Broadwing Inc., and Intertainer have announced that ZoomTown will be the nation's first broadband provider to deploy video-on-demand throughout its system. ZoomTown has more than 40,000 broadband subscribers in the greater Cincinnati area.

The service will be delivered via Microsoft Windows Media Video 8 with integrated digital-rights-management technology, offering a secure near-DVD video experience in bandwidths as low as 500 kb/s.

customers also have instant messaging and chat specific to DTV broadcasts.

The PVR functions allow digital programming to be recorded on the computer's hard drive. A half-hour of DTV requires about 4 GB of disk space.

Local DTV broadcasters are in a position to reap the benefits of DTV and datacasting, Weaver says, adding that AccessDTV provides a way for them to begin to see some return on their digital broadcasting investment. Datacasting is a major component of AccessDTV's business plan with local affiliate partners, he says.

The potential for datacasting is expected to help fuel rapid growth in the PC-TV-tuner market over the next few years, according to a March report by Cahners In-Stat Group (which is owned by the company that publishes BROADCASTING & CABLE). Annual revenues for the industry are expected to grow from \$473 million in 2000 to \$1.8 billion in 2005.

"The right business model and the right technology are necessary to make that business work. I believe that's going to happen in

2001," Weaver says, "and AccessDTV is here to be one of the players."

Capitol Broadcasting, owner of WRAL-TV, is a financial backer of AccessDTV. In addition, DTV Plus, a division of Capitol Broadcasting, ran a successful pilot test of AccessDTV and datacasting in the fall of last year. The AccessDTV field test demonstrated that PC users were quick to accept the integration of the two technologies.

"If there's anything we've learned out of our pilot project, it's that, once they've had digital television on their computer, they don't want to go back," Sam Matheny, vice president and general manager of DTV Plus, told the *News & Observer* newspaper in Raleigh.

The benefits of integrating DTV and a PC were apparent during NCAA regional basketball tournaments in late March, Weaver said. AccessDTV viewers had access to four games simultaneously, thanks to the digital signal's subchannels, and could record everything to their PC's hard drive. Analog viewers were limited to watching the network's standard feed.

AccessDTV is at www.accessdtv.com. ■

'We've learned that, once they've had digital television on their computer, they don't want to go back.'

—Sam Matheny, DTV Plus

LSI Logic buys C-Cube

Acquisition pairs digital video with decoder technology

By Michael Grotticelli

LSI Logic Corp., Milpitas, Calif., has agreed to acquire chip maker C-Cube Microsystems Inc., in a stock-for-stock transaction valued at approximately \$878 million. LSI Logic said it expects to complete the transaction in June.

With both companies focused on advances in computer chips and silicon necessary for compression to facilitate interactive on-screen display, the merger could speed the development and time to market of set-top boxes and cable modems with downloadable software applications. Executives for both companies stated that the new combination will enable the

pairing of LSI's digital video products—such as encoders and codecs—with C-Cube's decoder technology.

LSI Chairman and CEO Wilfred J. Corrigan said there will be minimal overlap in products and no layoffs are expected. He added that acquiring C-Cube allows LSI Logic to further target the satellite, terrestrial and DSL markets and "gives us immediate entry in to the U.S and European cable markets."

C-Cube, which reported \$265 million in revenues in 2000, employs nearly 600 worldwide and is also headquartered in Milpitas. Its customers include Sony, Samsung, LG Electronics, JVC, Motorola, Pace and Philips. ■

BROADCASTING CABLE

TECHNOLOGY LEADERSHIP AWARDS

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Special Supplement – April 25, 2001

For the 4th consecutive year, Broadcasting & Cable Magazine will recognize four industry leaders for their contribution to the development of technology for the television industry.

Our 2001 Award Winners are:

||| **IRA GOLDSTONE** |||

VP, Engineering and Technology of Tribune Broadcasting Television Station Group

||| **DICK GREEN** |||

President and CEO of Cable Labs

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President and CEO of Pinnacle Systems

||| **FOX SPORTS** |||

We will recognize these industry leaders in the following ways:

On April 23rd Broadcasting & Cable will host The Technology Leadership Awards at NAB 2001.

On April 25th, Broadcasting & Cable will publish a special supplement recognizing and outlining the accomplishments of these winners. Total circulation for this issue is 50,000 including distribution at the NAB. This is your opportunity to recognize these leaders with a corporate salute ad in this important issue.

ISSUE DATE – April 25, 2001

SPACE CLOSE – Wednesday April 11, 2001

MATERIALS CLOSE – Friday April 13, 2001

People

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

Broadcasting

Lisa Lindstrom, acting general counsel, WETA Washington, named general counsel.

Phil Clark, audience development manager, KNTV(TV) Omaha, Neb., named on-air promotions manager, KPTM(TV)/KXVO(TV) Omaha.

Cable

Harriet Novet, VP, Brooklyn/Queens division, Time Warner Cable, New York, promoted to VP, public affairs.

Appointments at Charter Communications, St. Louis:

Paul Estes, VP, financial controller, named VP, operations; **Paul Conner**, director, marketing research, promoted to corporate VP.

Programming

Rick Krim, senior VP, talent acquisitions and marketing, EMI Publishing, New York, named executive VP, talent and music programming, VH1, New York.

Paul Maatta, senior VP and

general counsel, Warner Brothers, Burbank, Calif., named executive VP/general counsel.

Marc Brody, syndication sales executive, Universal Worldwide Television, New York, named VP, Northeast sales.

Skiff Wagner, VP, e-commerce and advance technology, Universal Studios, Los Angeles, joins Scripps Network, Knoxville, Tenn., as chief information officer.

John Beyler, director, engineering, HBO, New York, named VP, technology, Starz Encore Group LLC, Englewood, Colo.

Richard Wellerstein, VP, library development, Sony/TriStar, Los Angeles, joins iN Demand, Los Angeles, as senior director, theatrical programming and acquisition.

Radio

Promotions at Nassau Broadcasting, Princeton, N.J.: **Joan E. Gerberding**, president, Nassau Radio Network (NRN) Direct, promoted to president, Nassau

Media partners; **Gregg Stiansen**, VP/director, sales, promoted to senior VP, NRN Direct; **Glenn Jones**, VP/GM, NRN, promoted to senior VP, NRN Katz.

Katherine Riley Dole, director, national affairs, NPR, Washington, named VP.

John E. Cravens, senior VP, broadcastspots.com, Chicago, joins One on One Sports, Chicago, as head/GM, owned and operated stations.

Ed Hill, program director, KUBL(FM) Salt Lake City, promoted to corporate director, imaging and format development.

Journalism

Appointments at News 8 Austin, Texas: **Jeff Power**, weekend sports anchor/reporter, KEYE-TV Austin, joins as sports director; **Rachel Elsberry**, producer, WJBK(TV) Detroit, joins as special projects producer; **Todd Callahan**, project manager, Warner Local News Groups, Austin, becomes online content manager; **Christian Gonzalez**, desktop publisher,

Senate Journal, Austin, joins as senior producer/editor, online content; **Denice Menard**, morning anchor, becomes weeknight anchor; **Bob Branson**, weeknight anchor, becomes midday anchor; **Todd Boatwright**, weekend/midday anchor, becomes morning anchor.

Bob Smith, news director, KCRG-TV Cedar Rapids, Iowa, joins KOLD-TV Tucson, Ariz., in same capacity.

Kathleen Bade, morning anchor/reporter, KSAZ-TV Phoenix, joins KFMB-TV San Diego, as weekday anchor.

Dee Griffin, anchor/reporter, WFSB(TV) Hartford, Conn., joins KCTV(TV) Kansas City, Mo., as weekday news anchor.

Fred Blackman, reporter/anchor, WGHP(TV) High Point, N.C., retired March 31st.

Technology

Steve Schein, senior VP, corporate development and strategic planning, Intertainer, Los Angeles, joins Mixed Signals Technologies, Culver City,



Phil Clark



Harriet Novet



Rick Krim



Marc Brody

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

Calif., as chief strategic officer/senior VP.

Daniel Sheeran, senior VP, product and strategy, nCUBE, San Francisco, promoted to senior VP, worldwide sales and marketing.

Jackie Forrest, executive director, programming and content acquisitions, Intertainer Inc., Los Angeles, joins InnMedia, Los Angeles, as VP, content and programming.

Emerson Ray, accounts manager, Odetics Broadcast, Anaheim, Calif., joins Sundance Digital, Tampa, Fla., as director, sales, east region.

Internet

Michael Silberman, executive editor, MSNBC.com, Richmond, Wash., promoted to managing editor, East Coast, Secaucus, N.J.

Advertising/Marketing/PR

Mel Harrison, partner/co-president, Images Digital Post LLC, Studio City, Calif., joins Pittard Sullivan, Culver City, Calif., as VP, business development.

Appointments at Arbitron:

Tom O'Sullivan, Northeast regional manager, New York, promoted to Eastern divisional manager; **Tony Belzer**, Southwest regional manager, Dallas, promoted Western divisional manager; **John Nolan**, account executive, Chicago, promoted to regional manager; **Joie Davis**, GM, TAPSCAN Software, Jacksonville, Fla., joins as regional manager, Dallas.

Associations/Law Firms

John Lawson, president, Convergence Services Inc., Alexandria, Va., joins the Association of America's Public Television Stations, Washington, as president/CEO.

Allied Fields

Appointments at Booz-Allen & Hamilton: **Reginald Van Lee**, VP, New York, and **Adam Bird**, VP, Munich, Germany, both named leaders, Global Media and Entertainment Group.

—Compiled by P. Llanor Alleyne
Palleyne@cabners.com
(212) 337.7141

Obituary

Joseph Peter Ulasewicz, NBC's VP of operations and technical services from 1979 to 1991, died of a heart attack on March 9. He was 74.

In the early 1950s, after obtaining his masters degree in engineering, Ulasewicz rose through RCA ranks, reaching the level of VP/GM for the division in charge of the mobile communications system in Meadowland, Pa.

In 1979, he joined NBC, where he was in charge of the network's Burbank facilities. During his tenure with NBC-Burbank, he oversaw the conversion from land-line to satellite transmission of the network's programming to its affiliate stations. He also supervised the remodeling of NBC-Burbank facilities in the 1980s. From 1991 on, he worked as a financial planner in Encino, Calif.

He is survived by his wife of 51 years, Edna; a son, Joseph; two daughters, Eugenia and Connie; six grandchildren; and a brother, Leo.

—P. Llanor Alleyne

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John Beyler



Emerson Ray



Mel Harrison



John Lawson

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

A sitcom supernova

She's the 'girl who kept bringing in those odd and unique pilots'

When Marcy Carsey and Tom Werner made Caryn Mandabach a full partner this year, renaming their studio Carsey-Werner-Mandabach, they recognized the achievements of one of Hollywood's top TV producers, one of the first female producers to create a network sitcom and one of the first to earn an Emmy for it.

"I never paid any attention to being the only woman on the job," says Mandabach. "I was just too busy having fun and enjoying my life to notice. Guys were having trouble, as well, because this is a scrappy, hard business."

Mandabach knew from her college days that she wanted to be a producer, but she thought it would be on Broadway and spent two years studying theater production at the University of London. Finishing her undergraduate work in St. Louis in '72, though, she followed her college boyfriend to Los Angeles in search of an entertainment career.

That career didn't start off glamorously. Her first job was production assistant with Video Tape Enterprises, working on roller-derby and professional-wrestling events at Los Angeles' Olympic Auditorium.

"I didn't know what I was doing," she says of her early days in Hollywood. "I just knew that I wanted to be in show business. Just to be near a camera and a cable made me happy back then."

Mandabach landed at KNBC-TV Los Angeles in 1974, producing weekend community-affairs show *Focus*. The show led to her meeting producer Norman Lear, who hired her to work on sitcom *Mary Hartman, Mary Hartman*. Soon an associate producer on

his comedy *One Day at a Time*, Mandabach produced the pilot episode and a good portion of the show's first season.

Mandabach went out on her own in 1976, forming Caryn Sneider (her maiden name) Productions and working with various Hollywood writers on network comedies.

In 1980, she met Carsey, who was running ABC's programming division. Mandabach had been working with a pair of writers who had a development deal at ABC and producing such sitcoms as *Detective School* and *In Trouble*.

"I was just the girl who kept bringing in these odd and unique pilots," Mandabach says. "There weren't a lot of women line producers. So I was notice-



Caryn Mandabach
Partner, Carsey-Werner-Mandabach

B. Aug. 17, 1950, Chicago; B.A., English, Washington University, St. Louis; production assistant, Video Tape Enterprises, 1972-74; producer, KNBC-TV Los Angeles, '74; producer, TAT Productions, '74-'76; producer/owner, Caryn Sneider Productions, '76-'81; free-lance producer, '81-'83; producer, Carsey-Werner, '83; producer, *The Cosby Show*, '84-'87; president and executive producer on all series, Carsey-Werner, 1987-2001; current position since February; divorced, daughter Marisa (20), son Jon (17).

able to Marcy, and we bonded."

When Carsey left ABC in 1980 to form her own studio, the first person she hired was Mandabach. In 1984, Mandabach moved to New York to produce Carsey-Werner's new Bill Cosby comedy. Needless to

say, *The Cosby Show* took off, earning her an Emmy in 1986. "I had the time of my life on that show," she recalls. "I don't think a day goes by when I don't think of the great times back then."

Returning to Los Angeles in 1987, she was named president of Carsey-Werner and executive producer of all of the studio's shows. And the hits kept coming: *Roseanne*, *A Different World*, *Grace Under Fire*, *3rd Rock From the Sun*, *That '70s Show*, *Grounded for Life*.

Last year, the studio joined forces with Oprah Winfrey to launch cable network Oxygen. The venture's big-name partners attracted a lot of media attention—much of it critical of its apparent slow growth.

"Nobody has been held to a higher standard, and nobody has built faster than we have. People don't remember that it takes years to build up distribution. HBO didn't do anything but boxing for 10 years. Lifetime wasn't even a network for women for the first 10 years; it was the Health Network. We've only been around for one year."

Mandabach plans to stick around awhile. "The future is as bright as it can be here because we are still hugely energized by the TV business. No matter how it's going to change, it's still communication. We feel, within all of our shows, we have said something and have made a difference, and we want to continue doing that in all platforms and in all ways." ■

—Joe Schlosser

Classifieds

Television

MANAGEMENT CAREERS

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Fox Cable Networks currently has a Training Manager opportunity available at our New York, NY location. Responsibilities will include creating and delivering training programs for all network sales in the areas of sales orders and processes, including revisions, makegoods, and pre-emptions; writing training manuals; developing training schedules; training sales assistants, planners, and account executives; following-up and troubleshooting with participants after training; and maintain training manual and documentation on standard procedures.

The successful candidate will have 2-5 years experience training support staff or sales staff in an ad sales environment; excellent communication, writing, and organizational skills; and knowledge of Word. We prefer a college graduate, as well as knowledge of Enterprise traffic system. Some travel is required.

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The National Geographic Channel is looking for a Communications Manager or Director to play a key role in developing and executing a comprehensive communications strategy.

This position will be responsible for managing consumer and trade press relationships on a local and national level; overseeing tactical execution including publicity infrastructure; developing publicity materials; facilitating outside PR agency; and managing events.

Must have 3-5 years TV/cable/media experience, non-fiction program publicity a plus. Must be creative, with excellent writing and organizational skills. College degree preferred.

We offer competitive salaries and excellent benefits. Rush resume and salary history to:

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Washington, DC 20036-4688
-OR-

<http://ngc.recruitingcenter.net/publicjobs>

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STATION /SALES MANAGER

The Pikes Peak Broadcasting Company has an opening for a Station /Sales Manager at KJCT-TV in Grand Junction, Colorado. The candidate must have three years of television sales management experience and a BA in Communications or Marketing. The individual will have direct accountability for the budget and staff of a small market television station. Resumes to: Pikes Peak Broadcasting, EEO Officer, P O Box 1457, Colorado Springs, CO 80901. EOE

GENERAL MANAGER

Primedia Productions located in Dallas, Texas is seeking a General Manager to manage all business operations of this production services company. The GM will have overall responsibility for strategic planning, budgeting, finance, production, programming, operations and business/client development. We are seeking a professional with a minimum of 7 years progressive broadcasting and business management experience. Applicants should have a college degree in Business Administration/management, Marketing or Radio, Television and Film. Primedia Productions produces diverse programming which includes:

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- Television advertisements and infomercials
- Computer and Web-based programs
- Cable Television and Network Production

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NEWS CAREERS

PRODUCER / EDITOR

PAX-TV/Religious television station, WSFJ-TV (Columbus, Ohio-Market 34) is looking for a commercial and promotions producer with a minimum of 2 years television producing experience. Non-linear editing experience a must with Avid and/or Softimage DS. Client relations, people skills, writing, and creative concept producing experience is required. Benefits, 401K and health-care included. Please send non-returnable tape and resume with references to WSFJ-TV, c/o Mark Yarger, PO BOX 770, Thornville, OH 43076. EOE

NEWS PHOTOGRAPHER

Prefer at least one year of TV news videography/editing experience, but less experience and the right tape could get you the job. Tape should include your best work and raw footage from one story you edited. Send tape and resume to News Operations Coordinator, WTVG, P O Box 60028, Chattanooga, TN 37406-6028. Equal Opportunity Employer.

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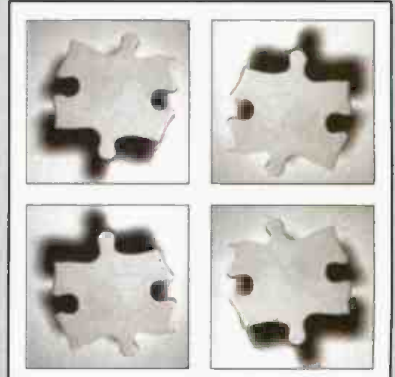
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—David Chase, executive producer of *The Sopranos*, explaining how he modeled the role of Livia Soprano (played by the late Nancy Marchand, pictured) after his own tough-as-nails mother, from the April 2 edition of *The New Yorker*.

"One hour before the Oscarcast, ABC aired its annual Barbara Walters special. This time she chatted with movie stars Ben Stiller and John Travolta as well as that noted movie legend Faith Hill, who has starred in several short live-action features. You can see them on Country Music Television."

—Aaron Barnhart, *TVbarn.com* and Kansas City Star

"The Academy Awards have become a television event of such gigantic proportions and packaging that even the commercials are now hyped as premieres, Super Bowl style."

—Caryn James, *The New York Times*.

"The reason we have a debate is

because this is the first subject we know anything about. All the rest of it is canned speeches that the staff gives you, and you come out and you talk about Kosovo, you talk about the defense budget, or you talk about the environment, and you read scientific statements and everything—but we know about money. Oh boy, do we know."

—Sen. Fritz Hollings (D-S.C.), speaking last week on the Senate floor on campaign-finance reform.

"Alzheimer's is God's blessing to them, that they don't have to see what their children have done to them when they're older."

—A nurse confiding to the driver on HBO's *Taxicab Confessions*.

"It is a relatively cheap form of entertainment when recessions or economic downturns hit. The more luxurious forms of entertainment, such as going to the movies or the theater, those types of things go first."

—Keith Kennebeck, a cable analyst for the Strategis Group in Washington, extolling the virtues of pay-television services in times of recession, as reported in *The Philadelphia Inquirer*.

"The problem is that no one watches a sitcom to explore 'the complexity ... of close friendships.' That's what Oprah is for. Sitcoms are for cheap, fulfilling laughs, and they're at their best when they play to our intelligence but don't require much brain activity."

—Andy Dehnart, *Salon.com*

critiquing ABC's new sitcom What About Joan.

"Joan and Melissa, your rules make me yell/What made you the experts, I can't really tell/After all, your faces aren't so au naturel/And your celebrity seems to be waning./At least one nominee had the guts to rebel/ 'Twas Bjork, whose dress looks amazing."

—Verse excerpted from USA Today reporter Whitney Matheson's poem *For Bjork, Whose Dress Looked Amazing. Much to the disdain of certain critics, the Icelandic singer wore a dress embellished with ostrich feathers.*

"They killed my column. I was told this topic was not an appropriate one for my commentary."

—Boston Globe columnist Eileen McNamara, during an interview on *The Dennis and Callahan Show* on sports station WEEI-AM Boston, as reported in the rival *Boston Herald*. McNamara's unpublished column criticized the newspaper for banning sports writers from appearing on the station's *Dennis and Callahan Show* because of its "offensive content." McNamara, however, is a general columnist, not a sports writer.

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The Fifth Estate TELEVISION Broadcasting #

Editorials

COMMITTED TO THE FIRST AMENDMENT

On the brink

The network-affiliate war keeps escalating. Last week, CBS vowed to disenfranchise its own affiliate advisory board. Networks have canceled or scaled back affiliate meetings. Affiliates have petitioned the FCC to crack down on all the networks, claiming that they have abused their powers. And now NAB is facing losing either its remaining networks—ABC and CBS—or some of its large station groups because they can't get along. Talk about dysfunctional families.

Will the two sides ultimately be able to bind up their wounds? They'd better. Free over-the-air TV is still a flag waving over Washington. The networks can't move their programming to cable, as Disney and others once threatened, without raising the pulses of legislators who aren't about to let their Final Four or World Series or Super Bowl or Tiger playoff go to pay TV. And stations, in the midst of the greatest technological makeover in their history, can't afford to be dislocated from their programming streams. Both sides have legitimate arguments, but neither can afford to let their current breach become a chasm. This means that the NAB will have to find a way to show its support for its angered affiliates, without signing onto the FCC petition that was effectively the declaration of war. It doesn't matter who was right in the fight if no one is left standing at the end.

Hoods are for the condemned

The federal execution of Timothy McVeigh has sparked a renewed debate over whether the death penalty should continue to be exacted in relative secrecy. As we have said on this page, we think it's time to let the nation witness this ultimate legal consequence. No legitimate news organization appears to want to push for televising this execution, though we're not sure why. Those who see a measure of vengeance in the act should not begrudge a wider stage. Those who believe in the deterrence factor ought to be pushing for a larger audience to be deterred. Opponents of the death penalty should want us to face the sentence that we all have passed (this is a federal execution). Journalists ought to be fighting for it as a news event from which they are being excluded. Instead, it was left to a company running soft-core porn Internet sites to ask the Federal Bureau of Prisons for permission to stream the May 16 execution of McVeigh. They were going to charge \$1.95 and promised to use blocking software to keep children off the site. The bureau declined, leaving the government to point to the likes of VoyeurDorm.com and DudeDorm.com as the kind of people who would want to cover an execution.

But if the combination of journalists' silence and the request of voyeurs makes it more difficult to make the case for televising executions—that is, if real journalists ever get up the nerve again—a California judge's ruling has provided ammunition for their argument.

District Judge Vaughn Walker refused to allow the state to curtain off all but the injection portion of an execution from witnesses. The judge rejected the state's claims that such access might endanger the guards' carrying out the execution, or might somehow disturb the delicate bond between the prisoner and guards. (Such claims remind us of the warden who once suggested that the presence of a TV camera in the viewing room outside a gas chamber was risky because it might come crashing through the glass viewing window.) Judge Vaughn was having none of it. "The public has a keen interest in witnessing the manner by which government wields its most devastating power, the power lawfully to take a life," Walker wrote. "It should not be carried on behind closed doors." We couldn't agree more.

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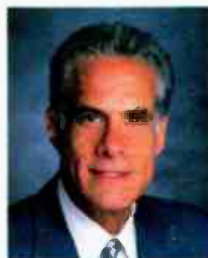
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