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FEBRUARY 12, 2001

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XFL'S GROSS RATINGS

Vince McMahon's new football league is a hit, and it's not even *totaly* offensive yet

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NBC TO AFFILIATES: STAY HOME

The network cancels its affiliate confab in favor of regional meetings

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SONY'S BIG HDTV ROLLOUT

The electronics giant unveils lots of high-def products timed for NAB

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POWELL'S HANDS-OFF APPROACH

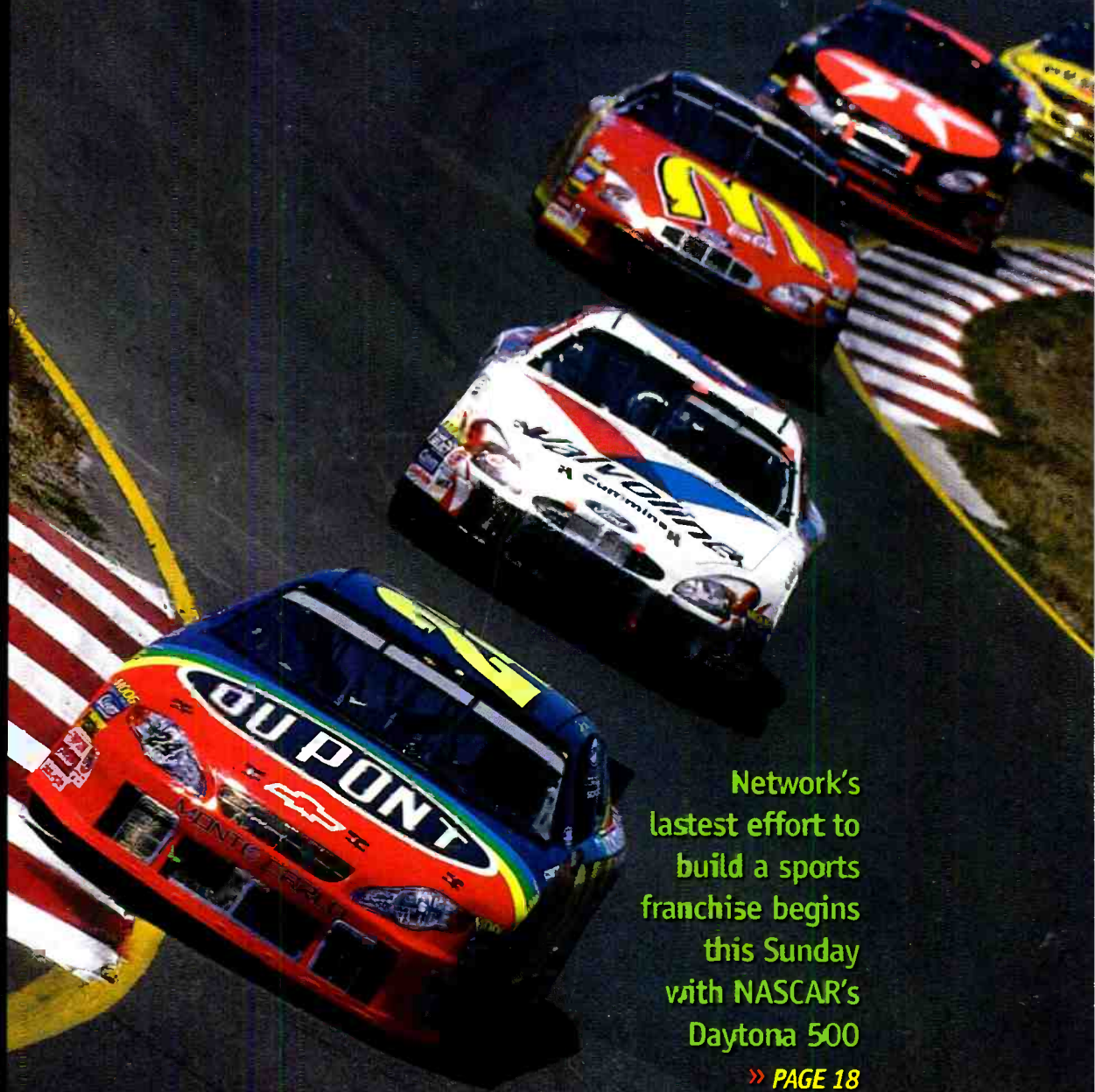
In chairman's debut with the press, he sets a new course for FCC

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DUMBBING DOWN POLITICS

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Fox on

Levels

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Strong Medicine and *The Division*
the top three original dramas on basic cable.

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Television for Women

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Top of the Week February 12, 2001

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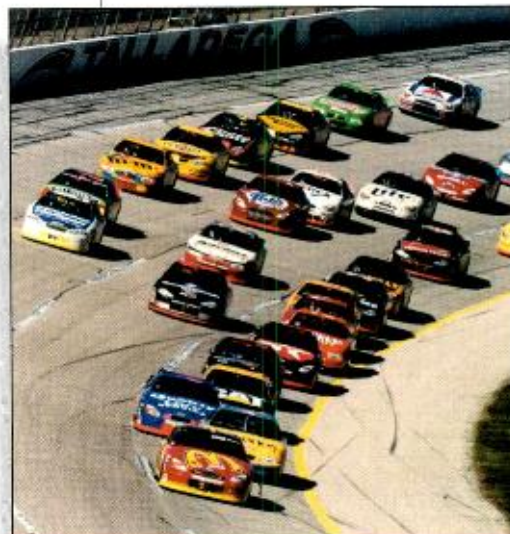
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Candidates, like Hillary Rodham Clinton, may have been seen but not heard.

Photo: Brad Rickerty



COVER STORY

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SYNDICATION

Baywatch's bogus bounce

When you consider it was "the most popular show on earth," having to say bye to *Baywatch* has the ring of history. Well, the ring is actually a wake-up call: That widely cited "most watched" moniker was a mistake.

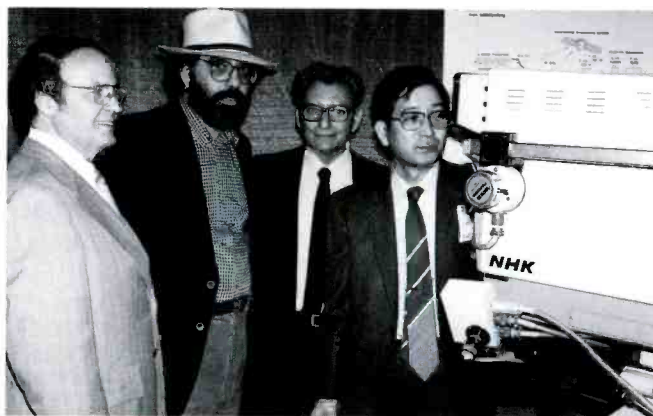
During *Baywatch's* third season, publicity executives, frustrated that the show was stuck in the ratings behind the *Star Treks* (*TNG* and *DSN*), were determined to boost its standing. At a creative meeting, one executive jokingly offered: "Well, we can say that we're the most popular show that takes place on Earth!" A source at the brainstorming session says the line got stuck in the head of a *Baywatch* executive producer who, during an interview, misstated it with the comment: "Baywatch? Oh, it's the most popular show on Earth." The superlative gained traction and, the source adds, "To this day people think that's true." That's not saying it's inconceivable the claim is true. *Baywatch* is seen in over 100 countries.

BCEYE

TECHNOLOGY

History lesson

Any who think HDTV is the new kid on the block might have had second thoughts upon attending a private luncheon organized by CBS last Wednesday (Feb. 7), celebrating—by its reckoning—the 20th anniversary of that technology. Their starting point: The Feb. 7, 1981, introduction of the first HDTV production system by CBS and NHK at the SMPTE winter conference in San Francisco. Appropriately, the luncheon was hosted by Joe Flaherty, generally considered the father of HDTV, for some two dozen colleagues who played key roles in bringing the idea to fruition.



At HDTV's U.S. debut (l-r): CBS' Joe Flaherty, director Francis Ford Coppola, Thomson-CSF's Joseph Polonsky and NHK's Takashi Fujio.

CNBC'S CLONING FAILURE

CNBC is having a little trouble getting its new digital network off the ground and on the air. CNBC2 was slated to launch Jan. 1 and, indeed, if you were a Time Warner Cable digital subscriber, you did start getting a channel marked CNBC2. But it was merely the same feed as CNBC's main channel, not the Euro- and Asia-heavy news channel that CNBC and Time Warner had touted. That annoyed subscribers who wanted more for their money, not the same thing they got on basic cable. So, after getting complaints from around the country, Time Warner yanked the channel last Wednesday, replacing it with C-SPAN3. CNBC execs haven't quite figured out how to complement the core network's programming during its prime time, which is daytime. Network

execs are still looking to launch CNBC2 sometime this year. What's not clear is exactly when CNBC informed Time Warner— before or after the subscriber complaints came in.

CREDIT WHERE IT'S DUE

TV-equipment manufacturers, including Harris Corp., are pushing for legislation that would give TV stations a tax credit for purchasing digital-TV equipment. President George W. Bush last week sent a \$1.6 trillion tax cut plan to Capitol Hill that will open the door, if not floodgates, to myriad tax-related amendments. Another possible add-on: A bill sponsored by Sen. John McCain (R-Ariz.) that would give telcom and media companies tax credits for selling properties to minorities and women.



POLITICS

Capital connections

News Corp. CEO Rupert Murdoch and President and COO Peter Chernin toured Washington last week telling policymakers of their concerns about digital copyright protection. On Thursday, Chernin met with FCC Chairman Michael Powell and House Energy and Commerce Committee ranking Democrat John Dingell (Mich.)

The next day, Murdoch joined Chernin for more meetings with House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) and Telecommunications Subcommittee Chairman Fred Upton (R-Mich.).



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Show but don't let 'em tell



Photo: Brad Flickerby

New Senator-elect Hillary Rodham Clinton beams after her historic first: becoming the first First Lady to win political office.

Annenberg School, Alliance for Better Campaigns say TV stations provided little candidate-centered discourse

By Dan Trigoboff

Annenberg released a study last week on TV stations' commitment to candidate-centered discourse during the elections. Their conclusion: Don't blink.

Ironically, the coverage of politics *after* the election was pretty good, noted Paul Taylor, the *Washington Post* reporter-turned-advocate for greater political coverage on television. "Broadcast television did a good job." Certainly, he acknowledged, the unprecedented post-election battle for the White House was a better story than the battle before the election. "But they were committed; they stayed with it. I wish they had brought some of that to the campaign itself."

Criticism of TV's political coverage

resurfaced last week when the survey—in which Taylor's Alliance for Better Campaigns participated—from the USC Annenberg School found less than a minute given to candidate discourse by most of the 74 TV stations studied in 58 markets. This was "barely enough time to clear your throat," said Martin Kaplan, associate dean and director of the school's Lear Center.

Released last week to only moderate coverage, the study may have been overshadowed by another report last week on television and sex. "Sex trumps politics," said one of the report's authors.

According to the report, stations that committed during the month before the election to a five-minute-per-night voluntary standard contributed much more air-time to the political discussion. The standard was pushed by an administration advisory committee, formed by then-Vice President Gore, on public-interest obligations in the digital age.

Yet it found only one station within its top-markets sample—Scripps-owned KNXV-TV Phoenix—that met or exceeded the five-minute average. A handful of others, including Scripps stations WPTV(TV), Palm Beach, Fla.; WCPO(TV), Cincinnati; and KJRH-TV Tulsa, Okla., and Capitol Broadcasting's WRAL-TV Raleigh, N.C., averaged approximately three minutes.

Hearst's KCRA-TV Sacramento, Calif., and WCVB-TV Boston, NBC's WTVJ-TV Miami, and Scripps' WXYZ-TV Detroit did not come close to the five-minute suggested average, but the stations were cited for other quality efforts toward airing political news.

At the other end were Fox's WBRC-TV Birmingham, Ala.; Belo's KTVK-TV Phoenix and WVEC-TV Norfolk, Va.; WSOC-TV Charlotte, N.C.; and KWTW-TV Oklahoma City, which the study found averaged only seconds a night. "The TV industry did a great job of selling ads to candidates for public office," said Cindi Canary, director of the Illinois Campaign for Political Reform. "It's too bad TV stations

The TV industry did a great job of selling ads to candidates for public office.'

—Cindi Canary, Illinois Campaign for Political Reform

didn't put the same level of effort into airing the views of candidates in local newscasts and specials."

Echoing comments from some of the

stations rated low on the survey, National Association of Broadcasters spokesman Dennis Wharton said, "It's hard to take some of this research seriously when they ignore all the political candidates that appear on morning programs and early-afternoon local news. And they also don't count Sunday-morning political programs. They're only counting news programs that air between 5 p.m. and 11:30 p.m."

That, USC and Taylor said, is by design. "The study was pegged to the recommendation of the Gore commission," said Taylor. "That was quite specific. And between 5 o'clock and 11:30 is when you have the largest viewership."

Matt Hale, research director for the study, said that the study chose stations that had received the most money in political advertising. "The Gore Commission believed that there's a responsibility to cover politics in exchange for spectrum," he said. "You can also make the argument that there's also a responsibility if a station is getting all of these political dollars."

"We feel a deep disappointment," said Taylor, whose alliance includes former Presidents Gerald Ford and Jimmy Carter and news icon Walter Cronkite. "While the stations that said they would try to meet the standard did three times better [in providing airtime for politics] than stations that didn't even try, most of them only got halfway to the goal. Campaign 2000 saw the development of a world that was all ads and little news."

The Alliance for Better Campaigns is expected to release a survey soon that finds that the heavy ad spending for political candidates and issue advertising has negated the practice of stations' providing candidates with the lowest unit rate it offers to volume commercial advertisers.

With nearly three years before a national campaign heats up again, the Alliance will likely focus on legislative solutions to what it perceives as the campaign-coverage dilemma. On March 15, the Alliance will hold a conference in Washington keynoted by Sen. John McCain (R-Ariz.), the campaign-finance-reform champion. ■

News execs head for Hill

Tauzin says election-night bias was in statistics, not reporting; ABC, Fox weigh in with their internal reviews

By Paige Albiniak

Network news heads will troop up to Capitol Hill this week to talk about election-night mishaps, but House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) no longer is suggesting the networks' reporting was biased in favor of Al Gore.

"Our investigators ... have found no evidence of misleading or biased reporting," Tauzin said. Although Tauzin is letting the networks off the hook a bit, he claimed initial results have found "statistical bias" in Voter News Service's information-gathering methods. "We have concluded, along with the networks' reports, that VNS used clearly flawed data models and clearly flawed statistical results," Tauzin said. VNS is a consortium formed by the networks to collect exit-poll data during elections.

"There is no basis whatsoever for concluding that there was any intentional bias on the part of anyone who took part in the projection process at ABC News," said a report released by ABC last week.

"Mistakes made by NBC on election night 2000 were regrettable, but we find not a trace of evidence to suggest that political or partisan considerations led to any slant or errors in the broadcast," NBC said.

The networks said there may have been statistical bias because VNS has been using the same models to conduct exit polls for the past 30 years without updating them to account for precinct and population changes. VNS exit-polls some 1,500 to 2,200 people per state, not enough to indicate how

close the presidential race was in Florida.

Tauzin also criticized the networks for what he said was letting their desire to be first outweigh their commitment to be correct. "Accuracy and completeness of information were sacrificed to the goals of competition."

The networks don't disagree with Tauzin. In a report released last week, ABC recommended that its decision desks be kept apart from other news sources so those calls don't influence decisions. NBC made a similar recommendation last month.

"Competition, in news reporting as in other enterprises, can be a good thing," said ABC News. "But competition that encourages a journalist to report a story prematurely is bad."

CNN, CBS and Voter News Service have already released reports on election night. ABC and Fox gave Tauzin their results last week. All the networks found critical errors in their coverage.

In addition to isolating the decision desk, the networks suggested changes in election-night reporting, including waiting until all the polls in a state have closed before calling the result, favoring uniform poll closings, doing more of their own independent newsgathering to supplement VNS' results, explaining the difference between "projecting" a race and calling the final result of an election, and comprehensively reviewing and upgrading VNS' practices and systems.

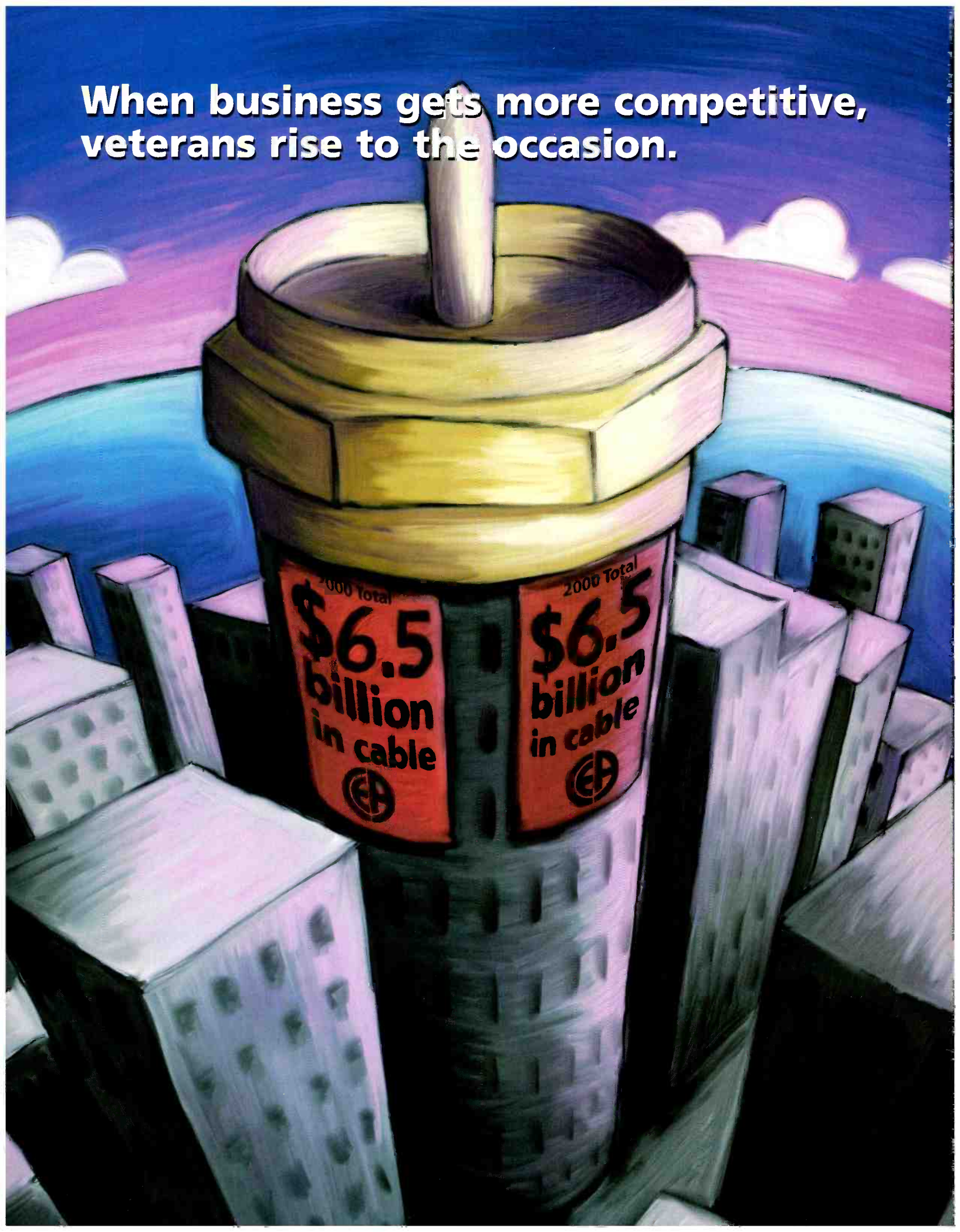
Witnesses set for Tauzin's hearing on Valentine's Day are ABC News President David Westin, NBC News President Andrew Lack, CBS News President Andrew Heyward and CNN Chairman Tom Johnson. Voter News Service Director Ted Savaglio also plans to testify.

In addition, Ben Wattenberg, James Risser and Joan Konner, who wrote CNN's report, will be on hand. Tom Goldstein, a consultant who worked on NBC's report, and Dr. Kathleen Hall Jamieson of the University of Pennsylvania's Annenberg School, also are expected to testify. ■



ABC News President David Westin will be among those testifying at the Valentine's Day hearing of Rep. Billy Tauzin's committee.

**When business gets more competitive,
veterans rise to the occasion.**



A partial list of CEA's record-breaking cable transactions in 2000.

February 2000
SOLD

Star Cable Associates
serving approximately
58,000 subscribers
in Texas, Ohio and Louisiana

to

Universal Cable Holdings, Inc.
a subsidiary of

Classic Cable, Inc.
Austin, Texas

CEA represented the buyer

February 2000
ACQUIRED

**Callahan Associates
International, LLC**
acquired a 55% interest in a subsidiary
of Kabel Deutschland GmbH serving
approximately 4.13 million sub-
scribers in the German state of
North Rhine-Westphalia

from

Deutsche Telekom AG

CEA Germany
represented the buyer

March 2000
SOLD

**Mid-Atlantic
Communications
Washington, DC**
serving approximately
56,000 subscribers

to

Comcast Corporation
Philadelphia, Pennsylvania

CEA represented the seller

May 2000
ACQUIRED*

**Callahan Associates
International, LLC**
acquired a 55% interest in a subsidiary
of Kabel Deutschland GmbH serving
approximately 2.20 million sub-
scribers in the German state of
Baden-Württemberg

from

Deutsche Telekom AG

CEA Germany
represented the buyer
*pending

June 2000
SOLD

Tri-Lakes, Inc.
serving approximately 5,400 sub-
scribers in Monument, Gleneagle,
Palmer Lake, Woodmoor,
Cheyenne Mountain and Black
Forest, Colorado

to

**Adelphia Communications
Corporation**

Coudersport, Pennsylvania
CEA represented the seller

July 2000
SOLD

Prestige Cable TV
serving approximately 176,000
subscribers in Georgia, North
Carolina, Maryland and Virginia

to

**Adelphia Communications
Corporation**
Coudersport, Pennsylvania

CEA represented the seller

September 2000
SOLD

**Lewis County Cable
Henderson Cable TV**
serving approximately 1,150
subscribers in Lewis County and
Henderson, New York

to

Time Warner Cable
Stamford, Connecticut

CEA represented the sellers

October 2000
SOLD

EWT
Elektro-und Nachrichtentechnik
GmbH serving approximately
645,000 subscribers in Germany

to

UPC
United Pan-Europe
Communications, N.V.

CEA Germany
represented the seller

December 2000
SOLD

Cablevision of Lake Travis
serving approximately 6,100
subscribers in Lakeway, Jonestown
and surrounding areas of
Austin, Texas

to

**Time Warner Entertainment-
Advance Newhouse
Partnership**
Stamford, Connecticut

CEA represented the seller

The investment banker with over a quarter century of success.

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IN BRIEF

GM REVALUES DIRECTV

General Motors executives seem to have cleared the biggest hurdle in planning the future of DirecTV: settling for less. GM, which controls DirecTV parent Hughes Communications, was looking for a \$50 billion-plus valuation of the satellite unit from News Corp. and its partners, Microsoft Corp. and Liberty Media.

However, Hughes is now trading for \$23 billion or so. A News Corp. executive said the companies hope to seal a deal within "weeks" by merging Hughes into News Corp.'s Sky Global international DBS arm.

But an investment banker involved in the deal notes that "inertia reigns supreme" at GM, and the company could back away until the market revives.

VIOLENCE SHMIOLENCE

"The Media Violence Myth," an article by Pulitzer Prize-winning author Richard Rhodes, has been posted on the Web site of the American Booksellers Foundation for Free Expression (www.abffe.com). The article and accompanying interview assert that the "solid cultural consensus" that "violent media make kids violent" is wrong.

Rhodes maintains that charges of a causal connection between media violence and violent behavior, which spurred adoption of the V-chip, are unsupported and that a key violence study used to buttress those charges consists of a statistically meaningless survey. The Web site planned to post a response from study co-author, L. Rowell Huesmann, over the weekend.

NBC: The party's over

After years of wooing affiliates with spring windings, the network is replacing 'this anachronistic practice'



Randy Falco, NBC-TV president, says the change "does not represent a disengagement from the affiliate body on NBC's part."

By Steve McClellan

They used to be late-spring affiliate boondoggles—mini-vacations you could write off as a business expense. But over the past several years, the annual affiliate gatherings of the Big Four networks have evolved into shorter, much more businesslike affairs.

Last week, however, NBC went a step further and canceled its annual meeting altogether, saying it is time to "replace this anachronistic practice with a communications strategy that better serves all of us." That's the way NBC-TV President Randy Falco and network affiliate relations head John Damiano put it in a letter sent to affiliates on Feb. 8.

And the situation at Fox is unclear. Affiliate sources say the network has considered canceling its spring meeting, too. Fox says it's still deciding whether to do a meeting or a satellite video conference.

The news didn't come as a big surprise to affiliates. "I think they're doing what everybody else is doing," says Rick Lipps, vice president, general manager, KWWL-TV Waterloo, Iowa. "If they don't all go away this year,

they'll go away next year."

Well, maybe next year. ABC is planning to hold its annual confab at the Disney Adventure Park in Anaheim, Calif., while CBS is planning a return to Las Vegas.

Last year, both ABC and NBC had half-day meetings in New York that were held at the same time the networks unveiled their fall schedules to advertisers.

But the stay-at-home trend started before NBC's action. Last month, The WB convened a nationwide live satellite feed to update affiliates, instead of an in-person presentation at the NATPE convention as it had in previous years.

NBC's annual conference, which in previous years was more celebration and dog-and-pony show (NBC held three-day gatherings twice in Maui, Hawaii, in the 1980s), will be replaced with a short meeting at the NAB convention and two regional meetings later in the year. Those will focus on one or two key issues, with those agendas ultimately set with feedback from affiliates, NBC said.

In their letter, the executives said the restructured meetings were designed to improve communication between the network and stations. It "does not represent a disengagement from the affiliate body on NBC's part," according to the letter.

And it's not just about costs, although cost is a factor: "Given our financial goals and the current uncertain economic environment, we thought it would be best to replace this annual gathering with alternatives that enable us to focus, with new intensity, on growing our respective businesses."

Bruce Baker, executive vice president, Cox Broadcasting, says networks and affiliates need to have "productive and candid dialogue" with each other to keep the relationships on track. How networks decide to do that "is their prerogative." ■

'I think they're doing what everybody else is doing.'

—Rick Lipps, KWWL-TV Waterloo, Iowa

EXPERIENCE
BLACK STAR POWER
IN FEBRUARY

JOURNEYS
in Black

BET's new signature series takes viewers on a fascinating journey into the lives of African-American trailblazers who have changed our lives and defined our culture.

2/6	Russell Simmons	8:00 p.m. ET/PT
2/13	Master P	7:30 p.m. ET/PT
2/20	CeCe Winans	8:00 p.m. ET/PT
2/27	Rev. Al Sharpton	7:30 p.m. ET/PT

SUNDAY
jazz
BRUNCH
on 

JAZZY SUNDAY BRUNCH ON BET: Celebrate the music that transcends time, people and space with BET's entertaining series of jazz performances.

2/4	Thelonious Monk	11:00 a.m. ET/PT
2/11	George Duke	11:00 a.m. ET/PT
2/18	Billie Holiday	11:00 a.m. ET/PT
2/25	Will Downing	11:00 a.m. ET/PT

celebration of
gospel

A star-studded special celebrating gospel's rich legacy. You will see today's hottest stars as they go back to their gospel roots in unforgettable performances.

2/20 Celebration of Gospel 9:00 p.m. ET/PT

CONVERSATION
with **ED**

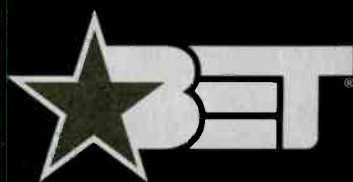
CONVERSATION with ED GORDON: BET's award-winning journalist Ed Gordon sits down for a one-on-one conversation with one of today's most acclaimed artists.

2/27 Conversation with Ed 8:30 p.m. ET/PT



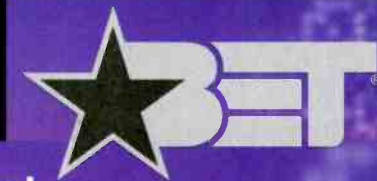
BET MOVIE OF THE WEEK: A priest ignites the beginning of the civil rights movement in New Orleans through an interracial basketball game. Starring Andre Braugher, Ruby Dee, Rip Torn and Bill Nunn.

2/16	Passing Glory	8:00 p.m. ET/PT
2/24	Passing Glory	11:00 p.m. ET/PT



P R E S E N T S

history
makers in the making



celebration of
gospel
SOMETHING TO SING ABOUT!



KIRK FRANKLIN &
THE NU NATION

TAMIA

BEBE WINANS

SHIRLEY CEASAR

HEZEKIAH WALKER

HOWARD HEWITT

TAKE 6

DAVE HOLLISTER

KENNY LATIMORE

**TUESDAY, FEBRUARY 20
9:00 P.M. ET/PT**

CELEBRATE BLACK HISTORY MONTH WITH BET.

IN BRIEF

NBC GOES WITH
WEAKEST LINK

NBC has ordered 13 episodes of British game show *The Weakest Link*. It will be hosted by Anne Robinson, who also hosts the prime time BBC version. NBC Enterprises and Syndication is said to still be considering a version for syndication, with *Survivor* champ Richard Hatch said to still be in the mix. Former *Martin Short Show* and *Ricki Lake* producer Stuart Krasnow is executive producer. NBC has scrapped plans for magazine-themed game show *On the Cover*.

NAB WEIGHS IN

NAB has filed a lawsuit challenging an element of the FCC rules requiring satellite TV companies to carry all local TV stations in all markets they serve. Filed Feb. 1 in the U.S. Court of Appeals for the D.C. Circuit, the suit takes issue with a provision that allows satellite TV providers to sell individually only the local TV signals subscribers want, rather than bundling all a market's local signals in a package. The Satellite Broadcasting & Communications Association and satellite TV company EchoStar previously filed suits seeking to do away with the rules.

FOX DIVERSITY
APPOINTMENTS

Wenda Fong has been named executive director of diversity development and Gerald Alcantar director of diversity recruitment at Fox Broadcasting Co. Fong was formerly a producer on *The Steve Harvey Show* and has worked on a number of TV specials, including Fox's *Opening the Lost Tombs: Live From Egypt*. Alcantar was formerly director of work force management at Times Mirror Co.

Syndie market slump

Caroline, Colosseum shelved, while other first-run offerings scramble for big-city outlets

By Susanne Ault

Considering the splash Paramount made with *Caroline* at NATPE, it must have been tough crossing *Caroline* Rhea off the fall 2001 production list, as the studio syndicator did last week

But several shows are missing key clearances in New York and/or Los Angeles, holes that need to be filled. Series holding "incomplete" grades post-NATPE include Universal's dating strip *The Fifth Wheel* and Pearson's action hour *Lean Angle*, which haven't confirmed New York homes.

New Line's action series *Hard Knox* has nailed down such markets as Philadelphia and Boston (both duopoly situations on WPSG-TV/KYW-TV and WSBK-TV/WBZ-TV respectively), but there's no news from Los Angeles, New York or Chicago. Nor has Lions Gate/Mercury Entertainment's action effort *Tracker* unveiled clearances in those three top cities.

Moreover, Pearson's *Colosseum*, which was to have starred Andrew Dice Clay, was peddled aggressively to NATPE buyers but is not going forward in syndication. And, it's expected that Lions Gate/Mercury Entertainment's *Who Wants To Date a Hooters Girl?* will land on a cable network instead of on broadcast stations as originally planned.

"I think this has been a very difficult market. It's been tougher than usual," notes



Paramount abandoned *Caroline* because stations were not willing to pay stiff license fees.

Pearson's chief of domestic distribution Joe Scotti, who declined to reveal any clearances on a new weekly series Pearson just announced called *Man O' Man*.

One of the problems has been the suspected program-buying freeze at the Chris-Craft stations stalling activity until their purchase by News Corp. is finalized. Pearson was able to fill *Card Sharks*' last clearance hole on Chris Craft's WWOR New York, "but this won't trigger a buying spree," says Scotti.

Then there's the possible soft ad market on the horizon, driven by a slumping economy, which is making "the syndication market go sideways," especially in daytime, says a source.

Stations are making projections on what they think they'll be making, and it looks awful," says one syndication source. In the case of *Caroline*, John Nogawski, the domestic syndication president, says Paramount called it quits because stations weren't willing to pony up high enough license fees to offset production costs.

The syndication landscape looks even darker when you throw in last week's cancellation of Pearson's *Baywatch Hawaii*, which, after 12 seasons seemed like a perennial.

"Now with Pearson telling stations they don't have *Baywatch* to run, stations ... may have four hours to fill," says Ira Bernstein, president of Mercury Entertainment.

Now, he believes he can score better time slots and/or stronger stations for *Tracker*. Has Bernstein already contacted these stations? "It's already happened. It was happening yesterday," he says. ■

'Stations are making projections on what they think they'll be making, and it looks awful.'

—Syndication executive

What now for iBlast?

Both departing Solomon and Chairman Lambert claim datacaster's on track

By Ken Kerschbaumer

Given the economic climate, the departure of Ken Solomon from iBlast looks like a warning sign. However, he makes it clear that his decision to move to Fine Living (see story below) has nothing to do with impending troubles for the nascent datacaster.

"I would not be doing this if iBlast weren't in terrific shape," says Solomon. "iBlast is important to me. I have blood in it, my friends and colleagues have blood in it, and I'm committed to make sure iBlast succeeds."

iBlast's Michael Lambert, co-founder, chairman and CEO, credits Solomon with having done a great job of helping iBlast gain 246 station partners. But even Solomon says that going forward it would be hard for him to match the contributions he has already made. Lambert says the company is now ready to move into its next stage, and that will involve deals related to content and technology.

"And Ken will hopefully move on to sign up cable systems for Fine Living," he adds. "This is a natural move for him and the right move for us because our priority is moving in the direction of content and technology."

Lambert's strategy sounds similar to Granite Broadcasting President Stuart Beck's, whose Broadcasters Digital Cooperative has 85 stations. Beck told BROADCASTING & CABLE in July that the issue isn't membership, but whether the technology partners are ready to play. Seven months later that question is still unanswered, and like other technologies waiting for revenues, there are doubters. Geocast, another would-be datacaster, for example, recently dismissed 40% of its work force.

Lambert says the company plan calls for a commercial service to be launched at the end of the year and that iBlast is actually a

little ahead of schedule and projections of revenue. On Jan. 1, iBlast fired up the network for the first time sending content from its Beverly Hills, Calif., offices to the network operations center in Marina Del Rey by fiber optic cable. From there, British Telecom's facility uplinked the content to the Galaxy 10 satellite where a

transponder sent information to five TV stations across the country.

"We're datacasting in Phoenix; Orlando, Fla.; San Jose; Los Angeles and San Diego, and it's working," adds Lambert. "The next move is to 50 stations, and that will be a beta test with content so that people can see how this really works, and that will be in the third quarter. And then we'll begin to install stations at the rate of a couple week for the next 18 months or so." ■

Viewing the good life

Ken Solomon to run new lifestyle network and seek analog

By Joe Schlosser

Veteran TV executive Ken Solomon sold syndicated shows and then datacasting. Now, he'll sell cable as the former DreamWorks TV and Universal TV president is joining Scripps Networks to head up the companies' latest venture, Fine Living.

Solomon, who is leaving his post as president of digital content distributor iBlast Networks, takes over the helm at the new network, set to debut later this year. Fine Living aims its programming at upscale viewers seeking top notch products and vacations, and here's the tricky part: Scripps is seeking analog distribution, which is no slam dunk.

"This is a once in a lifetime opportunity," says the 38-year-old Solomon. "What Scripps has done to create these three brands out of thin air is unprecedented. Home & Garden and Food Network have incredible loyal audiences behind them. Fine Living will hopefully be the next successful one."

There's also the Do-It-Yourself channel, launched in Sept. 1999 as a digital channel and Web site, which pretty much does what the name suggests.

Solomon and Scripps executives won't

comment, but the company strategy may be to use its leverage with Food, with over 50 million subscribers and HGTV, with more than 60 million, to quickly get Fine Living up in the analog world, rather than a digital tier like D-I-Y. "Make no mistake, this is the launch of a major cable network," Solomon said. "There are high-level conversations taking place right now about carriage on a number of different platforms."

Solomon says the set up for Fine Living won't be anything like a 24-hour *Lifestyles of the Rich and Famous* channel.

"We are the exact opposite," he says. "While people remain interested in the ultra-rich and ultra-famous, the idea with this is never to

be voyeuristic. It should be comfortable and something that's well within your reach. When you want to take that ultimate golf vacation, we want to be ready with the five best potential places you should go to."

Solomon says that much of the network's programming will be done on location around the world and that Scripps' existing facilities in Knoxville, Los Angeles and New York will all be utilized for production. Solomon will be based in Los Angeles. ■



As president of Fine Living, Solomon will attempt to build programming and distribution.

IN BRIEF

NEWS CHANGES
AT KNBC-TV

In restructuring its news, KNBC-TV Los Angeles will develop a beat system for reporters, has named a senior producer for community coverage, added in-studio "Newsmaker" interviews and is making on-air changes. Kelly Mack and David Cruz are expected to replace morning co-anchors Kent Shocknek and Kathy Vara and will also anchor the station's midday newscasts. Michelle Ruiz, co-anchor at 4 p.m. with Chuck Henry, will replace Mack as co-anchor with Henry at 6 p.m. The station said the moves are part of "a new and exciting direction" under the leadership of new General Manager Paula Madison, who worked for years at WNBC-TV New York.

SCHEDULE SHAKEUP

ABC is revising its weeknight lineup. On March 6, *Who Wants to Be a Millionaire?* moves from Wednesday night to Tuesdays at 8 p.m. Starting March 14, the new Damon Wayans comedy *My Wife and Kids* will air Wednesdays at 8 p.m., followed by a new, third installment of *Whose Line Is It Anyway?* at 8:30, *The Drew Carey Show* at 9 and new Denis Leary sitcom *The Job* at 9:30. *Once and Again* remains at 10 p.m.

NESS URGES STABILITY

Some critics say that the government should reopen the 1996 Telecommunications Act, but FCC Commissioner Susan Ness warned last week that major changes now could be harmful. "We now have a level of regulatory certainty in marketplace where capital can be invested, where businesses can develop, where competition can fight in the marketplace. I would like to see a continued level of stability."

ABC's now Liss-less

By Steve McClellan

Walter Liss, president of the ABC-owned television stations, has resigned, effective May 4. No word yet on a replacement.

Internal candidates are said to include station General Managers Tom Kane (New York), Emily Barr (Chicago), Joe Ahearn (San Francisco), Arnold Kleiner (Los Angeles) and David Davis (Philadelphia).

An internal memo from ABC Broadcast Group President Robert Callahan said Liss has "decided to move in a new career direction." Sources say that's *not* corporate-speak meaning that Liss was *not* shown the

door. Callahan, in fact, wanted Liss to stay but ultimately couldn't convince him to do so.



ABC tried to convince veteran broadcaster and ex-WABC chief Walter Liss to stay, sources say.

Liss didn't return calls, but sources speculate he became weary of the corporate life at Disney. People who know him believe he'll re-emerge at another station post after a break. Liss has been in his current post since 1999. He had been chairman of Buena Vista Television from 1996 until '99.

Before that, he ran WABC-TV New York for nine years, and prior to that he was president of Cox Broadcasting. The fifty-something Liss, his wife Lisa and their two school-age children, reside in the Los Angeles area. ■

Panasonic taps Yuhas

24-year company veteran to head PBTS, as well as systems sector

By Ken Kerschbaumer

Panasonic Broadcast & Television Systems Co. held its annual pre-NAB press briefing on production introductions last week, but it was an introduction of the human kind that left the biggest impression.

Steve Yuhas, who has been president of Panasonic's "systems sector" since June, is now also president of Panasonic Broadcast & Television Systems Co., taking over for Warren Algyer, who resigned in late December. Yuhas, a 24-year Panasonic veteran, has worked in sales and handling of management-information systems for Matsushita North America. The systems sector includes the television, broadcast and systems company.

"The immediate challenge is to respond to the needs of both our direct and dealer customers and to maximize the opportunities that are there, not withstanding the current market conditions," says Yuhas.

The immediate challenge is to respond to the needs of both our direct and dealer customers and to maximize the opportunities that are there!

—Steve Yuhas

"I think everyone knows they want to convert to digital, but they need to know how they're going to get their money back and pay for it. Until they do that, it's going to be difficult," he explains.

Besides Yuhas' appointment, new products were announced, but the number of intros this year was light compared with previous years. Topping the list was a multiframe-rate 720p DVCPRO HD camcorder, the AJ-HDC24A with three 2/3-inch IT CCDs and sensitivity of f13 at 2000 lux. ■



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FINANCIAL WRAP-UP

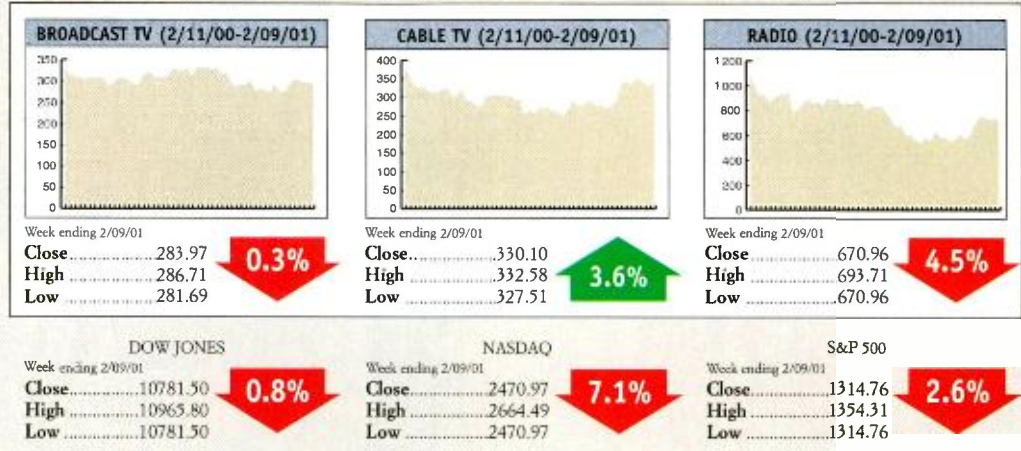
Week of February 4-9

WINNERS

	2/09	% change
Big City Radio	\$5.00	14.94
Clark (Dick) Prod.	\$13.88	13.27
Granite Brst.	\$3.50	12.00
Insight Comm.	\$25.59	10.68
Gray Comm.	\$18.90	7.08

LOSERS

	2/09	% change
Antec Corp.	\$9.94	(20.50)
Regent Comm.	\$7.25	(18.88)
Shop At Home Inc.	\$1.41	(18.18)
British Sky Best.	\$86.25	(16.59)
Telewest Comm.	\$19.38	(16.22)



FCC gets gender check

GOP looks to add woman to one of two open seats on the commission

By Bill McConnell

Vexed by the sudden realization that a remade FCC could raise charges of a gender gap, the Bush transition team is determined to add a GOP woman to the list of commissioner candidates, according to sources familiar with the search.

Adding a Republican woman to the panel virtually eliminates the chances that both men once thought to be front-runners for the two open GOP seats—Texas utility regulator Pat Wood and Bush campaign aide Kevin Martin—will be named to the commission.

The women reportedly at the top of the GOP list:

- Rebecca Armendariz, previously an aide on the former Texas governor's policy staff, specializing in telecommunications, Mexican border issues and military affairs. She currently is working with Martin on the telecommunications transition team.

- Janis Obuchowski, administrator for the National Telecommunications and Information Administration during the first Bush administration and a former FCC staffer. She runs an international communications consulting practice.

- Kathleen Arbermathy, lobbyist for the Broadband Office and a former partner at Washington telcom law firm Wilkinson, Barker, Knauer. She also was a lobbyist for US West and an adviser to former FCC Chairman James Quello.

Sources say it's unclear which of the three is the leading candidate. Others said to have an outside shot are Lauren "Pete" Belvin, former aide to Senate Commerce Committee Chairman John McCain; Texas Public Utility Commissioner Judy Walsh; and Maria Cino, a staffer for the Republican National Committee.

The other GOP seat is said to be Wood's to turn down, but the chairman of the Texas Public Utility Commission hasn't said whether he will accept anything less than a position as an agency head. As a close ally of Bush, Wood once was rumored to be in the running to chair either the FCC or the Federal Energy Regulatory Commission. Both of the jobs went instead to incumbent GOP commissioners.

The picture for the open Democratic seat is becoming clearer.

Susan Ness, riding out a temporary appointment since her term expired in June 1999, acknowledged last week that she won't receive a permanent reappointment. She hasn't decided when she will step down but plans to stay long enough to allow a "smooth transition."

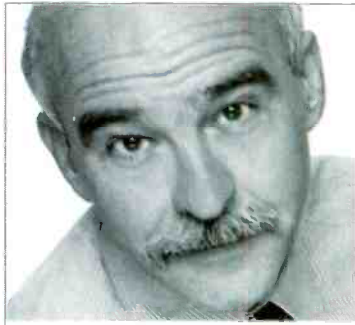
Senator Ernest Hollings and Representative John Dingell are vying to name Ness' replacement. Hollings is pushing Mike Copps, the Clinton Commerce Department's assistant trade secretary. Dingell is backing Andrew Levin, a key staffer in the drafting of the 1996 Telecommunications Act.

The second Democratic seat, held by Gloria Tristani, may open up soon. Her term won't expire until June 2002, but many expect her to leave earlier, perhaps this summer.

Belo Corp. lobbyist Michael McCarthy also is said to have a long-shot chance at the job. ■



Said to be in the running, Janis Obuchowski is a former FCC staffer.



Telling it like it might be

What if television signed off for one day a week?

It was a Sunday town meeting in a Southern city where this plain-spoken politician had grown up; folks knew him here. He was remembering the Little League where he played second base and the old folks' home where his sister was a volunteer.

And, as he remembered the way it was—this wasn't scripted—he recalled, "Back then, there wasn't so much television to divert our family—just three network affiliates that signed off at midnight or one in the morning.

"Television, you know, it does a great job, despite some of the things we hear now and then. But back then, it was just becoming a part of our lives—but only a part. We had other things to do.

"I sometimes think, you know, it would be great to go back to those days somehow, if, let's imagine, all the television stations, all the cable networks, would just go dark. *What if they just sign-off on Sunday?* If they did that, our families, which mean so much to us, could have the time to reconnect. There is just so much distraction out there."

He was about to go on when, slowly, applause began and then swelled and then went on, and on, louder and louder. In a week, this politician, known for his common sense and lack of pretense (or vocabulary for that matter) was suddenly America's most admired man, according to the pollsters. Yearning for a simple life, Americans liked his even simpler message.

Instantly, the networks and Broadcasting & Scrabble magazine screamed about censorship. But the network news divisions hit that angle softly. That's because they figured out early that no candidate could try to close down the news divisions and survive the First Amendment onslaught. So for

the first time since the corporatization of television news, the journalists had a leg up. They could have the only show in prime time!

In fact, three days after the speech, the candidate said that watching *Meet the Press* and *60 Minutes* was almost a civics lesson of which he certainly didn't want to deprive the people, and Sunday NFL games, he laughed, bonded more dads and sons than the Boy Scouts. Each of the networks and CNN and Fox News quickly announced new Sunday news programs.

Meanwhile, the network bean counters had a change of heart. When they first heard about losing a whole day of revenue, they blanched. Then they realized: the candidate was cre-

ating scarcity. By eliminating one whole day of programming, the politician was causing a land rush for avails that could raise rates by 30%-40%. Plus, programming costs were going up while viewership was declining. This could be a good breather.

At the same time, if nobody was putting on a television schedule, no one would be at a competitive disadvantage, and syndication libraries wouldn't be depleted as quickly.

Down the hall, the research department deduced that prime time Saturday, once the night of the week with the least viewing, would quickly become the night with the most. Better than that, because Sunday was an off-day before the work week, viewers would watch more and longer on Saturday (when Sunday "began" was bound to be complicated).

The communications staffs at the networks advised the brass to adopt the correct wounded attitude. You don't want to tip off your adversaries. "We have families too," said one network executive, pretending to be indignant and sympathetic at the same time. "And while we oppose this idea, we endorse its spirit.

Americans ought to spend more quality time together with their families. We like to think our network provides some of that quality, but certainly, there is more to life than television."

Well, that's true. Because most of the networks owned a movie studio or two, and all of them made millions from video rentals. Either way, the Sunday television ban was a godsend at the box office and Blockbuster, and they finally found a way to force a mass audience to look

There's more to life than TV, but whatever that is, it's owned by the same corporation.

at that dreadful streaming media stuff on their Web sites. Radio listenership went up, too, to the delight of the four companies that owned all the stations.

Americans yearned for that simple life again, and that's what they got. The politician showed that, indeed, he was a man of the people. The next January, he was named Man of the Year by *Time Magazine*, where, incidentally, the circulation had gone up 14%. ■

P.J. Bednarski is the editor of BROADCASTING & CABLE. His column appears every other week. He can be reached at pbednarski@canners.com or 212-337-6965.

COVERSTORY

In 1993, News Corp. Chairman Rupert Murdoch made what many industry experts asserted was the most foolish deal in the history of both modern television and professional sports.

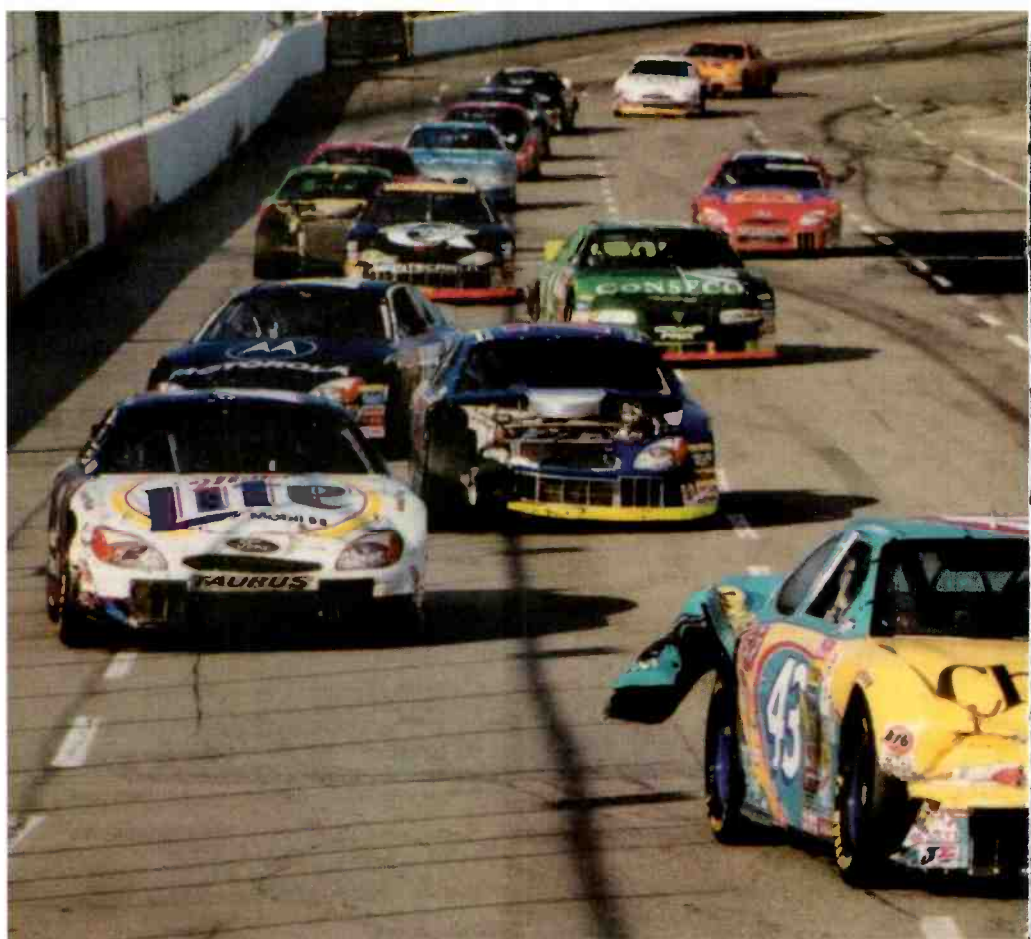
Murdoch's \$1.6 billion bid for the NFL's National Football Conference rights was considered short-sighted and very much overpriced. Eight years later, that deal is now regarded as somewhat of a bargain and invaluable to Murdoch's Fox network.

The Australian media-mogul's Fox Sports division has continued to play by those same rules ever since. After acquiring the NFL rights, Fox Sports quickly added Major League Baseball and NHL coverage to its fold, building a network sports powerhouse almost overnight. In doing so, Fox Sports went about things in its own way—offering viewers new visual angles, statistics and information in unorthodox ways and a plethora of technological advances. Think glowing hockey pucks and the FoxBox.

Starting this Sunday (Feb. 18), Fox takes its sports strategy down a new road, literally, with wall-to-wall coverage of the Daytona 500. The telecast of the Winston Cup race is the first in the network's new billion-dollar pact with NASCAR.

Fox Broadcasting, Fox Sports Net and FX will be the exclusive home to NASCAR's Winston Cup and Busch Series races for the first half of the NASCAR season through 2008. Everything from qualifying races, to Happy Hours and even nightly NASCAR highlight programs will be spread across Fox's network and cable properties. NBC and TBS, the other two partners in NASCAR's new \$2.4 billion TV package, will pick up the action at the halfway point in June. Fox's share of that rights fee is around \$1.4 billion.

In true Fox Sports fashion, NASCAR is bracing for a much more intense, louder and gadget-heavy broadcast season. "We have some tricks up our sleeve to try to Foxify it," notes Tracy Dolgin, Fox Sports



Revved up for NASCAR

Fox is paying \$1.4 billion for TV rights and hoping for a ratings winner

By Joe Schlessel

Net's president. "We're not only going to appeal to the hard core NASCAR fans, but we're going to try and reach out to the moderate fans and bring them in, trying not to alienate the serious fans at the same time."

When Fox's NASCAR deal was first announced in November of 1999, NASCAR Web sites and fan clubs were swamped with calls and e-mails from fans

worried that Fox would make cars glow and that NFL announcers like John Madden and Pat Summerall would be calling the action. Well, that's not the case—at least not yet, anyway.

Fox has hired several high-profile NASCAR figures to man the booth, including Darrell Waltrip and Larry McReynolds. On the technology front, Fox executives



are going to shake things up a little bit, but Fox Sports Television Group Chairman and CEO David Hill promises it “won’t be a science project on the screen.” Low-angle cameras, louder audio, a NASCAR-special FoxBox and possibly some viewing enhancements are in the works.

“But one of the things that we have never done, is we have never tried to change a sport,” says Hill. “Because we figure the guys who run it—no doubt—know more about it than we do. But that’s not going to stop us from putting forward suggestions.”

FX Networks President Peter Liguori explains: “Fox built its reputation basically on the philosophy of Same Game, New Attitude and that’s what I think Fox is going to bring to NASCAR. Guys aren’t going to be making right-hand turns. They are not going to be driving three-wheeled cars. It’s basically going to be the same sport with just better coverage.”

NASCAR executives say they never doubted Fox’s intentions.

“I think the worries or different discussions you heard were coming from fans and

Fox’s top broadcast team (l-r): Darrell Waltrip, Mike Joy and Larry McReynolds.

media that just didn’t know the details of how things were going to shake out,” says Paul Brooks, NASCAR’s VP of broadcasting. “But Fox Sports is a very smart, bright group of people and they understand sports and they understand fans and we were not worried at all. They reassured us that they were going to bring the Fox magic to our sport and at the same time not alienate our core fan. And that’s exactly what they are doing.”

GETTING IT TOGETHER

Hill and Murdoch put together Fox’s original bid for the NFL rights in 1993 and Hill has been the network’s point man for new sports deals ever since—including Fox Sports’ recent six-year, \$2.5 billion renewal with Major League Baseball. Hill says he had been eyeing NASCAR for more than five years and had informed league officials a few years back that Fox would make a deal for the sport’s broadcast rights *if and only if* NASCAR could “pull itself together.”

Pulling itself together meant all of NASCAR’s race tracks had to form one unified body, something that had never been the case in the sport’s first 51 years of racing. Networks, including CBS and ABC, had

previously been forced to make deals with individual racetrack owners for events like the Daytona 500. In 1999, NASCAR brought the tracks together and Hill made good on his word—bringing Fox into the auto racing game later that year.

“The key to our interest, was very simple,” says Hill. “In a world of fragmented entertainment choices where everything is slipping, you look at NASCAR and the ratings for the sport over the last five years have remained pretty static. What that means in this day and age is you had an increasing and very loyal fan base.”

NASCAR’s Winston Cup series, the major

league of auto racing that features the Jeff Gordons and Dale Earnhardts of the world, has remained at or just below a 5.0 national household rating for the last five years. But NASCAR and Fox executives are expecting big things in the Nielsens this year for one simple reason—the sport is going to be easy to find and will be promoted better than ever before. Last year NASCAR races were on seven different cable or broadcast networks, leaving viewers wondering each week where a given race was.

“You are going to see a dramatic increase

‘The great thing with this sport is the cars, which sound like caged prehistoric beasts.’

—David Hill, Fox TV



in the total number of viewers for NASCAR," says NASCAR consultant Neal Pilson. "Under the old program schedule two-thirds of the races were on cable. Under the new program schedule, two-thirds of the races are going to be on [broadcast] network television and that should assure NASCAR and Fox of a very substantial increase in total viewership."

But Fox has come into other sports with high expectations and been burned. Fox Sports' five years broadcasting NHL games (1995-1999) were a bust. "I think hockey is one of the great stadium events and what we never could do was translate the excitement onto the television set," says Hill.

And even with the highly publicized New York Subway World Series this past season, Fox's baseball coverage is suffering as well. The network suffered an estimated \$70 million in losses and was forced to give advertisers millions of dollars in make-goods.

In terms of NASCAR advertising, Fox executives say their first season is about 75% sold (including FX and Fox Sports Net), with some 60 sponsors on board. "We are doing quite well, obviously if it were a stronger economic climate, we'd be doing gangbusters," says Jon Nesvig, president of advertising sales.

Sources say the Fox broadcast network is getting between \$250,000 and \$275,000 per spot for this weekend's Daytona 500—NASCAR's premier event. Lesser races later on are commanding \$150,000-\$175,000 per spot, they say. And FX is getting \$50,000-\$100,000.

NASCAR ranks as the second-highest rated sport nationally, well behind the NFL, but ahead of the NBA and Major League Baseball, but NASCAR's ad rates don't reflect its high-ratings status. "I think we're going to get there. This is really the year for us to prove that NASCAR belongs in the second spot," Nesvig adds.

GLOWING CARS

Fox Sports tries to put its own mark on sports coverage. With the NFL, Fox creat-



ed the on-screen FoxBox to show viewers the score at all times. In hockey, Fox made the puck glow and in Major League Baseball, catchers now wear tiny cameras on their helmets and colorful graphics highlight a player's Hot and Cold zones.

So what is Hill and Sportvision, the tech company behind the glowing pucks and fancy graphics, going to bring to NASCAR?

"We have been fiddling with some stuff," says Hill. "It's still in the experimental phase, but if it works, it's going to be absolutely mind-snapping. It will be quite a viewer's aide if we put it on. But we are not going to put it on as a science project. It has to look cool."

Hill won't say outright, but sources say Fox is expected to introduce a technique that makes individual cars stand out of the pack for brief periods of time. Whether they will glow like hockey pucks, Fox executives won't say. Hill is also working to change the vantage point from which viewers watch a race and the NASCAR engines will roar like never before.

"There were two elements that we looked at right off the bat: one was getting the cameras down low because I felt that high cameras had an effect of foreshortening the cars and, if you do that, you are doing away with the incredible sense of speed and danger that the sport brings," says Hill. "So we and NBC, we did it jointly, went around to every track and maxi-

mized our camera positions. We did the same thing with audio, because the great thing with this sport is the sound of the cars. They sound like caged prehistoric beasts."

Robotic cameras will provide new views and more than 75 microphones—some in the infield grass, lodged in the walls and even attached to crew members—will make NASCAR an earful. A new graphics package, developed for NASCAR, will include in-car telemetry and a running race order. The network's staple, the FoxBox, has been customized and will include a pit clock, driver interview box and special animation.

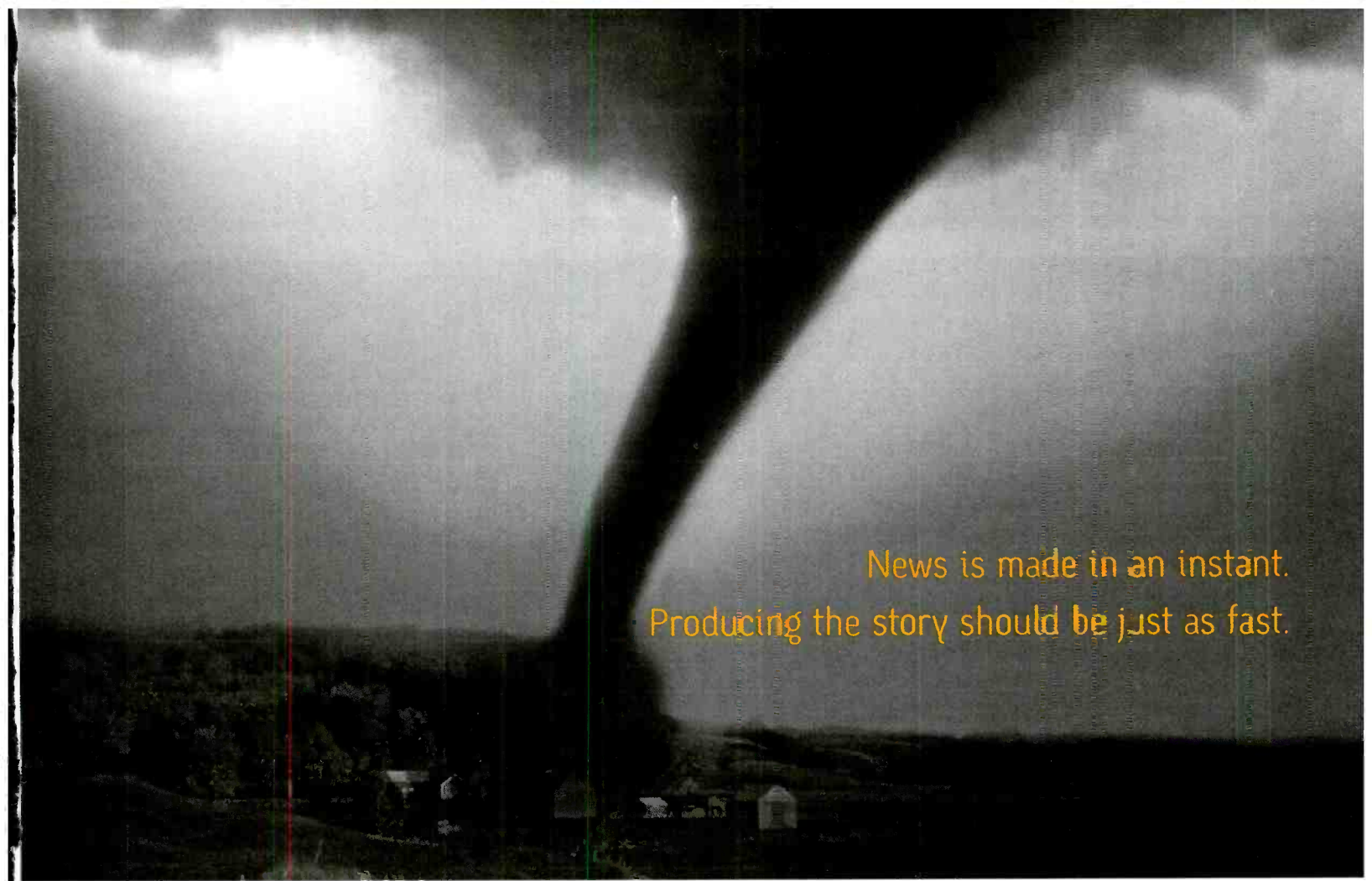
An ever-moving scroll of driver's names and their positions will also be featured in the special NASCAR FoxBox, run like a stock ticker across the top of the screen. And if the advertisers sign on, Fox's NASCAR coverage may follow TBS' experiment from a year ago—nonstop racing through the commercials. TBS ran a small picture-in-picture feed over commercials last year that allowed viewers to catch every mile of selected races. Hill says he'd love to go that direction.

FAST LANE OR BUST

Whether NASCAR turns out to be another NHL for Fox Sports or possibly an NFL-type bread winner, only time will tell. This weekend's Daytona 500 will give Fox, NASCAR and the rest of the country its first taste of the future of auto racing on television.

"The fact that we have been able to hold the ratings and audience that we have is incredible, especially in a fragmented market," says NASCAR's Brooks. "So we think our new deals can only help with the promotion, the distribution and continuity of that."

As for Hill, "To us, life is a gamble and we took a bet, but we think it's a pretty safe bet. I think NASCAR can get much bigger than what it is now, if it's on every week and people get used to it. From a ratings standpoint, I don't think it's anywhere near maxed out." ■



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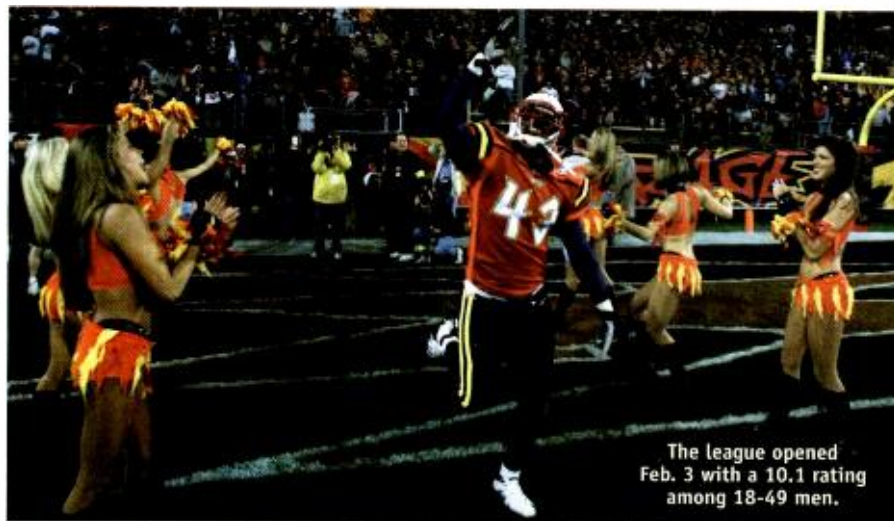
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Boom, bust, both?

XFL premieres bad football, bad girls, great ratings for NBC, UPN



The league opened Feb. 3 with a 10.1 rating among 18-49 men.

By Richard Tedesco

The XFL played to a big TV audience in its inaugural weekend, with provocative hoopla, dizzying camera angles, sexual sideshows and third-rate football action.

Observers agreed it would take a few weeks to tell whether the WWF and NBC could sustain broad viewer interest in their brand of TV football. But the opening numbers were telling: a 10.1 rating among men aged 18-49 for NBC's Saturday night kick-off and a 10.3 among the narrower—more likely target—demo of males aged 12-34. It was NBC's biggest male audience on a Saturday night since the sixth game of the 1997 World Series. NBC took the night with a 9.5 rating and a 17 share in all households.

Up against a couple of strong NBA matchups and the NHL All-Star game on Sunday afternoon, UPN averaged a 4.2 rating with an 8 share nationwide.

WWF honcho Vince McMahon kept pumping the hype as he strode, grim-faced, onto the field before the Las Vegas Outlaws' mugging of the New York/New Jersey Hitmen 19-0. Even 27 cameras, including the overhead skycam, and 26

wireless microphones couldn't make the game interesting. NBC lost audience and switched to another contest.

The league expects more advertisers to jump in after the first few weeks. Meanwhile, sources say the WWF and NBC are canvassing charter advertisers (which included the U.S. Army) for feedback.

From the peanut gallery

"If every advertiser were as good at introducing new products as the XFL has been, our economy would be booming."

—Jon Mandel of Mediacom, quoted in USA Today.

"Once the real football fans tune out, count on the X further obscuring the FL."

—The New York Times' Harry Araton on the future course of McMahon's XFL.

"Dress the athletes in leather and fringed buckskin."

—Slate magazine's Andrew Vontz's suggested improvements.

"For however much longer the XFL

"They got a real strong tune-in based on the quality of their promotion," says independent TV sports consultant Neal Pilson. "The real test is the next three weeks. It's too early to tell if we have a new sport or if this is going to go the way of other football leagues."

Pilson joined critics who slammed the XFL's jazzy production riffs, like the end-zone angle from the skycam. John Gonzalez, NBC coordinating director for the XFL, concedes the skycam was overused and will only be cued for running situations from now on. He says NBC will be more "selective" on sideline interviews and will cut back on the risqué interludes between players and cheerleaders.

Ad agency executives were suspending judgment on the new league last week. "I don't think it's groundbreaking or earth-shaking in any way," says Chris Geraci, director of national TV buying for OMD. Geraci expects some ratings fall off but says close, high-scoring games should draw.

John Rash, director of broadcast negotiations for Campbell Mithun Esty, says the issue is whether the WWF and NBC can really sell games with "NFL has-beens and never-weres" beyond the initial novelty phase. "Clearly the appeal may be more to WWF fans than to NFL fans." ■

lasts, there's really only one scorecard worth keeping. It's the one that notes all the sellouts who lent their names, careers, reputations and consciences to this predictably unmitigated garbage."

—New York Post's Phil Mushnick.

"They were not at all the lewd and slut-tish bimbos that we were led to expect, almost promised by NBC and the league. No. The lewdness level varied from team to team, but in the main, they were Pretty girls, Friendly girls, Sexy girls but no lewder than the Dallas Cowboy Cheerleaders or the Laker Girls—at least for now."

—Hunter S. Thompson on the XFL.



Long Island's public WLIW-TV produced *The Italian Americans* documentary.

Big Apple noncoms, unite!

CPB urges three public stations to talk synergy

By Dan Trigoboff

At the urging of the Corporation for Public Broadcasting, three New York-area public TV stations are talking about consolidating operations—and possibly more.

WNET(TV) New York, Long Island-based WLIW-TV and Brooklyn-based, NYC Board of Education-owned WNYE-TV have been talking for about a year about a common master control, but in recent weeks, the talks have gone further, according to executives at the stations.

"There are a lot of 'ifs,'" said Terrel Cass, president and general manager at WLIW. "Presently, we've agreed to a joint master-control project: the merging of our technical facilities to put the signal out. We got a grant [from the Corporation for Public Broadcasting] to build the master-control facility, but about three months ago, WNET started talking about a full blown merger. Our board thought that was interesting," Cass said, and the stations have been talking ever since.

"This was started by the Corporation for Public Broadcasting in an effort to make overlapping stations as efficient as possible," said

WNET President Bill Baker. CPB provided a \$450,000 feasibility study for combining the master-control operations. "And it makes sense. Digital was a catalyst to get this started. Things are getting tougher in fund-raising. There's no way to raise all that money for digital conversion at all three stations."

As WLIW and WNET-TV explored possibilities, Baker said, the New York City Board of Education approached WNET about participating in the partnership. The other stations were receptive. "We are used to dealing with public agendas and public entities," Baker said. Signals from all three stations would likely come from WNET-TV's master-control facility.

Regarding potential job losses, Baker said, "We haven't determined that yet. I think it would be relatively minimal. We're looking to do more; we're not looking to make profits" like commercial stations.

And while Plainview-based WLIW would want to maintain some of its Long Island localism and would maintain a studio there, local programming from WNET would also be local for WLIW. "We also cover the New York City market," said Cass. "About 25% of our audience is on Long Island; another 50% is in New York and Westchester [County]."

CPB's goal, said Andy Russell, senior vice president, media, "is improving operating efficiencies at all our stations. In situations like New York, there are opportunities to take advantage of technology to lower operating costs and the cost of digital conversion. We have three stations looking at substantial digital conversion costs. Instead, the stations can turn those funds into strengthening local content."

Through grants and guidance, CPB has been promoting consolidation in several geographic areas. "We've been at this for a while," said Russell. "We've spent nearly \$10 million across 18 markets, investing in trying out approaches along the lines of 'hubbing,' or sharing broadcast functional capabilities." Those investments have included various consolidation efforts at four public stations in Colorado and in Philadelphia, Indianapolis and the Pacific Northwest. Boston and Dallas, where there are also significant overlaps in public television and radio stations, also have joint operations, CPB said. ■

DESPITE SURVIVOR, NBC WINS KEY RATINGS

CBS may have received all the headlines last week with *Survivor*, but NBC still managed to clean up in the national ratings. With help from the NFL and its Thursday lineup, NBC was first in both total viewers (13.6 million) and the key adults 18-49 demo (5.7 rating) in the 18th week of the season (Jan. 29-Feb. 4), according to Nielsen Media Research.

CBS did finish the week in a first-place tie with NBC in households, at a 9.2 rating/15 share, and took second place in total viewers (13.4 million). CBS' Thursday-night introduction of the highly promoted *Survivor: The Australian Outback* was the most watched show of the week, averaging 29 million viewers.

Fox finished the week in second place in adults 18-49 (5.1 rating) and won the week in adults 18-34.

NO RUSH ON FOX FAMILY

Rupert Murdoch sees no quick resolution of the future of Fox Family Worldwide. News Corp. partner and FFW Chairman Haim Saban has exercised an option to "put" his 49.5% stake to News Corp., and investment bankers on both sides are still valuing the company.

Saban contends the whole company is worth \$6 billion, making his equity worth \$2 billion in cash. News Corp. sees the troubled Fox Family Channel and other assets as worth much less and doesn't want to pay cash.

Furthermore, News Corp. is loath to take all \$2 billion of FFW's debt onto its balance sheet. Murdoch said that a deal is "several, if not many, months away."

IN BRIEF

HBO WON'T SELL SEX

HBO is killing plans to sell a sanitized version of its hit *Sex and the City* series on basic cable, sources report.

It's not clear whether HBO is balking because it wants to preserve *Sex*'s creative integrity or because it wouldn't back down on its \$750,000-per-episode price tag to strike a deal. HBO declined comment on whether it had dropped its *Sex* plans.

Lifetime, USA, TBS, TNN, FX, A&E and Comedy Central all received presentations on the series, as HBO edited six episodes, eliminating nudity and profanity. At least one basic cable player was willing to pay the freight for a fall 2002 debut.

WOLF BOOSTS HIS NBC 'BENCH'

NBC officially gave *Law & Order* producer Dick Wolf an order for a record fourth legal series. The network picked up 13 episodes of *Trial & Error*, a reality/drama series that follows five actual first-year assistant district attorneys.

The Studios USA TV Distribution series will be ready for the fall and is co-produced by Bill Guttentag and David J. Kanter. It will be edited by Wolf and shaped into a drama à la *Law & Order*. Wolf also produces *Law & Order: Special Victims Unit* and the upcoming NBC series *Law & Order: Criminal Intent*.

NATPE ATTENDANCE SETS RECORD

NATPE unveiled final attendance numbers for last month's conference, which topped all previous records. A total of 20,348 people attended NATPE 2001, in contrast to 2000's final tally of 17,520 people.

Sex and the survey

Kaiser Foundation study says racy content is racing ahead

By Susanne Ault

To TV executives, it wasn't really a surprise that Fox's *Temptation Island* would become such ... well, a lure for viewers. The networks must have gotten the idea by now that that sex sells.

According to research released last week compiled by The Henry J. Kaiser Family Foundation (a nonprofit health philanthropy, not related to Kaiser Permanente), the number of shows featuring some form of sexual content, either physical or verbal, jumped from one-half during the 1998-1999 season to two-thirds in 1999-2000. Two years ago, about 67% of prime time series featured sex. Today, this survey says, 75% do.

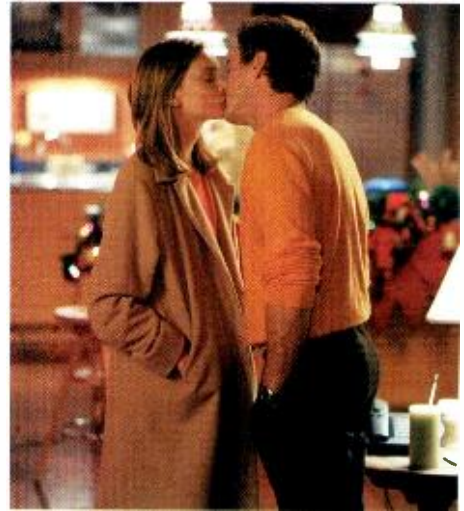
Kaiser's "Sex on TV: Content and Context" examined 1,114 broadcast and cable programs, airing between 7 a.m. to 11 p.m. from October 1999 to March 2000. It looked for the following behaviors: talked-about sex, flirting, intimate touching, passionate kissing and "sex depicted or strongly implied."

Under that last activity—Kaiser cites the infamous car-wash/sex scene in *Ally McBeal* as an example—the study found that sexual intercourse was firmly suggested in 10% of all shows. That's up from 7% during the 1997-1998 season.

Some advertisers are looking to shower TV with a strong blast of cold water. "At Procter & Gamble, as with most advertisers, we have guidelines as far as what we will and won't sponsor. The guidelines say that we don't want to associate with excessive or gratuitous sex," said P&G's global-marketing officer Robert Wehling at a panel discussion in response to the study.

Advertisers are also apparently skittish over portrayals of safe sex on TV, and that upsets Kaiser. Currently, just 10% of all shows with sexual content make even a passing reference to the risks of sex.

"There is an interesting juxtaposition that the networks aren't resistant to putting on scenes of a sexual nature but are resistant to



Ally McBeal was cited in the survey for one particularly sexy scene in a car wash.

putting on advertisements about condoms," said Kaiser Vice President Vicky Rideout.

Darlene Lieblich, formerly an executive with *Beverly Hills 90210*, now director of Fox Broadcasting's standards & practices, recalls trying to write episodes about the treatment and prevention of sexually transmitted chlamydia but was told no because "the advertisers would drop out like flies."

Temptation Island refused to make room for an ad for a condom maker, but Fox's Roland McFarland, vice president, standards & practices, said that request was made on too-short notice and Fox couldn't fit the company in. But "if they resubmit, we'd be glad to reconsider it," he said.

Technically, Fox can charge advertisers a hefty rate with *Temptation Island*, which regularly tops nearest Wednesday rival, NBC's *The West Wing*, in adults 18-49, according to Nielsen Media Research. But sources indicate Fox has had to bargain with advertisers.

"We have had ratings for *Temptation Island*, but there has been some advertiser fallout," said one Fox source. "But every show is a negotiation [with the numbers] unless you're a *Friends*. And more-controversial reality shows get slightly lower rates with advertisers." ■

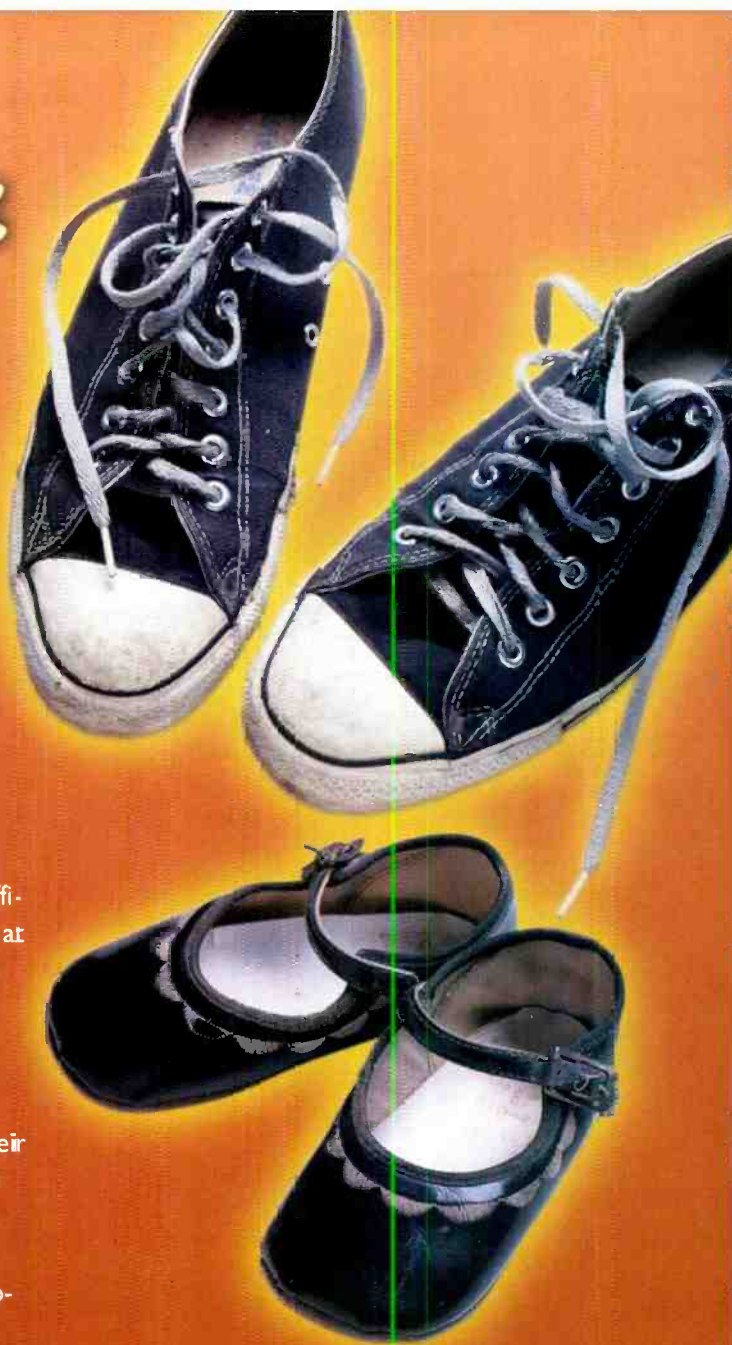
Ya' Gotta Walk in Their Shoes to Know What They Watch

Getting kids and teens to watch television has never been a difficult feat. With the multitude of options young adults now have at the touch of the remote, the challenge for industry leaders has been developing programs that will be voted most popular among the rest.

Broadcasting & Cable's upcoming issue details the school of thought that programmers are working from when planning their broadcast curriculum for this significant demographic. With the latest news on this targeted category in syndication, broadcast, and cable television, our special report explores the new programs for kids and young adults and how these shows are shaping this generation.

Take this opportunity to educate key executives in children's television about the programs on your roster. Contact your local *Broadcasting & Cable* representative to reserve your space.

KIDS & TEENS



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Station Break

BY DAN TRIGBOFF

RULING RAINS ON TANNENBAUM

A Las Vegas judge didn't buy the tale that weatherman Nate Tannenbaum's tease to viewers on his new station, KTNV(TV)—that he was there, just out of sight—didn't violate the noncompete clause he had with his old station, KVBC. Under the order from Judge Kathy Hardcastle, KTNV is enjoined from using Tannenbaum's likeness or his name in any form—including, presumably, the "Natecast"—on its air or its Web site for a year.

According to KVBC(TV) lawyer Al Marquis, the judge's determination will add to the time Tannenbaum will be off the air. He left KVBC in December, although his contract had expired last summer. But, Marquis said, the non-compete period will now begin with the judge's ruling this month.

JUDGE WON'T DISMISS

A controversial story on rowdy student behavior last spring break could provide a test case for a new cause of action in Tennessee. Nashville's WTVF(TV) was sued last fall by two young women who claim that their inclusion in the story on alcohol and sexual excesses in Panama City, Fla., portrayed them in a "false light."

The station sought dismissal of the lawsuit, but the judge allowed the case to continue and, according to local sources, will require that the station be proven to have

acted recklessly or maliciously and published the offensive material widely. Proving the latter shouldn't be difficult since the story was aired in May (a sweeps month) and drew high ratings. Proving the former may be a challenge, considering that the women made only a fleeting appearance in the stories, according to News Director Mike Cutler.

A jury will decide whether that inclusion tainted the women, given that lewd behavior was the points of the story. More commonly brought defamation charges would require that the defendants be proven to have aired false reports.

CALIFORNIA CUTBACK

NBC cutbacks have been felt at the station level, with O&O KNSD(TV) San Diego laying off about a dozen employees. General Manager Phyllis Schwartz said the layoffs were in direct response to a company edict stemming from the soft ad market. Further layoffs are likely later in the year when the station moves—NBC plans to "hub" Southern California operations into its facilities at KNBC(TV) Los Angeles—and jobs are eliminated. "These things are never easy," said Schwartz. "It's tough on the people who were asked to leave and tough on the people who are staying."

ALOHA SYNERGY

Another TV-newspaper partnership has developed, this

one in Hawaii. Top-rated KHON-TV Honolulu and local newspaper, *The Honolulu Advertiser*, are partnering on news projects that will include weather and the use of the paper's reporters and columnists "to provide analysis and discussion of news stories and features."

Beginning next month, the station's weather anchor Trini Kaopuiki will be featured on the paper's weather page daily. The partnership, the parties said, "could eventually include collaboration on community-service projects, joint sponsorships and even a new Web-site development." The station and paper already co-sponsor such events as political debates, spelling bees and the Hawaii Poll.



Photo: Alina Marinette

Branded

WKYC-TV Cleveland added its name to its brand-new building last week. The Gannett station's facility offers 80,000 square feet, with a 10,000-square-foot newsroom and another 80,000 square feet below ground for parking. The cost of the new facility to parent Gannett was approximately \$30 million.

NEWSCAST BEACHED

WFXB(TV) Myrtle Beach, S.C., is ending its half-hour newscast after a little more than a year. Insiders say sales and ratings never took off for the JME Media-owned outlet, which was competing against established local stations. Seven people have been laid off. News Director Joel Allen said news will continue in the form of a five-minute update. Allen has been anchoring the brief newscast. But even that may not last, as Allen himself is pursuing other business opportunities locally.

MAJOR MARKET MOVE

"We're not going to do it overnight," says Scott Diener, exiting news director at WCPO-TV Cincinnati, who is moving to KNTV San Jose, Calif., to be news VP. Diener says the move to KNTV—which is jumping more than a hundred market sizes to become the Bay Area's NBC affiliate next year—is a daunting but exhilarating challenge. With what is essentially a new entry into an already strong and competitive news market, Diener says, "that means we'll have to be a little smarter and a little more aggressive. We'll have the same toys as everyone else, and there are some good people there."

All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dtrig@erols.com, or fax (202) 463-3742.

Syndication Watch

JAN. 22-28 Syndicated programming ratings according to Nielsen Media Research

TOP 25 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	11.2	11.2
2 Jeopardy	9.0	9.0
3 Judge Judy	6.5	9.4
4 Entertainment Tonight	6.4	6.5
5 Oprah Winfrey	6.1	6.2
6 Friends	6.0	6.9
7 Seinfeld	5.5	5.5
8 Frasier	5.0	.
9 Wheel of Fortune (wknd)	4.8	4.8
10 Live With Regis	3.9	3.9
11 The X-Files	3.8	4.2
12 Hollywood Squares	3.8	3.9
13 Jerry Springer	3.6	3.9
14 Seinfeld (wknd)	3.6	3.0
15 Drew Carey	3.5	3.8
16 Andromeda	3.5	3.
17 Maury	3.5	3.7
18 Xena	3.5	3.7
19 Entertainment Tonight (wknd)	3.5	3.5
20 3rd Rock From the Sun	3.4	3.8
21 Extra	3.3	3.4
22 ER	3.2	3.8
23 Inside Edition	3.2	3.2
24 Divorce Court	3.1	.
25 Montel Williams	3.1	3.1

TOP TALK SHOWS

Rank/Program	HH AA	HH GAA
1 Oprah	6.1	6.2
2 Live With Regis	3.9	3.9
3 Jerry Springer	3.6	3.9
4 Maury	3.5	3.
5 Montel Williams	3.1	3.1

According to Nielsen Media Research Syndication Service Ranking Report Jan. 22-28, 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

The game's the same

Her name starts with a "K" and has two syllables. Already Kelly Ripa is shaping up as a replacement for Kathie Lee. But seriously, Ripa, anointed Kathie Lee Gifford's replacement last week, had already been displaying some ratings-related results during her nine "try-out" sessions on *Live With Regis*, soon to be rechristened *Live With Regis and Kelly*.

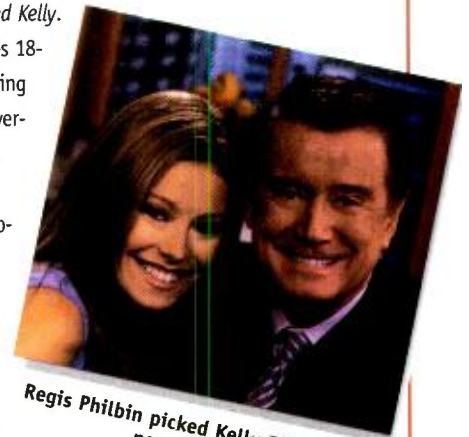
Ripa revved up *Live's* performance within the females 18-34 demographic, which is an accomplishment considering that *Live* currently pulls the worst numbers in that advertising-friendly bracket among the top nine talk shows, posting a 1.0 average during last November sweeps, according to Nielsen Media Research. Among those topping *Live* are *Oprah* (3.0), *Rosie* (2.1) and *Sally* (1.5).

In her nine *Live* gigs (three dates each in November, December and January), Ripa averaged a 1.2 in females 18-34, which is 20% higher than the show's sweeps average.

"We're hoping we can add a younger demographic," notes Janice Marinelli, president of *Live* distributor Buena Vista Television. "We have our core 25-54 audience, and that's who are audience has always been. If we can add the 18-34s on top of that, that would be wonderful."

Yet Marinelli insists that, while Ripa "does have the ability to draw in a younger, female audience, ... all that was secondary to the fact that she and Regis really have this wonderful, wonderful on-air chemistry." She adds, "We liken it to his being married for a very long time and that ended. Then he went dating, and he kept coming back to the very same girl. He knew there was something special there."

Another bonus is the fact that Ripa brings to *Live* a faithful ABC-based audience from her days at *All My Children* (she insists she'll continue to do both). This can only help *Live*, a show that has a big ABC-station base in syndication. "That ended up being an added benefit," notes Marinelli. "But it wasn't really factored into the decision. What we, including Regis, made the decision on is that he loved sitting next to her. There were so many times when Kathie would say something that would just stop Regis in his tracks. And Kelly really has that ability." —Susanne Ault



Regis Philbin picked Kelly Ripa as his new co-host.

DIVORCE COURT GROWS LOCAL NEWS



The New Court Leader



Source: NIELSEN, SNAP, Nov '00, Nov '99, Avg all occs w/ Local News lead-in, 8-11 PM

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

JAN. 29-FEB. 4 Broadcast network prime time ratings according to Nielsen Media Research

Week 18	abc	CBS	NBC	FOX	PAXTV	UPN	WB
	7.1/11	10.5/16	7.2/11	5.2/8	1.2/2	2.0/3	4.0/6
8:00		22. King/Queens 10.3/16	63. Mysterious Ways 6.0/9	72. Boston Public 5.4/8	130. Miracle Pets 0.8/1	102. Moesha 2.2/3	68. 7th Heaven 5.5/8
8:30	39. ABC Monday Night Movie—Liar, Liar 8.1/12	25. Yes, Dear 10.0/15				102. The Parkers 2.2/3	
9:00		5. Ev Lvs Raymd 13.9/20	47. Dateline NBC 7.3/11	76. Ally McBeal 5.1/7	121. Touched by an Angel 1.3/2	110. The Hughleys 1.7/2	95. Roswell 2.6/4
9:30		11. Becker 11.8/17				110. Girlfriends 1.7/2	
10:00	74. Gideon's Crossing 5.3/9	37. Family Law 8.5/14	38. Third Watch 8.3/14		114. Diagnosis Murder 1.6/3		
10:30							
	8.0/13	10.2/16	7.9/12	6.2/9	1.1/2	1.5/2	2.3/4
8:00	39. The Mole 8.1/12	12. JAG 11.5/18	68. 3rd Rock fr/Sun 5.6/9	43. That '70s Show 7.8/12	127. Mysterious Ways 0.9/1	117. UPN's Movie Tuesday—Love Jones	100. Buffy the Vampire Slayer 2.4/4
8:30			68. DAG 5.6/8	55. Titus 6.6/10			
9:00	53. Dharma & Greg 6.9/10	36. 60 Minutes II 8.7/13	12. Frasier 11.5/17	76. Dark Angel 5.1/8	124. Touched by an Angel 1.0/2	1.5/2	101. Angel 2.3/3
9:30	63. Geena Davis 6.0/9		24. Three Sisters 10.1/15				
10:00	28. NYPD Blue 9.6/16	22. Judging Amy 10.3/17	47. Dateline NBC 7.3/12		123. Diagnosis Murder 1.2/2		
10:30							
	8.9/14	6.2/10	8.8/14	9.0/14	1.3/2	2.5/4	2.5/4
8:00	6. Who Wants to Be a Millionaire? 13.4/21	47. Survivor II 7.3/11	61. Ed 6.2/10	59. That '70s Show 6.4/10	124. Twice in a Lifetime 1.0/2	106. 7 Days 2.0/3	93. Dawson's Creek 3.0/5
8:30				57. Grounded/Life 6.5/10			
9:00	46. Drew Carey 7.4/11		31. The West Wing 9.3/14	12. Temptation Island 11.5/17	117. Touched by an Angel 1.5/2	94. Star Trek: Voyager 2.9/4	106. Jack & Jill 2.0/3
9:30	65. Spin City 5.9/9	67. CBS Wednesday Movie—One Kill 5.7/9					
10:00	55. Once and Again 6.6/11		20. Law & Order 10.7/17		117. Diagnosis Murder 1.5/2		
10:30							
	7.9/12	12.8/20	14.4/22	4.1/6	1.1/2	4.0/6	3.2/5
8:00	88. Whose Line Is It 4.1/6	2. Survivor II* 17.3/26	3. Friends 14.2/22	96. Surviving the Moment of Impact 3.8/6	124. It's a Miracle 1.0/1	89. WWF Smackdown! 4.0/6	90. Gilmore Girls 2.5/4
8:30	82. Whose Line 4.7/7		8. SNL Extra 12.4/18				
9:00	16. Who Wants to Be a Millionaire? 11.4/17	4. CSI 14.0/21	7. Will & Grace 12.6/18	85. Reality TV's Funniest Moments 4.4/6	130. Touched by an Angel 0.8/1		90. Charmed 3.8/6
9:30			18. Just Shoot Me 10.8/16				
10:00	44. Primetime 7.7/12	50. 48 Hours 7.2/12	1. ER 17.9/29		117. Diagnosis Murder 1.5/2		
10:30							
	8.3/14	6.9/12	9.5/16	4.9/8	0.8/1	1.7/3	2.1/4
8:00	84. Two Guys a Girl 4.5/8	53. Diagnosis Murder 6.9/12	28. Providence 9.6/17	72. Police Videos 5.4/10	136. Encounters With the Unexplained 0.7/1	114. Gary & Mike 1.6/3	96. Sabrina/Witch 2.6/5
8:30	83. Norm 4.6/8					121. Celebrity Death 1.3/2	96. Popstars 2.6/4
9:00	17. Who Wants to Be a Millionaire? 11.3/19	57. The Fugitive 6.5/11	41. Dateline NBC 8.0/13	85. Code Red 4.4/7	130. Touched by an Angel 0.8/1	104. World's Nastiest Neighbors 2.1/3	110. Popular 1.7/3
9:30							
10:00	33. 20/20 9.0/15	45. Nash Bridges 7.5/13	18. Law & Order: Special Victims Unit 10.8/19		130. Diagnosis Murder 0.8/1		
10:30							
	6.4/11	7.1/12	9.7/17	5.6/10	0.7/1	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 SLDT • (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	78. America's Funniest Home Videos 5.0/9	75. That's Life 5.2/9	30. NBC XFL Football*—New York/New Jersey Hitmen vs. Las Vegas Outlaws 9.7/17	81. Cops 4.8/9	130. Miracle Pets 0.8/1		
8:30				68. Cops 5.6/10			
9:00	51. ABC Saturday Night Movie—My Best Friend's Wedding 7.0/12	51. Walker, Texas Ranger 7.0/12		65. AMW: America Fights Back 5.9/10	137. Touched by an Angel 0.6/1		
9:30		32. The District 9.1/16			137. Mysterious Ways 0.6/1		
10:00							
10:30							
	8.6/14	10.0/16	7.3/11	8.1/13	0.8/1		2.0/3
7:00		12. 60 Minutes 11.5/19		79. Futurama 4.9/8	127. Candid Camera 0.9/2		109. Jamie Foxx 1.9/3
7:30	82. AFC/NFC Pro Bowl 4.7/9		61. Dateline NBC 1.9/3	59. King of/Hill 6.4/10			106. The PJs 2.0/3
8:00		21. Touched by an Angel 10.6/16		27. The Simpsons 9.8/15	127. It's a Miracle 0.9/1		98. Steve Harvey 2.5/4
8:30				26. Malcolm/Middl 9.9/15			114. Hype 1.6/2
9:00	8. Who Wants to Be a Millionaire? 12.4/18	33. CBS Sunday Movie—Hallmark: The Flamingo Rising 9.0/14	41. NBC Sunday Night Movie—The Fugitive 8.0/12	35. The X-Files 8.8/13	130. The Natalie Cole Story—Livin' for Love 0.8/1		104. Nikki 2.1/3
9:30							110. Grosse Pointe 1.7/2
10:00	10. The Practice 12.1/19						
10:30							
WEEK	7.9/13	9.2/15	9.2/15	6.3/10	1.0/2	2.4/4	2.6/4
S-T-D	8.7/14	8.5/14	8.3/13	6.4/10	0.9/1	2.6/4	2.7/4

Programming

CableWatch

JAN. 29-FEB. 4 *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 Cable	HHs U.S.	Cable (000)	Share
1	m/"Attila (Part 1)"	USA	Tue	9:00P	121	6.1	4.9	4828	9.3
2	WWF Entertainment	TNN	Mon	10:00P	60	5.8	4.6	4617	9.4
3	m/"Attila (Part 2)"	USA	Wed	9:00P	121	5.6	4.5	4438	8.3
4	WWF Entertainment	TNN	Mon	9:00P	60	5.0	4.0	3978	7.0
5	m/"A Few Good Men"	TBS	Sun	8:00P	180	4.6	3.8	3730	6.9
6	m/"Deadly Matrimony, Part II"	LIF	Sun	6:00P	120	3.5	2.8	2755	5.7
7	Rugrats	NICK	Sun	9:30A	30	3.4	2.7	2721	9.8
8	m/"Deadly Matrimony, Part I"	LIF	Sun	4:00P	120	3.3	2.6	2643	6.6
8	Rugrats	NICK	Wed	7:30P	30	3.3	2.6	2634	5.3
10	Rugrats	NICK	Fri	8:00P	30	3.2	2.6	2595	5.5
10	Rugrats	NICK	Sun	9:00A	30	3.2	2.6	2574	9.9
10	m/"The Jackal"	USA	Mon	8:00P	150	3.2	2.5	2547	4.6
10	Spongebot	NICK	Sat	10:30A	30	3.2	2.5	2531	8.9
10	m/"Deadly Family Secrets"	LIF	Sun	2:00P	120	3.2	2.5	2499	7.1
15	Spongebot	NICK	Sat	10:00A	30	3.1	2.5	2437	8.7
15	Spongebot	NICK	Sun	10:00A	30	3.1	2.5	2458	8.3
17	Spongebot	NICK	Sun	10:30A	30	3.0	2.4	2405	8.1
17	Rugrats	NICK	Sat	9:30A	30	3.0	2.4	2379	8.6
19	JAG	USA	Mon	7:00P	60	2.9	2.3	2316	4.6
20	JAG	USA	Thu	7:00P	60	2.8	2.3	2303	4.8
20	JAG	USA	Wed	7:01P	59	2.8	2.3	2292	4.7
20	Rugrats	NICK	Tue	7:30P	30	2.8	2.3	2252	4.4
20	Rugrats	NICK	Mon	7:30P	30	2.8	2.3	2251	4.3

D E M O T R A C K E R : M A L E S 5 0 P L U S

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 Cable	HHs U.S.	Cable (000)	Share
1	Movie, USA Original Event	USA	Tue	9:00P	121	6.1	5.0	1712	11.9
2	Movie, USA Original Event	USA	Wed	9:00P	121	5.0	4.1	1409	9.8
3	USA Movie	USA	Mon	8:00P	150	4.0	3.3	1108	7.2
4	JAG	USA	Wed	7:01P	59	3.5	2.9	574	7.2
5	JAG	USA	Thu	7:00P	60	3.4	2.8	563	7.2
6	A Few Good Men	TBS	Sun	8:00P	180	3.3	2.7	527	6.1
7	JAG	USA	Fri	7:00P	60	3.2	2.6	486	6.9
8	Grand Ole Opry Live	TNN	Sat	8:00P	60	3.1	2.5	456	6.2
9	Nash Bridges	USA	Thu	8:00P	61	2.9	2.4	401	5.4
10	Bill Gaither Gospel	TNN	Sat	9:00P	60	2.9	2.3	388	5.3

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IN BRIEF

ARMSTRONG: REGULATORS JUST DON'T GET IT

Misguided regulation is hindering local telephone competition, over both cable and traditional lines, AT&T Chairman Michael Armstrong told the National Press Club last week.

The problem is two-fold, he said. First, the FCC's 30% cap on cable companies' national household reach prevents AT&T from rolling out cable-phone service nationwide.

Second, regional monopolies' wholesale rates are so high that competitors cannot make a profit by leasing traditional lines. "The Bell companies still have a tight grip on Boardwalk," Armstrong said, "and now they're closing in on Park Place."

COX SETS LOW 2001 GOAL

Cox Communications surprised investors by forecasting just 12% to 13% growth in cash flow this year.

The forecast was part of the company's fourth-quarter report, which cited a 13% boost in revenues, to \$945 million, and a 14% rise in cash flow, to \$386 million. The company attributed the results to slower growth in basic subscriber and phone hook-ups.

RAZORFISH SCALES BACK

Razorfish is laying off 400 employees throughout its offices in 15 cities in what will amount to a 22% reduction of its staff of 1,800. It's the second round of layoffs since October for the digital-technology/design firm that has worked with CBS, NBC, PBS and Court TV.

Bad news bared

News Corp., Disney report fourth-quarter earnings slide

By Steve McClellan

The soft ad economy is suppressing earnings among the major media companies. Two of TV's power players—News Corp. and Disney—reported quarterly earnings (for the period ended Dec. 31) last week, and many of the key numbers were down from the previous year.

TV operating income at Fox was down 22%, to \$189 million. TV-station earnings were down 3%, to \$249 million. The first six months of Fox's fiscal year (ending June 30, 2001) saw TV-station revenues drop 8% to 9%, and company executives said the full-year decline may be as much as 12%, due largely to the soft advertising market.

The Fox Network posted a \$60 million loss for the quarter, attributed largely to \$70 million in losses related to the network's coverage of post-season baseball last year.

For its part, Disney reported a 10% drop in operating income for its broadcasting division (ABC-TV and its owned stations), to \$309 million, and a 5% drop in operating income for its cable division (ESPN, Disney Channel, Toon Disney), to \$281 million.

Revenues at the broadcasting division were essentially flat, at \$1.72 billion, while cable revenues were up 14%. The company attributed declines at ABC-TV to the soft ad marketplace, "lower ratings and higher programming costs."

The news wasn't all bad. Fox's cable division nearly doubled its operating income, to \$44 million. And Fox News reached break-even for the first time in its four-year history.

The all-news network's earnings gains came from higher ad sales that were boosted by bigger ratings and deeper penetration, 12 million TV homes having been added over the past

year, the company said. Driven by election news, Fox News' ratings were up 211% in prime time during the quarter, according to the company.

And, while the Fox network took a loss because of baseball, revenues were up slightly in the quarter, thanks to across-the-board ratings gains in households, adults 18-49 and 18-34, and teens.



With ratings gains at the Fox network and News Corp.'s cable networks, 'we are well-positioned for terrific growth, particularly when the ad market recovers.' —Rupert Murdoch, News Corp.

News Corp. Chairman Rupert Murdoch told analysts that, although the ad market is soft, "it's not the disaster it's been reported to be." He added that dotcoms and domestic autos are the two weakest advertising categories right now but the auto companies "have assured us it's only temporary." With ratings gains at the Fox network and the company's cable networks, he said, "we are well-positioned for terrific growth, particularly when

the ad market recovers."

News Corp. President and COO Peter Chernin predicted that Fox will generate \$1.2 billion to \$1.8 billion in syndication profits over the next six years. He stressed that roughly one-third of that figure comes from projected barter advertising in the company's syndicated shows.

Disney CFO Thomas Staggs said that "there are some signs of underlying strength," including current pricing in the advertising scatter market that is slightly ahead of pricing in last spring's upfront. Disney believes that FY 2001 earnings growth will be in the single digits but should bounce back to 13% to 15% in 2002.

The results were largely in line with Wall Street's expectations. Merrill Lynch's Jessica Reif Cohen maintained her "neutral" rating (read: don't buy) on Disney, observing that "it will be difficult for the stock to outperform in the intermediate term." ■

Changing Hands

COMBOS

WDJX(FM), **WLRS(FM)** and **WULV(FM)** (formerly **WLRS**) Louisville, Ky., **WBLO(FM)** Charlestown, Ind./Louisville, **WGZB-FM** Corydon, Ind./Louisville and **WMJM(FM)** Jeffersontown, Ky./ Louisville; **KTTB(FM)** (formerly **KARP**) Glencoe/Minneapolis/St. Paul, Minn.; **WIZF(FM)** Erlanger, Ky./ Cincinnati; **WCKX(FM)** Columbus, Ohio; **WXMG(FM)** Upper Arlington/Columbus and **WJYD(FM)** (formerly **WCZZ**) London/Columbus, Ohio; **WING-AM-FM** Dayton, **WGTZ(FM)** Eaton/Dayton and **WKSW(FM)** Urbana/Dayton, Ohio, and **LMA** for **WDBZ(AM)** (formerly **WUBE**) Cincinnati

Price: About \$190 million

Buyer: Radio One Inc., Lanham, Md. (Catherine L. Hughes, chairwoman/owner; Alfred Liggins, president); owns/is buying 50 other radio stations

Seller: Blue Chip Broadcasting Inc., Cincinnati (L. Ross Love, president); owns **WLXO(FM)** Lexington and **WBTF(FM)** Midway/Lexington, Ky.; is selling **WFIA(AM)** Louisville

Facilities: **WDJX:** 99.7 MHz, 24 kW, ant. 720 ft.; **WLRS:** 105.1 MHz, 2 kW, ant. 194 ft.; **WULV:** 102.3 MHz, 3 kW, ant. 300 ft.; **WBLO:** 104.3 MHz, 3 kW, ant. 328 ft.; **WGZB-FM:** 96.5 MHz, 5 kW, ant. 328 ft.; **WMJM:** 101.3 MHz, 2 kW, ant. 194 ft.; **KTTB:** 96.3 MHz, 29.5 kW, ant. 584 ft.; **WIZF:** 100.9 MHz, 1.25 kW, ant. 508 ft.; **WCKX:** 107.5 MHz, 1.9 kW, ant. 413 ft.; **WXMG:** 98.9 MHz, 3 kW, ant. 328 ft.; **WJYD:** 106.3 MHz, 6 kW, ant. 328 ft.; **WING(AM):** 1410 kHz, 4 kW; **WING-FM:** 102.9 MHz, 50 kW, ant. 492 ft.; **WGTZ:** 92.9 MHz, 31.6 kW, ant. 600 ft.; **WKSW:** 101.7 MHz, 3.2 kW, ant. 407 ft.; **WDBZ:** 1230 kHz, 1 kW

Formats: **WDJX:** CHR/top 40; **WLRS:** alternative rock; **WULV:** soft AC; **WBLO:** young urban; **WGZB-FM:** urban; **WMJM:** Jammin' Oldies; **KTTB:** urban pop; **WIZF, WCKX:** urban; **WXMG:** Jammin' Oldies; **WJYD:** gospel; **WING(AM):** ESPN; **WING-FM:** classic rock; **WGTZ:** CHR/top 40; **WKSW:** country; **WDBZ:** urban talk

WMOV-AM-FM Ravenswood, W.Va.

Price: \$500,000 (half cash, half stock)

Buyer: Legend Communications LLC, Ellicott City, Md. (spouses Larry and Susan Patrick, principals); owns/is buying four other AMs and six other FM

Seller: H. Rex Osborne and Lawrence D. Koenig, Ravenswood; no other broadcast

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

Combos □ \$190,500,000 □ 2

FMs □ \$7,117,000 □ 6

AMs □ \$625,000 □ 1

Total □ \$198,242,000 □ 9

SO FAR IN 2001

TV/Radio □ \$200,000,000 □ 1

TVs □ \$46,500,000 □ 4

Combos □ \$2,318,370,000 □ 18

FMs □ \$52,579,600 □ 32

AMs □ \$37,061,054 □ 23

Total □ \$2,654,510,654 □ 78

interests

Facilities: AM: 1360 kHz, 1 kW; FM: 93.1 MHz, 3.3 kW ant. 446 ft.

Format: Both oldies

Broker: Patrick Communications

FMs

WDRR(FM) San Carlos Park/Fort Myers, Fla.

Price: \$2.5 million (for stock)

Buyer: CAM Broadcasting Co. Inc., San Antonio (Van H. Archer III, director). Archer owns/has interest in one AM and nine FMs

Seller: Ray Broadcasting Inc., Fort Myers (Ruth H. Ray, president); no other broadcast interests

Facilities: 98.5 MHz, 20.5 kW, ant. 371 ft.

Format: New AC

Broker: Blackburn & Co. Inc.

KMXU(FM) Manti, Utah

Price: \$2 million

Buyer: Mag Mile Media LLC, Chicago (Bruce Buzil, president); owns/is buying 36 AMs and 73 other FMs

Seller: Sanpete County Broadcasting Co., Manti (Doug Barton, president); owns **KMTI(AM)** Manti

Facilities: 105.1 MHz, 63 kW, ant. 2,360 ft.

Format: Easy Listening

Broker: Media Services Group Inc.

KLVW(FM) Odessa, Texas

Price: \$1.475 million

Buyer: Tommy R. Vasocu, Midland, Texas; no other broadcast interests

Seller: Educational Media Foundation, Sacramento, Calif. (Richard Jenkins, president); owns/is buying 26 FMs and two AMs

Facilities: 99.1 MHz, 100 kW, ant. 500 ft.

Format: Religion

WMDI(FM) Bar Harbor, Maine

Price: \$697,000

Buyer: Mariner Broadcasting Corp., Kennebunk, Maine (Louis Vitali, principal); owns four other Maine FMs

Seller: Bridge Broadcast Corp., Bar Harbor (R. Scott Hogg, principal); no other broadcast interests

Facilities: 107.7 MHz, 11.5 kW, ant. 489 ft.

Format: Classic rock

Broker: George Silverman & Associates

Construction permit for FM in Needles, Calif.

Price: \$270,000

Buyer: William J. and Donald W. Jaeger (brothers), Redlands, Calif. Jaegers also own three AMs and two other FMs, including **KLUK(FM)** Needles

Seller: EB Needles LLC, New York (Charles B. Moss, principal). Moss owns **KVON(AM)** Napa and **KVYN(FM)** St. Helena, Calif

Facilities: 107.1 MHz, 50 kW, ant. 450 ft.

WCNJ(FM) Hazlet, N.J.

Price: \$175,000 (for stock)

Buyers: Kanwaljit Kaur, Arvid Mahal and Jaspal Suri, Lawrenceville, N.J.; no other broadcast interests

Sellers: Maria Alberto, Stephanos and Georgia Liadis (spouses) and Michael McManamon, Hazlet; no other broadcast interests

Facilities: 89.3 MHz, 100 W, ant. 260 ft.

Format: Rock/AOR

AMs

Construction permit for WPGR Monroeville, Pa.

Price: \$625,000

Buyer: Sheridan Broadcasting Corp., Wilmington, Del. (Ronald R. Davenport Sr., chairman); owns two other AMs and two FMs

Seller: Mortenson Broadcasting Co., Lexington, Ky. (Gilbert B. Warren, president); owns/is buying 12 AMs and five FMs

Facilities: 1510 kHz, 1 kW

—Compiled by Alisa Holmes

Advertising

Mel's rose-colored outlook

Viacom chief predicts U.S. advertising will rise nearly 6% this year

By Steve McClellan

Call him Mel Karmazin, optimist. Of course, that comes with the territory for any salesman. And one could argue that it's the required outlook for any chief operating officer whose company, like Karmazin's Viacom, derives more than half its revenue from advertising sales—particularly in the current ad environment, which is sluggish at best.

In a speech at the annual conference of the Cabletelevision Advertising Bureau last week, Karmazin was in full optimist mode. Despite those in the press “who write those obnoxious articles” reporting the current downturn in the advertising economy, the Viacom Inc. president and COO predicted that total U.S. advertising will climb 5.8% this year.

Overall TV advertising growth will be slower over the next four years than in the previous four, he said, but should still climb at an annual pace of more than 6%.

And he threw out a challenge to his audience, more than half of which, he noted, comprised people in ad-sales businesses. “If all of you sell 20% more advertising this year than last year, then guess what? The industry will be up 20%.”

This year, he predicted, network cable advertising will grow 12.5%, to \$10.1 billion. The cable industry currently gets about 5% of all U.S. advertising, compared with about 22% for newspapers. “We will not be satisfied getting such a small share of the pie” going forward, he said.

Even if there is a recession this year, as Morgan Stanley Dean Witter (for one) is now predicting, Karmazin claims that adver-



CBS is looking to buy more cable networks, TV stations, radio stations and outdoor-advertising companies, says Viacom's Mel Karmazin.

tising “will not dip.” Why? Because advertising has become too important to companies trying to build brands and retain their products’ market share.

“Advertising is extremely good,” he said. “It’s a growth industry that’s going to grow even more.” Ad-sales people can thank the

Internet for some of that growth, he added: Despite the problems of the dotcom industry, it is forcing “brick-and-mortar” retailers to advertise more than in the past to compete with the e-tailers.

Lots of new business opportunities are emerging daily, he observed. In 2000, some 31,000 products were introduced in

the U.S., “all fighting for recognition and opportunities to brand themselves.”

Separately, Karmazin confirmed that CBS sold its Super Bowl spots for an average \$2.3 million per unit, up from the \$2.1 million that ABC averaged in 2000. And CBS did it

with just three dotcom spots vs. the 17 that aired in the ABC telecast and drove up the price considerably.

Sales types should not expect the kind of windfall from dotcoms that occurred in 1999-2000 to happen again anytime soon, he warned: Those dotcom businesses were spending “with no relevance to return on investment.”

He also confirmed that Viacom has changed its mind about spinning off its Internet assets into a separate publicly traded company. Internet valuations aren’t as inflated as they once were, and the investment community is no longer valuing those assets at a higher level than Viacom itself. “We’ve come to a normalization” in that regard, he said. “We no longer feel like we have to spin them off.”

The company would like to buy more cable networks, which he said is “one of the businesses we like the most.” And, he added, it has its eye out for more TV stations in the top-20 markets and more radio stations and outdoor-advertising companies in the top 50 markets.

Separately at the CAB conference, New York-based media consultant Jack Myers threw out some projections on ad spending that should give broadcasters something to ponder. Over the next five years, he predicted, ad revenues for the seven over-the-air networks (the Big Four, The WB, UPN and Pax TV) will climb from roughly \$17 billion to about \$19 billion.

Meanwhile, cable advertising will climb from about \$9.8 billion to \$24 billion.

Online advertising, though, will see even larger growth, climbing from \$4.8 billion in 2000 to more than \$32 billion in 2005-06, Myers said. Veronis, Suhler & Associates (B&C, Aug. 14) last summer predicted similar growth patterns for the three media. ■

Don't expect another dotcom windfall anytime soon, Karmazin warned: Those businesses were spending 'with no relevance to return on investment.'



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The chairman elucidates

Powell says he's putting the breaks on an activist FCC and will let the issues 'come to him'

TV shows too much "garbage" that children shouldn't see, new FCC Chairman Michael Powell said last week, but he insisted that it's not his job to clean up the airwaves. In fact, he pledged in a Feb. 6 press conference, his first since taking the agency's top post three weeks ago, to reverse the activist course taken by his Democratic predecessors and let issues come to him. He also questioned whether there is a "digital divide" leaving minorities and the poor out of the computer and broadband revolution. An edited transcript of his answers to questions from a variety of reporters follows (a more extensive version is available on www.tvinsite.com).

Will you try to eliminate the 35% cap on broadcasters' national audience reach?

If competition were the only issue, I would most strenuously suggest the cap has no purpose. But there are other goals embedded in the Telecom Act, like diversity of viewpoints, that are much more visceral. I'm skeptical that caps benefit consumers in the form of greater and more diverse products. We have to be able to justify regulatory intervention on something more than sentiment.

What are your plans for FCC restructuring?

We have multiple bureaus dealing with the same competitive environments. To the extent one can responsibly combine them so the same set of eyes is focused on them, that's probably for the better. But restructuring is limited by many things, including the need to have changes approved by Congress, the personnel system and the government service system that limits flexibility, and by the rightful and important role of the unions.

Should there be an open-access requirement for cable Internet service?

I really believe this is one of the

hardest questions I've seen. The real issue is whether an intervention is timely, premature, late, or will distort.

Some say, "Openness is always good. Why are you fighting?" You know why? Because openness isn't always good. If openness were always good, nobody would be fighting over copyright protection. I am hesitant to suggest that the Internet model should be driven into every kind of communications industry. I don't know that the Internet has produced a viable economic model.



FCC Chairman Michael Powell said, "We have to be able to justify regulatory intervention on something more than sentiment."

Cable prices continue to rise faster than inflation. Should rates be re-regulated?

I don't think rate increases in and of themselves warrant re-regulation. Look, Americans like TV, and they like multichannel TV, and there are mechanisms for them to express their preferences in terms of what they are willing to pay. We have an increasing amount of competition, particularly from direct-broadcast satellite.

There are a lot of downstream reasons for price increases. Programming, by anyone's honest estimation, is a big part of what's driving rates.

Should the FCC limit violence and sex on TV?

If you look at the top 10 [cable] programs in America, I'm not always heartened by fact that eight of them are WWF wrestling. But I love my countrymen, and they love their wrestling. But I'm always cautious about being judgmental about whether those value judgments, even if they're not mine, necessarily present a problem.

Should the government have any role over TV content? What about free time for federal candidates?

It's very easy to articulate a general anxiety. But I don't get paid to write general anxiety rules. I get paid to write specific ones that have sufficient clarity to sustain judicial review as not being arbitrary and capricious and not just an expression of my preference.

It doesn't mean I don't get outraged. I think there's a lot of garbage on television. There are a lot of things children shouldn't be

Photo: Morris Semiatin



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IN BRIEF

NCTA NAME CHANGE

Robert Sachs, president of the newly renamed National Cable and Telecommunications Association, took advantage of the fifth anniversary of the 1996 Telecommunications Act Tuesday to unveil the new moniker (it had been National Cable Television Association). He told the Washington Metro Cable Club that it reflects "cable's transformation from a one-way video service to supplier of a broad range of advanced, two-way services"

FCC SCRAPS STERN FINE

Howard Stern's flagship station, WXRK(FM) New York, is off the hook for indecency fines the FCC levied in 1997. After fining stations in Richmond, Va., and New Orleans based on transcripts of three Stern shows that aired in 1995 and 1996, the FCC decided to fine WXRK \$6,000 "assuming" that the CBS-owned station also had aired them. It said it is rescinding the fine because more than five years have elapsed since the broadcasts aired.

MARKEY STAYS AT TELCOMSUBCOM

Rep. Edward Markey (D-Mass.) will remain the top Democrat of the House Telecommunications Subcommittee instead of becoming ranking member of the House Resources Committee. As senior Democrat, he could become chair of the subcommittee (he served as chair 1987-94) but is more likely to stake his claim on a full committee chairmanship in the event of a party change. In other subcommittee news, Will Norwind has been named counsel to the House telecom subcommittee. He comes to the post from the office of subcommittee Chairman Fred Upton (R-Mich.).



Photos: Morris Semiatin

If openness were always good, nobody would be fighting over copyright protection.

seeing. But I don't know that I want the government as my nanny. I still have never understood why something as simple as turning it off and controlling children's television access and all the things I try hard to do in my home are not part of the answer.

If we are going to go there, I'm a big believer that it should come from the United States Congress. Congress is meant to represent broadly the views and preferences of the nation. The same thing with free time [for political candidates], which is even more important because it affects the very electoral process by setting those preferences.

Should Congress limit the time allowed for FCC merger reviews?

I am not necessarily in favor of prophylactic time limits. Competitive policy issues can be complex once you get into the facts. I think you can build a system in which there are regulatory questions raised and at certain points make an affirmative decision to continue, rather than just going on until you're done. I really hope we will be able to increase the pace.

Do you think Hollywood is entitled to restrict copying of digital movies offered over cable?

Everybody wants to bring this issue to us.

But this is a big national question, and the place where this is best resolved is not going to be here.

What can be done to eliminate the so-called digital divide that seems to be leaving minorities and the poor out of the digital revolution?

You said the most important thing, the "so-called" digital divide. There is a danger if we suggest, the minute a new and innovative technology comes to market, that there's a divide unless it's equitably distributed among every part of the society. That's just an unrealistic understanding of the American capitalist system.

In the early of stages of innovation, it is going to be the wealthy people who buy \$4,000 digital TVs first. Does that mean there is an HDTV divide on the first day they're out there? No. I could say there's a Mercedes divide: I'd like to have one and can't afford it.

I don't mean to be completely flip about it. But ... if your stand is "You can't produce it unless you produce for all, all the time," I'm very worried it doesn't get produced. As this matures, what will emerge are clearer pockets of the problem. When we get those, we can have a focused understanding of what doesn't work and where you can act. ■

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Issue Date: March 26, 2001

Space Closing: March 16, 2001

Material Closing: March 20, 2001

IN BRIEF

INTERTAINER ADDS WMG VIDEOS

Intertainer and Warner Music Group (WMG) have signed a non-exclusive licensing agreement that will allow Intertainer users in the U.S. on the Intertainer.tv and Intertainer.com broadband platforms to have on-demand secure streaming access to WMG-controlled music videos from The Atlantic Group, Elektra Entertainment Group, London-Sire Records, and Warner Bros. Records Inc. Intertainer will also work with Warner Music Group to market new artists and promote catalog titles.

MTV2 GOES INTERACTIVE

MTV Networks is using ACTV's Fusion to synchronize the delivery of Web content to viewers' computers while they are watching MTV2 on their television. Used as part of the MTV2 Box Block, viewers register and download ACTV's HyperTV plug-in and can then log on to www.mtv2.com and click on Box FUSION while the show is on the air. They then automatically receive and interact, free of charge, with Web content whose delivery is synchronized to enhance music videos as they air on MTV2.

Changing with the Weather.com

Revised Web site seeks to attract visitors by addressing various lifestyles and making forecasts more relevant

By Kim McAvoy

It may be hard to improve on a good thing, but that's exactly what Weather.com had in mind when it relaunched its site last week.

The leading weather-related Web site, Weather.com, is undoubtedly a winner. It ranks among the top 30 Web sites worldwide and is firmly entrenched among the top five cable and broadcast sites, according to Media Metrix.

"They are in the enviable position of having this great brand name and this great URL," says Robert Hertzberg, Internet analyst at Jupiter Media Metrix Research. None would argue that the site's sister company, the 24-hour Weather Channel cable network, drives many users to Weather.com. As Hertzberg notes, "weather forecasts are all well and good, but you have to wait for them to come to you when you're talking about

television and radio. The Internet is a great place to go and find out how the weather is going to affect you."

The relaunch is intended to "refresh the look, feel and organization of our content,"

says Weather.com President and CEO Debora Wilson. According to her, the goal is also to enable the site, which has been up and running since 1995 to accommodate more traffic and content, as well as incorporate database functions.

Now, Weather.com is delivering even more-highly personalized weather content. For example, local forecasts have been enhanced by the inclusion of local severe-weather alerts, says Wilson. "If there is a tornado

watch for a specific area, we would proactively send that information to a local forecast."

Yet another change at the site is the addition of hour-by-hour forecasts for the four days ahead. Wilson believes these forecasts will help



There's gold in storm clouds. With "all kinds of winter storm activity across the country [in December], we had 14 million unique visitors," says Weather.com's Debora Wilson.

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outdoor-sports enthusiasts or anyone planning an outdoor event. "It's a huge improvement, especially if you want to know if it would be better to play tennis at 2 p.m. versus 4 p.m. because a storm might be coming."

The site has also added climatologic information.

Weather.com is using its extensive database to offer users access to the average highs and lows and the weather conditions for 77,000 locations across the world. Wilson considers this a real plus for vacation planners who want to know what the typical weather is like on any particular day in any particular city.

The relaunch is part of the site's ongoing strategy to "make the weather relevant." It is also a continuation of Weather.com's positioning of itself as a lifestyle site. "There are consistently 15 to 20 reasons why people need weather information," Wilson notes. "It is related to the things they do in their life. As a result, we have extended and married weather content with those reasons."

With that in mind, the site has personalized its information even further by including indexes that will help users determine the best ski resorts, golf courses or even beaches to visit.

Weather.com is using its database to offer access to the average highs and lows and weather conditions for 77,000 locations across the world.



The site has personalized its information by including ski resort, golf and beach data.

Another major improvement, made late last year before the relaunch, has been the expansion of forecasts from five to 10 days. Wilson says, "that was very important to our users—to be able to plan through the weekend."

Certainly, business for Weather.com remains strong. Ad revenues have been up, according to Wilson, although she declined to discuss specific numbers. "We are in the top 30 sites in terms of ad revenue."

On average, the site receives about 8 million "unique visitors a month," says the

Weather.com executive. And, of course, bad weather is good news for the site. December was a busy month: "We had all kinds of winter storm activity across the country. We grew significantly. We had 14 million unique visi-

tors that month. We had over half a billion page views."

The relaunch is a good idea, Hertzberg thinks. "They are trying to add new features that will enhance the kind of content that is there and ties into more lifestyle things, as opposed to what the weather is going to be in Poughkeepsie tomorrow. That makes sense—businesses can't stand still." ■

TV-NEWS SITES

December 2000

Ranked by average unique pages per month

Site	Unique pgs.	Chg.
1 CNBC.com	17.0	up
2 CNN.com	15.0	down
3 MSNBC.com	10.4	down
4 ABC News+	10.4	down
5 Bloomberg.com	9.1	down
6 CNNFN.Com+	8.5	up
7 Foxnews.com	7.1	down
8 WebFN.com	—	NC
Total WWW	647.4	down

CABLE-TV SITES

December 2000

Ranked by average unique pages per month

Site	Unique pgs.	Chg.
1 ESPN*	40.2	up
2 BET.COM	30.3	up
3 CNBC.COM	17.0	up
4 PBS.org	15.9	up
5 FOODTV.COM	15.1	up
6 CNN.COM	15.0	down
7 LIFETIMETV.COM	12.6	up
8 WEATHER.COM	12.5	up
9 SCIFI.COM	11.3	down
10 CARTOONNETWORK.COM	11.3	down
11 NBCI*	10.9	down
12 EONLINE.COM	10.8	up
13 TVLAND.COM	10.7	up
14 Fox.com Sites*	10.6	down
15 MSNBC.COM	10.4	down
16 TheWB.com	10.3	up
17 HGTV.COM	10.1	down
18 ABC*	9.9	up
19 USANETWORK.COM	9.2	up
20 VH1.COM	7.9	down
Total WWW	647.4	down
Cable and Network Universe	27.4	down

Source: Media Metrix

Average Unique Pages: The average of the sum of the number of Unique Pages viewed per day over the course of the month by those persons visiting a specific Web site or category, channel or application.

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

** From November to December 2000.

—Statistically insignificant traffic.

NA: Comparison with previous month not available.

NC: No change from November to December 2000.

Sample Size: More than 60,000 nationwide.



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Plain vanilla, please

Simplicity, not splashiness, is key to site usability, says Web guru

If I have to sit through one more two-minute splash-page presentation on a Web site, I'm gonna hurl. It's wrong, and I have some Nielsen data to back me up. For those of you who don't know, a splash page is an opening-page screen on a Web site that shows a series of graphics, some which morph from one to the next. Some sites that use splash pages offer a "Skip Intro" link on the splash page that, when clicked, will take the site visitor to the content he or she really wants to read. But the splash page is unnecessary, and Nielsen agrees.

"Nielsen" is not the audience-measurement company but Jakob Nielsen, hailed by *The New York Times* as the "guru of Web page usability."

Nielsen travels all over the world giving lectures about how you don't need fancy, edgy stuff to make Web sites work. His latest book is *Designing Web Usability: The Practice of Simplicity*. Read it.

He charges that fancy, extraneous effects on Web sites "exist for

plain ego. That's the Web site's way of saying, 'We are so important, we can impose on you this extra step.' That is contrary to the nature of the Web, which is user oriented: 'I offer something, you click on a link and go get it.'"

I think that part of the problem is that the designers of these sites live in a world of supercharged apps, peer pressure to be cooler than rival sites, fast connections, etc. At the same time, when it comes to television network, station and individual show sites, the site-design concept needs to be

bought into by visually oriented people. They work in television, and they are predisposed to like the glitzier presentation, as opposed to plain vanilla. They carry those prejudices with them to the Web.

Not only that, but there's a mentality out there that, if you pay a Web-design house a fairly substantial chunk of change, you should get at least some eye candy for your efforts.

Television Web-site developers and the executives who oversee or contract for their services must realize "a Web site is

not a television show," Nielsen notes. "You have got to recognize that each medium is used for different purposes."

Nielsen makes the distinction that, although most television shows have entertainment as a goal, the Web sites that are about these shows are not entertainment but are best-positioned as offering "solutions" or "answers." These "answers" need not be

thundering truths but may be something as simple as brief biographies of show cast members without cascading screens and thunderous music.

The usability guru also sees several other deadly sins, including slow-loading pages and irritating pop-ups and "interstitials."

Many television-program sites are optimized for users with broadband connections, "but most people don't have broadband. It should not be the core design goal," Nielsen advises.

Nielsen thinks the maximum download time over a dial-up modem connection

should be 10 seconds—and preferably less. If it's any longer than 10 seconds, he says, the human attention span wanders.

Again he is so right. The problem is a cultural one, I think. Design shops that test Web concepts before they are posted have at least T1-

speed Internet connections and large monitors with great resolution.

I didn't specifically ask Nielsen about this, but there's also the problem that Web-design-assessment focus groups are self-selected for keen interest in cool stuff.

Nielsen suggests a better method would be to test your Web page on a laptop at dial-up modem speed.

"The freedom of movement—I click on something and get what I want—is what makes the Web live. Interstitials destroy the feeling I am in control," Nielsen says. "Plus, there's a risk the interstitial may crash the user's browser. If you crash the system, they won't be back." ■

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



Nielsen maintains that users prefer a simple and easy-to-use Web site.

Jakob Nielsen charges that fancy, extraneous effects on Web sites "exist for plain ego."

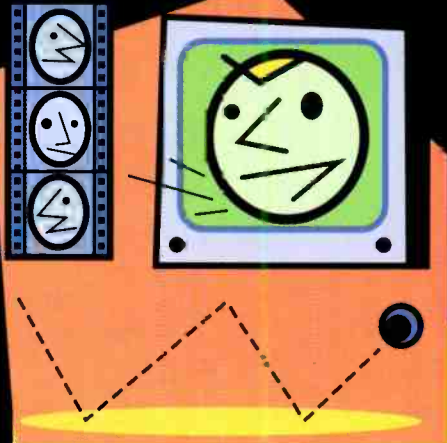


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Sony gung-ho for HDTV

Aims to introduce a trove of high-def production equipment at NAB convention in April

By Harry A. Jessell

Don't tell Sony that HDTV is a bust. The nation's leading TV-equipment supplier is heading into the National Association of Broadcasters convention this April with an expanded line of high-def production gear.

"We've had trouble keeping up with demand," says Ed Grebow, president of Sony Broadcast and Professional Products.

"The acceptance of 24p by program producers has exceeded even our own expectations," Grebow says. "Whether it be for motion picture feature production or prime time episodic television, 24p is firmly established throughout the world."

The 24p refers to HDTV with progressive scanning and a 24-per-second frame rate that permits easy transfer to 35mm film—still the medium of choice for movie theaters.

HDTV for live production is also growing, Grebow says. CBS used the Sony HDCAM 60i line (interlaced scanning at

Sony's new XPRI non-linear editing system handles all breeds of HDTV: compressed HDCAM and uncompressed HD at 1080i-50, 1080i-60 or 1080p-24.



60 frames per second) to produce the Sony Open golf tournament and the Super Bowl last month, he says, and plans to use it for its Masters golf tournament coverage this April.

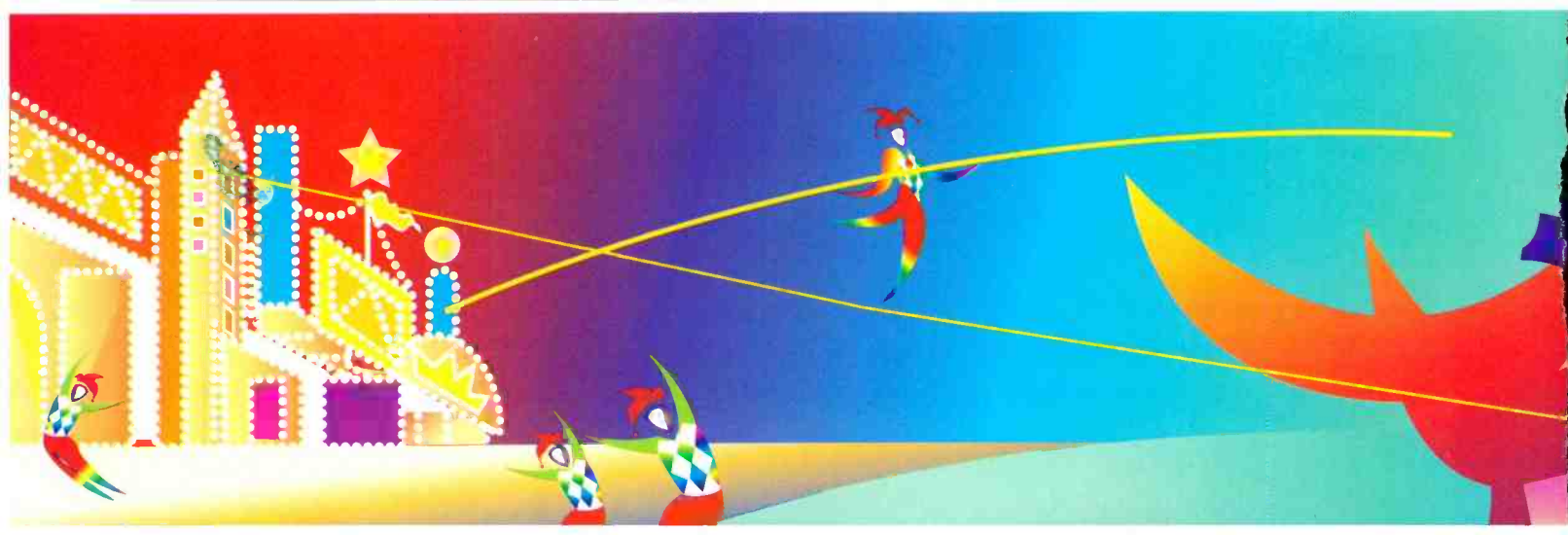
"Price points for HDCAM 60i production systems are becoming more affordable, comparable with industry-standard Digital Betacam systems for standard definition," Grebow says.

So here's what's debuting at NAB:

■ The MAV-777 Multi-Access Video Disk Recorder—Using HDCAM compression,

the MAV-777 HD recorder can handle live sports and news production. It's compatible with the Sony BE editors and with controllers for the MAV-555 standard-definition (SD) disk recorder. With one input, one output and three hours of storage, the recorder is listed at \$94,000. With two inputs, two outputs and six hours of storage, the price rises to \$131,000.

■ The HDW-2000 series—Intended to speed HD into newsrooms, the series comprises the HDW-2000, a HDCAM video cassette recorder; the HDW-M2000, an



HDCAM recorder that can playback other formats, including Digital Betacam, MPEG IMX, Betacam SX and Betacam SP; and the HDW-2100, a player with the same half-inch format compatibility. The entire line provides built-in up conversion and down conversion. The HDW-2000 lists for \$40,000; the HDW-M2000, for \$60,000; and the HDW-M2100, for \$50,000.

■ The XPRI nonlinear editing system—Taking over for the ES-3 and ES-7 systems, the XPRI can handle a variety of signal formats, including compressed HDCAM; uncompressed HD at 1080i-50, 1080i-60 or 1080p-24; and compressed 50 Mb/s MPEG. Users can buy an SD-only version and upgrade later to HD. XPRI uses the same effects algorithms as the Sony DME-7000 effects system. Sony says the systems will be available in April but, as of last week, had not announced prices.

■ The MVS switcher—Sony is attempt-

The acceptance of 24p by program producers has exceeded even our own expectations!

—Ed Grebow, Sony

ing to extend its reach into the live-switcher market with this flexible new switcher that can shift from SD to HD “in a matter of seconds.” It can be configured with two, three or four mix-effects banks—each with four keys. The switcher also incorporates

full-blown 3-D digital effects with multiple time lines per channel and LCD buttons that can be labeled electronically. It will be ready in August, but Sony isn’t talking prices yet.

■ HDW-750 and HDW-730—Sony’s two new HDCAM camcorders,

which differ only in the type of CCDs they use, will take some of the weight off the news shooter. Sony’s first-generation HD camcorder, the HDW-700, was the size of a Digital Betacam camcorder; the new models are the size of Betacam SX—that is, significantly smaller. The new camcorders cost about the same as the HDW-700 but are better in low light and give the operator more control over color and gamma. The HDW-750, fitted with FIT CCDs, sells for \$65,000 and will be available right after NAB; the HDW-730, with IT CCDs, will be ready (and priced) by the end of the year.

■ The BVW-F24U CineAlta Monitor—Designed for 24p movie makers, the 24-inch flat-panel features circuitry that, Sony says, “virtually eliminates flicker.” Available this October, it sells for \$27,000. ■



The new HDCAM camcorder is smaller than its predecessor.

Surrounded by dancing girls

Sony has come up with a product that should turn some heads at NAB—or maybe not. It’s a 360-degree camera that captures everything going on around it. On playback, then, the viewer can pan around in the full circle without moving his or her neck.

Right now, the only medium with the bandwidth and the interactive control needed to handle the 360-degree images is Sony’s PlayStation 2 videogame console. Demonstrating the technology for reporters in Tokyo two weeks ago, Sony played a 360-degree disk by the Morning Musume, Japan’s hottest girl troupe, on a PlayStation. Using the game controller, viewers could watch any of the 10 girls as she sings and dances around the camera. They could also zoom in and out as they panned. In just one month, Sony has sold 130,000 copies of the disk. It’s now involved in the production of another.

The so-called multi-directional camera is actually eight cameras mounted inside an eight-sided cylinder. Each camera points down and picks up one-eighth of the 360-degree image off one of eight mirrors mounted at a 45-degree angle below the cylinder. Software combines the individual images into one seamless image. The cylinder also has eight microphones to ensure true 360-degree audio.

Sony says the camera is available for lease.—H.A.J.

A Question Of Balance

Finding innovative customer solutions sometimes means balancing existing expertise with exciting new ideas. That’s why last year Harris acquired the industry’s leading broadcast automation company, **Louth Automation**.

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Sony collars Bulldog

Hardware supplier targets asset-management market

By Harry A. Jessell

Taking dead aim at the expanding asset-management market, Sony Electronics has linked up with a leading supplier of asset-management software, The Bulldog Group.

Under terms of the deal, Sony Electronics will be the exclusive marketer of the Bulldog software in the U.S. and Japan and will integrate it into its asset-management systems, the tape-based Petasite and the disk-based NewsBase.

Sony Electronics also picks up a minority stake in the privately held Bulldog. Neither would comment on the size of the investment. But one source pegged it at \$10 million.

Sony Electronics joins Sony Pictures on the board of the Toronto-based Bulldog. Other investors include Sun Microsystems; MSD Capital, the venture-capital firm of Michael Dell; and Bell Canada.

The deal positions Sony to capitalize on one of the fastest-growing segments of media technology. According to a Frost & Sullivan study for Sony, the asset-management market will grow to \$2.4 billion by 2006.

"We wanted to be early and carve out a strong position," says Ed Grebow, deputy president of Sony Electronics and president of the Sony unit that sells broadcast equipment in the U.S. "Could we have written the software ourselves? I guess, eventually. But this gets us out there very quickly."

Chris Strachan, CEO of Bulldog, says having Sony pushing its software is a "major benefit. ... Sony is the clear leader in the broadcast space."

Asset-management systems store and index digitized content—video, audio, graphics and text—so that it can be easily retrieved and distributed in any format. TV networks and other content owners hope that such systems will allow them to tap

additional revenue by facilitating the reuse of the content.

Bulldog, founded in 1991, has carved out a significant share of the asset-management business. Its clients include Sony Pictures, Microsoft Studios, Disney, Sears, EMI and the BBC. According to Strachan, Bulldog is also working on a video-on-demand service for Cablevision.

Bulldog software manages vast media databases. That "middleware" can be linked with its own user-interface software or that of companies like Virage, Vignette and



"We wanted to carve out a strong position," Ed Grebow says of Sony's Bulldog deal.

Convera, Strachan says.

Under Grebow's direction, Sony has become increasingly open to using components and software of other companies to get a jump on the market, or the competition.

The strategic relationship could take many forms. The Bulldog deal, Grebow says, is "a good example of allowing small companies to remain independent and do what they do best: writing software."

Last year, Sony struck a deal with Panavision, under which Panavision now rents HDTV cameras to movie producers along with its regular 35mm gear. In the deal, Sony acquired an 8% stake in Panavision.

The openness also stretches to Sony's systems-integration business, Grebow says. "Though there's the perception that we only integrate Sony products, the truth is that better than 50% of the products we integrate comes from third party companies." ■

The future of ENG?

How would you like a portable camera that would allow you to broadcast live pictures without having to hassle with cables? Or how about an ENG camcorder with the convenience of optical-disk technology? Recognizing that many news and sports producers would like such gear, Sony is hard at work developing it.

During a tour of its Atsugi manufacturing plant in Toyko two weeks ago, Sony showed a prototype of a wireless camera and new optical-disk technology it hopes will become the guts of a new breed of camcorder.

The digital wireless camera comprises a 4.5-pound transmitter that fits on the back of conventional ENG cameras. It transmits an MPEG-compressed COFDM signal back to a lunch-box-size receive antenna mounted on a tripod.

According to Sony engineers, the transmitter, which operates in the 2 GHz band and requires 8 MHz of bandwidth, has a range of about 500 meters. The system will work as long as the transmit does not stray outside the receiver's 60-degree "field of view." Also, unlike today's analog wireless cameras, the engineers say, the digital camera doesn't necessarily have to have a line of sight to the receive antenna.

Sony had hoped to show the wireless camera at NAB, but a spokesman last week that it may not: "We're still a couple a years before it goes into production."

Sony's latest hope for an optical-disk camcorder, which would simplify operation and speed editing, is based on its DVR-Blue technology. With a recording rate of 35 Mb/s and a per-disk capacity of 22.5 GB, DVR-Blue could deliver enough video quality and recording time to make it practical. Engineers say the biggest problem is making the system rugged enough for camcorders.

At Atsugi, the disk recorder was shown by itself on a tabletop. Sony hopes to have it built into a camera for demonstrations at NAB.—H.A.J.

GVG bullish heading into NAB

Company foresees growth in newsroom editing as well as servers

By Ken Kerschbaumer

The current glitch in the economy doesn't faze Grass Valley Group President and CEO Tim Thorsteinson. Right now, he is seeing the beginning of a growth spurt for the Nevada City, Calif., manufacturer.

"Most of our purchases today are being driven by broadcasters wanting to effect cost savings and efficiencies in their operations," Thorsteinson says. "That's the primary driver of our business today, and we see that increasing bandwidth being put online every day around the world is creating the demand for high-quality video content."

The two big growth opportunities he sees for GVG are in newsroom editing and in the server market, especially as broadcasters move from tape-based to disk-based environments. "We probably sell twice as many servers as anyone else so we expect that to be a real growth opportunity for us."

The past few months have been interesting ones for the economy, and business at GVG was no exception. According to Thorsteinson, the company, which was taken private about 18 months ago, had a relatively smooth first four quarters of existence.

"But, in the fourth calendar quarter of last year, the market took a reset," he explained. Much of that was related to a dotcom shake-out that is rippling through nearly every economic sector.

"But, if you step back from this and go to 30,000 feet, I don't think it changes the long-term fact that people are going to want to take content and stream it to other portals, with TV being one portal," he said. "It's just that the segment got overheated and we're in an adjustment."

And Thorsteinson is encouraged by recent sales. "The market has flattened out in the last couple of quarters, but this month is starting out strong, so we're happy with that but cautious."

A key driver to GVG's successful relaunch has been its new products, with offerings like the Kalypso production switcher finding believers in 2000.

The company sees new products for the upcoming National Association of Broadcasters convention providing similar momentum this year. In the area of news production, the big news from GVG is the introduction of its real-time Media Area

Network (MAN), a system the company describes as a "no-compromise" option for shared storage.

The real-time storage area network is compatible with Profile XP Media Platform systems and uses Ethernet to allow Profile video servers to communicate with other components on

the network. Any client on the system can access the RAID storage via multiple full-speed gigabit-per-second connections. Pricing starts at \$46,000.

GVG also will offer a new server for news and sports productions.

The PVS1100 Profile XP Media Platform provides 600 Mb/s of bandwidth, features up to 32 audio channels and eight video channels, and is upgradable to HD. It also has built-in SDTI support to allow ingestion of compressed material at four times real-time speed. Pricing starts at \$40,000 for the two-channel version.

Also introduced was the Profile Network Archive, a fiber-channel-network-based system

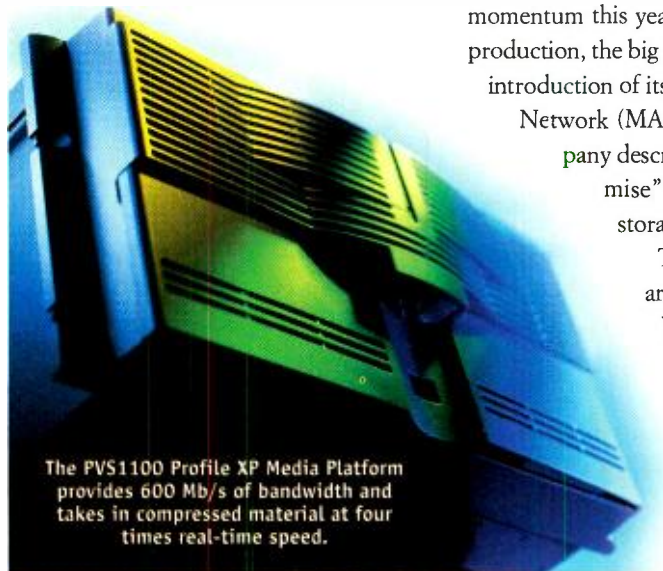
designed to allow users to access archives faster than real time. Based on Avalon's management software, the system allows archiving of standard-definition, HD, DVCPRO and MPEG-based material in SMPTE-based GXF standard file format. One feature that GVG is touting is the ability to offer partial-file restore: The system can recover a specific segment of a given video file, instead of requiring transfer of the entire file.

Also looking to expand the Profile's capabilities is the company's NetCentral II. NetCentral I offered facility-wide monitoring, and NetCentral II builds on that with worldwide monitoring from a standard Internet browser. Pricing starts at \$2,000.

In news editing, GVG will offer a new Vibrant newsroom editing system that can handle MPEG/DV video at up to 50 Mb/s (except progressive formats), real-time effects for production bumps and teases, and expanded audio capabilities including eight mix-down channels, four audio out channels, scrubbing and equalization. ■

'Most of our purchases today are being driven by broadcasters wanting to effect cost savings and efficiencies.'

—Tim Thorsteinson,
Grass Valley Group



The PVS1100 Profile XP Media Platform provides 600 Mb/s of bandwidth and takes in compressed material at four times real-time speed.

Datebook

This Week

Feb. 10-13 *National Religious Broadcasters*

58th Annual Convention & Exposition. Wyndham Anatole Hotel, Dallas. Contact: Karl Stoll (703) 330-7000, ext. 517.

Feb. 13 *Nevada Broadcasters Association*

Nevada Broadcasters Day. Nevada State Legislature, Carson City, Nev. Contact: Bob Fisher (702) 794-4994.

Feb. 17 *Scripps-Howard Foundation*

National Roundtable: Collision Course? Business and Journalism. National Press Club, Washington. Contact: Patty Cottingham (513) 977-3847.

February

Feb. 19-22 *Monte Carlo Festival* Monte Carlo TV Market. Monte Carlo Grand Hotel, Monaco. Contact: Liliane J.F. Vitale (201) 869-4022.

Feb. 21-23 *BCCA* Credit Conference. Omni Houston, Houston. Contact: Mary Teister (847) 296-0200.

Feb. 21-24 *ATSC/ITS* Joint seminar on PSIP and datacasting; ITS Technology Retreat. Hyatt Regency Suites, Palm Springs, Calif. Contact: Tracy Murley (703) 319-0800.

Feb. 21-25 *IRTS Foundation* Faculty/Industry Seminar. Marriott East Side, New York City. Contact: Michelle Marsala (212) 867-6650, ext. 303.

Feb. 20-22 *SCTE* First in a series of telephony seminars. Doubletree Club Hotel, El Segundo, Calif. Contact: Ginny Nagle (610) 524-1725, ext. 210.

Feb. 23 *IRTS Foundation* Newsmaker Luncheon. Waldorf-Astoria, New York City. Contact: Michelle Marsala (212) 867-6650, ext. 303.

Feb. 23 *SCTE* Chapter Leadership Conference. Exton, Pa. Contact: Lilibet Coe (800) 542-5040.

Feb. 25-27 *North American Broadcasters Association* Creative Capital: Harnessing Your Digital Future (Jack Valenti to speak). Hollywood, Calif. Contact: Joan

Major Meetings

April 21-26 *National Association of Broadcasters* Annual Convention. Las Vegas Convention Center and Sands Expo Center, Las Vegas. Contact: Kathleen L. Muller (202) 775-3527. **TVB** Annual Marketing conference, **April 23-24**. Contact: Janice Garjian (212) 486-1111.

June 10-13 *National Cable Television Association* Annual Convention. McCormick Place, Chicago. Contact: Bobbie Boyd (202) 775-3669.

Sept. 5-7 *National Association of Broadcasters* Radio Show. Ernest Morial Convention Center, New Orleans. Contact: Gene Sanders (202) 429-4194.

Sept. 12-15 *Radio-Television News Directors Association* International Conference and Exhibition. Nashville. Contact: Rick Osmanski (202) 467-5200.

Nov. 12 *BROADCASTING & CABLE* 11th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

Nov. 27-30 *California Cable Television Association* Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Paul Fadelli (510) 428-2225.

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

Jan. 21-24, 2002 *National Association of TV Program Executives* 38th annual Conference and Exhibition. Las Vegas Convention Center, Las Vegas. Contact: Lana Westermeier (310) 453-4440.

Gladwell (416) 598-9877, ext.14.

Feb. 26 *Broadcasters' Foundation* Golden Mike Awards, The Plaza Hotel, New York City. Contact: Gordon Hastings (203) 862-8577.

Feb. 26-28 *Michigan Association of Broadcasters* Great Lakes Broadcasting Conference & Expo. Lansing Center, Lansing, Mich. Contact: Mike Steger (517) 484-7444.

Feb. 27 *IRTS Foundation* Q&A Seminar: News as Entertainment. NBC, conference rooms A&B, New York City. Contact: Michelle Marsala (212) 867-6650, ext. 303.

Feb. 28-March 2 *American Association of Advertising Agencies* 8th Annual Media Conference & Trade Show. Hilton New Orleans Riverside, New Orleans. Contact: Fran Andreadis (212) 850-0850.

Feb. 28-March 2 *Texas Cable & Telecommunications Association* Texas Show 2001. San Antonio Convention Center, San Antonio. Contact: (512) 474-2082.

Feb. 28-March 2 *Country Radio Broadcasters* Country Radio Seminar 2001.

Nashville Convention Center, Nashville, Tenn. Contact: Ryan Bitzer (615) 327-4487.

March

March 6 *CEA* Digital Download: Public Access to Content in a Digital World. Mayflower Hotel, Washington. Contact: Jeff Joseph (703) 907-7664.

March 8 *National Association of Black Owned Broadcasters* 17th Annual Communications Awards. Marriott Wardman Park Hotel, Washington. Contact: Lynn Hobson/Danielle Grassi (212) 370-5483.

March 10-13 *NAB* Government Relations: State Leadership Conference. J.W. Marriott Hotel, Washington. Contact: Kathleen Muller (202) 775-3527.

March 16-18 *Intercollegiate Broadcasting System* National College Radio Convention. Hotel Pennsylvania, New York City. Contact: Norman Prusslin (845) 565-0003.

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

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

Broadcasting

Appointments at Equity Broadcasting Corp., Little Rock, Ark.: **Max Hooper**, founder and senior VP, appointed national director, affiliate relations; **Doug Krule**, corporate director, public relations, adds news operations to his duties.

Steven N. Weinberg, VP, business operations, News 12 Networks, New York, named VP, operations.

Appointments at WJZY(TV)/WFVT(TV) Charlotte, N.C.: **Yolanda Thomas**, assistant traffic manager, promoted to manager; Deborah Rapa, research director, W'WMT(TV), Kalamazoo, Mich., joins as research/marketing director; **L'Tonya Hopkins**, sales consultant, WJZY/WFVT(TV)/WHNS(TV) Greenville, N.C., joins as local sales manager, WFVT(TV); **Matt Livoti**, account executive, WJZY(TV), promoted to national sales manager; **Angela Roper**, media buyer, Griffin Pools and Spas, Charlotte, N.C., joins as national sales assistant.

Victor Brust, local sales manager, Jacksonville, Fla., joins WRBW(TV) Orlando, Fla. as

national sales manager.

John A. Russell, chief engineer, KLCS(TV) Los Angeles, joins KCAL(TV) Los Angeles as chief engineer.

Julie Timmer, senior account executive, Continental Television Sales, Minneapolis, promoted to sales manager.

Cable

Appointments at Cox Communications: **Howard Tigerman**, VP, accounting and financial planning, Atlanta, named VP, business operations, Phoenix; **Frank Loomans**, financial analyst, Atlanta, appointed manager, finance; **Erin Hand**, director, executive development, Atlanta, named director, learning and talent development.

Valerie Green, VP, marketing and brand development, Women Entertainment Network, New York, appointed VP, product strategy, Cablevision, Bethpage, N.Y.

Timothy Sylvester, CFO, Clientlogic, Dover, Del., named director, customer service, Delmarva area, Comcast, Dover, Del.

Programming

Robert Schurgin, VP, production, New River Media, Washington, named COO.

Appointments at Showtime, New York: **Gary Levine**, president, Icebox, New York, appointed executive VP, original programming; **Mark Zakarin**, executive VP, original programming, named writer/producer, series.

Judy Harris, senior VP/GM, consumer and educational products, Discovery Communications, Bethesda, Md., joins PBS, Alexandria, Va., as executive VP, business.

Andra Shapiro, senior VP and general counsel, Nickelodeon, New York, promoted to executive VP, business affairs and general counsel.

Tad Vogels, VP, finance and administration, Warner Brothers 100+ Station Group, Burbank, Calif. promoted to senior VP.

Barbara Zaneri, VP, programming, acquisitions and scheduling, USA Broadcasting, Los Angeles, joins TNN, New York, as senior VP, program planning and acquisitions.

David Payne, senior VP/GM, CNN/Sports Illustrated Interactive, Atlanta, appointed senior VP, business operations, domestic networks and Web sites.

Richard Turner, executive director, business and legal affairs, Starz Encore Group, Englewood, Colo., promoted to VP, business affairs and programming.

Lorin Decker, director, planning and development, Discovery Communications, Bethesda, Md., joins Susquehanna Media Co. as director, corporate development, York, Pa.

Shannon Dashiell-Rapp, creative director, Odyssey Network, Los Angeles, promoted to VP, design.

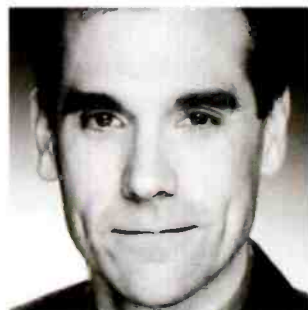
Tom Brown, director, program production, Turner Classic Movies, Atlanta, promoted to VP.

Lori Morley, local sales manager, KUSV(TV) Modesto, Calif., named manager, national sales and marketing, Univision, New York.

Appointments at Golf Channel, Orlando, Fla.:



Andra Shapiro



Tad Vogels



Barbara Zaneri



Richard Turner

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

Steve Barker, account manager, QJ-TV Detroit, joins as account manager, Detroit; **Michelle Jones**, media director, DeFalco Advertising, Orlando, Fla, joins as account manager, infomercials, direct response and international sales, Orlando, Fla.; **Lisa Mesloh**, director, tour relations, moves to Los Angeles, as account manager; **Jeff Dilley**, director, accounting, promoted to VP, finance; **Nicci Fry**, director, satellite and Canadian markets, promoted to director, consumer marketing.

Radio

Promotions at Premiere Radio Networks: **Dan Metter**, national account manager, talk programming ad sales, New York, promoted to VP; **Doug Francis**, Internet account manager, Los Angeles, named national manager, integrated media sales; **Ed Rivera**, sales manager, AMFM/Premiere Radio Networks, New York, promoted to sales manager, eastern region.

Journalism

Appointments at NBC News, Washington: **David Gregory**, correspondent, various locations, named White House correspondent; **Campbell Brown**, news correspondent, Washington, named White House correspondent.

Ken Taylor, fill-in host, *E! News Daily*, E! Entertainment Television, Los Angeles, joins TV Guide Channel, Los Angeles, as co-host, *Quick Flicks*.

Appointments at KMXE-TV, Los Angeles: **Teresa Quevedo**, weekend anchor/reporter, promoted to news anchor; **Socorro Cruz**, host, Televisa and Television Azteca, Mexico, named weekend news anchor.

Teo Torres, reporter and weekend anchor, KTRV(TV) Nampa, Idaho, joins KROM-TV San Francisco, as general-assignment reporter.

Advertising/Marketing/PR

Win Peniston, VP, New Media, Whitney Group, Chicago, joins Pittard Sullivan, New York, as senior VP, business development and account services.

Technology

Kathy Curtin Young, VP, worldwide materials, US Robotics/3Com, Morton Grove, Ill., appointed VP, worldwide procurement, SanDisk Corp., Sunnyvale, Calif.

Sarah Foss, director, marketing, CivicZone.com, Washington, appointed director, marketing, Harris Corp., Cincinnati.

Associations/Law Firms

Appointments at American Federation of Television and Radio Artists: **Tom Carpenter**, national representative/staff

counsel, Chicago, promoted to national director, news/broadcasting, New York; **Megan Capuano**, supervisor, agency department, New York, appointed, manager, agent relations.

Allied Fields

C. Stanley Ellington, senior designer, broadcasting and entertainment studio, HLW International LLP, promoted to design director.

—Compiled by P. Llanor Alleyne (212)337-7141, *palleyne@cabners.com*, or fax: (212) 337-7028.

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Tom Brown



Teresa Quevedo



Socorro Cruz



Win Peniston

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

It takes good timing

Adviser to FCC Chairman Michael Powell makes all the right moves

Susan Eid, mass media and cable adviser to new FCC Chairman Michael Powell, credits her career success to good fortune. Blind luck might be an even more apt description. Of course, putting herself through law school at night while holding down a day job didn't hurt either.

Eid, who entered the field of telecommunications law in 1988 after answering a blind ad in the Suffolk University law school bulletin, says she has been blessed with two big career opportunities.

The first one came when the anonymous job poster turned out to be Continental Cablevision, which hired her almost straight out of law school. By taking the job, she broke into the business with two of the most respected names in cable: Amos Hostetter, Continental's founder, and Robert Sachs, Hostetter's number two and current president of the National Cable Television Association.

Her second big break came last summer, when Marsha MacBride quit as mass media adviser to then-Commissioner Powell to become

a lobbyist for Walt Disney Co. (MacBride has since returned to the FCC as Powell's chief of staff.)

"I feel like I've had these two great opportunities," Eid says. "I don't know if it's fate or if I fell into a bucket of luck."

But Eid's mentors from her early days at Continental give her more credit than she gives herself. For starters, she came to the company with five years experience as an aide in the Massachusetts legislature—an excellent background considering that the company needed a junior lobbyist in its Massachusetts district government affairs office. Company officials were equally impressed that she had earned her law degree at night, while working as a legislative staffer.

"She got her basic training working in the Massachusetts state house, which is a pretty good place to hone your political skills," Sachs says. "After joining us, she spent a number of years working on state and municipal issues. The best way to learn about the cable business from a government-relations perspective is working with local officials. Cable's roots are local, and the industry is heavily regulated at the local level."

After cutting her teeth lobbying Massachusetts policymakers, Eid steadily moved up the company's ranks. She became corporate counsel for the region in 1995 and stayed in that post after the company was acquired by US West and renamed MediaOne in June 1998. Soon



Susan Eid
Mass media/cable adviser to FCC Chairman Michael Powell

B.A., political science, Boston College, 1983; J.D., Suffolk University, 1987; legislative aide, Massachusetts General Court, 1983-88; Massachusetts government relations counsel, Continental Cablevision, 1988-92; Northeast region government affairs director, 1992-94; Northeast region VP and corporate counsel, 1995-98; VP/federal relations, MediaOne, 1998-June 2000; current position since July 2000; single.

after US West reversed course and spun off MediaOne, Eid moved to Washington as the cable company's FCC lobbyist. She stayed in that job until AT&T closed its acquisition of MediaOne in June and phased out her employer's Washington lobbying team.

Again luck was with her when MacBride announced in

the same month that she was leaving her post as Powell's mass media and cable aide to join Disney's Washington crew. For Eid, the synchronicity couldn't have been better.

"When I came down to Washington, the only government post that appealed to me would be working for Commissioner Powell," she says. "So timing is everything."

Although she was an advocate on behalf of a major cable industry player for years, Eid says she made a determined effort not to let her past lobbying color her policy advice to Powell. "You have to close a door in your life, give the issues a fresh look and not let prior positions or advocacy influence the way you look at issues," she says. "It's not easy, but it's necessary."

Powell's own regulatory philosophy—he views the FCC's duty as narrowly interpreting the telecommunications law, rather than taking advantage of vaguely worded statutes to carry out his own social activism—helped her make the switch.

"Michael insists on being absolutely faithful to the law and looking at our job as judicial rather than legislative," she says. "The transition was made easier for someone like me because we have that model to follow."

Powell agrees that Eid has made a quick adjustment. "Susan is a gem," he says. "She is a very talented professional and came to us with a wealth of practical experience that helps immeasurably." —Bill McConnell

BROADCASTING & CABLE

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Television

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Classifieds

Television

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The President of MSTV is responsible for oversight of the organization's operations, finances and professional staff and is the organization's primary interface with the Federal Communications Commission, Congress, the Executive Branch, other industry trade associations and the media. Exceptional management, lobbying and public relations skills and experience are essential, as is the willingness and ability to master often complex technical information.

Qualified candidates should send resumes to:

Ms. Elizabeth Burns
Chair, MSTV Board Search Committee
c/o MSTV
1776 Massachusetts Ave. NW, Suite 310
Washington DC 20036

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METEOROLOGIST

Media General Broadcast Group

www.mgbg.com

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NEWS CAREERS

CHIEF PHOTOGRAPHER

WCTI, Eastern North Carolina's News Leader, has an immediate opening for a Chief Photographer. We're looking for a go-getter who can shoot great pictures in the field, lead in the house and manage a staff of seven photographers, their gear, and vehicles. Two years television photography a must. Send VHS tape, cover letter and resume to Jeff Phillips, News Director, WCTI-TV, PO Box 12325, News Bern, NC 28561 EOE

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Fluent English & Spanish, with neutral South American accent, 2 years experience as broadcast announcer, sport journalist, specialized sports vocabulary, good knowledge of soccer and variety of other popular telecast sports, good on-air language skills. Legal workers only. Send resume and tape to: ESPN, Inc. AD#N-03, ESPN Plaza, Bristol, CT 06010 EOE/D/F/DV

EVENING NEWS CO-ANCHOR

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Classifieds

Television

NEWS CAREERS

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REPORTER

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TECHNICAL CAREERS

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ENGINEER, BROADCAST NEW YORK CITY (MANHATTAN)

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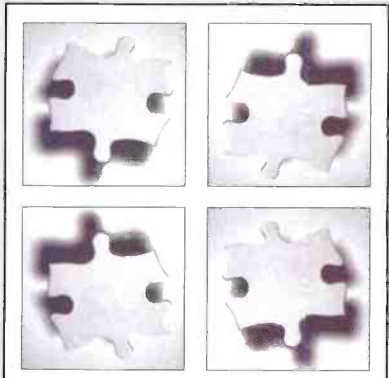
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A I R T I M E

Time to move on DTV

Overdue service should be at the top of the FCC agenda

By **Richard E. Wiley**

Over four years ago, the FCC established a new digital-transmission standard for the country, mandated an aggressive DTV implementation program for the broadcast industry, and set 2006 as the date by which conventional television service would be phased out. Although hopes were high, the DTV transition clearly has been slower and more uncertain and contentious than expected.

It has been beset by first-generation consumer equipment that did not always perform optimally, a lack of digital programming that might compel purchases of expensive DTV sets, division within the broadcast industry over elements of the standard, and a failure to resolve such key issues as cable interoperability, carriage and copy protection.

However, with the dawning of a new year, there is reason to believe that the transition finally might begin to gather steam. First, the broadcast industry has reached a consensus to retain the current transmission standard (8-VSB), to make the investment necessary to cure remaining transmission concerns (notably, indoor reception and portability), and perhaps to commence an effort to vigorously promote the advantages of DTV to the viewing audience. Moreover, over two-thirds of the nation is already served by digital signals, with further growth certain to follow. Nevertheless, given all the past uncertainties, I think a case can be made for granting smaller broadcasters a brief extension in the digital build-out schedule.

Second, a new FCC is just beginning to take shape, raising the hope that digital television might become something that it has never been at the commission: a priority item.

While a Republican-led agency understandably may be reluctant to dictate the future course of DTV, it can play an essential role in bringing various video industries together to discuss and ultimately surmount the continuing obstacles. Moreover, the FCC could use its "bully pulpit" to encourage the private sector to move the transition forward.

Some might suggest that a laissez-faire approach would be preferable, avoiding any suggestion of an "industrial policy." However, this viewpoint overlooks the unique, decade-long partnership between government and industry that caused DTV to happen not only in the United States but, due to our technical leadership, around the world as well.

Third, set manufacturers now can produce more high-quality digital equipment, safe in the knowledge that it will not be made obsolete by changes in the standard. Already, new generations of receivers are showing marked improvements. In addition, DTV-set prices are beginning to fall within the range of the average American's pocketbook. The pace of consumer sales would be further stimulated by an assurance that digital receivers will work with all media, including cable.

Fourth, outstanding sports attractions (such as the Masters golf tournament, the U.S. Open tennis and NCAA Final Four basketball tournaments and the NFL Super Bowl) have been presented in dramatic wide-screen HDTV, truly a whole new viewing experience. In addition, the broadcast networks (especially CBS) are converting their prime time programming, shot in 35mm cinematography, to high-definition (and even experimenting in HD production on a cost-saving basis). Further, major motion pictures have been delivered



Wiley, a partner in the Washington law firm of Wiley, Rein & Fielding, is a former chairman of the FCC and the former head of the FCC industry advisory committee on digital television.

in digital format by broadcast, cable (especially Time Warner) and satellite networks. If agreement can be reached on the nagging copy-protection issue, many more will be shown. More than anything else, the transition would be spurred by the availability of compelling digital programs.

In this regard, video programmers also may develop shows in standard-definition format (the digital equivalent to today's transmission quality), particularly during daytime hours. And without question, data transmission of all kinds (including interactive material) will be delivered, providing audiences with valuable content and broadcasters with a second revenue stream. To date, a number of data consortia have been formed, with more on the way (even perhaps between broadcast networks and their affiliates).

What clearly is needed to make the DTV transition a success is a firm commitment by both government and industry to make it happen—and soon. This will take continuing vision and leadership—vision to perceive the tremendous public and business benefits that lie ahead with this new technology *and* leadership to resolve expeditiously the outstanding issues.

The opportunity to get the job done presents itself today as never before. It is an opportunity that, in the public interest, should not be missed. ■

Voices T W O C E N T S

"More of my union is unemployed than employed. So you have to ask yourself, what's the impetus for them to vote against a strike?"

—Peter Aronson, president of Regency Television and member of the Writers Guild of America, on the possibility that the looming strike will materialize, from the San Francisco Chronicle.

"We buy because we enjoy the cheap thrill. We want to escape. We escape because we have become so numbed to our own deep desires that it is just easier to watch others in phony hot pursuit."

—Monica Collins, Boston Herald, on the results of a study by the Kaiser Family Foundation finding that sex on television has increased dramatically.

"My name is often followed by 'the son of Colin Powell.' So if you're here for a State Department briefing, you're in the wrong place."

—FCC Chairman, Michael Powell, at the beginning of his first press conference as FCC chairman.

"It used to be that all you had to do to win valuable prizes was open your purse for Monty, tell Bob the right price or pick the right door. But nowadays, you're actually expected to think."

"At 2 o' clock you have a threesome. At 3 o' clock, you have a foursome. And at 4 o' clock, you have sex with George Clooney."

Drew Carey antagonist Mimi, in a dream sequence, giving Carey his scheaule after Carey has lapsed into a coma.



—Cathy Lubenski, (New York) Daily News, on the intelligent transformation occurring in American game shows.

"Doesn't anyone here think this sounds like a vision of hell? While we are all competing or dying, when will there be time for sex or music or books? Stop the world, I want to get off."

—Howard Stringer, chairman of Sony America, speaking at the Davos World Economic Forum on the vision for the 21st century corporation.

"Can a Kelly Ripa women's clothing line at Wal-Mart, featuring the latest fashions from Honduras sweatshops, be far behind?"

—Lisa Moraes, Washington Post, on Regis Philbin's new co-host and her striking similarities to former host Kathie Lee Gifford.

"People in this country are compartmentalized by age, financial status, upbringing, geography, education and social grouping. Puffy and I are not in the same

compartment. I do like writing his name."

—Andy Rooney, writing in the Star Tribune on his lack of interest in current famous folks, including Sean Puffy Combs.

"Carol Marin had to be persuaded to do this ... to anchor a local newscast again. 'Don't worry, Carol Ann,' we said. No more of the story behind tonight's movie. No more disease-of-the-week stories: Vitamin C, coffee, fat, sugar, cholesterol, red meat, white bread, green tea. Researchers say they're good for you. No, they're bad for you.

"No more lipstick, pantyhose or nail-polish tests. No more killer garage doors. No more 'Tonight's guests on Leno or Letterman.' No more cancer-screening partnerships with for-profit pharmacies or for-profit hospitals. No more 'Survive Alive' deals with the fire department. No more giggling over jelly beans or silly kickers. No more water-skiing squirrels or love-sick moose. No more empty warehouse fires. No more empty car chases. No more empty news."

—Danice Kern, former assistant news director at Chicago's WBBM-TV, in a speech recalling the failed experimental "serious" newscast anchored by Carol Marin that was discontinued last October, as reported by Chicago Sun-Times columnist Robert Feder

Broadcasting & Cable (ISSN 0007-2028) (USPS 0066-0000) (GST #120397457) is published weekly, except at year's end when two issues are combined, by Cahners Business Information, 245 W. 17th St., New York, NY 10011. Broadcasting & Cable copyright 2000 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$149, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Cahners Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

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The Fifth Estate TELEVISION Broadcasting

Editorials

COMMITTED TO THE FIRST AMENDMENT

Instant editorial

Well, for us, it's instant. Pulitzer Prize-winning author Richard Rhodes, on the other hand, has clearly put many hours of research and careful thought into his article "The Media Violence Myth." You can read it in its entirety by going to broadcastingcable.com, scrolling down to Elsewhere on the Web and clicking on "Challenging the Media Violence Myth." Or you can go directly to the site of the American Booksellers Foundation for Free Expression at abffe.com.

For those of you still working without a Net, what you would have found is a thorough and well researched debunking of the "general cultural consensus"—fueled by wishful thinkers and Congressional fulminators—that media violence begets societal violence. As such, the article should also be required reading for those, like us, who are suspicious of highly touted studies that finger media violence, but perhaps more important for Sen. Lieberman and all other culture cops who use them as ammunition against the media.

Rhodes skewers the Eron/Huesmann study on violent behavior, a study used to help push the V-chip through Congress, pointing out that it was based on a sample size of three. Yes, that's not a misprint. The co-author of the study admits as much (sounds like a case of publish *and* perish to us), although he refuses to take the next step and concede that the study is statistically meaningless. He has promised to respond to abffe.com, as have other academics and interested parties. In fact, by the time you log on, a vigorous and healthy debate of the reigning politically correct wisdom on media violence may already be in progress. We hope so.

No thanks

Imagine we have a big red flag and are now waving it: The network news heads have no business parading to Washington to testify at this week's hearings on election snafus and how to fix them. And the government has no business asking. Just try getting *The New York Times'* Pinch Sulzberger to testify on suggestions that the paper's coverage is biased or that it might have misreported election results. Never happen.

Broadcasters have recognized the problems with their election-night coverage and are taking steps to correct them. That's their business. Congress should stick to doing the people's business, which is fixing the voting machines and passing a uniform poll-closing bill. The only group the TV news executives should be answering to is the court of public opinion. Once the government starts trying to decide how journalists should do their jobs, you might as well hand Rep. Tauzin the earpiece and let Dan Rather chase armadillos.

Thanks

The Fraternal Order of Police honored *America's Most Wanted*, its host John Walsh and network, Fox, with a lifetime achievement award last week. The honor was pegged to the show's help in apprehending the seven Texas fugitives, but those were just the latest in a string of captures that have taken fugitives off the street and almost certainly saved lives. The show has already been the recipient of the FBI's highest civilian award, not to mention numerous plaudits from this page. Reality television, like that little girl with the curl, can be horrid. But *AMW* continues to show that it can also be very, very good.

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Sandy Friedman/Special Events Coordinator/212-463-6740

PRODUCTION/NEW YORK

Luis Mendes/Production Manager/212-463-6524
Farrah Aponte/Production Assistant/212-463-6571

CIRCULATION/NEW YORK

John LaMarca/Circulation Manager/212-337-7080

SUBSCRIPTIONS/DELIVERY

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Edit Fax: 212-337-7028 or 212-463-6610; Ad Fax: 212-337-6948
Washington: 1627 K Street NW, 20006
202-463-3711; Edit Fax: 202-463-3742
Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036
323-549-4100; Edit Fax: 323-937-4240; Ad Fax: 323-937-5722



CAHNERS BUSINESS INFORMATION

Marc Teren/Chief Executive Officer
Tad Smith/President, Media Division
Dan Hart/Vice President, Finance
Sol Taishoff/Founder and Editor (1904-1982)

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