

# BROADCASTING CABLE

JUNE 25, 2001

**SPECIAL REPORT**

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## AD BUYERS GUESSED RIGHT

Indeed, advertisers are getting the upper hand in upfronts as NBC lowers its rates and starts the ad-buying ball rolling

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## I TOLD YOU ONCE ...

Lieberman resumes his attack on entertainment companies he thinks are deliberately marketing adult fare to kids

» PAGE 7

## AMAZING, REPEATABLE 'LAW & ORDER'

The ubiquitous NBC drama is now ubiquitous on cable, too

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# HIGHER DEF. LOWER COSTS



The CBS soap *The Young and the Restless* converts to HDTV this week.


*HDTV production is catching on, and not just because of pretty pictures » PAGE 26*

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## Top of the Week June 25, 2001

**DOWN TO BUSINESS** Some predict a \$1 billion decline as the upfront market moves from posturing to dealing. » 6

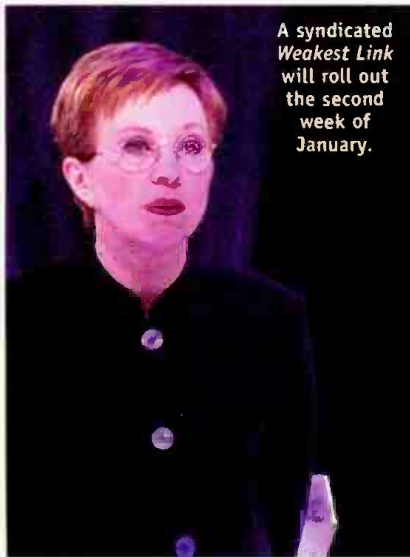
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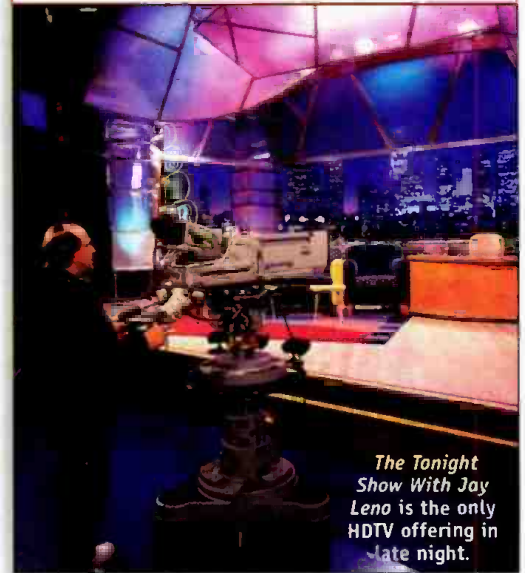
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## SPECIAL REPORT

# HDTV PRODUCTION

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*The Tonight Show With Jay Leno* is the only HDTV offering in late night.

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**JOURNALISM**

## Turnabout

Anchor Lynne Russell, who retired from CNN Headline News about the same time former *NYPD Blue* actress Andrea Thompson signed on, will return to the small screen—as an actress. Her co-star in the Canada-based made-for-cable series, *The Ride*, is former *Homicide* top cop Yaphet Kotto. Russell, in real life a black-belt martial artist and private detective, may play an abused woman—“Imagine that. How many people could I deck on that set?”—or a character closer to her own persona. Kotto, whom she knows through her annual emceeing of the Top Cops Awards, brought her to the project. “I know I can act,” she insists. “I was married twice.”—*D.T.*

# BCEYE

**PRIME TIME**

## Buffy-less

Don't look for UPN to run clips of *Buffy The Vampire Slayer's* fifth season this summer. The WB, which is airing repeats this summer but losing the show to UPN this fall, isn't letting UPN get its hands on episodes of the just-completed season until WB's contract is up in September. Sources say, and logic dictates, that that means UPN won't be showing those 2000-2001 episodes to TV critics at the tour in L.A. next month.—*J.S.*



**CABLE**

## Not hitting the fan

“It's amazing. We said ‘shit,’ like, 150 times. You expect some reaction,” said *South Park* co-creator Matt Stone. But there was no outrage toward Stone and partner Trey Parker about the first episode of Comedy Central's summer season, in which characters spoke the word 162 times (a little counter kept track). The plot line concerned an *NYPD Blue*-like show that was going to use the word for the first time on network TV. Meanwhile, the cartoon characters are saying it every other sentence. Comedy Central got four e-mails, all positive. Otherwise, the debut was oddly quiet. The duo didn't finish adding sound; some effects, like gunshots, were missing.—*J.H.*

### ALL IN THE (BEALES) FAMILY

Marketing to kids on cable TV seems like it could be a touchy subject in the Beales household. Char is the head of CTAM, the cable industry's marketing association. Husband Howard now heads the Federal Trade Commission's Consumer Protection Bureau, which is conducting the follow-up report on the practices of entertainment industries, including cable, marketing to kids. Char Beales says it won't be an issue. CTAM, she says, focuses on meat-and-potato business issues, such as how cable companies can improve customer service or add new technologies, leaving public policy debates to NCTA. “We [NCTA and CTAM] divided that line a long time ago,” she says.—*B.M.*

### LEO THE LITERARY LION

Since he's unemployed, Leo Hindery has decided to curl up with a good book: his own. The ex-AT&T Broadband CEO is collaborating

with *Wall Street Journal* cable/telcom reporter Leslie Cauley to write about the art of the mega-deal. It will draw on Hindery's deal-making in the late 1990s at the behest of cable titan John Malone. Simon & Schuster's Free Press division will put it out next year. “It started off as sort of *10 deals, 10 lessons*,” Hindery said. “That sounded too pedantic.” One thing it won't be is gossipy. “It's not salacious; It's much more of an academic thing.” Cauley is taking a six-month leave of absence to work on the book.—*J.H.*

### BAYWATCH SURF'S BACK UP

*Baywatch* distributor Pearson Television is developing a reunion TV movie. It's unclear if original stars Pamela Lee Anderson and David Hasselhoff will be there. Sources say ex-*Survivor* Jerry Manthey auditioned for a bitch-type character who attempts to keep original *Baywatch* characters from returning to their beach home.—*S.A.*

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# What the market will bear

*NBC drops its CPM, in face of a sluggish market; upfront may be \$1B off*

By Steve McClellan and  
John M. Higgins

The networks blinked first, as buyers and sellers got down to business last week and the upfront market moved from posturing to dealing. The best guess is that 25% to 30% of the market moved last week.

By most accounts, from buyers and sellers alike, it's going to be a correction year compared with 2000, when more than \$8 billion was spent. Many observers believe the market will be about \$1 billion less in upfront this time. Last week, S.G. Cowen issued these predictions for upfront sales for the Big Four, based on activity so far: NBC \$1.96 billion (-16%), ABC \$1.80 billion (-22%), CBS \$1.65 billion (+3%) and Fox \$1.35 billion (+4%).

But buyers doing business last week said three of the Big Four networks—NBC, ABC and Fox—backed away from previous efforts to raise prices. Sources confirmed that NBC triggered last week's activity by dropping cost per thousand viewers (CPM) 5% to 7% below last year's level. But there was a quid pro quo: In order to get the favorable pricing, buyers had to spend more than they originally allocated to spend with the network.

In a down market, "it quickly becomes an issue that you've got to keep share and improve it if you can," said Randy Falco, president, the NBC Television Network.

Falco wouldn't confirm numbers but disclosed that, almost two weeks ago, the

network approached the top five or 10 biggest-spending agencies and offered "modest price concessions" in exchange for a greater share of dollars. And although he didn't want to talk specifics, Falco did say the revised strategy worked.

As of late last week, NBC had completed about half of the upfront business it expected to do, according to Falco. ABC did about 75% of its upfront business last week, said sources familiar with the situation.

After NBC made its move, ABC and Fox began making price concessions as well. ABC was said to be offering CPM rate decreases in the 6%-to-7% range while Fox was holding the price in some cases and offering 1% discounts on others, particularly when the client was willing to buy

baseball, several buyers said last week. "The more baseball you buy, the more minus [in price] you get," said one buyer familiar with the situation.

The WB was claiming to do business at 4% to 5% price increases and was turning down offers that didn't come close to that, sources said.

And then there was CBS—the lone holdout among the Big Four unwilling to make any concessions last week. It had the industry buzzing as to whether Mel Karmazin was overplaying his hand with the risk that it might be standing at the end

of the market with a huge drop in market share because buyers simply decided to do business elsewhere.

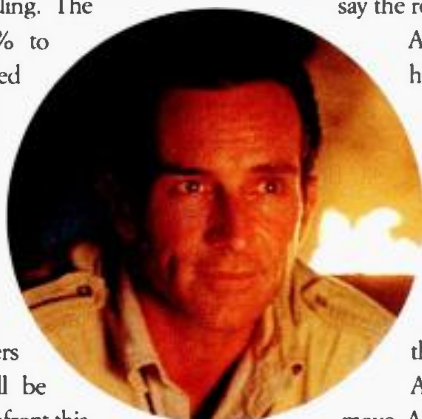
"I am confused as to CBS' strategy, and I do think it's a flawed strategy," said Dan Rank, who heads national broadcast buying at OMD, which will account for \$1 billion of the roughly \$7 billion expected to be spent in the network prime time upfront this year. "If they don't want my money, I've got plenty of other places to park it."

CBS noted that it was not granting price concessions because it feels the quality of its schedule and the favorable reviews of its development warrant increases, not decreases.

Meanwhile, buyers reported little if any activity on the cable front, and rampant rumors had cable executives offering discounts (as high as 30%) in exchange for a greater share of spending. And the rumors made sense to Tom Wolzien, media analyst at Sanford Bernstein: "If the cable networks want to gain market share, then they've got to cut price a ton."

ESPN and USA Network are seen as vulnerable because of sharp ratings drops this year. But the major Turner Networks, TNT and TBS Superstation, are seen as vulnerable because their audiences and programming look most like the broadcast networks. But if the broadcasters are cutting, the Turner nets will be dropping as well.

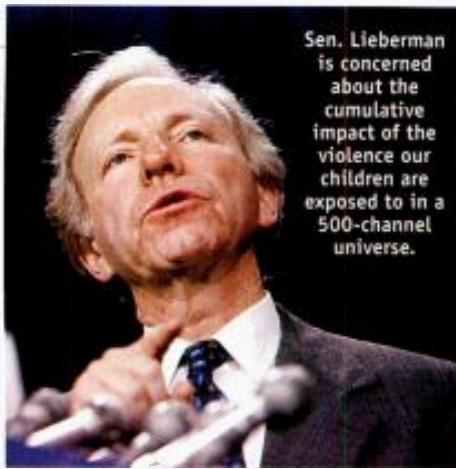
That's particularly harsh for Turner Broadcasting parent AOL Time Warner. Wolzien estimates that a 10% drop in upfront CPM on TNT and TBS will cost AOL Time Warner \$325 million next year. ■



**CBS is staying out of the buyers' upfront market for now, but earlier it presold its third and fourth installments of *Survivor* for a hefty \$25 million per sponsor.**

**If the cable networks want to gain market share, then they've got to cut price a ton.'**

—Tom Wolzien, Sanford Bernstein



# R fare takes Hill hit

*Lieberman, companion bills would allow FTC to fine marketers of adult fare to kids; White House says it wants to work with industry to reduce sex, violence*

By Paige Albiniak

Sen. Joseph Lieberman (D-Conn.) succeeded in reclaiming the spotlight last week, again criticizing the movie, music and videogame industries for marketing “adult-rated” content to kids. His attempt to enlist the White House in his effort did not meet with equal success.

Lieberman and Sens. Herb Kohl (D-Wis.), Hillary Clinton (D-N.Y.) and Robert Byrd (D-W.Va.) are co-sponsors of a bill that would give the Federal Trade Commission the authority to fine entertainment companies marketing R-rated programs to kids. Reps. Steve Israel (D-N.Y.) and Tom Osborne (R-Neb.) have introduced a companion measure in the House. Lieberman said last week he is concerned about the “cumulative impact of all the sex, violence and vulgarity our children are exposed to in today’s 500-channel universe.”

As chairman of the Senate Governmental

Affairs Committee, Lieberman plans to hold hearings on the issue, starting with one next month on the feasibility of a universal ratings system. Several groups reissued their call for such a system in a letter sent to congressional leaders last week. Lieberman also plans to hold hearings when the FTC issues its planned follow-up report this September, and is encouraging the new Senate Commerce Committee Chairman, Sen. Fritz Hollings (D-S.C.), to hold a hearing on the bill to determine which committee has oversight.

Lieberman, Kohl, Israel and Osborne sent letters to the White House and members of Congress trying to gain support for their bill. “This is something that all of us—Republicans and Democrats—should be able to agree on: It is wrong to market adult-rated products to children behind the backs of their parents,” said the letter to the White House.

Although the administration says it has not taken a position on the bill, a White House spokeswoman responded to the letter with a statement that suggested it prefers a non-legislative approach but also it is looking not just at marketing but at programming: “The president is committed to providing parents with the tools they need to protect their children from violent and unhealthy images and he is committed to working with entertainment leaders, advertisers and others to encourage less violence, substance abuse and sexuality in the movies and on television.”

For their part, media companies and entertainers are strongly opposed to Lieberman’s bill. “We appeal to consumers, parents and policymakers to continue to encourage the entertainment industry to improve its ratings systems and marketing practices through non-legislative actions,” wrote actor and Creative Coalition President William Baldwin to legislators.

Last September, the FTC released a report that found the movie, music and videogame industries were “aggressively” marketing adult-rated content to children under 17.

“This bill is fatally flawed,” said MPAA President Jack Valenti. “It actually punishes those who voluntarily rate their films and provide information to parents while giving those who do nothing a free pass. It also violates the First Amendment.” ■

## IN BRIEF

### GRAMMER TO GET \$1.6M PER EPISODE

Kelsey Grammer is set to become the highest-paid TV actor ever. Paramount Network TV is close to signing the *Frasier* star for a record \$1.6 million per episode through 2004, sources confirmed. Three months ago, NBC agreed to pay Paramount more than \$5 million per episode through May 2004. *Frasier* enters its ninth season this fall. Paramount executives had no comment.

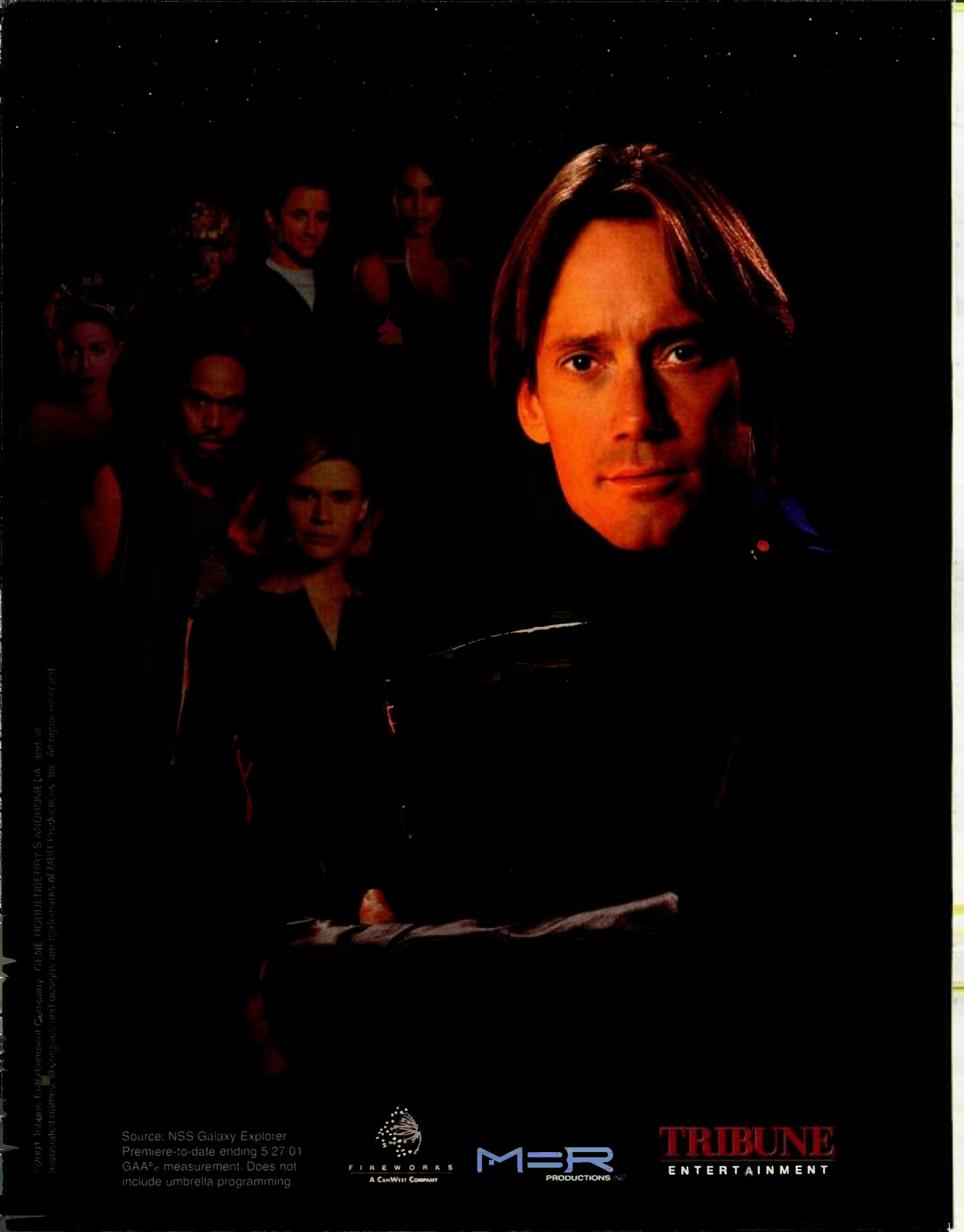
### FOR DBS, IT'S ALL LOCAL STATIONS OR NONE

The federal district court in Virginia Friday upheld a law requiring satellite TV carriers to offer either every local TV station in a market or none. DBS providers, which provide programming with nationwide signals, say they don’t have the technology to offer so many local signals and want to carry only channels of major network affiliates.

### SINCLAIR VICTORY

Sinclair won’t face an Aug. 6 deadline to sever ties with four stations the company operates but does not own, thanks to an order by the federal appeals court in Washington last week. The divestiture date was imposed by the FCC in 1999 when it set restrictions for ownership of two TV stations in the same market.

The four affected stations are in markets where the company also owns a station outright: Columbus and Dayton, Ohio; Charleston, S.C., and Charleston, W.Va. The four local marketing agreements violate an FCC ownership rule forbidding one company from controlling two TV outlets in a market containing fewer than eight separately owned stations.



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3	Stargate SG-1	2.2	2.2
4	Xena	2.0	2.1
5	E.T. Weekend	1.6	1.9
5	ER	1.6	1.7



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## INBRIEF

**HARD KNOX GETS  
A HARD KNOCK**

New Line Television's planned syndicated action series *Hard Knox* turned out to be aptly named. The studio has pulled the plug on the series just weeks before it was to debut nationally in 92% of the country. The series featured former *Melrose Place* star Thomas Calabro and *Six Million Dollar Man* Lee Majors. New Line Executive Vice President David Spiegelman said, "Although we are frustrated with the outcome, it does not make good business sense to move forward as our international partners were unable to generate a sufficient number of deals."

**STOP!**

DirecTV and EchoStar last week asked the FCC to bar MDS America from conducting any experiments on its service. MDS' service allegedly can share direct-broadcast-satellite spectrum to deliver multichannel video and data services terrestrially without causing interference. In May, the FCC gave MDS an experimental license to test its technology in Florida.

**NEW NEWS CHIEF  
AT WHDH-TV**

Edward Kosowski, news director at KGO-TV San Francisco, was named news director for WHDH-TV Boston. He replaces Nancy Nydam, who left the station following reported disagreements over direction of the news. Although WHDH-TV has kept its ratings up, it's been embattled. Besides Nydam's departure, the removal of anchor Kim Carrigan led to flak from the local press. Kosowski has been with ABC's KGO-TV for three years and was assistant news director at NBC's WRC-TV Washington.

# Setting a standard

*Content, tech firms back specification for digital-media commerce*

By Mike Grotticelli

The day consumers will be able to routinely buy or rent movies, TV shows and music off the Internet crept closer last week as key content and technology companies led by RealNetworks banded together in support of a standard for digital-media commerce.

"We really believe this will allow digital-media commerce to thrive," said RealNetworks President Rob Glaser last Wednesday at the Streaming Media West Conference in Long Beach, Calif. "The breadth of support for XMCL is well beyond any expectation we could have had.

"Having a standardized tool lowers the cost of deployment, lowers the barrier to entry, which will fuel the availability of high-quality digital media," he added.

Right now, XMCL (eXtensible Media Commerce Language) is merely a set of specifications, but Glaser said he and other proponents plan to submit it to a standard-setting organization.

"XMCL is really needed by the industry," said Dick Anderson, general manager, media and entertainment division of IBM, another backer of the standard. "It allows the industry [content] players to focus on the business models and technology people to develop and enhance the various digital-rights-management systems that are out there. IBM is very committed to open standards, and we are very anxious to support this one."

Digital-rights-management (DRM) systems allow content providers to determine how they will market the encrypted video and audio they offer for download over the Internet. They determine who gets access to material, when and for how long. For instance, a movie studio could permit the consumer to buy a movie, rent it for five days or pay for a single viewing. Besides RealNetworks, InterTrust and other

DRM suppliers are backing the standard. (Notably absent from the standards effort is Microsoft, which has its own DRM system that it says has been used to complete 7.5 million transactions since 1999.)

Proponents stressed the flexibility of the proposed standard. It would allow content providers to choose from among a variety of DRM systems and to switch systems as their needs change.

"You need different ones for different media types," said Anderson.

"Content owners told us that they were not going to buy into a system that limits them in any way," said Ben Rotholtz, RealNetworks general manager of products and systems, who added, "It really starts to open content owners' eyes when they see the potential."

To facilitate its own DRM functionality, RealNetworks introduced its Media Commerce Suite at Streaming Media West, based on its Real System IQ system, which maintains high-speed Internet connections necessary

for downloading digital content.

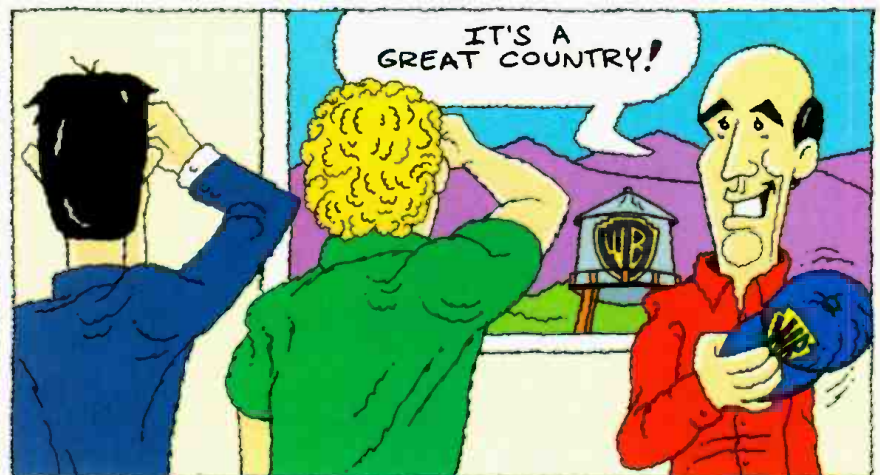
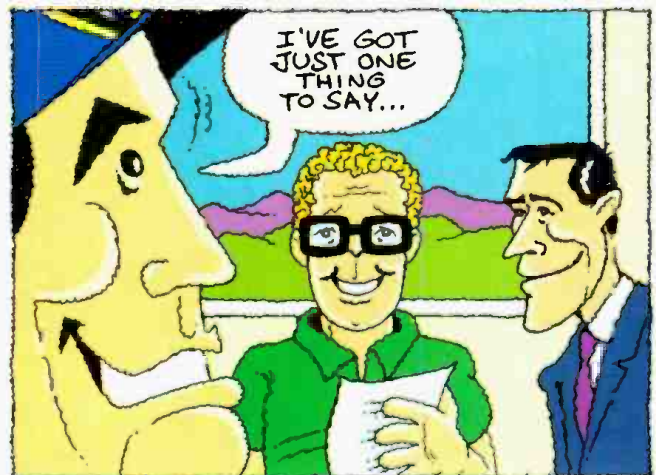
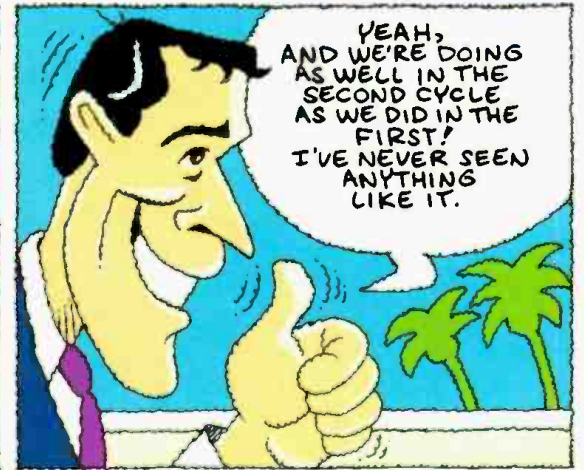
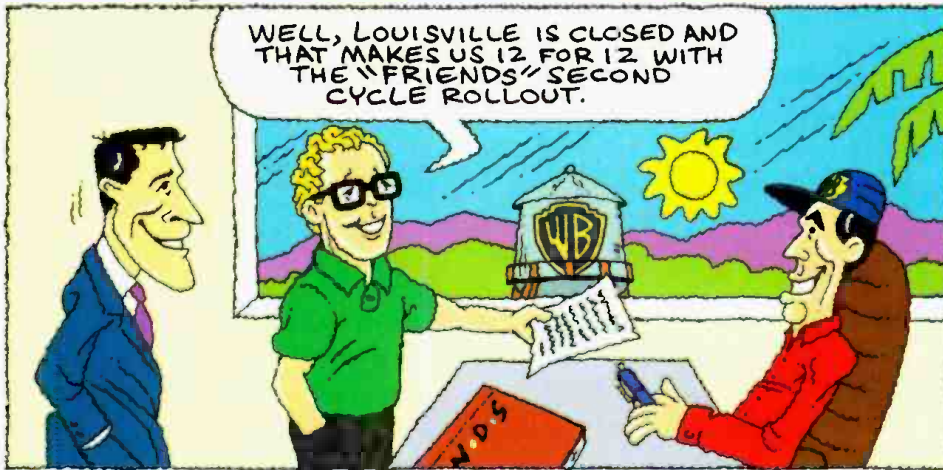
More than 15 million copies of a new version of RealPlayer software that works with the Media Commerce Suite have been shipped to customers since February. Among other services, these users will be able to access MusicNet, the online music subscription service from AOL Time Warner, Bertelsmann, EMI and RealNetworks that is scheduled for release later this year.

Downloading video off the Internet is not for everybody. As a practical matter, consumers will need a high-speed Internet connection—DSL or cable modem. According to the Yankee Group, about 9.6 million homes in the U.S. currently have high-speed capability, but the number is expected to double every three years. ■



In announcing support for XMCL specs, RealNetworks' Rob Glaser said, "We really believe this will allow digital-media commerce to thrive."

# SYNDIE TOONS



## IN BRIEF

**SGI SAYS GOODBYE TO PENTIUM**

In September, Silicon Graphics Inc. will discontinue its ZX10 Pentium III-based workstation. It will not develop software for the new Pentium IV chip but will shift R&D to Intel's 64-bit "Itanium" chip technology, on which its new 750 workstation for Linux is based. Future SGI products will also support Intel's upcoming "McKinley" technology.

**DREW CAREY SIGNED THROUGH 2004**

ABC has renewed Warner Bros.' *The Drew Carey Show* through the 2003-04 season for more than \$150 million. It already had rights for the upcoming season. Carey himself signed a new contract at more than \$600,000 per episode. Neither Warner Bros. nor ABC would comment.

**FCC CAN'T REPOSSESS AUCTIONED LICENSES**

A federal court has ruled that the FCC violated bankruptcy laws in repossessing wireless licenses from NextWave, which had won 90 licenses in 1996 but was unable to pay the \$4.7 billion bid. The spectrum was re-auctioned in January in a larger block that garnered \$17 billion. The FCC can appeal but has said it will return the spectrum to NextWave if it loses the court fight.

# Play nice now

*Disney may have trouble getting carriage of preschool channel*

By Allison Romano

Coming on the heels of a stiff rate hike for ESPN, The Walt Disney Co.'s planned startup preschool channel Playhouse Disney may find it tough to get carriage from annoyed cable operators.

The Disney Channel plans to spin off its first kids' cable network aimed at children 2 to 5 years old early next year, seeking carriage primarily on both widely distributed analog packages and digital tiers instead of on thinly sold digital alone. But Disney has been on the outs with operators, threatening to yank services from Charter Communications and Comcast Corp. if they don't come to terms on ESPN, Disney Channel and startup Soapnet and sparking a total meltdown last year with what is now AOL Time Warner.

Disney says it's just starting negotiations, but it may have a hard time getting Playhouse on analog distribution. Putting a new channel on analog is nearly impossible these days.

"There will be no major advance in distribution until their retransmission consent agreements come up for renewal," predicted one media analyst.

"There's not a great deal of room on analog. It's a definitely a challenge," said Time Warner spokesman Mike Luftman, adding that the retransmission battle over ABC last year is not a situation the operator wants to revisit.

Disney asserts that Playhouse will fill a void, but other networks scoff at that assertion.

"It's not an unfilled niche. There's lots of preschool programming," said Nickelodeon President Herb Scannell. "Nickelodeon has Nick Jr., and others have a steady diet of programming." Nick Jr. runs weekdays from 9:30 a.m. to 2 p.m. and on CBS Saturday mornings.

As for advertising, both Playhouse and Disney Channel are considering PBS-style "sponsorships" between programs. But, unlike underwriting for the Teletubbies on a non-profit network, such advertising will have no air of charity on Playhouse Disney.

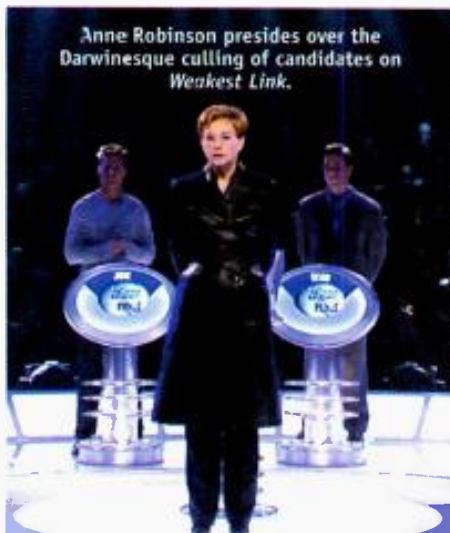
The company said Playhouse will launch without ads or sponsorships, but Disney Channel's current promotional spots for in-house properties closely resemble paid ads.

Bear Stearns media analyst Ray Katz said it would be a small step for the company to make Disney Channel ad-supported, particularly since the network has been using retransmission consent to convert the network from a pay channel to basic, with wide distribution. "It's set up for it. The programming is arranged for precisely that: The shows are in 12-minute pods. It's just that the commercials are all for Disney."

Presenting hard-sell ads to preschoolers is what Disney is trying to avoid. The sponsorship model would help, said Guy McCarter, director of entertainment programming for media-buying agency OMD. "The issue is, how do you generate ad revenue but skirt some of the issues where you don't want to get parents and some watchdog groups angry?" ■

WETA, WCBS, WSB, KHOU, WFAA, KGO, WXIA, WTHR, WPVI, WBNS, KING, WCPO, KTVT, KPRC, KIRO, KMOV, KTVI, KBHK, KCTS, WMVS, WTAE, KRIV, WFLD, KFOR, WSVN, WBBM, KPTV, KTRK, WMAR, WBAL, KARE, KPNX, KNXV, WTSP, KDKA, KMSP, KUTP, KTXL, KBWB, KNTV, WJZ, WWOR, KQED, WABC, KCET, WCYB, WFTS, WRDW, WCVB, WEWS, WSPA, KSWB, WFAA, **WFTV**

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# Strong chain

As top CBS stations grab the strip, NBC's *Weakest Link* builds muscle across the network spectrum

By Susanne Ault

Three top-market CBS O&O stations, including WCBS-TV New York, have snapped up NBC Enterprises' syndicated version of *Weakest Link*.

The strip, slated for afternoon time slots on those stations, is set to roll out the second week of January 2002. WCBS-TV apparently agreed to pay \$75,000 per week in license fees, say sources. That's a fair price for an hour-long

show that hasn't yet decided how it will be pared down to a half-hour format, or located a host, insiders continue.

The stations, which also include KPIX-TV San Francisco and WJZ-TV Baltimore, likely latched on because many of them are on the hunt for a good afternoon news lead-in after recent failures such as *The Howie Mandel Show* and *Dr. Laura*.

You'd think the NBC-owned outlet in New York or the Hearst-Argyle station in Baltimore would have grabbed the *Weakest Link* strip, considering NBC Enterprises' recently struck distribution arrangement with that station group and Gannett.

But because Hearst Argyle's WBAL-TV Baltimore runs the still-formidable *Oprah* at 4 p.m., the attractive news lead-in slot *Weakest Link* is expected to snag on WJZ-TV.

Other Hearst Argyle stations may hunger for *Weakest Link*, and there is speculation that between five and 10 stations in the group eventually will land the show in early-fringe spots. The word is that executives from NBC's camp are refusing daytime clearances, wanting nothing less than afternoon and access for *Weakest Link*.

With the *Weakest Link* floodgates open, look for a lot of action out of Buena Vista and Columbia TriStar, currently out shopping similarly high-profile strips *Who Wants to Be a Millionaire?* and *\$100,000 Pyramid*.

"If you're *Pyramid*, you want to follow *Link*. You want to be that other half-hour," explains a station group source. "Maybe *Millionaire* can be linked with *Weakest Link*—no pun intended."

Insiders are pointing to CBS O&Os as big players for *Millionaire*, too. ■

## IN BRIEF

### UNIVISION GETS LATIN AMERICAN PROGRAMS

Univision has teamed with two Colombia's RCN and Venezuela's RCTV for access to new programming in 2002. Financial terms were not disclosed. Under a five-year deal, Univision gets exclusive U.S. rights to 300 hours of *novelas*, including *Eco Modo*, a sequel to the currently popular Spanish-language soap opera *Betty La Fea*. Venezuela's RCTV, in a 10-year deal, will provide at least 800 hours of original *novelas*. RCTV is giving Univision access to its *novela* library, 1,200 hours' worth of content that has not yet aired in the U.S.

### SCHOOL'S OUT, BLIND DATE'S UP

The end of the school year, which generally coincided with the ratings period ended June 10, was a boon to the youngest-skewing syndicated strips. With the teen audience jumping 188% from the week before, according to Nielsen Media Research, dating strip *Blind Date* scored a season-best 2.4 national rating, up 9% from the previous week.

Also stronger was *Change of Heart* (2.0, up 5%). Off-net sitcoms *Seinfeld* (3.9, down 5%) and *The Drew Carey Show* (2.9, down 9%), however, logged their worst marks ever.

WHSB, WXYZ, KABC, WGLC, KTVU, KCAL, KPIX, KCBS, WUSA, WJLA, KYW, WDIV, WWJ, WOIO, KCOP, KGW, WPXI, WCNC, WTVD, KXTV, WPLG, WLS, WKYC, KICU, WFLA, WBZ, WCCO, KSDK, WSOC, KCRA, KXLY, KTVX, WRAL, WRAX, KOIN, KLAS, WTLV, KCPQ, WRLK, WHYY, WTMJ, KLFY, WENH, WISC, KTTT, KOREAN BC,

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## IN BRIEF

**FIRE DARKENS TWC  
TVS IN NEW YORK**

A transformer fire at Time Warner Cable headquarters in New York City on June 17 left 800,000 Time Warner TVs in Manhattan, Queens and Brooklyn dark for as long as four hours during prime time. The Time Warner customers make up 15% of the New York DMA, but, under Nielsen guidelines, 25% of the market has to be down to warrant an adjustment or disclaimer on ratings. The outage might have affected HUTs, which fell to 58% on Sunday from 60% on June 8. Time Warner has 1.1 million customers in the New York market.

**AT&T, LIBERTY MEDIA  
TO SPLIT AUG. 10**

The separation of Liberty Media Group from parent AT&T Corp. will occur at 9 a.m. ET on Aug. 10, 2001. AT&T's board of directors last week voted to redeem each outstanding share of its Class A and Class B Liberty Media tracking stock for a share of new Liberty common stock.

**RAMSEYS SUE COURT TV**

Court TV has been hit with a \$70 million suit from the parents of JonBenet Ramsey, who charge that the network falsely named their son as a prime suspect in his sister's murder. The Ramseys complained that a November 1999 show, *Who Killed JonBenet Ramsey?*, defamed 12-year-old Burke Ramsey by naming him and his parents as the center of police investigations into the death of the 6-year-old.

**BROOKS HEADS DIC**

Brad Brooks has been named the new president DIC Entertainment. He joined DIC last year to facilitate the management-led buyout of DIC from The Walt Disney Co.

# Low-power and powerless

*Time Warner Cable plays tough with carriage in Cincinnati, Syracuse for UPN affiliates*

By Steve McClellan

**U**PN and Time Warner Cable are battling over distribution in Cincinnati, Ohio, and Syracuse, N.Y., where UPN has low-power TV affiliates—stations that aren't covered by must-carry regulations.

Although the cable company is not technically violating any rules, UPN executives charge that the top MSO is using its monopoly power to block a potential rival from competing in the local marketplace. "I can't understand what other explanation there could be," said UPN Chief Operating Officer Adam Ware.

Instead of giving a space on its basic-cable tier, like the rest of the over-the-air stations in the Cincinnati market receive, the cable giant has told UPN officials it wants a direct-affiliation agreement with the network, says Ware. That's not unlike the deals that The WB has made with some cable operators in the 100-plus TV markets. Otherwise, the cable company has said, it may import (at an estimated cost of more than \$3 million a year) WSBK-TV Boston, the satellite-delivered superstation that is also a UPN affiliate. That way, Time Warner can get UPN programming without giving cable access to another local competitor.

Meanwhile, UPN's local Cincinnati affiliate, WBQC(TV), is devoting a big chunk of its Web site to what it calls "The War" with AOL Time Warner. The site urges viewers to call their congressman and demand a change in the must-carry laws to include low-power TV

outlets that have secured network affiliations.

And UPN is pursuing a legal angle, as well: It's urging the FCC to authorize the granting of network-non-duplication rights to low-power stations. Currently, such rights apply only to full-power stations.

In other markets, UPN low-power stations have reached carriage deals with cable systems. In Las Vegas, for example, the UPN outlet has a deal with Cox Cable, which covers most of the market.

And, just last week, the UPN affiliate serving San Antonio, KBEJ-TV, made a carriage deal with Time Warner Cable to cover the adjacent market of Austin, Texas. KBEJ is managed by Belo, which has an existing agree-

ment to jointly operate a couple of regional news networks in Texas with Time Warner.

"We're not sure why Time Warner won't reasonably have a conversation with our affiliates in Cincinnati and Syracuse," says Ware.

Virgil Reed, general manager of Time Warner's Cincinnati system, claims the allegation that the cable system is trying to shut out a local competitor is "just nonsense." The

issue is channel capacity, he stresses.

"We'd love to have UPN," Reed says, adding, however, "We do not have a full-time channel available" on the basic tier, where the other broadcast outlets are located.

Reed says he has offered to take just the UPN programming and put it on an unused portion of a channel designated for educational use. He also says he has offered a leased-access channel (at more than \$1 million a year, according to UPN). "They keep insisting on something that's not possible," he says. "They refuse to believe it's a capacity issue. I can't help that."

In Syracuse, the cable company has already decided to import WSBK-TV. Its executives in the market say they did so after trying unsuccessfully for six months to come to terms with UPN on a direct-affiliation deal. ■

**'We'd love to have UPN. We do not have a full-time channel available' on the basic tier, where the other broadcast outlets are located.**

—Virgil Reed, Time Warner Cable, Cincinnati

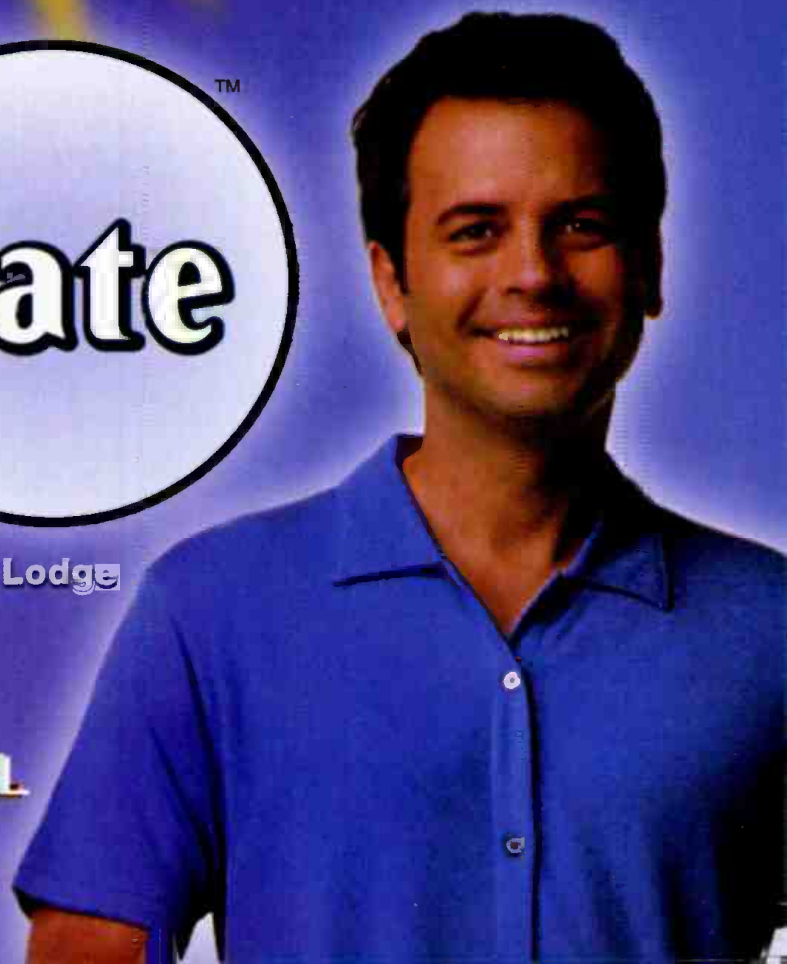
# Feelin' Hot, Hot, Hot!

Summer brings Blind Date's  
**ALL-TIME SERIES RATINGS HIGHS!**

**2.9** HH CAA% Rtg.  
**2.4** HH AA% Rtg.



host Roger Lodge



Source: NSS, Nielsen Galaxy Explorer.  
Highest ratings week of 6/4/01.

[www.universalstudios.com](http://www.universalstudios.com)

## IN BRIEF

**ARMSTRONG DENIES LAYOFF PLAN**

AT&T Chairman and CEO C. Michael Armstrong last week denied reports that AT&T plans to lay off 10,000 to 15,000 employees, although he did say that the company is likely to move people around. TheStreet.com said that, unlike recent voluntary-buyout offers, AT&T's plan involves layoffs, with some business-services operations expected to lose as much as 20% of their staff.

**TIMBERMAN GOES TO STUDIOS USA**

Sarah Timberman has been named president of Studios USA programming, overseeing all comedy, drama, long-form and reality programming. She was formerly executive vice president of series development at Columbia TriStar Television.

**DIGITAL CONVERGENCE DOWNSIZES**

On Friday, June 15, interactive-technology supplier Digital Convergence fired all but 20 of its 225 employees in a company reorganization. According to spokeswoman Molly Reilly, the company will continue to operate its main facility and seek a buyer or merger partner. Its partnership with NBC (whose parent GE is an investor) on the NBCIQ contest will continue through July 11.

**MAURIE WEBSTER DIES**

Maurie Webster, 85, veteran CBS radio executive, one-time executive director of the New York Market Radio Broadcasters Association (NYMRAD), and past president of the International Radio and Television Society, died June 20 in Newburgh, N.Y., after suffering injuries in a fall.

# NASA narrows focus

*Affiliate group asks FCC to limit its investigation of Big Four networks to specific alleged misdeeds*

By Bill McConnell

Network affiliates last week asked the FCC to narrow its investigation of alleged misdeeds against TV stations by the Big Four nets.

Rather than examining the long list of complaints, then deciding whether new rules are needed to govern affiliate/network relations, the agency should focus on three areas where the nets are regularly violating the law, said the Network-Affiliated Stations Alliance.

"We're hoping to simplify things," said NASA attorney Jonathan Blake. "It looked as if the examination of our full request would take a long time, and we think the way to deal with that problem is to ask the FCC to zero in on these three issues."

Specifically, the NASA's petition, filed in March, charges that the nets violated restrictions in the following areas:

■ **Right to refuse.** For example, NBC attempted to forbid affiliates to preempt the first game of the American League divisional baseball series for coverage of the first 2000 presidential debate.

■ **Time optioning.** Fox has demanded control of stations' multiple digital signals without offering any specific programming.

■ **Licensee control.** NBC, ABC and Fox have tried to prevent affiliation transfers resulting from station sales.

In March, NASA asked the FCC to ban other "improper" practices that don't violate any specific rules.

Blake said some board members of NASA, which represents more than 600 stations affiliated with ABC, CBS and NBC, worried that the group had asked the FCC to take on too much at once and that the request for new restrictions should be "held in abeyance."

Network lobbyists derided NASA's revision Friday. "They're obviously retreating and trying to advance again," said one network source.

In May NASA clarified that it did not want the FCC to fine the networks, only to stop them from hurting affiliates. ■

## Court declines EEO review

By Bill McConnell

Civil rights groups may be forced to fight alone if they ask the U.S. Supreme Court to uphold minority and gender recruiting rules for broadcasters and cable operators. An appeals court last week refused a new hearing on its earlier decision to rescind those rules.

Although federal regulators at the FCC also have been fighting to preserve the rules, the agency was represented in court by the Department of Justice, which told the court earlier this year that it did not consider the case important enough to appeal to the Supreme Court.

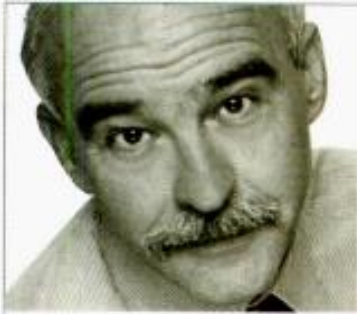
A variety of civil rights groups strongly disagree with that assessment, but must consider chances that a Supreme Court review would hurt

rather than help their chances for keeping some type of minority and gender recruiting program.

As it stands, the lower court decision gives the FCC the freedom to try to craft constitutional rules. Continuing the court battle could result in high court justices rejecting the rules in their entirety. FCC Chairman Michael Powell said last week he wasn't sure whether the FCC would continue to pursue the matter in court, but suggested that if the rules are ultimately struck down, he would try to craft new ones.

In the meantime, the activists are also hoping that the Justice Department will rethink its dismissive view of the case. A strongly worded dissent by three of the lower court's nine members may help change minds at the Justice Department, according to Honig. ■





# What? No gay channel?

*In a medium with a niche for everybody, one demo is still missing*

**W**hen cable was younger, I used to muse about those claims that soon, very soon, there would be a channel for every taste, every lifestyle, everything. This sounded exciting, until reality settled in. For a long time, it sounded absurd to me that there should be something called The Weather Channel. That's it? *Just the weather?*

Cable has a billion channels. Four channels for women, and another one on the way. A black channel (now owned by mega-huge Viacom), and at least one other being planned. Several Hispanic networks and, in some cities, cable networks that carry other foreign-language programs. For years, somebody has been trying to start a Puppy Channel.

But there's no gay channel. I'm not ready to protest; I'm just pointing out that, in a distribution system that caters to virtually every niche, the absence of a dedicated full-time outlet for homosexuals is amazing. (There are some fledglings, to be fair: A part-time cable network, C1TV, based in Florida, buys leased time on cable systems

nationwide; and there is the Gay Cable Network, although it exists mainly online. And up north last fall, a Canadian government agency approved the creation of PrideVision, which it called a "world first.")

Even if they find the whole gay business uncomfortable, most Americans, I think, have learned to live with the fact that there are homosexuals. Still, I suspect that, if the kinds of gay-pride parades held in New York or San Francisco were transported to Biloxi or Wichita, I'd discover a less tolerant bunch of folks.

Things have changed. Ellen DeGeneres was hounded off ABC and shunned by advertisers because her sitcom turned into a gay sitcom in 1997. This

year, when CBS introduced her new network series at its upfront presentation at Carnegie Hall, the audience of ad buyers who once tried to make her lifestyle economically unviable gave her a rousing ovation.

NBC's best time slot goes to *Will & Grace*, a comedy about a gay man and his hetero best girl friend. Even Showtime built a marketing campaign around *Queer as Folk* that featured a handy toll-free number for would-be subscribers: 1-800-COMINGOUT. This is a country that eventually builds monuments to and names sports teams after the same people we once shot to kill.

The point is, gay is getting to be mainstream, enough so that

the idea of a gay network is no longer a lunatic fantasy.

What's more, unlike some other demographic niches, here's a group with buying power. According to Simmons Marketing Research, gay households have a median income of \$55,670, and about 70% of gays have a college education. And they are extraordinarily brand-loyal.

Exactly who "they" are is a little more difficult to figure, but researchers say that, in the U.S., there are 10 million to 14 million gay men and women. That's enough to matter.

I'd say, if we weren't talking about homosexuals, there would be a network or two for a group of free-spending consumers like that. In fact, Bravo last week concluded its Third Annual Out of the Closet Week, featuring a quasi-documentary on gay celebrations called *Gay Riviera*; another remarkable documentary about the history of gays in mainstream cinema, *The Celluloid Closet*; and a bunch of movies with gay plots or subplots.

"We've received no complaints," said Frances Berwick, the senior vice president of programming for Bravo.

"In fact, we've had a certain strong response from some advertisers. There are particular advertisers who would embrace this kind of thing. For us,

Volkswagen and Subaru come to mind. The reason we do this is to cater to an upscale group. This is a huge group."

For which there is not much on television specifically. Indeed, a program offered through public television, called *In the Life* is now, very quietly, the most widely circulated gay-news program on television, showing up in 120 markets nationwide, sometimes late at night and sometimes at more decent hours. It attracts about a million viewers a month.

Executive producer Charles Ignacio never fails to marvel at where the show has been compared with where it is now. "There were program directors at public television stations who thought they would get fired for scheduling our show," he said. So he could scarcely believe that a segment on the gay leather scene aired without much uproar, on public stations east, west, north and (slightly less) south. "It used to be controversial enough that we were a show that was about gays," he said. "We would never have done a show about something like the leather scene."

As I said, times have changed. ■

*Bednarski may be reached at pbednarski@cabners.com or 212-337-6965*

## Programming

# Getting access for Access

*NBC Enterprises wants to finish the work Warner Bros. started: Upgrading time slots*

By Susanne Ault

After weeks of negotiations, NBC Enterprises has taken control of distribution rights to *Access Hollywood* from Warner Bros., and NBCE chief Ed Wilson stresses that he'll continue Warner Bros.' work of aggressively pushing stations to put the entertainment magazine in the ratings-grabbing 7-8 p.m. access daypart.

Warner Bros. is not giving up on the NBC-produced show, selling its national barter advertising for a stake in its revenue.

Another sign of affection: Warner Bros. apparently agreed to hand over the series only after the NBC O&O stations cleared its other magazine strip, *Extra*, through 2005—a term finalized just prior to NBC Enterprises' officially picking up *Access Hollywood*.

Wilson admits he won't be offering stations the same juicy deal Warner Bros. chief Dick Robertson was pitching to stations: giving them *Access Hollywood* for half the price of whatever other syndicated show they were willing to replace between 7 p.m. and 8 p.m. In November, when Warner Bros. unveiled its revolutionary proposal, 13 stations were on board. That number has now risen to 25.

"I was proud of the stations they were able to add," says Wilson, of such outlets as WHDH-TV Boston, KIRO-TV Seattle, KCRA-TV Sacramento and WBAL-TV Baltimore. "But the plan they had was a Warner Bros. plan. We will have our own."

Although he "will be totally focused on trying to upgrade time periods, getting it into access time slots wherever possible," Wilson declined to give the specifics.

Selling the facts will help. *Access Hollywood* does gangbusters on the NBC O&O stations in access, regularly topping the ratings its chief rival, *Entertainment Tonight*, averages in those markets, according to Nielsen Media Research. For May sweeps, *Access Hollywood* pulled a 4.9 rating/9 share on 12 of 13 NBC-owned outlets that air it between 7 p.m. and 8 p.m. That's loads better than the 1.5/5 it averaged in other markets, where stations that aren't owned by NBC don't feel so obligated to air it in access.

That discrepancy contributes to *Entertainment Tonight's* huge leg up nationally (6.0 season to date through June 2, vs. *Access Hollywood's* 2.6). But, once Robertson's deals really kick in—several stations start their discounted arrangements in the fall—*Access Hollywood's* ratings could jump, says Wilson, and that might persuade more outlets to slot it between 7 p.m. and 8 p.m.

There is the chance, however, that Wilson's current drive to secure clearances for his January syndicated spin of *Weakest Link* could conflict with his campaign for *Access Hollywood*. He's now targeting two shows for access, which will be a challenge considering that many stations are tight for space in that daypart, being currently committed to veteran series like *Extra* or King World's *Inside Edition*.

"I don't think they'll actually sacrifice *Access Holly-*

*wood*," says one station source. "But it could go into late night. It might be worth more to them to have *Weakest Link* come out of the box in access time periods."

So far, *Weakest Link* has won afternoon slots on the CBS O&Os in New York, Baltimore and San Francisco, leading another source to counter that the two shows are "very compatible. What better lead-in for *Access Hollywood* than a young-skewing *Weakest Link*?"

Another potential glitch in placing *Access Hollywood* in better time periods is that the

NBC O&Os' luck with it in access might have more to do with their own

stations' dominance than with the show's own strength. In the top

markets, *Entertainment Tonight* runs against *Access Hollywood* primarily on weaker CBS O&Os.

In the 29 markets outside the NBC group that are currently airing *Access Hollywood* in access—nine of which took part in Warner Bros.' bargain-pricing strategy—*Access Hollywood* earned a 2.0/4 in May, which is 34% below the time period's performance last year.

"I happen to be a fan of the show. I see what it can do in other markets. But it hasn't been a self-starter yet," says Paul Montgomery, programming chief at WRTV-TV Indianapolis, which took Warner

up on its offer. The show was 15% below where *Inside Edition* was in May 2000, but Montgomery is launching a summer promo. ■



Nancy O'Dell and Pat O'Brien of *Access Hollywood*, which wants 7-8 p.m. time slots.

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# Programming

## Programming

### BroadcastWatch

COMPILED BY KENNETH RAY

JUNE 11-17 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/PIN	WB
37	6.7/12	7.2/12	7.3/12	3.5/6	1.2/2	1.9/3	1.8/3
MONDAY	8:00 15. 20/20 Downtown 7.0/12	17. King of Queens 6.8/13 24. Yes, Dear 6.3/11	12. Fear Factor* 7.4/13	72. Boston Public 3.5/6	126. Miracle Pets 0.9/2	91. The Parkers 1.9/3 91. The Hughleys 1.9/3	87. 7th Heaven 2.4/4
	9:00 21. ABC Monday Night Movie—Daniel Defoe's Robinson Crusoe 6.6/11	8. Ev Loves Raymond 8.9/15 10. Becker 7.5/12	7. Weakest Link 9.3/15	72. Ally McBeal 3.5/6	126. Touched by an Angel 0.9/2	91. The Parkers 1.9/3 96. Girlfriends 1.8/3	114. Angel 1.3/2
	10:00	17. 48 Hours 6.8/12	38. Ed 5.2/9		96. Diagnosis Murder 1.8/3		
	10:30						
TUESDAY	7.1/12	6.2/11	4.8/8	3.7/7	1.1/2	1.2/2	1.9/3
8:00	3. Who Wants to Be a Millionaire? 10.1/19	27. AFI 100 Years 100 Thrills 6.2/11	46. Frasier 4.9/8	65. That '70s Show 4.0/8	122. Mysterious Ways 1.0/2	114. 7 Days 1.3/2	91. Flix From Frog—Ferris Bueller's Day Off 1.9/3
8:30	14. Dharma & Greg 7.1/12		60. Kristin 4.3/8	69. Titus 3.7/7			
9:00	45. Geena Davis 5.0/8		41. Frasier 5.1/9	70. Dark Angel 3.6/6	132. Doc 0.8/1	117. 7 Days 1.2/2	
9:30	41. NYPD Blue 5.1/9		31. Frasier 5.7/9				
10:00			54. Ed 4.4/8		111. Diagnosis Murder 1.4/2		
10:30							
WEDNESDAY	4.5/8	5.8/10	10.0/18	3.7/7	1.3/2	1.5/3	1.5/3
8:00	54. Drew Carey 4.4/9	70. Ladies' Man 3.6/7	33. The West Wing 5.4/11	67. Malcolm/Middle 3.9/8	126. Candid Camera 0.9/2	114. Star Trek: Voyager 1.3/2	107. Dawson's Creek 1.6/3
8:30	54. Whose Line Is It 4.4/8	24. CBS Wednesday Movie—The Mirror Has Two Faces 6.3/11		65. Grounded/Life 4.0/7	119. Candid Camera 1.1/2		
9:00	41. Drew Carey 5.1/9		1. NBA Finals Game 4—Los Angeles Lakers vs. Philadelphia 76ers 12.6/23	72. Million Dollar Mysteries 3.5/6	126. Touched by an Angel 0.9/2	101. Star Trek: Voyager 1.7/3	111. Buffy the Vampire Slayer 1.4/2
9:30	47. Spin City 4.8/8						
10:00	53. The Beast* 4.5/8					107. Diagnosis Murder 1.6/3	
10:30							
THURSDAY	8.1/15	6.3/11	5.7/10	3.0/6	1.2/2	3.2/6	1.8/3
8:00	60. Whose Line Is It 4.3/8	37. JAG 5.3/10	22. Friends 6.5/13	81. Fox Thursday Night Movie—An American Werewolf in Paris 3.0/6	126. It's a Miracle 0.9/2		96. Gilmore Girls 1.8/3
8:30	41. Whose Line 5.1/10		38. Three Sisters 5.2/10			78. WWF Smackdown! 3.2/6	
9:00	4. Who Wants to Be a Millionaire? 9.8/17	10. CSI 7.5/13	29. Will & Grace 5.9/10		122. Touched by an Angel 1.0/2		96. Charmed 1.8/3
9:30			32. Just Shoot Me 5.6/9				
10:00	5. Primetime 9.7/17	24. 48 Hours 6.3/11	33. ER 5.4/10		101. Diagnosis Murder 1.7/3		
10:30							
FRIDAY	5.8/11	5.2/10	7.7/15	1.9/4	1.1/2	1.7/3	1.6/3
8:00	85. Making the Band 2.5/5	33. Diagnosis Murder 5.4/11	75. Headliners & Legends 3.4/7	96. The Lone Gunmen 1.8/4	119. Weakest Link 1.1/2		101. Sabrina/Witch 1.7/4
8:30	85. Making the Band 2.5/5					101. UPN Movie Friday—The Assignment 1.7/3	91. Sabrina/Witch 1.9/4
9:00	16. Who Wants to Be a Millionaire? 6.9/13	33. Diagnosis Murder 5.4/10	2. NBA Playoffs—Los Angeles Lakers vs. Philadelphia 76ers 11.2/22	90. Freakylinks 2.0/4	122. Encounters With the Unexplained 1.0/2		110. Popstars 1.5/3
9:30							
10:00	9. 20/20 8.0/15	47. Nash Bridges 4.8/9			119. Diagnosis Murder 1.1/2		
10:30							
SATURDAY	2.4/5	4.6/10	4.5/10	4.2/9	0.6/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS: ONE RATING POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00	89. Totally Outrageous Vacations 2.3/5	76. Walker, Texas Ranger 3.3/8	(nr) PGA U.S. Open 5.5/13	76. Cops 3.3/8 63. Cops 4.1/9	133. Miracle Pets 0.7/1		
8:30							
9:00	66. World Stunt Awards 2.4/5	50. Walker, Texas Ranger 4.6/10	63. NBC Saturday Night Movies—Congo 4.1/8	50. AMW: America Fights Back 4.6/9	136. Touched by an Angel 0.6/1		
9:30							
10:00		28. The District 5.9/12			136. Mysterious Ways 0.6/1		
10:30							
SUNDAY	4.3/8	7.0/13	6.1/11	3.4/7	0.7/1	1.4/3	
7:00	7. Who Wants to Be a Millionaire? 4.7/10	23. 60 Minutes 6.4/14	(nr) PGA U.S. Open 7.0/15	84. Futurama 2.7/6	136. Candid Camera 0.6/1		122. The PJs 1.0/2
7:30				83. King of the Hill 2.9/6	133. Candid Camera 0.7/1		117. The PJs 1.2/3
8:00	78. My Wife & Kids 3.2/6	20. Touched by an Angel 6.7/13		54. The Simpsons 4.4/9	126. Doc 0.9/2		111. Steve Harvey 1.4/3
8:30	81. My Wife & Kids 3.0/6			62. Malcolm/Middle 4.2/8			107. Steve Harvey 1.6/3
9:00	68. My Wife & Kids 3.8/7		30. Weakest Link 5.8/11				101. Nikki 1.7/3
9:30	54. My Wife & Kids 4.4/8	12. CBS Sunday Movie—Chance of a Lifetime 7.4/13	35. Fear Factor 4.6/8	80. Boston Public 3.1/5	133. PAX Big Event—Emily Bronte's Wuthering Heights 0.7/1		101. For Your Love 1.7/3
10:00			54. Dateline NBC 4.4/8				
10:30							
WEEK	5.5/10	6.1/11	6.5/12	3.3/6	1.0/2	1.9/3	1.7/3
5-13	8.0/13	8.4/14	7.8/13	5.9/10	1.0/2	2.4/4	2.5/4

## Focus Minneapolis-St. Paul

### THE MARKET

DMA rank	13
Population	3,986,000
TV homes	1,510,000
Income per capita	\$18,886
TV revenue rank	16
TV revenue	\$319 million

### COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WCCO-TV	4 CBS	CBS
2	KARE	11 NBC	Gannett
3	KSTP-TV	5 ABC	Hubbard
4	KMSP-TV	9 UPN	Chris-Craft
4	WFTC	29 Fox	Clear Channel
5	KMWB	23 WB	Sinclair
6	KSTC-TV	45 Ind.	Hubbard
6	KPXM	41 Pax	Paxson

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

### CABLE/DBS

Cable subscribers (HH)	830,500
Penetration	55%
ADS subscribers** (HH)	151,000
ADS penetration	10%
DBS carriage of local TV?	Yes

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

### WHAT'S NO. 1

Syndicated show	Rating/Share***
Friends (KMSP-TV)	5/11
Network show	
ER (KARE)	24/37
6 p.m. newscast	
WCCO-TV	10/21
10 p.m. newscast	
KARE	15/25

\*\*\*May 2001, total households

Sources: Nielsen Media Research, BIA Research



Minneapolis-St. Paul has one of the lowest unemployment rates of any major U.S. metropolitan area.

## Interesting times in the Twin Cities

Minneapolis and St. Paul have sort of a split personality. While the two comprise the largest urban center in Minnesota and are home to many large corporations, they are also the center of a rich agricultural area. And there are anomalies in the television business. While it is the country's 13th-largest TV market, it's way down at 198 in terms of cable penetration (55%).

Of its eight commercial stations, six have news departments, including the UPN affiliate and an independent. "It's a unique market," says Stuart Swartz, GM of KMSP-TV, the UPN station owned by Chris-Craft. "We've got 84 people in our news department, two ENG trucks and one SNG truck." In addition to 3½ hours of morning news, Swartz's station also runs 90 minutes at night. "We're Central Time, and so we run 9-10 p.m. and 10-10:35." And he has competition since WFTC (Fox) and KSTC-TV (the indie) launched 9 p.m. news within the past year.

Independent KSTC-TV is half the Hubbard duopoly (with KSTP-TV), and both stations are run by GM Ed Piette. His stations (and Hubbard's radio outlets) developed an unusual marketing tool in the KSTP Broadcast Center Store in the city's Mall of America. "With 43 million visitors a year, of which 27 million are local, it's like having your own billboard there."

TV in Minneapolis-St. Paul is headed for a shakeup when News Corp.'s pending purchase of the Chris-Craft stations clears the FCC. News Corp. will pick up KMSP-TV, and the question on everyone's mind is, what will happen to the Fox affiliation? Will it get moved from Clear Channel's WFTC; will there be station swaps with a group in another market or a divestiture that results in another duopoly? WFTC GM Steve Spendlove doesn't know: "We're in a wait-and-see pattern which we've been in since August." The uncertainty "doesn't make our lives any easier and certainly doesn't help the people at Chris-Craft either. Neither of us knows exactly what the future is going to hold."

—Mark K. Miller (mrkmliller@aol.com; 301-773-0058)

Photo: Courtesy of the Greater Minneapolis Convention & Visitors Association

# SEINFELD Attracts New Viewers!

SEINFELD Moves to New Stations and Grows Key Adult Demos During the May Sweeps!

Market	Station	Time	A18-34	A18-49	A25-54
New York	WNYW	11:00pm	+14%	+41%	+70%
Los Angeles	KCOP	7:00pm	+100%	+42%	+27%
Detroit	WJBK	7:30pm	+257%	+132%	+52%
Tampa	WTTA	7:30pm	+550%	+186%	+163%
St. Louis	KTVI	10:00pm	+300%	+91%	+52%
Kansas City	KMBC	10:30pm	+126%	+59%	+49%

Source: NSI, WRAP Sweeps, May '01 Sweep; % rtg. growth over Feb '01 time period



# Seinfeld



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# Subcom down on discounts

*House Telecommunications and Internet Subcommittee members generally side with media on change in ad-rate rule*

By Paige Albiniak

Media types rocked by the Senate's approval last March of a bill requiring them to give politicians deeply discounted ad time got some encouragement from the House Telecommunications and Internet Subcommittee.

Most panel members oppose the bill, which would require broadcasters, cable operators and satellite TV providers to give politicians their lowest ad rates, rather than the lowest-unit ad rate currently standard. That provision, sponsored by Sen. Robert Torricelli (D-N.J.), is part of the campaign-finance-reform package.

"In my mind, the Torricelli amendment not only would fail to reduce spending but would unfairly burden broadcasters, cable operators and satellite providers," said subcommittee Chairman Fred Upton (R-Mich.).

Belo Executive Vice President Jack Sander said the net effect of the bill would be like "every candidate getting a first-class seat on an airplane for the cheapest-priced coach ticket from the previous year."

Andy Wright, general counsel for the Satellite Broadcasting & Communications Association, noted that satellite TV providers don't sell political ads. Rainbow Media President Joshua Sapan said cable operators' local advertising isn't expensive and operators don't use the free airwaves.

Paul Taylor, executive director of the Alliance for Better Campaigns, defended Torricelli's bill: "The main thrust of the bipartisan campaign-finance bills is to reduce the supply of political money. This amendment would

work hand-in-glove by reducing demand."

Rep. Louise Slaughter (D-N.Y.) plans a similar amendment when Reps. Christopher Shays (R-Conn.) and Marty Meehan (D-Mass.) introduce their bill next month.

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## Groups want IDs on PSAs

*MAP, NORML petition to have antidrug ads name government as sponsor; Ad Council, MADD, others oppose the move*

By Bill McConnell

A White House antidrug program that embarrassed networks after Salon.com revealed that TV scripts were being submitted for government approval continues to cause controversy.

Media Access Project (MAP) and the National Organization for the Reform of Marijuana Laws (NORML) are asking the FCC to insist that any TV PSAs list the Office of National Drug Control Policy as a sponsor when they are aired as part of a program matching broadcasters' donated PSA time with government-paid ads.

At the heart of their concern is the government's \$1 billion, five-year program for buying antidrug TV ads.

Concerned that the infusion of paid ads would lead TV stations to eliminate time donated for traditional PSAs, Congress

Rep. Ed Markey (D-Mass.) is concerned that broadcasters don't plan to convert fully to digital or give back their analog spectrum.

Sander said his company is on track to do so, but Markey replied, "You're a good player in a bad industry," and pushed the broadcaster to commit to giving politicians lowest-unit rates on digital channels.

"We need something from the industry, Mr. Sander," Markey said. "We have given you tens of billions of dollars."

Markey said he plans to push for a hard date on when broadcasters have to return the analog spectrum. Current law requires them to give it back in 2006 if 85% of TV homes have access to digital TV signals. ■

required participating stations to match the government-bought time when it approved the program in 1998. As a substitute for PSAs, participating broadcasters were allowed to receive matching credit when programs contained antidrug messages. The networks stopped seeking script approvals after the practice was exposed.

Qualifying PSAs must be picked from a slate of ads approved by a government/private-sector task force. The ads feature complementary themes, such as fighting violence, alcohol abuse and crime prevention.

"Speech purchased with public funds is government speech," MAP said in a filing.

The Ad Council, which produces and distributes PSAs to broadcasters and print publications, asked the FCC to exempt matching PSAs from the disclosure requirement in March. It says the ads have nothing to do with the White House's antidrug theme and identifying them as such would confuse viewers.

Joining the council are 25 PSA sponsors, including Mothers Against Drunk Driving, the Girl Scouts and frequent MAP ally The Benton Foundation. ■

# Radio returns to the Web

*Targeted commercials will comply with AFTRA agreement*

By Michael Grotticelli

After taking its stations off the air in April to avoid costly payments to actors for Web-based commercials, the country's largest owner of radio stations will begin streaming audio online once again in July, with compliant ad content.

Clear Channel Communications, with 250 stations nationwide, has an exclusive agreement to have Los Angeles-based Hiwire Inc. replace commercials heard by on-air listeners with new, targeted ads that comply with an American Federation of Television and Radio Artists (AFTRA) contract.

The contract calls for actors to be paid extra for commercials that start on-air and are redistributed on the Web.

Nearly 200 other stations that make up The Local Media Internet Venture—among them Emmis, Bonneville, Corus Entertainment, Entercom Communications and Jefferson Pilot—will also return soon, according to a spokeswoman. They will use RealNetwork's streaming technology and DoubleClick's inventory for ad insertion.

Getting back on the Web is critical to stations' bottom line, according to Kevin Mayer, CEO of Clear Channel's Internet Group. Hiwire's technology will enable his stations to comply with the AFTRA contract and, most

important, resume Webcasting.

"There's a real demand from our listeners to get our stations back online," he says. "I'm not generating revenue if I'm not broadcasting on the Internet."

Revenue derived from the Web is potentially huge for broadcasters. According to Jupiter Media Metrix, more than 60 million Americans listen or watch streaming media. The research firm predicts that streaming advertising will grow into a \$4.8 billion business by 2005.

The technology is intended not to circumvent the AFTRA contract rules, says Hiwire spokesman Wayne Hickey, but instead to replace non-compliant ads with ones for which the actors have received additional payment.

AFTRA itself is supportive of electronic ad insertion, says Mathis Dunn, the union's national assistant executive director, "but we certainly would like to think that broadcasters wouldn't encourage non-union commercial production because of this technology."

Currently, the rate for commercials initially broadcast on-air and retransmitted over the Internet is \$660 for unlimited use on the Web for 12 months, Dunn says. For ads designed for the Web specifically, there is no set fee; it's whatever an actor can negotiate.

To develop its inventory, Hiwire sales personnel identify appropriate national advertisers that have compliant ads and sell the space for the radio station. Or, as in the case of Clear Channel, the Hiwire team works in tandem with a station's staff. Ad revenue is shared, the percentage based on whether Hiwire sells the ad or the broadcaster does.

Hiwire also sells ads for such Webcasters as Net Radio.com, DiscJockey.com, KPIG.com and Salem Communications, but the deal with Clear Channel gives Hiwire access to a nationwide network. "The more stations we reach," Hickey says, "the more potential revenue we can generate." ■

**There's a real demand from our listeners to get our stations back online. I'm not generating revenue if I'm not broadcasting on the Internet.'**

—Kevin Mayer, Clear Channel's Internet Group

## IN BRIEF

### LEESS EXITS DISNEY, JOINS GOLDBCKET

Jonathan Leess, a senior vice president at The Walt Disney Co.'s Enhanced TV division, has left to join interactive-software provider GoldPocket Interactive Inc. as executive vice president, programming and production. Leess pioneered enhanced TV in 1998, introducing interactive prime time television programming on ABC's *Monday Night Football* and College Bowl Championship Football telecasts. He also created the interactive component for *Who Wants to Be a Millionaire?*.

### IBLAST GAINS \$10.2M IN NEW FUNDING

Following a three-month multi-city field trial, iBlast has raised \$10.2 million in new funding from Gannett, Cox Broadcasting, Washington Post Co. Media General, Emmis Communications and Smith Broadcasting Group (Smith iMedia). The company plans to use the funds for working capital, improvements to its datacasting service and to continue building its distribution network. With exclusive agreements with 21 major broadcast partners, the iBlast network currently encompasses 251 stations and 93% of U.S.-TV households.

### 2NETFX TO PUT JAVA IN SET-TOP

ASE Technologies Inc. has tapped 2netFX to provide Java-based player software for its new set-top box. The software allows users to view DVD-quality MPEG-2 broadcasts from multiple servers, interactively select stations, adjust video-window location and size, and play archived videos from multiple servers.

## SPECIAL REPORT

When HDTV first hit the stage, there was talk of \$400,000 cameras and \$300,000 tape decks—enough to make program producers say, “Nice but too expensive.”

Now the cost of HDTV production gear has fallen to the \$70,000 level, and there’s talk out of Hollywood that the producers of prime time pilots are shooting them in HDTV because it’s cheaper than shooting in film.

What a difference five years can make. HD productions are beginning to become attractive. More important, consumers waiting for an attractive mix of price and programming before purchasing an HDTV set may find that the increase in HD productions (and, in turn, HD broadcasts) provides the necessary impetus to invest big bucks in a big set.

This Wednesday, daytime TV, which has always been believed to be the very last place that HD broadcasts would be offered because of small viewer numbers, will see the arrival of the first HD soap opera. *The Young and the Restless* will become the first daytime program to be produced and broadcast in the HDTV format.

According to CBS Vice President of Engineering Bob Seidel, CBS is using a new technique that makes use of Ikegami dual-mode HDK-79D cameras capable of producing both HD and SD recording as isolated feeds to the control room. “Normally, when you photograph a show, you record individual cameras into a control room, and the technical director is switching which camera is on air at the moment,” Seidel says.

For example, he explains, a soap episode may have 600 cuts. If 400 are switched in real time by the technical director, an additional 200 may be added later on a line-cut basis. “If you miss a switch or don’t like one, you have to [go back to the] isolated cameras and pick up the necessary shot,” he adds. Recording the camera feed to a Panasonic D-5 tape machine avoids having to go back to the camera to pick up a missed shot.

David Shaughnessey, supervision pro-



ducer for *The Young and the Restless*, says the production crew is excited to be working in high definition.

“It just looks amazing. It’s beautiful, and it’s just a whole different dimension,” he says.

Because CBS will not have an HD switcher (it is currently using a Grass Valley Group 4000 digital switcher), the technical crew is working out some new challenges, including a frame delay. If the director is calling the shot and the technical director is taking the shot online, it does not always cut on frame, Shaughnessey says.

“It’s something that most of the audience would never notice,” he says. “It’s a rhythm that just need to be figured out.”

The key driver to HD production, however, will be cost savings.

“Forget artistic integrity and being a storyteller with film or HD,” says Randall Paris Dark, president of HD Vision, an HD production facility based in Irving, Texas. “For me, it’s always been about follow the dollar. And if you do an apples-to-apples compar-

# FINDING THE ART IN HDTV





As costs drop  
and related  
production  
benefits rise,  
producers find  
reasons to  
embrace it

BY KAREN ANDERSON PRIKIOS



Fox undertook some of its first HD tests when it shot *The X-Files* episodes (l) in 24p. ABC is bringing film-based *NYPD Blue* (c) to air in HD, thanks to HD post-production. And *The Tonight Show With Jay Leno* remains the only late-night offering to be available in HDTV.

ison of shooting with 24p HD vs. film, no one can dispute that it's much cheaper to use HD than 35mm."

Dark says it's less expensive for a number of reasons, including film-stock processing and transferring. "You can get actors to work at rate, you can get people to donate things, but the hard dollar is in the stock," he says. "When you look at shooting HD, 40 minutes is \$76, and, in our world, that's pretty much free."

When it comes to the cost of equipment, it's a simple example of supply and demand, according to Seidel. "We've been doing [HDTV productions] for two-plus years, and, each year, there is a reduction in the cost of doing this," he says. "When you have equipment readily available, the cost per unit goes down. The cost of HD recorders and the HDCAM cameras continue in a downward pricing trend. With competitive pricing, people are choosing to do HD as the norm."

While HDTV still meets resistance from the major networks, primarily because of related costs of HD post-production and the challenge of putting new apples on the cart, there are signs that the technology may be sufficiently mature to be attractive.

"Until now, shooting HD would never be considered because it was expensive and, to be quite honest, the equipment has been user-hostile," says Dark. "And there hadn't been enough bells and whistles on the post side so that color-correcting DVE could be purchased at an affordable price

point. But my feeling from talking to people is that everyone is revisiting HD. And because it's no longer dominated by Sony, the price points are dropping dramatically."

For example, even Fox has been taking some major steps in high-definition production. Until recently, the network favored 480-line progressive, not a true HDTV format, according to the ATSC. Then, in April, the network announced that it made a major investment in 720p HDTV for its Los Angeles production facilities.

Fox Television and 20th Century Fox made the move after realizing that it needed more pixels for zooming in on

**"With electronic recording, you can see right away if you got what you intended. There is no cost for film stock, no cost for lab development, and there is no transfer cost from film to video."**

—Bob Seidel, CBS

images and repositioning images in post-production. They selected 720p/24 as a capture format as a substitute for film in television episodic-program production, says Jim DeFilippis, vice president of television engineering for Fox.

"Three or four years ago, people were saying, 'Let's stay with film,'" he says. "The one problem is that film intrinsically has noise and grain. Excessive noise and grain has compression artifacts."

Fox bought two Panasonic AJ-HDC27V scan camera/recorders, capable of operation at 24 frames per second (as well as variable-frame-rate selectivity, including 4 f/s to



Randall Paris Dark, president and CEO of HD production facility HD Vision, says he has seen increased interest in HD productions during the past five months.

33 f/s, 36 f/s, 40 f/s and 60 f/s). This allows camera operators to overcrank or undercrank the camera for fast- or slow-motion effects, as well as to create motion-blur and warp-speed special effects in real time by shooting at very low frame rates with selectable shutter angles.

In addition, Fox purchased a compact Panasonic AJ-HD130DC dual-standard DVCPRO HD VTR for television series, comedies and specials, four LDK7000 cameras from Thomson, and four 100Mb/s D9 DVTRs from JVC.

A compatriot in the 720p camp with Fox was ABC, and it too has begun finding 720p equipment to its liking. Next fall, three new series will be produced in HDTV: *Alias*, *Philly* and *Thieves*. But its primary HD offering today is Steven Bochco's *NYPD Blue*, shot on film. "ABC notified us literally a few days before we started shooting that they wanted us to produce in HD," says Steven DePaul, a producer for the series at Steven Bochco Productions.

According to DePaul, the biggest change was not in the equipment itself (because the show is shot on film, the move from standard definition to high definition required only a lens change), but more an artistic change. "The hardest thing was to deliver our show in the 16:9 format as opposed to 4:3," he says. "After seven or eight years of shooting our set, we kind of

know our camera positions. Camerawise, we had to rethink some of the things that we do, and that made life somewhat interesting, especially because the camera moves around a lot."

Westwind Media, a new Burbank, Calif.-based high-end post-production facility founded by Steven Bochco, handles post-production for the show. Westwind has just installed two Snell & Wilcox HD1010 eight-input high-definition television production switchers in two of the facility's telecine bays.

DePaul says he and the crew at Steven Bochco Productions are excited about the change, and he believes it is a positive step in the advance of HDTV: "When you watch in HD, it's just spectacular."

## THE 24P REVOLUTION

The 24p format, though relatively new to the industry, has become a reality in episodic television, with several programs now being mastered in the format and several shows being shot in 24p.

"Studios are very, very interested in it," says Deborah Pritchett, HBO's vice president of network quality control for studio and broadcast operations. "Once you create in HD, you don't have to de-interlace it for PAL [and other progressive formats], so it's something that they're very, very excited about. Progressive is something that would tie in very closely to the com-

## HBO and HDTV

HBO is leading the way among cable programmers when it comes to HDTV production with *The Sopranos*, as well as about 60% of its theatrical releases being shown to viewers in selected markets (and via DBS) in the 1080i format.

"Once you get over the hurdle of not having the massive amount of equipment, then it's a simple matter. It's not much different than analog editing and finishing because it's similar equipment," says Deborah Pritchett, HBO's vice president of network quality control for studio and broadcast operations.

HBO uses two models of Panasonic D-5 tape machines for playback, several AJ-HD2700 interlace D-5 tape machines and the higher-end AJ-HD3700 progressive tape machine. Designed specifically for the HD-cinema market, the AJ-HD3700 preserves the original recorded resolution through multiple generations, and it offers the ability to easily convert the master to all other major formats.

Pritchett points out that, although high-definition production equipment has been around for quite some time, it wasn't that long ago that there was a shortage of post-production equipment for HD. "You couldn't finish a show in HD because you couldn't get your main titles on," she recalls.

But this has changed as manufacturers like Chyron and Pinnacle Systems began to offer high-definition character generators, most with the same bells and whistles as their standard-definition products.

Pritchett says, "The biggest hurdle is equipment and the fact that HD equipment is extremely expensive and [programmers] like to know there will be some kind of return on investment."

—K.A.P.

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Here's how Eric Duke, President of All Mobile Video, describes the experience.

“For the first time ever, the broadcaster wanted to produce a regular broadcast air show with an HD truck and simultaneously transmit HD and SD signals. What looked like a very complicated production, with many pitfalls, questions about cable, etc., turned out to be painless. All Mobile Video was able to meld both broadcasts into one cost-effective live solution.

“We loaded our mobile truck on a boat to make the trip from the West Coast to Hawaii to cover a PGA TOUR golf tournament. We used Sony HDCAM equipment, from the HDC-700A ‘hard cameras’ and the HDC-750A hand-helds to the HDW-700A for field shots. The cameras are so adaptable, we can be a lot of things to a lot of people at a cost which is now affordable. For effects, we chose the HDS-7000 3M/E HD Digital

Switcher, along with an HDME-7000 dual channel effects system. And for studio decks, the HDW-500 VTRs really performed!

“The crews found the switch to HDTV transparent. Quality is superior, there is greater resolution in the cameras, and producers can see more and more the advantage of working in a 16:9 wide-angle environment.

“By doing large-scale productions in HD, the networks can prepare for the future - and have bankable productions so they get more bang down the road for each production dollar spent now. As more and more people embrace the format, All Mobile Video's increasing experience in HD field applications will benefit future productions. And practical, hands-on experience is a whole lot better than working out the format kinks in a lab somewhere.”



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puter industry and allow you to display video on your computer. The film industry likes to use it because it records at 24 frames per second. Once you create the HD master, you are able to use it across most of your formats, and, when you downconvert it for NTSC, the quality is highly superior."

Most episodic programming today is shot on 35mm film and transferred to video through popular telecines like the Philips DataCine. The problem for post-production houses was that each network had selected different HDTV formats and it was not feasible for the facilities to add equipment to suit the individual requirements of the networks.

"This was a big problem," says Emory Cohen, president of Laser Pacific, the Los Angeles-based post-production house that helped innovate the 1080i/24 format. "Producers ended up with a single [format] master from which they made all syndicated master and foreign masters. After the first run, if the master ended up at a different network, they had a problem. If it were created for CBS in 1080i and then sold to ABC for 720p, there would be a problem."

Creating a 1080i/24 master makes it possible to produce a broadcast master for any of the formats (including international formats) without any quality compromise, Cohen says.

Many are also touting 24p as the best way to shoot in high definition with TV shows like *Diagnosis Murder* and *Gene Roddenberry's Earth: Final Conflict* having been shot with Sony's Cine Alta HDW-F900 24p camera. The format has gained popularity as a production format because it produces a film-like look on video, eliminating many steps, including dailies and telecine.

### GOOD FORMAT, NO EQUIPMENT

Following some HD tests with *Titus*, Fox wanted to experiment further with the 720p/24 format, but manufacturers were not offering the equipment, DeFilippis says. So Fox adapted an older Philips camera model, the LDK-9000, to record

at 24fsp and did some side-by-side tests of *The X-Files*.

Pleased with the results of its 24p trials of *X-Files*, Fox began working with Panasonic, Philips and JVC to develop equipment. "The equipment wasn't available so we stepped in and put our money where we felt our beliefs were," DeFilippis says.

Although most of the industry seems to be moving toward the 1080i/24 format, he believes he found a "sweet spot" with 720p/24. Because 720p/24 has a lower compression ratio than 180i/24p, the equipment can produce images with fewer artifacts.

One of the biggest benefits of 24p production, according to DeFilippis, is the cost efficiency. "We're not dealing with film, which is expensive," he explains.

CBS' Seidel agrees, "With electronic recording, you can see right away if you got what you intended. There is no cost for film stock, no cost for lab development, and no transfer cost from film to video."

Not everybody in the production world has had the same positive experience. Although few doubt the quality of the images that a 24p camera produces, some supporters of film-based production have been critical of the new format.

In January, Stephen Bochco Productions conducted its own test of the 1080i/24p format using the Sony CineAlta HDW-F900 camera. Some camera operators were not thrilled at looking at the camera's 1-inch black-and-white television monitor as the viewfinder, DePaul reports. "When shooting in film, you look through the lens and can see what the camera sees," he says. "You can see color; you can see depth." As for the appearance of the image, DePaul says, "It looked really sharp. In fact, it looks so sharp that the set dressing needed improvement."

For CBS' Seidel, George Lucas' use of 24p technology for the production of *Star Wars Episode Two* is proof enough. "When you have someone of that caliber saying, 'This is good enough for my multimillion-dollar motion picture,' it will suffice for episodic television." ■

## SuperComputer means super HD

Hollywood post-production company Laser-Pacific Media Corp. has created a new High Definition SuperComputer Assembly system that promises to accelerate the efficiency and cost-effectiveness of high-definition post-production services for episodic TV.

The new system creates 24p HD programs as pure digital data, as opposed to the digital video that other current systems produce, and can shave about five hours off the assembly process. The new system is based on LaserPacific's SuperComputer Assembly technology, an Emmy Award-winning system developed in 1985.

"We have focused on the realization of this system from the very beginning of our 24p development efforts," says LaserPacific President Emory Cohen.

The system is designed to input four simultaneous streams of 24p HD content in its native data state, whether acquired digitally or on film. Based on the edit decision list, the system then assembles all the cuts as a data file onto a large-scale disc array. Once all the data for a program has been input into the system and onto the disc array, the system then outputs the cut program as a data stream in faster than real time. The process takes considerably less time than other methods and has qualitative advantages since the images and sound stay in data form throughout the assembly process.

"The real benefit of this technology is that it frees the creative community, allowing more time for the creative process by handing over the technical process to the people and tools that are best equipped to handle it," says Leon Silverman, LaserPacific executive vice president. "Because of the efficiencies LaserPacific derives from this technology, we can now offer cost-effective alternatives to expensive high-definition environments." —K.A.P.

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# THE PERFECT

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# HELP

HD sports producers are still ironing out the kinks, but progress is tangible

BY KAREN ANDERSON PRIKIOS

Action Sports Cable Network's master-control room will bring viewers HD sports.



Overall, the marriage of HD and sports has been a successful one, with the divorce of *Monday Night Football* and HD being the exception. And, moving forward, the challenge is to have enough HDTV production trucks in the market to meet demand and, more important, to figure out how to produce an HD and NTSC broadcast from the same truck.

It's also a matter of sports networks' stepping up to the plate with HD programming. Next week, Action Sports Cable Network in Portland, Ore., will do just that.

Technology pioneer Paul Allen, who co-founded Microsoft and owns the Portland Trailblazers, is planning for the July 1 launch of ASCN, a high-definition cable-TV regional sports channel.

Harry Hutt, Portland Trailblazers chief operating officer, hopes the channel will help drive set sales.

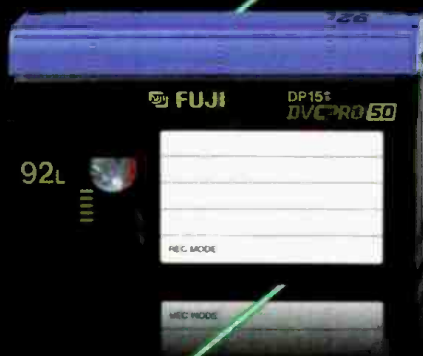
Programming on the 24-hour, 365-day sports channel will include 25 to 30 Trailblazer games, Seahawks preseason games and Portland Fire WNBA games as well as coach shows. In addition to the anchor programming of Allen's professional sports franchises, ASCN will present coverage of Oregon and southwest Washington collegiate, high school and community athletics.

"We decided to prepare the henhouse and be the chicken that drives those eggs into the marketplace," Hutt says.

To make its regional HDTV productions a possibility, ASCN has converted an old Portland television station into a studio based on an all-digital 601 infrastructure. The studio features full HDTV production capabilities, including four Sony HD cameras and an edit suite built around a Sony DVE-9100 editor. Graphics and effects will be built into a Sony MVS-800 multi-effects switcher. Grass Valley Group will provide the HDTV-server technology.

On July 19, ASCN will take delivery of a 53-foot HDTV mobile production unit that is being integrated by Sony. It will have 12 HDTV cameras, 11 HD tape machines, a 144-input digital audio-mixing console with Dolby 5.1 surround sound, and the same Sony HD switcher being deployed in the

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studio. The monitor wall will feature 55-inch HD monitors and three 42-inch plasma displays with an additional 40 HD monitors for audio, tape and graphics personnel.

The first live broadcast from the truck will be a WNBA Portland Fire game on July 28.

"It's going to be the finest HDTV truck in the country," Hutt brags. "It's a \$10 million vehicle."

The network also plans to make its production unit available to television producers as an HDTV mobile service provider under the name Action Sports and Entertainment Mobile Television, (ASEM). It is already talking to local broadcasters about co-producing HDTV programming.

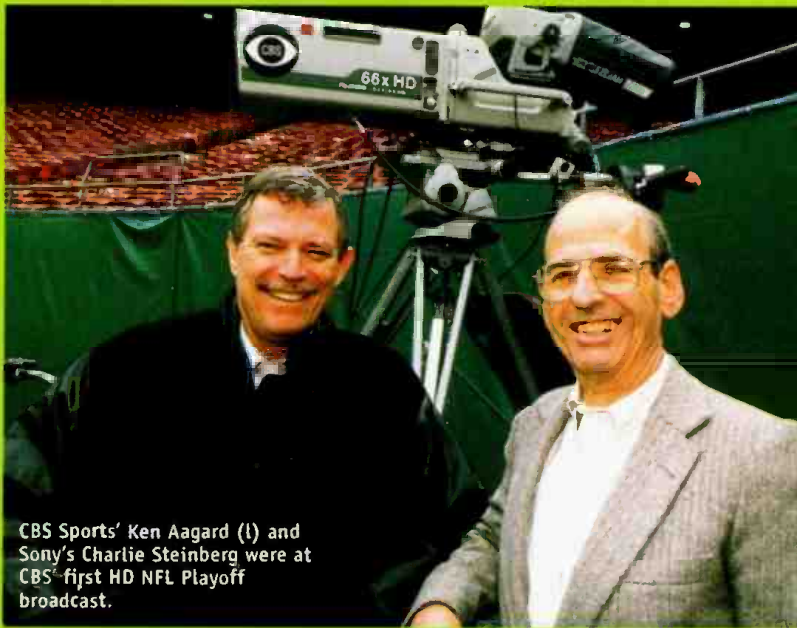
ASCN is also building a separate satellite uplink truck with an Andrew 2.4-meter dish. In addition to the large mobile production unit, ASCN is building a small four-camera digital production van with three digital tape machines, digital switchers and an HD character generator.

"It's the ability to do the small things and the local features that will make our channel successful," Hutt says.

ASCN's biggest challenge right now is distribution. It is launching on local analog cable systems, so it will have to down-convert the programming for SDTV broadcast. Hutt says the network is in discussions with the major systems—AT&T and Charter Communications—to get coverage on digital cable systems as well.

## TWO FOR ONE

An example of the type of production that might help bring more HD sports to the air was the CBS production of the 2001 Sony Open golf tournament from Honolulu in January. The event was broadcast in 1080i HDTV and analog NTSC via a dual feed from a single production truck.



CBS Sports' Ken Aagard (l) and Sony's Charlie Steinberg were at CBS' first HD NFL Playoff broadcast.

Previously, CBS Sports had done individual productions for 16:9 HDTV broadcast and 4:3 NTSC, with separate production trucks and crew, separate cameras and separate announce teams.

For the production, CBS used an All Mobile Video HD production truck equipped with Sony HDCAM equipment, including cameras, production switchers and VTRs. The production crew handled the signal from the Sony HDC-700 HDCAM cameras for the HDTV production and down-converted the signal live for the NTSC production.

"It's not necessarily a truck that goes both ways, but it worked," says CBS Senior Vice President of Operations and Production Ken Aagard. "We had to make a lot of production compromises. We were almost creating two feeds out of one switcher. When new switchers are developed, they will be able to do the effect from 16:9 feed at the same time it does the effect for the 4:3 feed."

Getting the production down to one truck will be an important move. "If we don't get to one truck, this whole thing is going to die," Aagard says. "We need

one set of announcers, one truck, one production crew, or it's not going to fly."

CBS plans to use the one-truck concept when it broadcasts NCAA football in HDTV this fall, but it still has some kinks to work out.

"Until [several weeks ago], we were struggling with how to make the one-truck concept work for college football," Aagard says. "It's some business and some technology."

Ackerley Group Vice President of Engineering

Kelley Alford believes that, once producers begin working in HDTV, the creative transition is an easy one. "It's about finding that middle ground and still getting that look for high definition and still meeting the needs for NTSC," he says.

For now, the biggest impediment to HDTV sports production remains a lack of HD-compatible production trucks and the costs involved with doing two individual productions for the same event.

"Manufacturers are working fast and furious to make all equipment with dual outputs," CBS' Aagard says. "When that happens, you will find more people building high-definition studios and trucks."

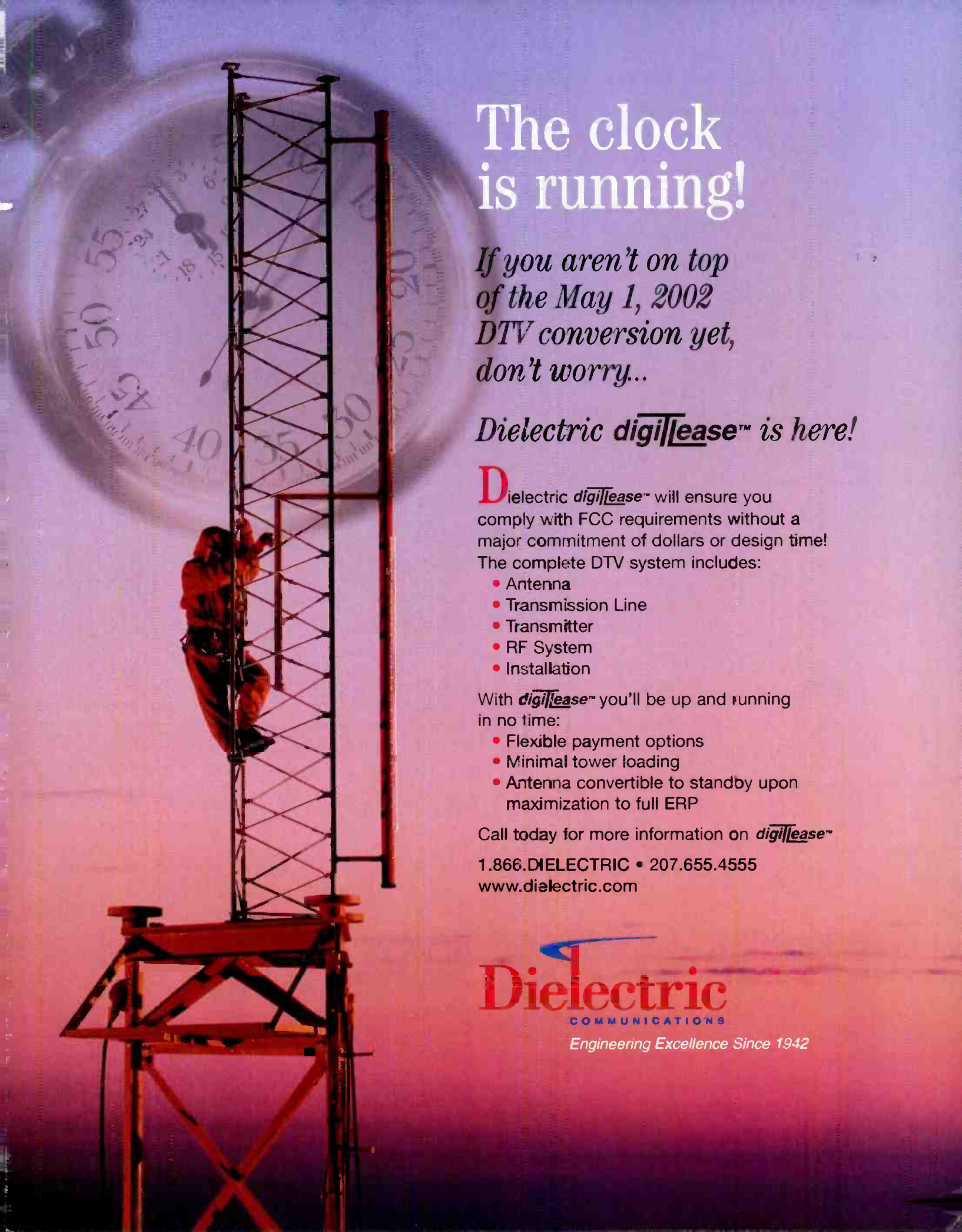
He says that, while all major manufacturers have begun offering dual-output cameras, production switchers are still not available although Sony and Grass Valley are expected to offer HD/SD-compatible switchers in the fourth quarter.

As for slow-motion effects, Aagard says, "A high-definition super slo-mo does not exist. You have to pick it up off standard definition and upconvert." ■

**'We decided to prepare the henhouse and be the chicken that drives those eggs into the marketplace.'**

—Harry Hutt, Portland Trailblazers





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# People

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

### Broadcast TV

**Spencer Neumann**, executive VP/CFO, Walt Disney Internet Group, Los Angeles, promoted to executive VP, ABC Television Network, Los Angeles.

**Randy Oswald**, president, Waitt Broadcasting, Omaha, Neb., named VP/GM, KTNV(TV) Las Vegas.

**Joe Pelliccio**, account executive, WTNH-TV New Haven, Conn., promoted to manager, client business marketing.

**Dave Sanford**, director, engineering, broadcast operations, WTTW(TV) Chicago, has retired from the station.

**Tim Schroeder**, sales manager, KWMU(FM) St. Louis, joins KETC(TV) as underwriting sales executive.

### Cable TV

**Donald Stephan**, executive director, operations, Verizon/Bell Atlantic Services, Virginia, joins Comcast Cable Communications, Southfield, Mich., as VP/GM.

Appointments at Time Warner Cable, Minneapolis:

**Bob Schneider**, senior manager, MDU/bulk accounts, promoted to director, residential, bulk and key commercial sales; **Tom Benham**, director, information systems, Funco Inc., Minneapolis, joins as information technology director.

### Programming

**Tom Cosgrove**, senior VP, scheduling and marketing, Fox Family/Fox Kids, Los Angeles, named executive VP, Fox Family Channel and Fox Kids Network, Los Angeles.

**Michele Ganeless**, senior VP, programming, Comedy Central, New York, named executive VP/GM, USA Network, New York.

**Deborah Blackwell**, president, MyHome.com, Pasadena, Calif., named GM, SoapNet, Burbank, Calif.

Appointments at Hearst Entertainment Productions, Los Angeles: **Paul Amirault**, producer/research director, LMNO Productions, Los Angeles, joins as senior director, development; **Alisha Serold**, executive director,

production & acquisitions, Harvey Entertainment Co., Los Angeles, joins as director, development.

**Diane De Martino**, supervising producer, *Later Today/Today Show: Weekend Edition*, joins the *Wolfgang Puck Show*, Food Network, New York, in the same capacity.

**Ilyse Zeman**, production manager, ZM Productions and Brad Lachman Productions, Los Angeles, named executive in charge of production, The Gurin Co., Studio City, Calif.

**Glenn Ginsburg**, president, Visionary Media LLC, New York, joins Comedy Central, New York, as VP, interactive sales.

**Barron Postmus**, director, marketing and station relations, Carsey-Werner Distribution, Studio City, Calif., promoted to executive director.

**George Lima**, manager, affiliate marketing, Discovery Networks, Bethesda, Md., promoted to director.

**Pamela Haas**, director, marketing team, Target Corp.,

Minneapolis, named VP, affiliate relations, Moviewatch, St. Paul, Minn.

### Radio

**Ed Whitman**, national sales manager, Aurora Communications, Bridgeport, Conn., is promoted to VP and adds duties of national sales manager for newly acquired New York properties.

**Virginia Lee Williams**, VP, sales, Western region, CommercialWare Inc., Natick, Mass., joins Harris Corp., Mason, Ohio, as director, radio sales.

### Journalism

**Edward Kosowski**, news director, KGO-TV San Francisco, named news director, WHDH-TV Boston.

Changes at KRON-TV San Francisco: **Mark Berryhill**, VP, news, will leave the station at the end of July but will continue in an advisory role; **Stacy Owen**, assistant news director, promoted to news director.

**Steve Majors**, senior producer, CNBC, New York,



Spencer Neumann



Donald Stephan



Bob Schneider



Tom Cosgrove

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

joins MSNBC, New York, in the same capacity.

Appointments at *Good Morning America*, New York: **Albert Lewitinn**, producer, WCBS-TV New York, joins as senior producer; **Lara Spencer**, correspondent, WABC-TV New York, joins as featured correspondent.

**Aaron Brown**, anchor, ABC News, New York, joins CNN, New York, as primary anchor, news.

**David Tabacoff**, executive producer, *20/20 Downtown*, New York, joins Fox News, New York, as executive producer, Bill O'Reilly broadcast specials, and senior producer, Fox News.

**Michelle Charlesworth**, weekend anchor, WABC-TV New York, adds substitute anchor to her duties.

**Shirley Washington**, morning weekday anchor, KDFW(TV) Dallas, named weekend anchor.

**Josh Binswanger**, host, *This Week in History*, History Channel, Boston, adds weekend anchor duties at WBZ-TV Boston.



Deborah Blackwell

**Dean Blevins**, sports analyst, KWTW(TV) Oklahoma City, promoted to sports director.

**Marti Johnson**, national correspondent, Hearst-Argyle Television, Washington, joins Conus Communications, Washington, as full-time reporter.

**Melissa Bell**, meteorologist, WBTW(TV) Charlotte, N.C., named weekend meteorologist, WBZ-TV Boston.

**Mike Woods**, meteorologist, KNXV-TV Phoenix, joins WNYW(TV) New York, as weekend meteorologist.

**Technology**

**Robert Ross**, VP, business development, Adero, Boston, joins ChainCast, San Jose, Calif., in the same capacity.

**Clarification**

In last week's Fates & Fortunes, vTrails, a technology company, was spelled incorrectly.

—P. Llanor Alleyne  
palleyne@cabners.com  
212-337-7141



Barron Postmus

**Obituaries**

**Judith Moses**, Emmy- and Peabody-winning producer died at 61 of liver cancer. She made public-affairs documentaries for various networks and film companies over the course of 25 years. Her credits include *20/20*.

**Neil Vander Dussen**, former president of Sony Corp. of America and longtime RCA executive, died June 9 at 69, reportedly of a brain aneurysm. He joined Sony in 1981 as president and CEO of the Sony Broadcast Products Co.

**Betty Mandeville**, one of the first women to have produced a major network radio show, died at 90. She was producer of the popular CBS program *The FBI in Peace and War* from the '40s to 1958. She also did TV game show *Password*.

**Tim Weigel**, 56, a popular, affable and witty sportscaster at CBS' WBBM-TV Chicago and a former sports writer at the old *Chicago Daily News*, died on Father's Day from a brain tumor.

—Beatrice Williams-Rude and P.J. Bednarski

O P E N M I K E

**RISKY BUSINESS**

EDITOR: How many times over the years have we had occasion to thank you for sounding the alarm about government intrusion into program content!

BROADCASTING & CABLE's brilliantly reasoned editorial (June 11) about the FCC's extraordinary interest in the expurgated version of an Eminem song is only the most recent manifestation of the continuing relevance and incalculable value of your influential publication. ...

Only BROADCASTING & CABLE has kept its eye firmly fixed on the ball (read: First Amendment). ...

One might only wish that NAB, our national trade association, heard the same "music." Why, I wonder, must we always leave it to you—and other entities like The Media Institute—to make the case for us?

Thank you—from every musician, performer, disk jockey, communicator, broadcaster and listener. Also, every citizen of the republic.—William O'Shaughnessy, chairman, Whitney Radio WVOX and WRTN, Westchester, New York

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

# A voice for stations

*Veteran broadcaster helps keep the industry competitive*

**E**ven among today's mega-media companies, Belo stands out: The broadcast group's 17 television stations (it also manages three LMAs) are often leaders in the marketplace. Industry insiders credit Jack Sander, executive vice president, media operations, and president of Belo's TV Group, with helping the company maintain that competitive edge.

Sander also takes an active role in broadcasting industry affairs. Last week, he testified at a House Telecommunications and Internet Subcommittee hearing on campaign-finance reform (see page 24). He is current chairman of the NBC affiliate board of governors and was a TVB chairman in the early '90s.

Belo, like other midsize to large TV groups, is a member of the National Affiliated Station Alliance (NASA), a coalition formed to help restore the balance of power between the affiliates and the networks. It's an important coalition, says Sander, who believes that, right now, stations need a strong and separate voice from the

networks.

"We want our network partners to be successful, profitable and healthy, as we want the same for ourselves," he says. However, he also believes that some issues need to be resolved so that "we can all get on with our business."

A seasoned broadcaster, Sander's career spans more than 35 years. He entered the business during his college days at the University of Cincinnati, working at educational station WCET(TV) Cincinnati during his junior and senior years.

In 1965, after a brief stint in graduate school (he ran out of funds), Sander joined WLWC-TV Columbus, Ohio, as a sales service director. A year later, he

was an account executive at WTOL-TV Toledo, Ohio. By 1978, he was assistant general manager and general sales manager at the Toledo station. He subsequently moved to then co-owned WDSU-TV New Orleans.

Returning to Toledo in 1980 to run WTOL-TV, he oversaw construction of a new facility for the station. "We started from scratch, built it and moved into it within eight months," he recalls. "It was a very challenging and extraordinary feat."

Two years later, he joined KTSP-TV Phoenix as president and general manager, staying until 1985, when Taft Broadcasting bought the station and picked Sander to head its television division. He ran



**John "Jack" L. Sander**  
*Executive vice president,  
media operations, and  
president, Television Group,  
Belo Corp.*

**B. Dec. 4, 1941, Cincinnati; B.F.A., communications, University of Cincinnati, 1964; sales service director, WLWC-TV Columbus, Ohio, 1965; account exec, local sales mgr., nat'l sales mgr., general sales mgr., assistant general mgr./general sales mgr., WTOL-TV Toledo, Ohio, 1966-78; station mgr., WDSU(TV) New Orleans, 1978-80; GM, WTOL-TV Toledo, 1980-82; president/GM, KTSP-TV Phoenix, 1982-85; president, TV Div., Taft Broadcasting, Cincinnati, 1985-88; president and GM, WAGA-TV Atlanta, 1988-97; EVP, TV Group, Belo, 1997-98; president, TV Group, Belo, 1998-2000; current position since Jan. 1; m. Jeanne, Oct. 16, 1966; three daughters**

the 12-station group until 1988, when Taft sold its TV interests.

Sander then joined WAGA-TV Atlanta as president and

general manager. During his nine-year tenure there, the station's ownership shifted from Gillette Communications to New World, and WAGA-TV switched its affiliation from CBS to Fox. "I always say, I was there nine years but ran two different television stations."

He joined Belo at a crucial time. In 1997, the company was in the midst of a major merger with the Providence Journal Co., and he arrived to help manage the transition. Once a small group with only seven stations, Belo emerged as a far more significant force in the television business. As a result of the merger, its TV holdings grew from seven to 16 stations (plus two LMAs). A cable news channel was also part of the deal; Belo already had an interest in two other cable news channels.

Today, Belo is No. 11 among the nation's Top 25 TV groups, according to BROADCASTING & CABLE'S latest compilation. Sander heads the TV group.

Belo also owns Northwest Cable News and Texas Cable News and is a partner in four other channels. Since January, Sander, as exec VP of media operations, has overseen the *Dallas Morning News*, the *Providence Journal* and the *Riverside, Calif., Press Enterprise*.

As for the future, Sander thinks Belo must be prepared to stay focused on "who we are and what we do best. We can still communicate information better than other media." ■

—Kim McAvoy

# Datebook

## This Week

**June 24-26 New York State Broadcasters Association** 40th Annual Executive Conference. Sagamore Resort Hotel on Lake George, N.Y. Contact: Mary Anne Jacon, 518-456-8888.

**June 24-27 Wireless Communications Association** 14th annual business conference and exhibition. World Trade Center, Boston. Contact: George McFadden, 202-452-7823.

**June 28-29 Access Conferences International** Financial News Broadcasting. One Whitehall Place, London. Contact: Katie Milton, +44 (0) 20-7840-2700.

**June 28-30 Virginia Association of Broadcasters** 64th Annual Summer Convention. Cavalier Hotel, Virginia Beach, Va. Contact: Judy Dunigan, 804-977-3716.

## July

**July 14 Television News Center** Anchor Training. Reuters TV, 1333 H Street NW, Washington. Contact: Herb Brubaker, 301-340-6160.

**July 15-17 North Carolina Association of Broadcasters** Annual Convention. Kingston Plantation, Myrtle Beach, S.C. Contact: Rhonda Price, 919-821-7300.

**July 19-21 Tennessee Association of Broadcasters** 54th Annual Convention. Maxwell House Hotel, Nashville, Tenn. Contact: Jill Green, 615-399-3791.

**July 22-25 CTAM Summit 2001.** The San Francisco Marriott Hotel, San Francisco. Contact: Seth Morrison, 703-549-4200.

**July 24 CEA** The DTV Transition—Is Laissez Faire Fair? Ronald Reagan Bldg., Washington. Contact: Jenny Miller, 703-907-7079.

**July 26 NAMIC of Southern California** Celebration of Latinos in Television and Film. Egyptian Theater, Hollywood, Calif. Contact: Marisa Soto, 310-246-7640.

**July 29-31 North Carolina/South Carolina Cable Associations** Joint Summer Meeting. Grove Park Inn, Asheville, N.C. Contact: 919-834-7113.

## Major Meetings

**Aug. 2-4 Satellite Broadcasting and Communications Association** Convention and Exposition. Opryland Hotel, Nashville, Tenn. Contact: Laurie Nappi, 703-549-6990, ext. 366.

**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, Tenn. 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, 212-889-6716.

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

**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.

**April 8-11, 2002 National Association of Broadcasters** Annual Convention. Las Vegas. Contact: Kathleen L. Muller, 202-775-3527.

**May 5-8, 2002 National Cable & Telecommunications Association** Annual Convention. New Orleans. Contact: Bobbie Boyd, 202-775-3669.

**May 20, 2002 George Foster Peabody Awards** 61th annual presentation and luncheon. Waldorf-Astoria, New York City. Contact: Horace Newcomb, 706-542-3787.

**June 26-29, 2002 PROMAX & BDA** 46th Annual Convention & Exposition. Los Angeles Convention Center, Los Angeles. Contact: Gregg Balko, 310-788-7600.

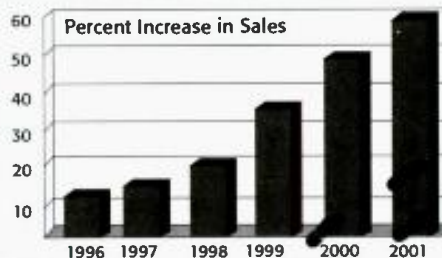
## August

**Aug. 1-4 Association of America's Public Television Stations** 2001 Annual Convention. Renaissance Hotel, Washington. Con-

tact: Joyce B. Horton, 202-887-1700.

—Compiled by Beatrice Williams-Rude  
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Radio-Account Executive	Henderson/Oxford, N.C.
Accountant/Bookkeeper	Washington, D.C.

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### FINANCIALCAREERS

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### NEWSCAREERS

#### GENERAL ASSIGNMENT REPORTER

WPVI-TV, Philly's #1 station, is seeking an aggressive, creative general assignment reporter. Successful candidate has several years of TV reporting experience, is flawless live and enjoys working under pressure. Send resume, non-returnable VT (no calls/faxes) to Carla Carpenter, News Director, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE

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**You can't imagine how much you'll grow here.** NBC, one of the world's premier broadcasting companies, has an opportunity to handle the trafficking of commercials for new North East Traffic Hub located in NYC. Your role will be to schedule commercial copy and ensure the advertiser's requirements are met regarding content, rotation, and placement. Specifically, you'll receive and organize all incoming commercial copy, match traffic instructions to sales contracts and interpret instructions to determine advertisers' needs. You'll also communicate with agencies and sales personnel to obtain copy, prepare daily dub lists, manage the tape library and pitch in regarding the other activities of Traffic-program formatting and log editing. You must have a Bachelor's or Associate's degree or experience in Television Sales Administration/ Customer Service. A detail orientation, effective organizational, communication and PC skills, preferably in an IBM AS-400 platform environment, are also essential. When applying for the above position, please send resume via e-mail to: [opportunities@gccareers.com](mailto:opportunities@gccareers.com) Please refer to: **NBC/254606/NRA223** in the subject line of your e-mail message. If you are sending resume via mail, in your cover letter you must include reference code: **NBC/254606/NRA223**.

#### CONTROLLER

Television group in beautiful Palm Springs, California. Requires knowledge of Columbine or similar traffic, MAS 90 accounting systems, excellent people skills. CPA, accounting degree and several years' broadcast controller experience preferred. Fax resume to: Bob Allen, Executive Vice President, Gulf-California Broadcast Co., 760-773-1953 or e-mail to [ballen@kesq.com](mailto:ballen@kesq.com). E.O.E.

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# Classifieds

## Television

### MISCELLANEOUS CAREERS



CMT, a 24-hour country music network, carries original programming, specials, and live concert and events, as well as a mix of videos by established country music artists and new cutting-edge acts, including world premiere exclusive videos. The network, owned and operated by MTV Networks, reaches more than 48.3 million households in the United States.

Located in beautiful Nashville, Tennessee, CMT has immediate openings for the following positions:

#### DIRECTOR NEWS & LIVE PROGRAMMING

Oversees creative and editorial management of News and Live Programming on CMT. This includes, but is not limited to, the network's daily live series, special events, and news franchise interstitial programming. Works closely with VP to manage the News and Live Programming on CMT. Will help establish the evolving programming tone and direction for the network, includes generating new programming ideas and guiding existing projects on both the "big picture" and daily management front. Project supervision of freelance and staff producers, creative content, and budgets for studio and field-based live network strip series, News interstitial and segment programming, and live special events for the network. Oversees scripts, rough-cuts, fine cuts and live broadcasts. Qualified candidates will have the ability to create energized and informative programming and strong storytelling capabilities. Must hire and manage staff, outside producers, and talent for programming projects. A Bachelor's degree in Film, Television Production, Business, or related field is required. At least five years experience in live television and studio production experience, and at least three years supervisory experience is required. Must have excellent writing skills and editorial judgement for both feature and news programming. Knowledge of country music is a plus.

#### DIRECTOR PROGRAM DEVELOPMENT & PRODUCTION

Oversees creative and editorial management of original programming on CMT. This includes, but is not limited to, the network's series, special events, stunts and interstitial programming. Will help establish evolving programming ideas and guide existing projects on both the "big picture" and daily management front. Project supervision of freelance and staff producers, creative content and budgets for studio and field-based network short and long-form programming is required. Oversees scripts, rough-cuts, fine cuts and live/live-to-tape broadcasts. Hires and manages staff, outside producers, and talent for programming projects. Bachelor's degree plus a minimum of five years field and studio production experience and at least three years supervisory experience is required. Must have strong storytelling capabilities, excellent writing skills and editorial judgement for both short-form and long-form formats, and the ability to create energized and informative programming. Knowledge of country music preferred.

#### WRITER/PRODUCER PROGRAM DEVELOPMENT & PRODUCTION

Contributes to the creation, planning and development process of CMT Programming to ensure timely completion of quality on-air program materials. Produces original programming for both short-form and long-form projects. Researches, writes, pre-edits, and supervises all phases of production, post-production and graphics as needed to maintain workflow and meet strict and continuing deadlines. Works with producers, directors and talent associated with producing original programs. Works as director on shoots when necessary. Seeks out and recommends new talent for on-camera and voice-over needs. Bachelor's degree or equivalent course-work in broadcasting, or related field, or equivalent experience required. Minimum three years experience required with a degree; five years experience without a degree. Experience in writing and producing original programming and assisting with the development of network programming required. Candidates must have a proven track record in producing for television. Must have a working knowledge of studio and field production, graphics, editing, audio production and shooting techniques. Excellent writing and storytelling skills are a must. An appreciation and knowledge of country music preferred.

#### DIRECTOR OFF-AIR CREATIVE

Directs efforts of off-air creative staff in the creation, planning, development and production of all off-air creative for CMT. Works closely with Graphics and Marketing to recognize, create and manage cross-channel off-air promotional and strategic efforts including: video presentations, consumer trade promotions, print and outdoor advertising, radio/television commercial copy and production, as well as materials used by advertising sales and affiliate sales. Supervises post-production/editing of off-air promotional materials to ensure quality of finished product meets standards. Reviews and analyzes research, ratings, and audience trends to create more effective off-air strategies and placement of media buys. Works closely with promotion and programming departments to create and implement off-air strategies to increase households, awareness, and maximize profit potential. The ideal candidate will have a minimum of five to seven years experience in creating, writing, developing and producing off-air promotional materials for television/radio, plus equivalent print advertising experience. A minimum three to five years of managerial experience required. Knowledge of branding and media placement and buying is required. Working knowledge of image campaigns, graphics, pre and post-production techniques, animation, video and audio editing preferred. A bachelor's degree in Communications, Advertising or other related field, or equivalent experience required.

#### WRITER/PRODUCER OFF-AIR CREATIVE

Contributes to the creation, planning and development process of off-air creative for CMT. Writes, produces, creates, plans, and develops specialty off-air creative spots and materials for all CMT off-air campaigns. Experience in writing and producing promotional spots for television. Working knowledge of print and television pre- and post-production involving the use of studio facilities, lighting, graphic design and animation, editing, audio production and shooting techniques. Works closely with Graphics and Marketing to create all off-air promotional and strategic efforts including: video presentations, consumer trade promotions, print and outdoor advertising, radio/television commercial copy and production, as well as materials used by advertising sales and affiliate sales. Initiates creative solutions that satisfy the channel's on-air and off-air marketing goals. Seeks out and recommends new talent for on-camera and voice-over needs for CMT. Also seeks out and cultivates new outside production resources. A Bachelor's degree or equivalent coursework in Advertising and/or Television Production is required. The position requires a minimum of three years of experience with a degree or a minimum of five years without a degree.

Qualified applicants should send their resumes to: [employment@country.com](mailto:employment@country.com), or mail to CMT Employment Opportunities, Attn: Manager Human Resources, 2806 Opryland Drive, Nashville, TN 37214. You may fax your resume to (615) 457-9660. No phone calls please. CMT is an Equal Opportunity Employer.

#### WORLD CUP 2002 SOCCER DOCUMENTARY

##### FEATURE PRODUCER

Immediate opening for freelance feature producer to work on international documentary previewing World Cup 2002. Articulate, compelling storytelling skills required; knowledge of international soccer preferred; organizational ability essential.

##### RESEARCHER/

##### PRODUCTION ASSISTANT

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Please send resume and tape to:

#### Broadcasting & Cable

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### SALESCAREERS

#### GENERAL / LOCAL SALES MANAGER

ABC affiliate with strong local presence looking for GSM/LSM combo who can manage & motivate diverse sales staff, interact directly with local businesses, has strong research background and has high rate & inventory management skills. Prior LSM or NSM experience necessary. # 117 market in # 1 location (Santa Barbara, CA). Write to VP/GM @ KEY-TV / 730 Miramonte Drive / Santa Barbara, CA / 93109. EOE.

#### SALES MANAGER

KRGV-TV located in the Rio Grande Valley in Texas is looking for a person with strong leadership, communication, organizational and people skills. Applicants should have experience in Salesline, BIAS, Maxigrid and Omega 32 as well as possess strong computer skills. Management experience preferred. Good track record of success in local television sales. Primary responsibilities include budgeting, inventory control, special events, sales promotions and motivating the sales staff. No Phone Calls Please. Send resume to: KRGV-TV Personnel Manager, P.O. Box 5, Weslaco, TX 78599. Visit our website: [www.krgv.com](http://www.krgv.com). KRGV is an equal opportunity employer.

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SALESCAREERS CONTINUED ON PAGE 42

## Classifieds

### Television

#### SALESCAREERS

## VICE PRESIDENT- DIRECTOR OF SALES

Fox owned stations and regional sports channels in Los Angeles

We currently have an incredible career opportunity for an experienced and high-energy sales pro to lead the sales teams of our Los Angeles Fox owned television stations and cable channels.

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At Fox, we provide an environment that is supportive and team oriented. In addition we offer an excellent benefits package and compensation. If qualified, please submit resume with salary requirements to:

**Fox 11/KTTV and Fox Sports Net West I and II,  
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Attention: Recruitment AB/VP Sales. EOE/M/F/D/V.



#### PRODUCERCAREERS

## BUNIM/MURRAY PRODUCTIONS

Premium Los Angeles based Reality Production Company seeks a variety of staffing positions for upcoming productions. Positions available are Producers, Segment Producers, Production Managers, Story Editors, Casting Directors and Directors.

Please fax your resume to

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#### EXECUTIVE PRODUCER

Twin Cities Public Television seeks an experienced Executive Producer to join its National Production team. TPT is located in the culturally rich Twin Cities of Minneapolis and St. Paul and has a reputation for bringing innovative, high quality programs to public television. From Hoop Dreams to Liberty, from Newton's Apple to American Photography, TPT's National Production Department has produced a wide range of successful programs for public television.

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#### PROMOTIONCAREERS

## PROMOTION MANAGER

The Food Network, a division of Scripps Networks, has an exceptional opportunity for a Promotion Manager to work in their Marketing Department.

In this role, you will develop and execute major quarterly promotions; manage the development of promotional sweepstakes on-air spots; create strategies and big ideas for major promotions; and manage promotional agency relationships. To qualify, you must meet the following criteria: 4-7 years of entertainment marketing experience; 2-3 years of cable promotion experience; and experience working with ad sales and affiliate groups. Experience executing promotions beginning to end necessary. 4+ years of client side marketing highly preferred.

We offer a desirable working environment, competitive salary and comprehensive benefits package. **Candidates who meet all requirements are welcome to apply.** Please send resume, which must include salary requirements, to:

FOOD NETWORK  
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New York, NY 10036  
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Email: [jobsny@scrippsnetworks.com](mailto:jobsny@scrippsnetworks.com) Or Fax 212-398-0850.

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[www.tvinsite.com/  
broadcastingcable](http://www.tvinsite.com/broadcastingcable)



## Classifieds

### Television

#### ADMINISTRATIVE CAREERS

### Executive Assistant

FOX Cable Networks is seeking an Executive Assistant in its New York office to assist in the areas of sales administration and training. This position will provide a great opportunity to learn and grow in the ad sales business.

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Will also assist with the preparation of training materials and schedule training sessions. Typing training manuals and troubleshooting by answering questions from sales assistants on procedural issues. In time, this position can also include conducting training sessions.

Assisting the Sales Admin. department by entering orders, filing, comparing contracts to orders to check for accuracy.

Qualified candidate will have 2-5 years experience as an administrative or executive assistant; excellent communication and follow up skills; team player; and good computer skills in Word, Excel, and Powerpoint. Experience in broadcast or cable ad sales a plus; college graduate preferred.

Please send resume, cover letter, and salary requirements to **Attn: Sales Administration** via fax: (212) 822-8601 or online at <http://ngc.recruitingcenter.net/publicjobs> job code: DH100691. No phone calls please. EOE.



#### RESEARCH CAREERS

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To e-mail your resume, please click on Marketing Jobs via our website at [www.intelstat.com](http://www.intelstat.com).

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## A I R T I M E

# Fear of interference

*DBS 'fights tooth and nail' to protect customers, investment*

By Chuck Hewitt

**A**fter reading Sophia Collier's Air-time column (June 11), it became crystal clear that Northpoint knows no bounds when it comes to confusing and clouding the issue of spectrum sharing in the direct broadcast satellite (DBS) band. Until now, Northpoint has primarily relied on exaggeration and half-truths, but it has advanced to issuing complete untruths.

Congress and the FCC have worked successfully for more than a decade to create competition to cable in the multichannel video marketplace. In just over seven years, nearly 16 million households have signed up for DBS service, and DBS has become what the FCC has called "the principal competitor to cable." Introducing an interference-causing Multichannel Video Distribution and Data Service (MVDDS) like Northpoint's into the DBS band at this critical competitive juncture, thus creating harmful interference to normal DBS operations, would be a total reversal of years of carefully thought-out FCC and congressional policies.

DBS' customer-service rankings are by far the best in the multichannel-TV industry—much higher than those of cable—in large part due to the unparalleled quality and reliability of the DBS signal. To jeopardize that quality to accommodate a secondary user, especially when there is spectrum already available for "wireless cable" systems functionally identical to Northpoint's, is unthinkable. Northpoint can operate its wireless cable service in those spectrum bands where it will not disrupt service to DBS customers, yet neither

Northpoint nor the FCC has explained why those frequency bands would not provide the most suitable home for Northpoint's proposed service.

The congressionally mandated independent testing done by the Mitre Corp. is devastating to the proposal to allow terrestrial "wireless cable" to share the DBS band. The *first* conclusion of the Mitre Report is that Northpoint's proposed service would cause "significant interference" to normal DBS operations. Contrary to Northpoint's claims, the Mitre Report does not recommend a process for licensing MVDDS.

The Mitre Report states that sharing might be feasible "if and only if suitable mitigation measures are applied." These mitigation measures include visiting the homes of DBS customers and suggesting that they move their dishes from one spot to another, get larger satellite dishes, or cover their existing dishes with aluminum "shields." The report then asks whether the costs of mitigating, given the residual spectrum interference, outweigh the benefits. We believe the answer is a resounding "NO," especially considering the residual interference that will remain even after consumers apply such measures.

On the issue of spectrum auctions, the law requires an auction of spectrum for terrestrial operations where bidders can compete. Spectrum auctions are the best market-based mechanism for the allocation of scarce spectrum. More important, spectrum belongs to every American; it is no different from a national forest or a national park. Commercial entities cannot be permitted to simply walk away with this



Hewitt is president of the Satellite Broadcasting and Communications Association, which represents satellite-TV companies

valuable national asset. Unfortunately, Northpoint seeks to do just that, choosing not to bid for the appropriate available spectrum but instead to claim entitlement to a multimillion-dollar gift from the American public.

In one of its most egregious claims to date, Northpoint states that, "on Jan. 1, 2002, DirecTV and EchoStar will likely drop local television stations in dozens of markets so that they can continue to deliver local stations in the most populated markets." Both DirecTV and EchoStar hope not to have to pull *any* local stations from markets they currently serve, and they do not have any such plans. In fact, both are launching spot-beam satellites to add more local channels to comply with the must-carry provision of the Satellite Home Viewer Improvement Act.

Contrary to Northpoint's claims, the DBS providers have not implemented a campaign to keep out competitors. However, we are fighting on behalf of our nearly 16 million current DBS households. We will continue to fight tooth and nail to protect our customers—and the multibillion-dollar investment we made in our businesses—from harmful interference. ■

# Editorials

COMMITTED TO THE FIRST AMENDMENT

## Truth and consequences

Why push the networks to accept condom ads? The worldwide epidemic of AIDS and HIV, for one reason. Then there is the U.S. epidemic of all sexually transmitted diseases (13 million cases at last count). We'd mention teen pregnancy, but that would get us into the religious thicket of contraception. So let's just stick to STDs and disease control.

A just-released study found that the vast majority of viewers don't share several of the major networks' reluctance about condom advertising. Almost three-quarters approve of the ads. Still, three of the six networks refuse to carry them: ABC and the two youngest-skewing, UPN and The WB.

We advertise sex on TV, from lingerie to tight jeans to the promo for tomorrow's soap. (Never mind the programming that has people leaping in and out of bed with the alacrity of flying Wallendas.) And we advertise alcohol in abundance. Sometimes we advertise both, as in the beer commercial with the loud music in the apartment next door, and the bed vibrating as a result, and the buff twentysomething couple putting two and two together with the help of a pulsating beer-bottle cap tossed onto the bedspread. So why do networks that have no trouble conveying the recreational pleasures of the night before suddenly turn from the havens of Victoria's Secret to the bastions of Victorian sensibilities when it comes to ads that address the potential consequences of the morning after?

There are, for course, a lot of people who oppose condoms on religious grounds, and their views should be respected. But access to information about a legal product with potential widespread health benefits should not be restricted for fear of offending that group.

It has been almost 15 years since the networks began allowing their owned stations to air condom ads. At the time, we suggested it might be time to lift the ban on network condom ads as well. ABC, the first to allow its owned stations to carry the ads, still won't air them. The WB and UPN weren't around then, but they are aimed directly at the target population most in need of this information and should be in the vanguard on the issue.

We applaud CBS, NBC and Fox for allowing the ads and ask the rest to join them.

## Remembering You

Archie Bunker was arguably the single most seminal character in TV history. He dropped like a bombshell onto CBS' Tuesday-night schedule. Only a few months before, the network's most recognizable Tuesday-night pater familias had been Jed Clampett. Now it was a loud-mouthed bigot who slung racial slurs like hash in a diner. It was up to Carroll O'Connor, who died last week of a heart attack, to make the character human and, yes, lovable, though clearly wrong-headed. A less capable actor in the role, and the sitcom probably would have been swept off the air in a storm of protest. Instead, it became the top show of its day and an important statement on the absurdity of prejudice.

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