

BROADCASTING CABLE

JULY 2, 2001

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DID CBS WIMP OUT?

CBS boss Mel Karmazin vowed to hold the line on upfront prices, but it appears the network caved in after all

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FIXING EMERIL'S RECIPE

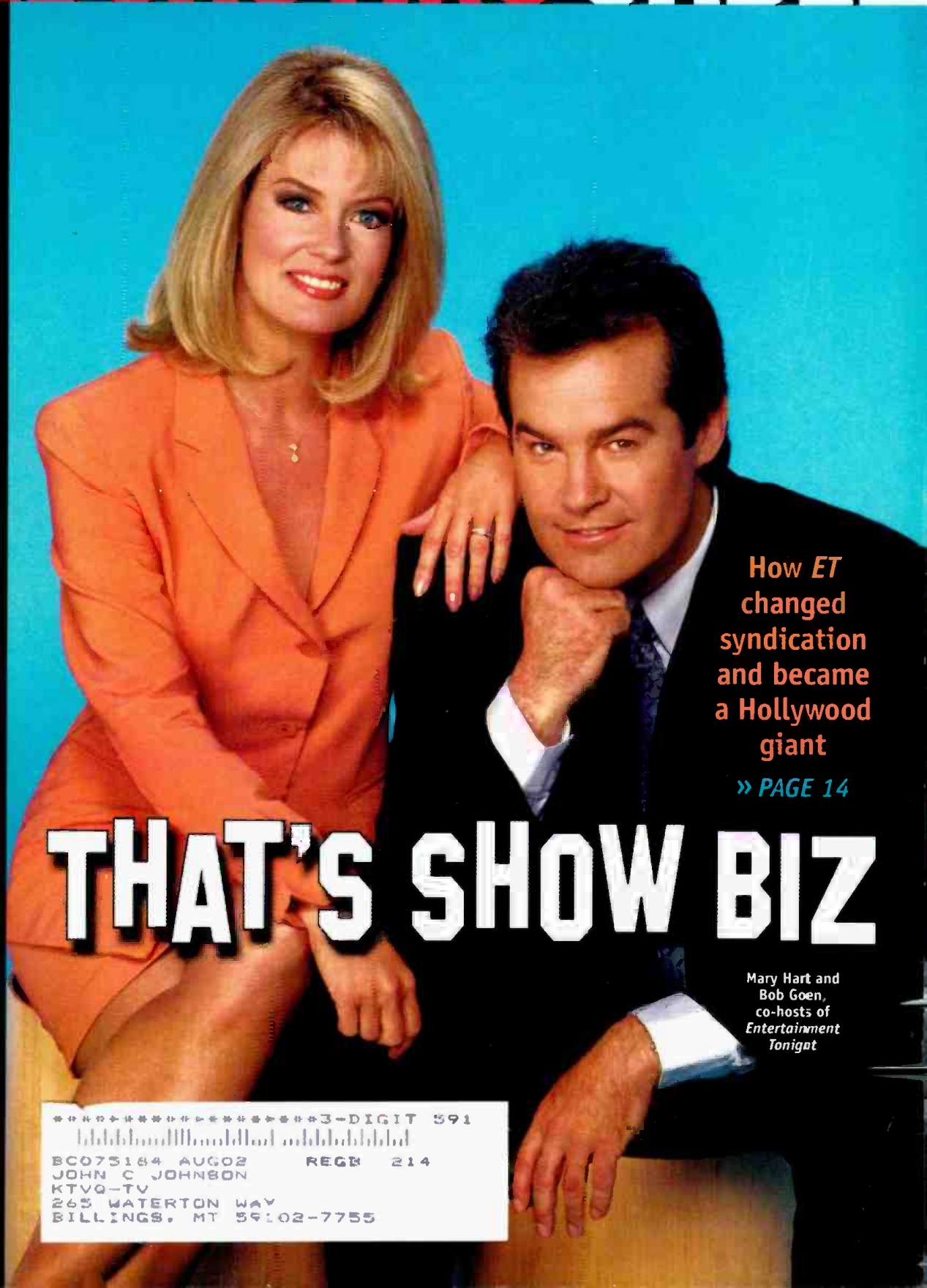
Mary who have seen NBC's *Emeril* pilot smell a turkey, and now NBC is changing the ingredients. But it also trusts its audience testing

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CLEANING OUT TURNER

CNN News Group CEO Tom Johnson retires as the Jamie Kellner era takes shape in Atlanta

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How *ET* changed syndication and became a Hollywood giant

» PAGE 14

THAT'S SHOW BIZ

Mary Hart and Bob Goen, co-hosts of *Entertainment Tonight*



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Accuracy boosts
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Tropical Storm Allison

**From Houston to Philadelphia,
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Forecast of 5 AM CDT Tuesday, June 5th

AccuWeather:

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Government Sources:

"Tropical storm formation is not expected through Wednesday [tomorrow]."

What happened

The government finally named Tropical Storm Allison at 2 PM, June 5th. It brought over 6 inches of rain and caused \$4.8 billion in property damage in the Houston area, and cost at least 41 lives nationwide.

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Top of the Week July 2, 2001

DISCOUNTS CBS finally lowers upfront prices, but holding out cost the network money lost to competitors. » 5

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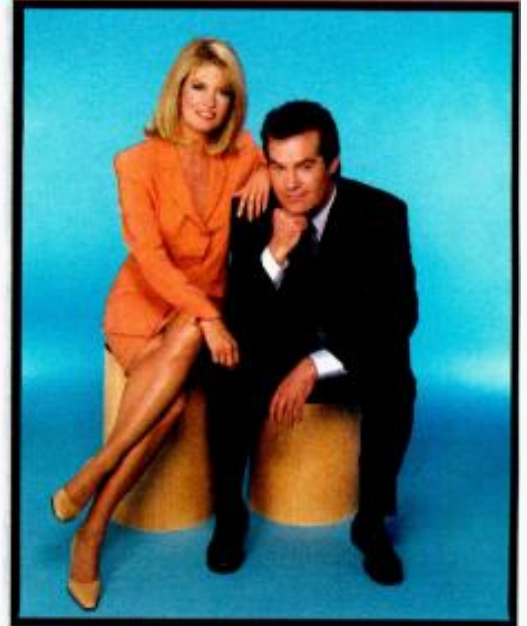
CNN CEO Tom Johnson retires as Jamie Kellner puts his stamp on Turner Broadcasting. » 11

Dr. Phil McGraw appears every Thursday on Oprah Winfrey's show.

COVER STORY

ENTERTAINMENT TONIGHT AT 20

No longer considered "inconsequential," the show has become a brand name in celebrity news and a money machine. » 14



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Going commercial Image-compression developer DemoGraFX targets the consumer market, such as putting its technology in set-top boxes. » 28



NETWORKS

Securing Sassa

Sources say NBC West Coast President Scott Sassa has been offered a new, three-year deal to continue as the network's top West Coast executive. That came as senior-level NBC executives met with GE boss Jack Welch in Fairfield, Conn., last week and speculation about Sassa's status heated up. Sassa, who has been with NBC since September 1997, when he took over as head of the network's O&O stations, is said to be contemplating the new offer. His current contract is said to be up in December and sources say he is also mulling a number of outside opportunities. In 1998, Sassa was named NBC entertainment president and six months later, took over Don Ohlmeyer's position as NBC West Coast president. Jeff Zucker, NBC's new entertainment president, would likely move into the top spot out West if Sassa leaves. NBC executives had no comment.—J.S.

BC EYE

INTERNET

Upforgrabs.TV

With the dotcom business in the tank, few TV companies are looking to start new Web sites. Too bad. There are hundreds of TV-related domain names available—some dirt cheap. A check found plenty with modest minimums and no bidders. Disney may want to consider abcnetwork.tv (\$50 minimum); HBO could lock up sopranofamily.com (\$100). Who knew that adjectives had different values, but you can open bidding on craving.tv for just \$5 or playful.tv for \$105. A site based on a TV personality? Here are two: misterrogers.tv (\$50), or richardhatch.tv (\$25). For \$25, you can get bigbrother2000sucks.com. But forget about bigbrother2001-sucks.com. It's owned by CBS and it ain't selling. Yet.—H.A.J.



REMEMBER THE WATERBOY

The next time network executives say they don't care about Nielsen household numbers, remember *The Waterboy*. With the second quarter almost over, Lifetime and USA Network brass are 'angsting' over who will win the neck-and-neck race in prime time. Lifetime wants to claim its second-consecutive victory in quarterly household ratings. But USA last Thursday abruptly yanked Demi Moore flick *Indecent Proposal* from its Sunday schedule and substituted its fifth run in two weeks of Adam Sandler comedy *The Waterboy* (which scored a huge 5.0 in one of its airings).

Rounding the numbers could leave them tied at a 1.8. At press time Lifetime was a few hundredths ahead of that, USA a few hundredths behind. Despite the last-second lunge, USA contends strong

demos will lead to bigger spoils from advertisers. "Household rating are a nice way of keeping track, but its not the way the business runs," said Ray Giacopelli, senior VP of research, USA Cable.—A.R.

LMA RELIEF

Pegasus and any other TV groups operating local-marketing agreements in small markets are likely to get some relief from government restrictions. Two weeks ago, a federal appeals court ordered the FCC to stay, pending the outcome of a court challenge to ownership rules, Sinclair's Aug. 6 deadline for divesting four LMAs in markets where there are fewer than eight separately controlled TV outlets, and thus are ineligible for LMAs. Now the agency is reviewing whether to extend the delay to any other groups. No decision has been reached.—B.M.



BROADCASTING

Tribune eyes Acme

Tribune Broadcasting, part owner and largest affiliate group of The WB, has held talks with Acme Television about buying the TV group founded by now-Turner Broadcasting Chairman Jamie Kellner. The issue appears to be price. Tribune is said to be particularly interested in Acme's two biggest stations, KWBP(TV) Portland, Ore., and KPLR-TV St. Louis. Kellner, who founded The WB, recently got a big promotion (running all of Turner Broadcasting and The WB) and is said to be less interested in the Acme TV group. There's also been speculation that AOL Time Warner might be interested in acquiring Tribune.—S.M.

The seller doesn't hold

CBS relents and finally discounts its fall upfront pricing, but damage is done

By Steve McClellan

At the CBS affiliate meeting last month, Viacom president Mel Karmazin called some of his station sales people "wimps" for selling advertising at lower rates than they otherwise might have.

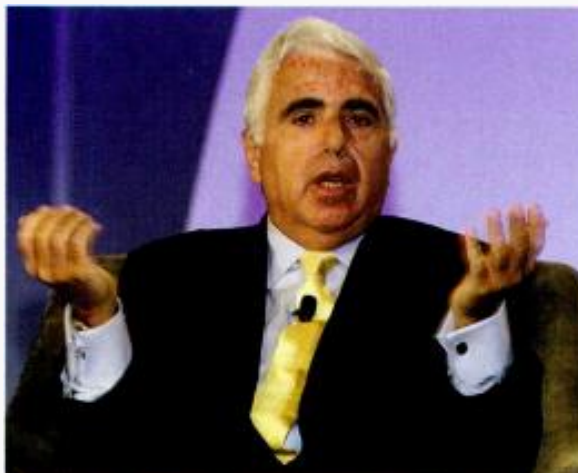
But at the end of upfront, it was Karmazin who wimped out, granting the CBS network sales team the OK to do deals at rates below last year's prices—something Karmazin has been saying for months he would not do.

And in the process, according to buyers, CBS lost money to competitors. "We started pulling money from them," said John Lazarus, head of national broadcast buying at TN Media, New York. "CBS lost money because others were offering minus 8% and 9% in the pricing and with younger demos."

Lazarus and several other media buyers confirm that CBS was offering its ad-sales packages at prices that were 3% to 5% below last year's rates. "That's absolutely accurate," said Lazarus.

Earlier in the process, the network pondered offers from buyers at 1% to 2% below last year's prices, which Karmazin would not approve, sources said. The sales team, led by Joe Abruzzese, president, sales, CBS-TV, countered with flat rates, with the understanding that the network would throw additional inventory into the mix later in the year at no extra charge—a sort of backdoor way of offering discounts.

A few buyers reportedly accepted those



Viacom head Mel Karmazin decided to allow the CBS sales team to offer ad-sales packages at prices that were 3% to 5% below last year's rates.

to discuss the upfront.

By most accounts, this year's prime time upfront market totaled close to \$7 billion, down about \$1 billion, or 12.5%, from last year's market. ABC, CBS and NBC sold significantly less upfront inventory than last year because the money simply was not there to fill it. And the fourth quarter is particularly light—the sell-out rate across the networks is only about 57%—five to 10 percentage points below normal.

That doesn't bode well for CBS' strategy of making up sales ground in the scatter market, at least in the fourth quarter, when demand is expected to still be weak.

And the first quarter 2002 scatter market will have to compete with the Olympics. "Their first chance for recovery is the second and third quarters," said one senior-level media buyer.

CBS sold only 65% of its inventory upfront, compared with 83% last year. ABC sold about 72%, vs. 85% a year ago. NBC sold 67%, vs. 81%, and Fox sold 76%, vs. 78% a year ago. Fox normally sells a higher percentage of its inventory upfront than the other major networks.

NBC emerged as the top dog, raking in about \$2 billion and a 29% share of the dollars. The network dropped about 10% in total dollars from last year (when it took in \$2.2 billion) but increased its market share by about one percentage point.

"Our goal was to get the biggest piece of the pie, and we achieved that," said Randy Falco, president of NBC-TV. "You can't control how much money is in the marketplace."

As expected, ABC took the biggest rev-

2001 UPFRONT SCORECARD				
	CPM change vs. 2000	% of inventory sold 2000	% of inventory sold 2001	Total sales
ABC	-6% to -7%	85%	72%	\$1.6B
CBS	-3% to -5%	83%	65%	\$1.4B
Fox	-1% to -3%	78%	76%	\$1.3B
NBC	-5% to -7%	81%	67%	\$2.0B
UPN	0% to +2%	58%	40%*	\$600M
The WB	+4% to -5%	NA	NA	\$475M

*At deadline, UPN was in the middle of negotiations. NA=Not available
Source: Network and advertising agency executives

offers, but most said no. "We got hard negative numbers from the other networks, and we weren't going to go back to our clients and have them ask us why we didn't get the same at CBS," said one buyer, who reported doing business with CBS in that 3% to 5% range.

But one source familiar with CBS' sales situation insisted that, when all the network's upfront deals are considered—especially the packages for *Survivor*, which total close to \$225 million—CBS will show a cost-per-thousand increase that averages between 1% and 2%. Both Karmazin and Abruzzese declined requests for interviews

Big Brother's blur machine

The second edition of CBS' reality series promises to push prime time limits

enue hit, dropping from \$2.35 billion last year to \$1.6 billion this year, down 30%, with price decreases in the 6% to 7% range. The big problem for ABC was *Who Wants to Be a Millionaire?*, which dropped dramatically in the ratings, particularly among adults 18-49. And it was airing four nights a week, accounting for a big chunk of the schedule.

CBS has sold about \$1.4 billion in business, down about 12% from a year ago, and roughly in line with what the network sold in the upfront in 1999.

The WB seemed to be the only network to get significant price increases—buyers confirmed the network's claim that it achieved 4% to 5% CPM hikes. Its total take was about \$475 million, up 12% from a year ago.

UPN remained the only network not close to wrapping up its upfront by the end of last week. Part of the problem: Like co-owned CBS, it was holding out for price increases that buyers didn't want to pay. At press time last week, sources said UPN had sold about \$60 million. Network sources said its goal is \$180 million, vs. last year's \$150 million.

But the buyers were playing tough with the network last week. With *Buffy*, for example, they were looking for discounts not only compared with what they paid The WB last year but also compared with UPN's Tuesday time period last year—in effect, close to a 50% rate decrease. "We're saying, 'No way, you can't do that to us,'" said one network insider. ■

Cable's turn

As the major broadcast networks were wrapping up their prime time upfront sales last week, agency executives were preparing to start talks on cable buys. It doesn't look pretty there, either.

Sources say agencies are looking for 15% to 20% price declines vs. last year. Cable ad sellers were said to be offering flat prices.

The cable upfront will probably take another couple of weeks to complete, in part because of the July 4 holiday.

Then it will be syndication's turn. Steep price declines are expected in that segment, as well. —S.M.



A "sexy" moment on last summer's *Big Brother* included housemates William and Jordan comparing derrières. This year's show, debuting Thursday, promises to be racier.

By Richard Tedesco

Big Brother executive producer Arnold Shapiro is pushing the titillating prospects for the sequel to CBS' less-than-memorable reality series, while downplaying the sexual chemistry the production obviously hopes will spark ratings.

CBS will have its "blurring machines" ready, according to Shapiro, who said last week that the new production will show all it can of its house-bound contestants—short of being X-rated. "We will go as far as we can go and no farther," declared Shapiro, whose production credits include *Rescue 911* and *Scared Straight*.

CBS would almost certainly welcome anything that would provide a ratings boost for the Endemol concept series, which was TV's first reality bomb.

In a teleconference call last week about the show's Thursday-night debut, Shapiro said he has assembled a cast of highly competitive, racially diverse, opinionated and "delightfully quirky" people in their 20s, 30s and 40s. There are six men and six women, including Bunky, a 36-year-old gay writer; Monica, a 40-year-old

candy-store manager; and Nicole, a 31-year-old newlywed (apparently, Nicole's hubby is not coming).

And while Shapiro downplays considerations about their physical appeal, he says *Big Brother* wanted a "sparkling and scintillating" group. A weak cast, he said, was the first *Big Brother*'s prime deficiency.

But Shapiro sought to draw a distinction between *Big Brother* and *Temptation Island*, in which committed couples are put in situations to encourage cheating on their mates. Shapiro said

that, while no one has suggested that the contestants be sexually active in the *Big Brother* house, he won't be "surprised" if sex and nudity are part of the scene.

This time around, the contestants—not the audience—will vote to kick each other out of the house as they vie to survive for the million-dollar prize. Two psychologists screened the contestants, and background checks were conducted to detect violent behavior or criminal records, according to Shapiro. Violence is the ultimate taboo in the rulebook drafted for the cast, which will be sequestered sometime this week.

Like the first production, this *Big Brother* will have round-the-clock video streaming from the house for those who just can't get enough on air. How that is going to get blurred, if at all, was an unanswered question last week. America Online produced the site last time around, but CBS hasn't yet named its online producer.

No word either on advertisers for the second round of *Big Brother*, which may still have to prove that there's a sizable audience out there for this kind of contrived voyeurism. ■

Syndicating Dr. Phil

Paramount Domestic TV, King World slate talker for Oprah regular

By Joe Schlosser

Viacom's two powerful syndication arms are teaming up for the first time to bring Oprah Winfrey's Dr. Phil McGraw to daytime television. Paramount Domestic Television and King World Productions made it official late Friday, announcing the arrival of longtime Winfrey guest Dr. Phil on the syndication scene.

The battle between Hollywood's top studios for the syndication rights to the *Dr. Phil* show went down to the last minute, with a number of syndicators bending over backwards to impress Winfrey, whose Chicago-based Harpo Productions created the show and will also play a key role in it.

Described as a life-strategies/self-help talk show for daytime and early-fringe time periods, *Dr. Phil* will be produced by Paramount and distributed by King World for a fall 2002 debut. It is the first time the two syndication giants have worked together since coming under the Viacom banner, which set off more Hollywood speculation that they may eventually be melded.

The deal also brings King World and Winfrey together on their second talk show. King World has distributed *The Oprah Winfrey Show* since its debut in 1986 and has syndication rights through the 2003-04 TV season.

Dallas psychologist McGraw, the best-selling author of *Life Strategies: Doing What Works*, *Doing What Matters* and *Relationship Rescue: A Seven-Step Strategy for Reconnecting With Your Partner*, has been appearing on Winfrey's syndicated talk show since April

1998. A Tuesday regular for over a year, he is scheduled to be on each Tuesday through the upcoming season.

Each time Dr. Phil appears on Winfrey's show, the ratings seem to increase. According to Nielsen Media Research, Tuesday episodes have averaged a 6.8 national household rating during the current season, 13% higher than the Monday-Friday average of 6.0.

"What Oprah has done with him is absolutely brilliant," says Paramount Domestic TV Programming President Greg Meidel. "She has single-handedly taken advantage of his skills, groomed him and nurtured him into stardom. We have someone who will have developed his instincts and style for four years."

Says Winfrey, "In 15 years, I've

never come across anyone who understood human functioning better than Phil. He knows how

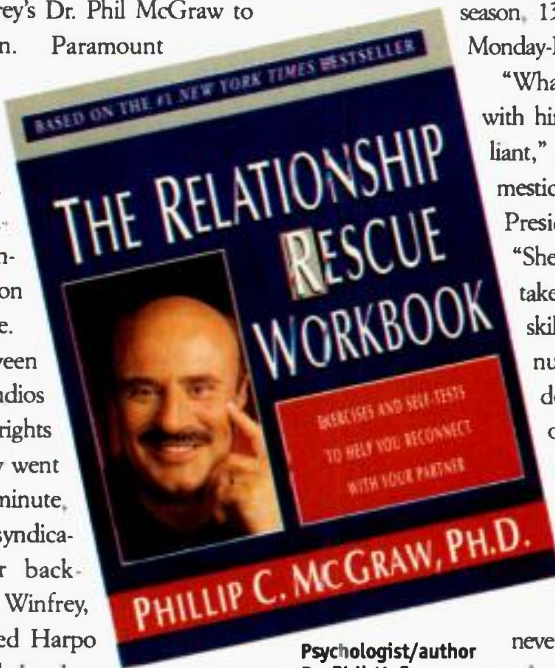
Psychologist/author Dr. Phil McGraw gives Oprah Tuesday ratings a boost.

to ... get to the bottom line of what really matters. He has become America's therapist."

Winfrey was expected to be an executive producer on the series, but sources say she will not take any title or credit on the show.

Dr. Phil joins a fast-growing syndication field for fall 2002, one that already includes daytime versions of *Who Wants to Be a Millionaire?*, *Weakest Link* and *Pyramid*. CBS executives would not comment, but sources say *Dr. Phil* will likely wind up on a number of CBS O&Os. The show will not be allowed to go up against Winfrey's syndicated show and will be sold only in outside time periods, say sources. King World and Paramount executives had no comment.

Until late last week, it had been unclear who would win the *Dr. Phil* syndication sweepstakes. ■



IN BRIEF

AMST: INDUSTRY SHOULD FUND TECH CENTER

The Association of Maximum Service Television is asking the TV industry to pay for a technology-development center similar to CableLabs, in order to keep the pace of innovation needed in the digital era.

"Without this investment, there will be no broadcast industry," MSTV Chairman and LIN Television Corp. President Gary Chapman told the Media Institute in Washington last week. Because there have been a few technological changes since the invention of TV, broadcasters have grown complacent about supporting research, he said.

ODIE OUT AT DIRECTV

In the wake of DirecTV's surprisingly weak subscriber growth, President Odie Donald is heading for the exit. Odie is "leaving for personal and professional reasons," being replaced by Roxanne Austin, CFO of parent Hughes Electronics since June 1997.

As Hughes Electronics negotiates a sale to Rupert Murdoch's News Corp., DirecTV has had troubles adding subscribers. Donald's main charge was to get DirecTV's churn and subscriber-acquisition costs under control. Neither happened. DirecTV said it added 175,000 subscribers in the second quarter ended June 30, well short of the 275,000 to 325,000 the company had been predicting.

AOL'S VRADENBURG IS RECOVERING

AOL Time Warner lobbyist and former CBS executive George Vradenburg remained hospitalized in northern Virginia last Monday after suffering a heart attack. Vradenburg was stricken June 23 after a preview performance of his wife's play, *Surviving Grace*, at Washington's Kennedy Center.

IN BRIEF

ESPNEWS GOING DARK ON CHARTER

About 850,000 Charter Communications subscribers will lose ESPNews in an escalation of the companies' dispute over streaming of the network. A month ago, ESPN told Charter to take the network off at midnight Friday, and Charter made plans to substitute channels. ESPN backtracked in a letter delivered Thursday, but Charter Chairman Jerry Kent said that, since he given the required 30-day warnings, he was going through with contingency plans on most systems.

STOSSEL BLAMES 'LEFT' FOR INTERVIEW CUTS

John Stossel isn't happy that ABC had interviews with children cut from an upcoming special following complaints from their parents, he told Fox News Channel's Bill O'Reilly.

Stossel had wanted to demonstrate that children get a one-sided and often inaccurate message about environmental problems. Although there was no initial objection, he said, parents changed their minds after being "brainwashed" by "the totalitarian left."

STRONG RATINGS WIN FOR NBC, CBS

Summer reality programming helped keep NBC in first place in the adults 18-49 demo for the week of June 18-24, but reruns and newsmagazines were strong enough to give CBS a victory in both total viewers and households.

NBC averaged a network-best 3.1 rating in adults 18-49, while CBS averaged a 5.9 rating/11 share in households, according to Nielsen. NBC was led by *Spy TV*, with a 6.6/21 in adults 18-49 and 13.2 million viewers.

Syndies play games

Many studios are now moving quickly to secure markets and hosts for the 2002 season



Donny Osmond (r), shown here with a contestant, has Dick Clark's former role of host of *Pyramid*.

By Joe Schlosser

For top syndicators, the game-show rush is officially on for 2002. What was once an open field for distributors seeking to bring out new wares is filling up quickly with big-named game shows both new and old. The battle to get the best time periods on local stations from California to Maine was in overdrive last week, as Columbia TriStar, NBC Enterprises, Buena Vista and Warner Bros. dotted the country trying to one-up each other.

Buena Vista Television executives quickly cleared a daytime version of *Who Wants to Be a Millionaire?* in nearly 50% of the country. NBC Enterprises added to its fast-growing station lineup for a syndicated version of *Weakest Link*, and, sources say, Warner Bros. Domestic Television is in the marketplace, talking up a 21st century version of *Let's Make a Deal*.

Columbia TriStar may have pulled off a syndication first in San Diego with *Pyramid*. The studio licensed the show on two separate stations in the market for concurrent runs, including a prime time spot on KUSI-TV San

Diego. At the same time, execs struck a deal with NBC-owned KNSD-TV San Diego for daytime and early-fringe runs. Both stations have agreed to share the series when it debuts in fall 2002, and each will run different daily episodes. Sources say CTTD may be looking to make similar deals in other markets. Other *Pyramid* pacts include KPNX-TV Phoenix and KRON-TV San Francisco.

Only one of the planned game shows has a host attached thus far—CTTD's *Pyramid* has Donny Osmond in Dick Clark's old role. Buena Vista executives are said to be looking at a number of people for the daytime *Millionaire*, including prime time host Regis Philbin. Rosie O'Donnell, who has said she will end her Warner Bros. talk show after the upcoming season, also has been contacted for the *Millionaire* gig.

O'Donnell has also been eyed by NBC executives for *Weakest Link* and had been reported to be the lead candidate to host *Let's Make A Deal*. But sources say O'Donnell is no longer in line for Monty Hall's old job.

Over the next two weeks, NBC Enterprises will test close to a dozen possible hosts for *Weakest Link* and it appears that former *Survivor* Richard Hatch and prime time host Anne Robinson are no longer in the running.

Sources say NBC cleared *Weakest Link* in over 25% of the country so far including Detroit; Phoenix; Orlando, Fla.; Baltimore; San Diego and Kansas City, Mo., last week. Last month, NBC licensed the game on a number of CBS O&Os, including WCBS-TV New York and WMAQ-TV Chicago. *Weakest Link* debuts next January.

Millionaire is also headed to syndication on a number of top CBS-owned stations. Buena Vista licensed it to 10 CBS stations for its fall 2002 debut and quickly followed that with a number of other station-group deals. The CBS pact includes eight top-10 markets, including CBS outlets in New York, Los Angeles and Chicago. Buena Vista added McGraw-Hill, Scipps-Howard and a handful of Post-Newsweek stations to its lineup last week. ■

Rate cut gains ground

NAB fears provision as finance-reform bill goes to House floor

By Paige Albinak

Defeating a bill that would require broadcasters and other media outlets to give politicians rock-bottom ad rates is proving tougher than expected, with broadcasters beginning to sound the alarm as legislation moves to the House floor.

"I think it is increasingly likely that, absent a full-blown effort by broadcasters, the provision will remain in the House-passed bill," says Jim May, NAB's top lobbyist. "If that happens, it is likely to become part of the final product."

The House Administration Committee last week voted out two versions of campaign-finance reform, one with the ad-rate cut and one without, making both versions ready for consideration on the House floor.

The first version, sponsored by Reps. Christopher Shays (R-Conn.) and Marty Meehan (D-Mass.), closely mirrors a bill passed by the Senate. It includes language, sponsored by Sen. Robert Torricelli (D-N.J.), that would require broadcasters, cable operators and satellite-TV providers to offer candidates the lowest ad rate they had charged any advertiser in the previous 180 days (vs. 365 days in the Senate bill). Politicians would get those rates for 45 days before primaries and 60 days before general elections.

The committee passed the bill, though with an "unfavorable" vote, a procedural way of letting other committees and members know it disapproves of a bill without killing it altogether.

That disapproval notwithstanding, the vote was a sudden change in the way things had been going for broadcasters in the House. Two weeks ago, a hearing before the House Telecommunications and Internet Subcommittee found the entire panel opposing the bill, including full-committee leadership.

Then last week, House Energy and



Rep. Billy Tauzin wrote that his opposition to the lower ad rate is based on concern for "the mom-and-pop store owner or the local restaurant."

Commerce Committee Chairman Billy Tauzin (R-La.), ranking member John Dingell (D-Mich.), House Telecommunications and Internet Subcommittee Chairman Fred Upton (R-Mich.) and Rep. Gene Green (D-Tex.) sent a letter to the House Administration Committee and to the House's chief sponsors of campaign finance reform asking them to keep the language out (see page 25).

But that letter didn't stop Shays and Meehan from including a similar amendment in their bill, and it didn't stop the House Administration Committee from allowing the entire bill to proceed to the House floor intact.

Broadcasters now need to defeat the provision on the

House floor, a much tougher task than amending legislation in committee.

Broadcasters still hope a bill introduced by House Administration Committee Chairman Bob Ney (R-Ohio) will garner enough support in the House to be passed instead of Shays-Meehan. That bill, which the committee also voted out, includes no deep discounts on ads and contains a disclosure provision that broadcasters back. ■

Rep. Bob Ney's bill includes no deep discounts on ads but has a disclosure provision that broadcasters back.

IN BRIEF

ROMANO SET TO SIGN \$40 MILLION DEAL

Following in Kelsey Grammer's and Drew Carey's footsteps, Ray Romano is about to get a big raise to keep him on CBS' comedy hit *Everybody Loves Raymond* for two more seasons. Sources say he is close to signing a \$40 million deal, which will pay the actor nearly \$800,000 per episode. The series, produced by HBO Independent Productions and David Letterman's Worldwide Pants, is already renewed at CBS through the 2002-03 season. Grammer recently re-signed for \$1.6 million per episode on NBC's *Frasier*; Carey will get \$750,000 per episode on ABC's *The Drew Carey Show*.

TRISTANI: FCC IS TOO LAX ON INDECENCY

The FCC too casually dismissed an indecency complaint filed against WTXF-TV Philadelphia for a Jan. 23 broadcast of frontal nudity during the station's morning show, *Good Day Philadelphia*, Commissioner Gloria Tristani said last week. The complaint was tossed out simply because no tape documenting the broadcast accompanied the complaint, Tristani said. "People do not normally tape or transcribe programs."

CINCINNATI ANCHOR TO RUN FOR MAYOR

Cincinnati's history of mixing TV and politics continues. WLWT-TV anchor Courtis Fuller announced on the air last week that he will be leaving the station to run for mayor against incumbent—and former WLWT-TV anchor—Charles Luken. Another former news anchor, Jerry Springer, had already been Cincinnati mayor when he worked for the station.

IN BRIEF

**RATINGS DROP DOOMS
WTFX-TV NEWS DIRECTOR**

John Mussoni, longtime news director at Fox's WTFX-TV Philadelphia, lost his job due to low ratings. He is only the second news director in the station's 15-year history.

**POUNDSTONE BUSTED
FOR 'LEWD ACTS'**

Comedienne/actress Paula Poundstone was arrested in Malibu, Calif., and booked on charges of lewd acts and child endangerment. Poundstone's arrest came after a "lengthy" investigation by the Santa Monica Police, the Los Angeles County Department of Children and Family Services and the Los Angeles County District Attorney's Office.

Poundstone was a panelist on Pearson Television's syndicated game show *To Tell the Truth* during the 2000-01 season but is not expected to be returning this fall.

**SEX INTERFERES
WITH MEMORY**

Sex and violence on TV shows may actually dull viewers' ability to recall the content of commercial spots. More than 300 TV viewers in an Iowa State University study demonstrated consistently lower recall rates for TV spots in programs with sexual or violent content.

CORRECTION

The article "Triple threat" in the April 23 issue incorrectly described NxtWave Communications as a bankrupt company. The company that should have been so described was NextWave Telecom Inc.

Not so fast, Pappas

Before launching, Azteca America net still needs stations in key markets

By Dan Trigoboff

Only weeks ago, the backers of Azteca America were talking about a June launch, with up-front deals lined up and projected coverage of 42% of the U.S. Spanish-language market.

But as June ended, a series of setbacks altered the projections and has delayed the launch by at least a couple of months, and some skeptical broadcasters think it could be worse than that.

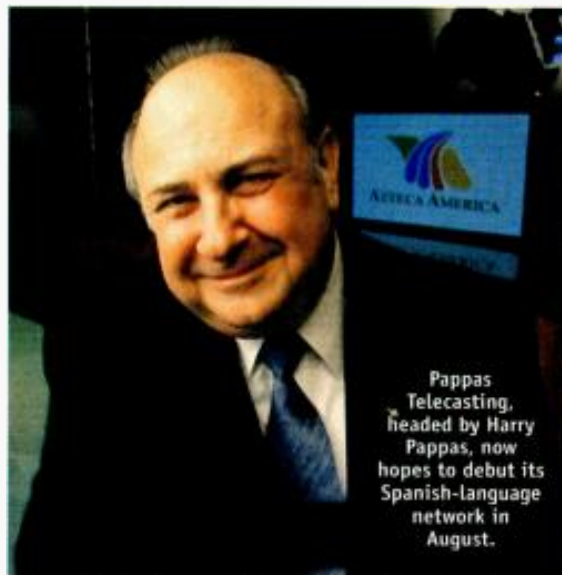
Last week, the venture from Pappas Telecasting and Mexico City-based TV Azteca lost its station in El Paso, Texas, as KDBC-TV dropped out after numerous delays by Azteca America and said it plans to renew its affiliation with CBS for the next five years.

That loss followed Azteca America's losing its deal with Southwest Sports-owned KXTX-TV Dallas, where Azteca had already set up a network-operation facility. Sources said Azteca has been attempting to buy the Dallas station for more than a year but couldn't close the deal.

And days after those negotiations ended, the station was purchased by Spanish-language rival Telemundo Communications at a price, sources said, that, at \$65 million, was lower than the negotiated Azteca price.

According to informed sources, the lack of funds is the cause of the Azteca failures. "They're trying to kick off a network," said one broadcaster familiar with the network's plans, "but the timing is bad because of the way economic conditions have turned, and they don't have the financing. They also don't have L.A., they don't have New York, and now they don't have Dallas. Meanwhile, its competitors have gotten stronger."

Top Hispanic broadcaster Univision plans a



second network of its own in this country and recently nailed down some key programming deals. Both Univision and Telemundo, which, with the KXTX-TV deal, will own stations in each of the top eight markets, have been discussed as possible targets for media giant Viacom.

Azteca plans to have a Los Angeles station, but it's not quite there yet. KAZA-TV, currently under construction in Glendale, will be the network's flagship, said Mike Angelos, special assistant to Pappas Telecasting owner Harry Pappas.

The network says it pulled out of a deal for a Connecticut station because of concerns regarding coverage of the New York DMA.

Angelos insists that many station options remain in the markets in which Azteca wants to operate and that the network is still hoping to launch in August with 40% of the market covered.

David Joyce, an equity analyst who covers Spanish-language media, remains a believer. While the network's plans to raise at least \$300 million in the high-yield market hit a snag "when the high-yield market went south," he said, "I still believe they're going to get it done. In every market where they've said they want to have a station, there is a station available. And there are still media and financial players willing to partner for a new network." ■

FINANCIAL WRAP-UP

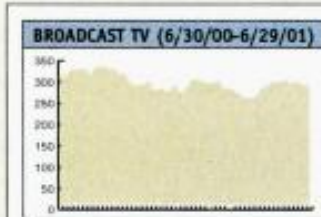
Week of June 25 - 29

WINNERS

	6/29	% change
Classic Comm.....	\$1.96	35.21
Liberty Digital.....	\$6.60	25.95
Big City Radio.....	\$3.50	25.00
Sinclair Bst.....	\$10.51	16.37
Hispanic Best.....	\$27.24	15.42

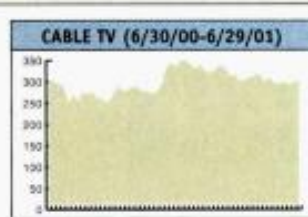
LOSERS

	6/29	% change
Liberty Satellite.....	\$2.73	(11.36)
Sony Corp.....	\$65.80	(5.16)
General Electric.....	\$49.46	(4.63)
TiVo Inc.....	\$5.68	(4.54)
Granite Best.....	\$3.01	(4.44)



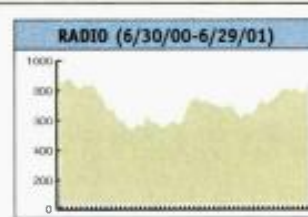
Week ending 6/29/01

Close.....283.95
High.....283.95
Low.....275.50



Week ending 6/29/01

Close.....290.46
High.....290.46
Low.....282.95



Week ending 6/29/01

Close.....814.38
High.....814.38
Low.....756.41



Week ending 6/29/01

Close.....10592.60
High.....10592.60
Low.....10434.80



Week ending 6/29/01

Close.....2159.46
High.....2159.46
Low.....2050.87



Week ending 6/29/01

Close.....1232.98
High.....1232.98
Low.....1211.07



The churning of Atlanta

CNN's Tom Johnson is fourth executive to depart Turner as Jamie Kellner era takes shape

By John M. Higgins

The executive shuffle at Turner Broadcasting System continued with CNN Chairman Tom Johnson's announcing his retirement from the network.

Johnson will exit the network immediately, though he remains a consultant to TBS Chairman Jamie Kellner. His slot is not being filled immediately, with Kellner taking charge of CNN's top executives: Phil Kent, president and chief operating officer of CNN News Group, and Eason Jordan, chief news executive. Jordan also reports to Kent.

CNN founder Ted Turner brought Johnson in 10 years ago, relying on his background as publisher of the *Los Angeles Times* to help the news operations' credibility. Johnson was there for CNN's proudest moment, its coverage of the Gulf War, but also was on watch as Fox News Channel ate into CNN's ratings.

"It is time for a workaholic to escape the stress of work before stress gets me," Johnson said in a memo to CNN staff.

'It is time for a workaholic to escape the stress of work before stress gets me.'

—Tom Johnson, CNN

Johnson is the fourth senior TBS executive to quit since AOL completed its takeover of Time Warner in February. TBS Chairman Terry McGuirk stepped aside, although he remains as head of TBS' Atlanta Braves and Hawks sports teams. TBS President Steve Heyer left for Coca-Cola once it became clear he wasn't going to ascend. Betty Cohen, who shepherded The Cartoon Network to cable ratings heights, recently resigned but is starting a new venture aimed at teens with AOL Time Warner's backing.

Johnson gave no advance warning of his plans. CNN insiders said that, on Thursday morning, he called Kellner to schedule a meeting that afternoon, walked in and handed him a resignation letter. A TBS executive said, "He was not being squeezed out."

Still, Johnson's departure is no particular surprise. Despite his contention that he was happy at the network, CNN executives said Johnson was chafing over his marginalized role following a reorganization last August. His responsibilities have been diminished in recent months ever since the ouster of CNN President Rick Kaplan, whom Johnson had tapped to launch an expensive, failed attempt to anchor prime time with newsmagazines. ■

IN BRIEF

AOL BRINGS IN EX-ABC PRESIDENT FILI-KRUSHEL

From president of ABC Network to CEO at WebMD to an HR job at AOL Time Warner—that's the path of former ABC Television Network President Patricia Fili-Krushel, whom AOL Time Warner is putting in charge of diversity and employment issues. Fili-Krushel, 47, becomes executive vice president of administration July 30.

MTV, VH1 APPOINTMENTS

MTV Networks has promoted Alex Ferrari to executive vice president and CFO. He most recently served as senior vice president and CFO. At VH1, Steven Tao was named senior vice president of programming and production, overseeing original series and movies. He was senior vice president of New Line Television.

RETIRED GROUP W LOBBYIST DIES

Wallace Dunlap, former senior vice president of government relations for Westinghouse Broadcasting, died in Bradenton, Fla., at 80. He represented the company at the FCC, Congress and other regulatory bodies and retired in 1986.



Garage sale

Pittsburgh, industry permit Wendy's to pirate broadcast history

Where I come from (Pittsburgh), there is no discussion about where commercial broadcasting got its start. It was in Frank Conrad's garage on Penn Avenue, actually just over the Pittsburgh line in Wilksburg.

In the years after World War I, Conrad was an electrical engineer at Westinghouse. But on evenings and weekends, he would head out back to his two-story brick garage to tinker with his radio transmitter and broadcast music. Other enthusiasts would drop by with their ideas and their gear. Think of Steve Jobs and Steve Wozniak playing around with computers in their San Jose, Calif., garage in the 1970s.

When Westinghouse's Harry Davis saw a local department store advertising crystal sets to receive Conrad's programs, he called in the engineer and ordered him to build a bigger transmitter at the company's East Pittsburgh plant. Davis figured, if Conrad could produce programming, he could sell radios. On Nov. 2, 1920, the newly licensed KDKA broadcast the results of the Harding-Cox presidential election and has been a powerful force in Pittsburgh ever since.

Other cities and stations claim to be the birthplace of commercial broadcasting. WWJ Detroit makes a good argument. But all Pittsburghers know (and most radio historians agree) that it was KDKA. That's where all the pieces—transmission, programming and receivers—came together and somebody (Westinghouse) started making money through the sale of receivers. A direct and unbroken line stretches from Conrad's garage to the paycheck of every reader of BROADCASTING & CABLE.

So you would think that Pittsburgh would be making a pretty big deal of its role in the history of a business that now embraces FM, broadcast TV, cable TV and satellite TV.

So you would be wrong. The city couldn't care less. In fact, bulldozers are now on the way to knock down Conrad's home to make way for a Wendy's.

For the past 15 years, a local preservationist, Rick Harris, has been working hard to save the Conrad site and turn it into a broadcasting-technology museum of some kind. He tried to raise money to buy the property from the local Elks lodge but came up short. Although sympathetic to Harris, the Elks had to take the best offer: Wendy's, for \$240,000. Harris expects the deal to close late this month. After that, the bulldozers roll.

Harris says he has gone everywhere for help—the city, local historical groups and museums and local and nation-

al broadcasters. What has really hurt is Viacom's lack of interest, he says. Due to a series of mergers in the 1990s, Viacom is now the owner of KDKA and its legacy, but it dismissed Harris' plea for help with a terse note.

Whenever he makes an appeal for money, Harris says, he is asked what Viacom is doing. "I say nothing, and that usually ends the conversation. 'A museum is going to promote their history,' they say. 'If

pioneering work on radio while at the University of Pittsburgh in the 1890s, and Vladimir Zworykin, one of Conrad's neighbors and Westinghouse co-workers, who demonstrated a complete TV system in the city in 1929.

Harris ultimately needs millions of dollars. It should be the city that provides it, and some of it should come from the TV and radio industries. If you're interested in donating or helping, call Harris at 412-241-4508.

A direct and unbroken line stretches from Conrad's garage to the paycheck of every reader of BROADCASTING & CABLE.

they're not interested, why should we be?"

But Harris' efforts haven't been a total bust. One industry bigwig has come forward with help. Interrep's Ralph Guild gave Harris \$50,000 to dismantle the garage (not the house) earlier this year and put in it storage.

Having given up hope of saving the house and original site, Harris now hopes to make the restored garage the centerpiece of a museum somewhere else in Pittsburgh. As Harris likes to point out, Pittsburgh's claims on broadcasting's origins go beyond Conrad and Davis. There's Reginald Fessenden, who did important

The best spot for a museum is the original site. But unless somebody (Mel?) steps up with some big bucks in the next 30 days or so, Conrad's house will fall, and the new Wendy's will rise.

I have a solution. Surely, Dave Thomas would swap Wendy's lot in Pittsburgh for, say, a couple commercials in one of Les Moonves' new series this fall. Think of it: The deal itself would also honor the radio business. What's more of a radio tradition than a trade-out? ■

*Jessell may be reached at
jessell@cabners.com or
212-337-6964.*

Two Reasons to Celebrate. One Date to Save.

NOVEMBER 12

BROADCASTING & CABLE'S 11TH ANNUAL
Hall of Fame
..... and
70TH Anniversary Gala

Among Honored Guests

Michael Eisner

Chairman and CEO of the Walt Disney Company

Tom Freston

Chairman and CEO of MTV Networks

Lorne Michaels

Executive Producer of Saturday Night Live

And a Celebrity Slate of Additional Honorees Yet to be Announced

MASTER OF CEREMONIES:

Sam Donaldson of ABC News

Grand Ballroom / New York's Marriott Marquis

TICKETS/TABLES: **Steve Labunski, 212 889 6716**

ADVERTISING: **Denise O'Connor, 212 337 6961**

BROADCASTING CABLE

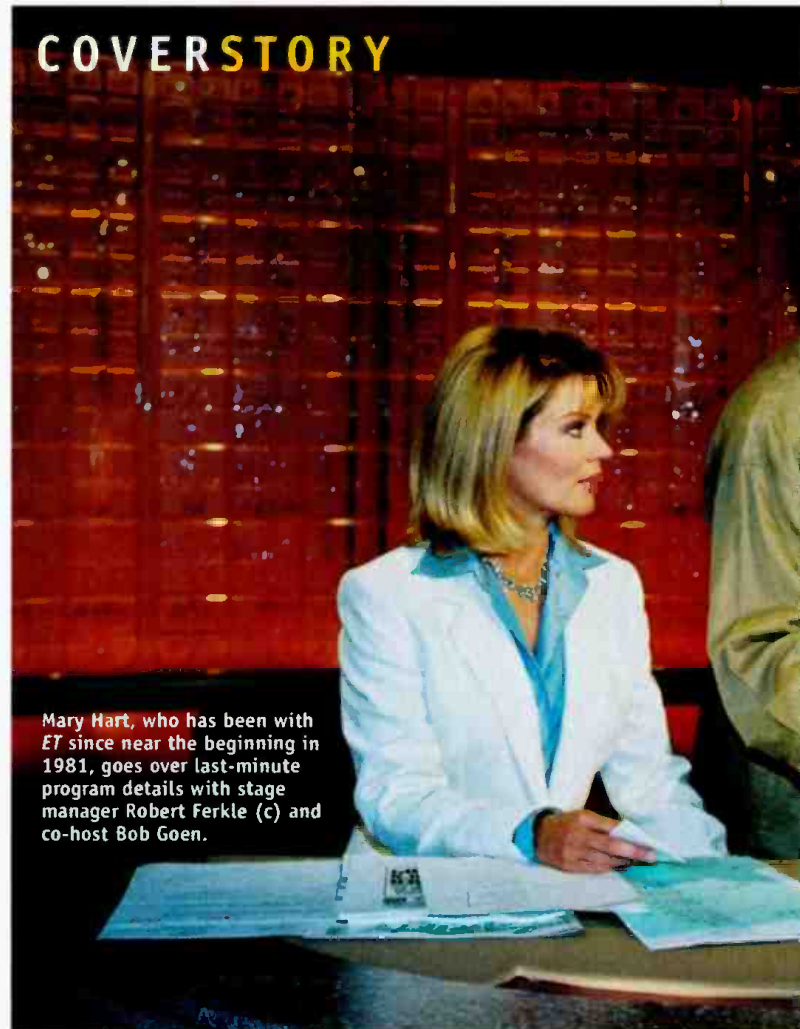
ET

The business behind the buzz

Entertainment Tonight,
with satellite help, went
from 'inconsequential'
to money machine

By Susanne Ault

COVERSTORY



Mary Hart, who has been with *ET* since near the beginning in 1981, goes over last-minute program details with stage manager Robert Ferkle (c) and co-host Bob Goen.

When *Entertainment Tonight* began 20 years ago, it tore through four executive producers in one season and switched talent twice in the first month. It expected stations to have a satellite dish—no given in those days—just to pick up the show. It should have gone the way of so many of the flash-in-the-pan celebrities it has covered.

Instead, *ET* has spawned copycats and become a brand name for celebrity news. It has also become a money machine, making as much as \$90 million to \$100 million a year in profits.

"We'll all take a show that makes that kind of money over 20 years," says a rival syndicator.

Now in 179 markets, *ET* has become one of Paramount Television's most valuable assets. It's a syndicated series that isn't slump-

THE BIG LEAP

Paramount's new president of programming, Greg Meidel, began his TV career selling the show's inaugural season, in 1981. Station executives were skeptical. So when he'd make his pitch to general managers, he'd plop down piles of celebrity-themed magazines to prove the market was there.

He had another ace up his sleeve, as well: *ET* would be the first day-and-date syndicated effort ever attempted, the first syndicated show to send its programs via satellite to stations every day.

At first, "we actually didn't know how we were going to do it," admits Meidel, who used the tech-heavy NAB convention in 1981 to woo clients, "giving them background info on whom they should see to buy or lease a satellite dish."

But then Paramount had a bold idea. "What we did is promise stations free satellites if they signed up for *ET*," says Meidel. "I remember sitting in a meeting where we were going over what our options were and we realized that satellite was the only feasible way."

Paramount handed the satel-

lite chores to Wold Communications. Bob Wold, who then ran the pioneering satellite services company, says he became the "Johnny Appleseed" of satellite communications that summer, installing dishes at stations for Paramount's *ET*, as well as for Metromedia's *Merv Griffin Show*.

Having most stations equipped with dishes "enabled a whole new genre of syndicated programming," Wold says. "They never had a way of offer day-and-date programming before."

Within a year, Wold says, his company was distributing 20 hours a day of syndicated programming via satellite.

ET was not an easy sale, even with free dishes. "The majority of the stations at the time," Meidel remembers, "thought this was going to be the biggest white elephant that they had ever seen."

But, by the beginning of the first season, he recalls, about 75% of the stations signed on across the country had agreed to the satellite dish. The stations that licensed *ET* but didn't want a dish made arrangements with

Here's how *ET* looked when it debuted on Sept. 14, 1981. Its first anchors didn't last long.



ing in the ratings, earns ad dollars rivaling network hits and is cleared on many stations through 2009. Paramount TV Group Chairman Kerry McCluggage says *ET* "is clearly one of our top money-earning shows."

There's even talk of creating *ET* spin-offs and funneling the show's content into a new cable network.

It's true that *ET* may take the average Hollywood premiere as seriously as *The New York Times* considers the United Nations. *ET* correspondent Leonard

Maltin recalls the scoffing he endured years ago "at the sheer triviality of doing something that seemed so inconsequential."

But no one's scoffing now; show-business news is a hot commodity, and *ET* helped define the genre.

For *ET*, big news is stories like actor Ryan O'Neal's cancer diagnosis, model Niki Taylor's car accident and Robert Downey Jr.'s drug arrest. *ET*'s coverage of those stories was so authoritative that the Associated Press credited the show in its own reports.

SNAPSHOTS

We took a look at the June 21 editions of *Access Hollywood* and *Entertainment Tonight* to see how the two shows covered what each considered to be the top stories of the day and whether, on one random day, their story selection reflected their corporate ownership.

ACCESS HOLLYWOOD

1. Disney's Peter Schneider is exiting his position as Walt Disney studio chair after 18 months on the job.
2. Film marketing scandal that started with the sham reviewer of *The Animal* continues to explode. *AH* reports 20th Century Fox executives appeared in advertisements for its film *Waking Ned Devine*. Also, Fox admits to using misleading ads for *Anna and the King*.
3. Jay Leno will stage an "unplugged" in-the-dark show, poking fun at California's current energy crisis.
4. Top music albums, led by Blink 182.
5. *New York Post* story that the porcine star of Universal's *Babe* is a victim of hoof-and-mouth disease is wrong. Anyway, it would be hard to prove, since 48 different pigs played Babe.
6. Top DVDs led by Fox's *Castaway*.
7. *You Don't Know Jack* had a strong debut.
8. Jerry Seinfeld will be on the cover of *TV Guide*, his first photo shoot since his sitcom ended.
9. *Spy TV* debuts on NBC, and a *Los Angeles Times* critic calls it a "mean-spirited *Candid Camera* knock-off."
10. Ticket prices for *The Producers* are sky-high.
11. A major story looking into whether the WWF franchise on Viacom-owned channels TNN and UPN is in trouble. Its huge star, The Rock, is off making movies. UPN's *Smackdown!* is down 3.5 million viewers since last year. Since its move to TNN, ratings for WWF: *Raw* have fallen, but the show is still cable's top-rated offering.
12. *Tonight Show* jazz man Kevin Eubanks paid off a bet with Lakers' Shaquille O'Neal for betting on the Philadelphia 76ers to win the NBA Championship.

TALLY OF NBC-RELATED STORIES: 4

ENTERTAINMENT TONIGHT

1. Sharon Stone talks about her husband's being bitten by a Komodo dragon at the Los Angeles Zoo, an *ET* "exclusive." She's upset at how zookeepers handled the situation and wants the zoo to end its animal-visitation program.
2. The ending to Julia Roberts' new movie, *America's Sweethearts*, was re-shot because people wanted it to be funnier.
3. Disney's *Pearl Harbor* opens in Tokyo, with star Ben Affleck in attendance.
4. After two months, model Niki Taylor, recovering from a car accident, is out of intensive care.
5. England's Prince William turns 19 and has applied to St. Andrews College for fall admission. So did many others, after they found out.
6. Whitney Houston's production company will soon release the film *The Princess Diaries*.
7. The family of Kim Delaney is thrilled that the former star of Steven Bochco's *NYPD Blue* is now starring in his new drama *Philly*. Delaney's family lives in Philadelphia. Produced by Paramount Television, *Philly* will air in the fall on ABC.
8. Michael Nader, booted off ABC soap *All My Children* for using cocaine, has entered a rehab clinic after being encouraged by *All My Children* star Mark Consuelos.
9. There's a new book called *Natasha* that looks into the controversy surrounding Natalie Wood's mysterious drowning death.
10. Old school yearbooks, especially ones that include today's stars, have become really valuable. Auctions are fetching high prices for them.
11. *Will & Grace*'s Sean Hayes talks about his new movie *Cats & Dogs* from Warner Bros.

TALLY OF VIACOM-RELATED STORIES: 1

other stations to downlink the program on a daily basis.

Before immediate video delivery by satellite, "syndicators never got a premium for any of their show inventory, even for a high-rated show. That's a big point," Meidel says. "So now we could sell the same way a network sells advertising time."

Meidel fondly recalls "that first day waiting for that first show. I was in the Dallas market, sitting there waiting to make damn sure that it showed up on the screen. We were just so excited the next morning. We were toasting the production team. Everything worked like clockwork!"

Well, not quite. It's easy to forget that, when *ET* debuted, its hosts were soap star Tom Hallick and former Miss World Marjorie Wallace, who didn't last long.

"I remember the first season; it was extremely iffy whether the show was going to come back," says Frank Kelly, past co-chief of Paramount's syndication division, who was then a programming executive for Paramount.

It wasn't just Viacom that gained when *ET* prospered. Paramount owned the show with partners Cox Broadcasting and Great American Broadcasting. In the past decade, the studio took full ownership.

Paramount shelled out \$225 million to \$250 million in 1997 for Cox Broadcasting's 50% stake in the show, according to sources. And, in 1992, when Paramount paid \$25 million to take Great American Broadcasting's 20% piece of *ET*, "that paid for itself in two or three years," McCluggage says.

MAKING IT WORK

Eventually, the show hit its stride, in large part because of co-hosts Mary Hart, now a 19-year fixture with the program, and Ron Hendren. Current co-host Bob Goen, in place for five years after a multi-season run by John Tesh, has helped keep *ET* cruising. Past producers Vin Di Bona, David Nuell and Jim Van Messel were also strong, illustrated by their later jumps to create *America's Funniest Home Videos*, *Extra* and *Access Hollywood*, respectively.

For Hart, a turning point for *ET* was when *The Nightly News'* Tom Brokaw gave *ET* credit for news footage shot inside a courtroom in 1983, when two children were accidentally killed on the set of *The Twilight Zone* movie. "Suddenly, it became something that was national news," Hart recalls. "We were the only ones who had the footage. We had credibility in the eyes of not just the public but everyone in the business."

Advertisers have latched on, too. Howard Nass, TN Media senior vice president/director of local broadcast, considers *ET* a "must buy" for his entertainment-oriented ad clients, including companies in the film, music, fashion and fast-food industries.

Also impressive, he adds, is that *ET* is staying solid when many other high-profile syndicated series are slipping. In the current season through April 29, *ET* averaged a 3.0 Nielsen household score in adults 18-49. That's the top position among all first-run programs and a 3% improvement over 2000's comparable period. Looking at the same season track, Nass points to the declin-



Executive producer Linda Bell Blue, discussing the show with director Miguel Enciso, thinks *ET* is "far newsier" than it used to be, though some outsiders believe the show, under Blue, is a little too aggressive.

ing *Judge Judy* (down 17%), *Rosie* (down 19%) and *Hollywood Squares* (down 16%).

ET usually scores double the household numbers of its nearest competitors, *Extra* and *Inside Edition*, both of which cover more than show business. But *ET* is likely looking over its shoulder at *Access Hollywood*, its closest match in terms of content. *Access Hollywood's* average performance in key NBC O&O markets regularly tops *ET's* average score in the same cities. (In many other markets, *Access Hollywood* airs out of the access period and normally grabs modest 2.0-level national ratings.)

Access Hollywood's new distributor, NBC Enterprises, won't continue Warner Bros.' inducements to pick up the show and run it in the 7 p.m. to 8 p.m. daypart. (Warner offered to pay for the syndicated series *Access Hollywood* would replace on a station's schedule.) But NBC syndication chief Ed Wilson has promised to be just as

aggressive in securing better time slots in hopes of hiking its national ratings.

Last year, *Entertainment Tonight* snagged \$140,000 to \$165,000 for a 30-second spot. That's just below top off-net sitcoms like *Friends* or *Seinfeld* and above somewhat older-skewing *Oprab*, *Wheel of Fortune* and *Jeopardy*. That rate is also up there with network series like NBC's *Third Watch*, Fox's *Boston Public* and CBS' *JAG*.

According to sources, *ET* brings in \$150 million a year, about half in license fees and half in advertising. Given a production budget of approximately \$900,000 a week or around \$50 million a year, Paramount nets between \$90 million to \$100 million a year.

ON THE BEAT

"There is a reason why other shows don't have good access time slots," says *ET* Executive Producer Linda Bell Blue, who has worked in local news at several outlets, including KRON-

TV San Francisco, and logged time as the executive producer of *Hard Copy*, too. "I think we have a far stronger production."

In her opinion, "the show is far newsier than it used to be. That is in my blood. The breaking-news days are the ones that we live for."

Realistically, she says, "breaking the story of Jerry Seinfeld's baby is not as important as an air crew being held in China. But, to many people, it is as interesting."

Some, particularly in show business, see *ET* as a little too aggressive. One Hollywood antagonist who works for a rival TV magazine sniffs, "These people are from *Hard Copy*. When you come from that mentality, where do you think this show will end up going? We get calls daily from their producers, talent who want to work here because they can't stand it there."

Of course, you're dealing with delicate egos and high-powered public-relations agents and managers who don't need much to be offended. In March,

the *Los Angeles Times* printed a letter to the editor from actress Melissa Gilbert damning a "Whatever Happened To?" story that *ET Weekend* did. She found the piece "extremely offensive and inaccurate." Gilbert complained that *ET* plugged in an old interview of her speaking about her *Little House on the Prairie* days.

ET producers stand by the accuracy of the story, saying, "It is important to note" that the show tried, in vain, to get Gilbert's publicists to cooperate.

Still, most *ET* pieces don't hurt. "People want to be on *Entertainment Tonight*," Blue says. "If the people who called me every day lined up outside this building, they would go around this lot."

Gary Considine, executive producer of NBC Studios, which creates *Access Hollywood*, points out, "Look, if you're a publicist in this town, you'd be crazy not to do both shows."

But *Access Hollywood's* "storytelling is far superior to *ET's*," says a source from an *ET* rival. "Studios know it. TV networks know it. Personal publicists know it. While [*ET* is] doing stories on the Kennedys, Jon-Benet Ramseys and Anna Nicole Smiths, *Access Hollywood* is the guide to Hollywood. That's their niche."

Troy Nankin, senior vice president of talent at BWR public relations, says, "*ET* does usually get the best placement" when lining up to interview celebrities arriving at award shows, "but I talk to both of them."

Admits another top talent manager, "The reality is that we're all in bed with each other. So nobody can tell anyone to

“off. I need them. They need me.”

FAMILY TIES

The trickier relationship may be between *ET* and its parent, Viacom, which has its corporate hand in everything from CBS to UPN to MTV to Howard Stern, and in Showtime and Paramount's television and movie businesses. Likewise, *Access Hollywood* is run by a unit of NBC and has a history with Warner Bros.

“*Access Hollywood* is all over the NBC shows,” notes one source. “You have to go to *Access* first with any NBC show” like *Friends* or *ER*.

TV insiders point out that, during this spring's Thursday-night showdown, *ET* played up Viacom-produced *Survivor: The Australian Outback* (it did have original *Survivor*'s Richard Hatch as its exclusive correspondent), while NBC's *Access Hollywood* chose instead to drum up *Friends*.

And, in February, some observers thought NBC's *Access Hollywood* delved deeper than *ET* into Stacey Stillman's lawsuit against CBS' *Survivor*.

When the news broke in early February, according to program transcripts, *Access Hollywood* went twice as long as *ET* on stories about Stillman and her allegations that the first installment of *Survivor* was rigged. But, as the lawsuit gained momentum throughout the month, coverage on both shows appeared similar in length.

Blue also reportedly caught flak for under-reporting Nicole Kidman's miscarriage, bowing to pressure from Paramount film executives, who reportedly



When big hair was happening, these *ET* duos were there. Leeza Gibbons and Robb Weller (l) and Mary Hart and John Tesh were *Entertainment Tonight* anchor-desk mainstays in 1988.

wanted only good buzz for the upcoming Kidman movie *Vanilla Sky*. But Blue dismisses the idea that her corporate bosses influence her judgment. “No one ever tells me what to put in this show or what not to put in this show. No one puts pressure on me, period.”

In fact, “there are times when we get really steamed because Paramount will go with *The Today Show* or *Good Morning America* instead of us,” says one source close to *ET*, referring to times when they've lost juicy Viacom-originated stories to shows produced by outside companies. “But the same thing is true when Warner Bros. gives the bigger story to us instead of *Extra*.”

COMING NEXT?

Meidel looks at *ET*'s profitability after 20 years as incentive to expand it into the cable world, beyond its current strip and weekend forms, and dreams of an *ET Kids* on Viacom-owned Nickelodeon and of “having the next Mary Hart and Bob Goen, 8 or 10 years old, hosting a show about entertainment sto-

ries kids love.”

But *ET* is late to the cable arena. In the early 1990s, *E!* made a name for itself with celebrity-info programming such as *The Gossip Show* and *E! News Daily*—precisely what *ET* has been doing all along. Yet, curiously, Paramount's parent company, Viacom, the owner of a slew of cable outlets, has never launched an entertainment-themed network.

“Better late than never,” says Meidel, who is eyeing the growing digital spectrum as a new place to get *ET* out to viewers. “I think there is room for another entertainment channel with a different spin.”

The project “could be a huge resource in repurposing our library down the road,” he adds, noting *ET*'s colossal tape vault, which includes such gems as the first television interviews with Julia Roberts and Jennifer Lopez.

Even if Meidel is getting ahead of himself, *ET* is in solid shape. It's secured in several of the top 20 markets through 2009, and, altogether, the contracts for the show “go out fur-

ther than for any other first-run syndicated television show,” says Paramount Domestic Television President Joel Berman.

ET is locked up in 70% of the U.S. through 2004-05 and in 50% through 2005-06, he boasts. “Stations have come to understand that *Entertainment Tonight* is forever. It seems resistant to various changes in the business.”

Co-host Hart isn't going anywhere, either. After being with the show for nearly 20 years, she laughs that she still “analyzes the overnights in every market,” doing extra radio interviews and customized promos in cities where the show is struggling.

In fact, reading news about the fates of television series convinced her that she is in a good spot. She once harbored dreams of starring in her own sitcom, but, after reporting “on all those shows that were on for five or six episodes and then, boom, they're gone,” she has concluded that it's better to read about the stars than to become a flash in the pan. *ET* has reported on quite a few of them over the past two decades. ■

Programming

Emeril's test kitchen? NBC

High scores send pilot from 'flat as a fallen soufflé' to sizzling on the front burner

By Joe Schlosser

Emeril is the sitcom NBC didn't want, but somehow it made the network's fall schedule anyway.

Emeril Lagasse, the Food Network staple and renowned New Orleans chef, is coming to prime time network television this fall, and he's coming as an actor—an issue that has not gone unnoticed by TV critics, advertisers and NBC executives.

"Of all the new shows announced for the 2001-02 TV season, the comedy starring celeb chef Emeril Lagasse sounds the dippiest," said one critic. "If Bette Midler couldn't pull off the me-playing-me conceit, you have to wonder about Lagasse. At least Midler can sing." Another said the *Emeril* pilot "came out flat as a fallen soufflé."

But lesser chefs than Emeril will tell you: There's no accounting for taste.

Through all the snickering, it was high test scores with audiences, especially women, that landed *Emeril* on NBC.

"It was our highest-testing pilot, highest-testing by far among women, and obviously, that was telling us something," said NBC Entertainment President Jeff Zucker. "We don't want to be driven just by the testing, but clearly these numbers were saying something that we couldn't ignore."

"That, coupled with our belief that there is something special about Emeril and that he is very popular in the heartland, led to us rolling the dice here and taking a shot with somebody who has never done this before."

Created by *Designing Women* writers/producers Linda Bloodworth and Harry Thomason and produced at NBC Studios, it has not had an easy road to prime time.

Lagasse plays himself, a celebrity chef with his own cable series and a family living in New York City. The comedy, which is



Celebrity chef Emeril Lagasse plays himself in a sitcom slated for fall debut.

being retooled with new actors and a new set, was passed over by all of the major networks, including NBC a year ago.

"It was sort of, 'What part of no don't you understand?'" said Bloodworth, recalling the earlier rejection, which particularly stung because the comedy was her idea and she had to persuade Lagasse to come aboard.

When they went to NBC originally, Garth Ancier was heading the entertainment division. But he left late last year, so they returned to NBC, this time to Zucker's office.

"We went to see him in New York, and he was an Emeril fan," said Bloodworth. "He came in and just overruled everyone and ordered the pilot. It was a very gutsy move. He really crawled out on a limb with us. To be the new guy in town and do that was pretty rare."

Zucker actually green-lighted a presentation tape. Bloodworth and Thomason went into production last spring and had

the tape finished in time for extensive audience testing. Lagasse, who has a very high Q Score (a 28), according to NBC researchers, had the highest-rated pilot among women 18-49 and adults 35-49.

Still, top NBC executives were whispering to the press that the show had no shot at the fall schedule. Then, a week or so before the new lineup had to be finalized, the buzz changed at Burbank, Calif., headquarters. Suddenly, the show was sizzling.

"I think what happened was that the research was so strong we couldn't ignore it," said Zucker.

So at NBC's upfront presentation in May, Zucker unveiled *Emeril* as the 8 p.m. ET/PT Tuesday-night comedy. It didn't go over well. A number of top media buyers in attendance scoffed, and critics quickly jumped all over the show.

Partly in response to the jeers, the network and its producers have begun retooling. Veteran actor Robert Urich has been added to play Lagasse's longtime friend and

agent, and the focus is shifting to the cooking show and away from Emeril's family life. Later this month, Bloodworth and Thomason will tape a new pilot infused with Emerilisms like "Let's kick it up a notch" and "Bam!"

"Quite frankly, what we want Emeril to be is

himself and just play himself," says Zucker. "This is certainly outside the mainstream of what Hollywood is. So I think it's probably not made for the folks in New York and Los Angeles. I think it's the folks in between who will ultimately decide whether this works or not." ■

'I think what happened was that the research was so strong we couldn't ignore it.'

—Jeff Zucker, NBC

Time Warner dodges Fox

Pulls second half of Dodgers season off L.A. system in squabble with sports network

By Joe Schlosser and Allison Romano

For the second time in two years, Dodgers fans are the losers in a battle between Fox Sports Net and cable operators.

About 450,000 Time Warner Cable subscribers in Southern California could lose Dodgers cable telecasts for the rest of the season as the two companies squabble about subscriber fees. The blackout—as Fox Sports Net has described it in full-page ads in Los Angeles-area newspapers—began June 27 after Time Warner opted not to carry the final 40 games of the Dodgers season.

Time Warner Cable executives similarly balked in 1999 when Fox Sports Net raised the per-subscriber fees to 21 cents per month. However, a deal was reached that time. But Time Warner says it won't pay Fox Sports Net's latest increases. Sources say Fox Sports Net is now demanding 23

cents per month, or a total of \$2.76 a year, for every subscriber. All of the other major cable operators in the Los Angeles area have agreed to the price increase.

Two years ago, four cable operators in Southern California refused Fox Sports Net's demands on the increase, including Time Warner. At the last minute in 1999, Time Warner agreed to the price hike. Media One and Charter actually pulled Dodger games off their service for a short period of time.

Time Warner says it's only exercising an option in its contract with Fox Sports Net that lets the cable operator chose whether to carry FSN's programming.

"Fox have every right to offer us the games, and we have every right to refuse," says Time Warner Cable spokesman Mike Luftman.

Fox Sports Net executives say they have received more than 10,000 calls in the last week, in response to print, radio and billboard advertisements alerting viewers to Time Warner's decision. The Fox ads have

put the onus squarely on Time Warner, with bold statements like "Rolling Blackout? Try Permanent Blackout" and requests for subscribers to call Time Warner to complain.

"Most of the people in the systems that are affected are not interested in seeing those games," Luftman said. "Why should we all have to pay when only a minority want to watch?"

Says Fox Sports Net spokesman Dennis Johnson, "It's not our policy to discuss specific rates, but it would be fair to say that the minimal increase facing Time Warner is the same as what was accepted by all other cable operators. It is just a few pennies more than what Time Warner was OK with in the past two years."

Time Warner executives say they are looking to get this resolved and that discussions are ongoing. Fox Sports Net's Johnson says that his company has been trying to reach a deal with Time Warner since last fall and that "there are no further discussions scheduled." ■

Why should we all have to pay when only a minority want to watch?

—Mike Luftman, Time Warner Cable

CableWatch

JUNE 18-24 Cable programming ratings according to Nielsen Media Research

CABLE'S TOP 10

Ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 102.2 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating		HHS (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	TNN	Mon	10:00P	68	4.6	3.7	3705	7.7
2	BET Awards Show	BET	Tue	09:00P	150	4.3	2.8	2828	7.2
3	WWF Entertainment	TNN	Mon	09:00P	60	3.8	3.1	3081	6.1
4	m/"A Deadly Vision"	LIF	Sun	02:00P	120	3.0	2.4	2418	7.9
5	m/"In the Best Interest ... Children"	LIF	Sun	06:00P	120	2.9	2.3	2326	5.9
5	m/"Every Woman's Dream"	LIF	Sun	04:00P	120	2.9	2.3	2296	6.8
5	South Park	CMDY	Wed	10:00P	30	2.9	2.1	2099	4.7
8	m/"Absolute Power"	TBS	Sun	08:00P	150	2.8	2.3	2297	4.9
8	Rugrats	NICK	Sun	10:30A	30	2.8	2.3	2279	9.2
10	Rugrats	NICK	Sun	11:00A	30	2.7	2.2	2213	8.7
10	Rugrats	NICK	Sun	10:00A	30	2.7	2.2	2173	9.0
10	Rugrats	NICK	Sun	11:30A-	30	2.7	2.2	2165	8.5

StationBreak

BY DAN TRIGOBOFF

BOSTON ANCHOR STIRS ENDORSEMENT FLAP

Boston news icon Chet Curtis appears in a Webcast produced by the American Association of Health Plans intended to stir up opposition to patients'-rights legislation. A Washington newspaper had reported that a Boston anchor—Curtis was not named—had been hired to interview the group's president for the piece, but Curtis' role was limited to a brief introduction of what appears to be a news piece, albeit a slanted one.

Curtis, a 30-year Boston news veteran who hosts a news-talk show for the New England Cable Network, said his involvement was not a political endorsement but came from his investment in the company that produced the spot. "It doesn't go to the general public; it has a limited audience; and I didn't endorse anything," he said. "I have an association and an investment not in AAHP but in BizNews."

But the Project for Excellence in Journalism's Carl Gottlieb questioned the advisability of an extremely well-known anchor's lending a name

and/or professional manner built over a distinguished career to any side of a political issue: "I wish he hadn't done it."

So do Curtis' NECN bosses Phil Balboni and Charles Kravetz. After reviewing the Webcast, they said that, although it was too late to do anything about the AAHP project, Curtis would not do similar work in the future. "We told Chet we would not be comfortable with his doing that again, and he understands and respects that."

WIAT WINS SUIT

Several former employees of WIAT(TV) Birmingham, Ala., who charged their former employer with racial discrimination, lost their lawsuit when U.S. District Judge James Hancock granted the Media General-owned CBS affiliate a summary judgment. The decision was the latest in a series that whittled down and eventually ended the litigation, unless the plaintiffs appeal. Their attorney could not be reached.

But Hancock was emphatic: "There is no way that the evidence in this case, individually

or collectively, rises to the level of a racially hostile work environment." The plaintiffs were ordered to pay court costs.

Among the allegations were unequal pay and hours and that a profane e-mail that included a racial slur circulated through the station. General Manager Eric Land, who was named in the suit, said that he was relieved to finally settle the matter and that the claims had no basis in fact. The e-mail, he said, was sent by an unknown person using the terminal of a reporter not there at the time.

RTNDA PREMIUM

Conus Communications says it will offer a credit good for up to \$750 toward the future purchase of Ku-band satellite inventory for broadcast journalists attending the Radio-Television News Directors Association annual conference in Nashville, Tenn., in September. Vice President and General Manager Tom Becherer said the idea came from his company's commitment to RTNDA and its concern that the current economy will keep attendance down. He

said, "We've been hearing of whole groups that say they're not sending anybody to the convention."

RTNDA will discount another \$50 for anyone who takes advantage of Conus' program. With numerous other discounts, RTNDA will likely take a bottom-line hit even if attendance matches past years'. RTNDA President Barbara Cochran said the group is hopeful the Nashville location will attract additional daily or exhibit-only attendees who can drive there.

KHOU KUDOS

KHOU-TV Houston has won yet another award for its investigative work uncovering the danger from Firestone tires. This one comes from the National Press Club, which gave the station its Award for Consumer Journalism.

RETIREMENTS AT KCTV(TV)

Wendall Anschutz took an early retirement (at 63) and delivered his final newscast last week after nearly 35 years at KCTV(TV) Kansas City, Mo. Consumer reporter Stan Cramer and General Manager John Rose, current president of the Missouri Broadcasters Association, are also retiring under the voluntary program offered by station owner Meredith Corp.



The winning hour

KCOP(TV) Los Angeles' nightly hour won its first Best Newscast Emmy last week. KCOP and KCAL(TV) tied for second in local Emmys with six, edged out by overall winner KTTV(TV), which scored seven. KNBC-TV and KVEA(TV) tied for best half-hour newscast. Shown here are KCOP anchors Rick Chambers and Lauren Sanchez.

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

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

JUNE 18-24 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB	
38	4.9/9	7.5/13	6.4/11	3.5/6	1.1/2	1.9/3	1.7/3	
MONDAY	8:00 22. 20/20 Downtown 6.3/12	28. King of Queens 5.9/11 32. Yes, Dear 5.5/10	18. Fear Factor 6.6/12	70. Boston Public 3.6/7	129. Miracle Pets 0.7/1	96. The Parkers 1.8/4 95. The Hughleys 1.9/3	87. 7th Heaven 2.2/4	
	9:00 57. ABC Monday Night Movie—Into Thin Air: Death on Everest 4.3/7	6. Ev Loves Raym 8.2/14 9. Becker 7.7/13	8. Weakest Link 7.9/13	72. Ally McBeal 3.5/6	114. Touched by an Angel 1.1/2	92. The Parkers 2.0/3 88. Girlfriends 2.1/3	107. Angel 1.3/2	
	10:00	4. 48 Hours 8.8/15	51. Third Watch 4.7/8		98. Diagnosis Murder 1.6/3			
	10:30	6.6/12	6.0/11	5.1/9	3.6/6	1.0/2	1.2/2	2.0/4
	8:00 1. Who Wants to Be a Millionaire? 9.8/19	38. JAG 5.1/10	66. Go Fish 3.7/7	62. That '70s Show 4.1/8 72. Titus 3.5/6	130. Mysterious Ways 0.6/1	107. 7 Days 1.3/3	92. Flix From Frog—Pretty in Pink 2.0/4	
TUESDAY	8:30 28. Dharma & Greg 5.9/10	12. 60 Minutes II 7.3/13	38. Frasier 5.1/9 57. Kristin 4.2/7	76. Boston Public 3.4/6	119. Doc 1.0/2	114. 7 Days 1.1/2		
	9:00 54. Geena Davis 4.5/8	31. Judging Amy 5.6/10	16. Dateline NBC 6.9/12		104. Diagnosis Murder 1.4/2			
	9:30 51. NYPD Blue 4.7/8	4.5/8	5.7/11	5.3/10	2.8/5	1.2/2	1.2/2	1.5/3
	10:00	32. Don't Kn Jack* 5.5/11	42. King of Queens 5.0/10 42. Ladies Man 5.0/10	66. Ed 3.7/7	82. Teenapalooza '01 2.8/5	123. Candid Camera 0.9/2 114. Candid Camera 1.1/2	114. Star Trek: Voyager 1.1/2	98. Dawson's Creek 1.6/3
	10:30 48. Drew Carey 4.8/9	42. Spin City 5.0/9	26. CBS Wednesday Movie—Night Ride Home 6.1/11	38. The West Wing 5.1/9		113. Touched by an Angel 1.2/2	107. Star Trek: Voyager 1.3/2	104. Buffy the Vampire Slayer 1.4/3
WEDNESDAY	8:00 78. The Beast 3.3/6	14. Law & Order 7.2/13			107. Diagnosis Murder 1.3/2			
	8:30 48. Whose Line Is It 4.8/9	51. JAG 4.7/9	10. Friends 7.4/15 6. Spy TV* 8.2/15	86. Fox Thursday Night Movie—Mortal Kombat 2.6/5	123. It's a Miracle 0.9/2	70. WWF Smackdown! 3.6/7	88. Gilmore Girls 2.1/4	
	9:00 38. Whose Line Is It 5.1/9	15. CSI 7.1/12	24. Will & Grace 6.2/11 42. Just Shoot Me 5.0/9		123. Touched by an Angel 0.9/1		88. Charmed 2.1/4	
	9:30 2. Who Wants to Be a Millionaire? 9.5/16	19. 48 Hours 6.5/12	36. ER 5.2/9		98. Diagnosis Murder 1.6/3			
	10:00 12. Primetime 7.3/13	6.1/12	4.5/9	5.3/11	2.4/5	0.9/2	1.6/3	1.7/4
THURSDAY	8:00 81. Making the Band 3.0/7	56. Diagnosis Murder 4.4/9	57. Providence 4.2/9	82. The Lone Gunmen 2.8/6	119. Weakest Link 1.0/2	98. UPN Movie Friday—Avalon: Beyond the Abyss 1.6/3	96. Sabrina/Witch 1.8/4 92. Sabrina/Witch 2.0/4	
	8:30 85. Making the Band 2.7/6	47. Diagnosis Murder 4.9/9	24. Dateline NBC 6.2/12	88. Freakylinks 2.1/4	130. Encounters With the Unexplained 0.6/1		98. Popstars 1.6/3	
	9:00 19. Who Wants to Be a Millionaire? 6.5/13	57. Nash Bridges 4.2/8	32. Law & Order: Special Victims Unit 5.5/11		114. Diagnosis Murder 1.1/2			
	9:30 4. 20/20 8.8/17	76. Walker, Texas Ranger 3.4/8	66. NBC Saturday Night Movies—Trading Places 3.7/8	80. Cops 3.1/7 62. Cops 4.1/9	132. Miracle Pets 0.4/1			
	10:00 64. ABC Saturday Night Movie—12 Monkeys 3.9/8	57. Walker, Texas Ranger 4.2/9		48. AMW: America Fights Back 4.8/10	132. Touched by an Angel 0.4/1			
FRIDAY	10:30 35. The District 5.4/11				132. Mysterious Ways 0.4/1			
	8:00	5.5/10	6.6/12	5.4/10	3.7/7	0.8/2	1.3/2	
	8:30 79. ABC Big Picture Show—The Growing Pains Movie 3.2/6	10. 60 Minutes 7.4/16	65. Dateline NBC 3.8/8	72. Futurama 3.5/8 72. King of the Hill 3.5/7	126. Candid Camera 0.8/2 119. Candid Camera 1.0/2		119. Buffy the Vampire Slayer 1.0/2	
	9:00 3. Who Wants to Be a Millionaire? 8.9/15	21. Touched by an Angel 6.4/12	30. NBC Sunday Night Movie—Just Cause 5.8/10	36. The Simpsons 5.2/10 54. Malcolm/Middle 4.5/8	126. Doc 0.8/2		107. Steve Harvey 1.3/3 107. For Your Love 1.3/2	
	9:30 17. The Practice 6.8/12	22. CBS Sunday Movie—Grace & Glorie 6.3/11	26. Weakest Link 6.1/11	82. The X-Files 2.3/5	126. PAX Big Event—Lightning in a Bottle 0.8/1		104. Nikki 1.4/2 103. For Your Love 1.5/2	
SATURDAY	10:00							
	10:30	5.5/10	5.9/11	5.3/10	3.3/6	0.9/2	1.9/4	1.7/3
SUNDAY	10:30	8.0/13	8.3/14	7.8/13	5.8/10	1.0/2	2.4/4	2.4/4

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE
 • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED
 • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS;
 ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES
 • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN
 • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE
 • SOURCES: NIELSEN MEDIA RESEARCH. CBS RESEARCH

Syndication Watch

JUNE 11-17 *Syndicated programming ratings according to Nielsen Media Research*

TOP 20 SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Wheel of Fortune	8.5	8.5
2	Jeopardy	7.2	7.2
3	Oprah	5.6	5.7
4	Entertainment Tonight	5.3	5.4
5	Judge Judy	5.1	7.3
6	Friends	4.9	5.7
7	Frasier	4.4	5.0
7	Seinfeld (wknd)	4.4	5.0
9	Seinfeld	3.8	3.8
10	Live With Regis and Kelly	3.5	3.5
11	Jerry Springer	3.3	3.6
12	Judge Joe Brown	3.2	4.0
12	Hollywood Squares	3.2	3.2
14	The X-Files	3.1	3.4
15	Drew Carey	3.0	3.3
15	Friends (wknd)	3.0	3.3
15	Maury	3.0	3.0
15	Montel Williams	3.0	3.0
19	Xena	2.9	3.1
19	Entertainment Tonight (wknd)	2.9	2.9
19	Rosie O'Donnell	2.9	2.9
19	Wheel of Fortune (wknd)	2.9	2.9

TOP COURT SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Judge Judy	5.1	7.3
2	Judge Joe Brown	3.2	4.0
3	Divorce Court	2.3	2.9
4	Judge Mathis	2.0	2.1
5	Judge Hatchett	1.8	2.2
5	People's Court	1.8	1.8
7	Power of Attorney	1.7	2.1

According to Nielsen Media Research Syndication Service Ranking Report June 11-17, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen Rating = 1,022,000 households, which represents 1% of the 102.2 million TV Households in the United States

NA = Not Available

The verdict is in

The court-show talk last season may have been about Twentieth Television's new *Power of Attorney*, but one new court show flew below the radar for much of the season and then came on strong at the end, securing a second season.

Columbia TriStar Television Distribution's *Judge Hatchett* ended the season as the No. 2 rookie behind *Power of Attorney*. It averaged a 2.1 rating for the season and tied *Attorney* (1.9 for the season) among all new syndicated strips in the May sweeps, according to Nielsen Media Research.

Judge Hatchett is the only court show to have grown from September to May, having risen 5% from its first month. It will return in September with 95% of the country cleared and upgrades in more than 40 markets.

"The reason it works is that it's the only court show to go outside the court and make a difference," says CTTD President Steve Mosko. "Judge [Glenda] Hatchett is an advocate of making a difference, and she has done a terrific job working with stations and helping to promote the show in local markets."

Where *Judge Judy* is renowned for tough-love sentencing, *Judge Hatchett* is known for "creative sentencing." The show focuses on family-court issues, and Hatchett often hands out "interventions." Someone sentenced for drunk driving, for example, will be assigned overnight duty at a hospital emergency room and then brought back on the show for final sentencing with, hopefully, a new outlook, CTTD executives say.

Of the 11 court shows on TV stations nationally at the start of last season, newcomers *Moral Court*, *Curtis Court* and *Arrest & Trial* and veteran *Judge Mills Lane* will not be returning. *Judge Hatchett* and *Power of Attorney* were the only two rookie court series to get a second year.

—Joe Schlosser



Judge Hatchett will return in September with 95% of the country cleared and upgrades in more than 40 markets.

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.COM Get with the programs.

Changing Hands

TVs

76% of KAQY(TV) Columbia, La./Monroe/El Dorado, Ark.

Price: \$100

Buyer: Charles H. Chatelain, Carencro, La.; owns KADN(TV) Lafayette, La.

Seller: Paul J. Azar, Lafayette, La.; no other broadcast interests

Facilities: Ch. 11, 315 kW visual, ant. 1,771 ft.

Affiliation: ABC

COMBOS

WADB(AM)-WJLK-FM Asbury Park, WOBM(AM) Lakewood, WBBO(FM) Ocean Acres and WOBM-FM Toms River, all N.J.

Price: More than \$90 million

Buyer: Millennium Radio Group LLC, Amherst, N.Y. (Charles W. Banta, managing member/president, Mercury Capital Partners); is buying WFPG-AM-FM and WPUR(FM) Atlantic City, WBSS-FM Millville/Atlantic City and WBUD(AM)-WKXW(FM) Trenton, N.J.

Seller: Nassau Broadcasting Partners LP, Princeton, N.J. (Louis F. Mercatanti Jr., president/23.6% owner); owns/operates 17 radios in New Jersey and Pennsylvania

Facilities: WADB: 1310 kHz, 2.5 kW day, 1 kW night; WJLK-FM: 94.3 MHz, 100 W, ant. 98 ft.; WODB(AM): 1160 kHz, 5 kW day, 8.9 kW night; WBBO: 98.5 MHz, 6 kW, ant. 328 ft.; WOBM-FM: 92.7 MHz, 1.4 kW, ant. 485 ft.

Formats: WADB: adult standards; WJLK-FM: hot AC; WODB(AM): familiar music of the '40s, '50s and '60s; WBBO: rebroadcasts WJLK-FM; WOBM-FM: AC

WFKY(AM)-WKYW(FM) and WKED-FM Frankfort and WCND(AM)-WTHQ(FM) Shelbyville/Frankfort, Ky.

Price: \$3.862 million

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, CEO, Clear Channel Radio); owns/is buying 17 TVs and about 1,158 other radios

Seller: Commonwealth Broadcasting Corp., Glasgow, Ky. (Steven Newberry, president/owner); owns 25 radios, most Kentucky

Facilities: WFKY: 1490 kHz, 1 kW; WKYW: 104.9 MHz, 3 kW, ant. 300 ft.; WKED-FM: 103.7 MHz, 2.5 kW, ant. 350 ft.; WCND: 940 kHz, 250 W day;

Station Trades

By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets

THIS WEEK

TV/Radio □ \$0 □ 0

TVs □ \$100 □ 1

Combos □ \$97,262,000 □ 3

FMs □ \$6,400,000 □ 2

AMs □ \$800,000 □ 1

Total □ \$104,462,100 □ 7

SO FAR IN 2001

TV/Radio □ \$200,000,000 □ 1

TVs □ \$419,788,208 □ 18

Combos □ \$2,750,249,820 □ 50

FMs □ \$270,462,900 □ 98

AMs □ \$89,521,811 □ 66

Total □ \$3,730,022,739 □ 233

WTHQ: 101.7 MHz, 6 kW, ant. 328 ft.

Formats: WFKY: full service, oldies; WKYW: news; WKED-FM: AC; WCND: adult standards; WTHQ: country

WHAG(AM)-WQCM(FM) Hagerstown, Md.
Price: \$3.4 million

Buyer: Dame Broadcasting LLC, Mechanicsburg, Pa. (J. Albert Dame, president); owns/is buying four other AMs and seven other FMs, all Pennsylvania

Seller: Gemini Broadcast Group/Blue Ridge Properties LLC, Halfway, Md. (James H. Albright, general managing partner); no other broadcast interests

Facilities: WHAG: 1410 kHz, 1 kW day, 99 W night; WQCM: 96.7 MHz, 4.8 kW, ant. 164 ft.

Formats: WHAG: news/talk/sports; WQCM: AOR

Broker: Kozacko Media Services

FMs

KSFF(FM) Caledonia, KQYB(FM) Spring Grove and KHME(FM) Winona, all Minn./La Crosse, Wis.

Price: \$3.9 million (includes noncompete agreement)

Buyer: Family Radio Inc., La Crosse, Wis. (Richard T. Record, president/24.9% owner); owns two FMs and two AMs in La Crosse. Record has interest in 15 other

FMs and eight other AMs

Seller: Marathon Media Group LLC, Chicago (Bruce Buzil, sole member/manager); owns 31 FMs and 17 AMs

Facilities: KSFF: 94.7 MHz, 1.9 kW, ant. 584 ft.; KQYB: 98.3 MHz, 33 kW, ant. 607 ft.; KHME: 101.1 MHz, 2.3 kW, ant. 535 ft.

Formats: KSFF: easy listening; KQYB: hot country; KHME: AC

KBMA(FM) Bryan/College Station, Texas

Price: \$2.5 million

Buyer: Clear Channel (see previous Combo item)

Seller: Felix Torres, Bryan; no other broadcast interests

Facilities: 99.5 MHz, 3 kW, ant. 328 ft.

Format: Spanish

Broker: Barger Broadcast Brokerage Ltd. (seller)

AMs

WKDM (formerly WINX) Rockville, Md./Washington

Price: \$800,000

Buyer: Multicultural Radio Broadcasting Inc., New York (Arthur S. Liu, president/51% owner); owns 14 other AMs and one FM, none in Maryland or Washington, D.C. Liu also is president/51% owner of Way Broadcasting Inc., which owns 11 AMs and one FM, including WZHF(AM) Arlington, Va./Washington, WKDV(AM) Manassas, Va./Washington and WKCW(AM) Warrenton, Va./Washington. Liu also owns KMRB(AM) San Gabriel, Calif., and KCHN(AM) Brookshire, Texas, and 50% of KALI-FM Santa Ana, Calif.

Seller: Mega Communications LLC, Silver Spring, Md. (Alfredo Alonso, president); owns 13 AMs and four FMs, including WBZS(AM) and WKDL(AM) Washington, WINX(AM)

Rockville/Washington and WPLC(FM) Warrenton, Va./Washington. Note: Mega bought WKDM in a deal valued at \$45 million: \$24.5 million cash and WZHF(AM) Arlington, Va./Washington and WKDV(AM) Manassas, Va./Washington (Changing Hands, April 24, 2000)

Facilities: 1600 kHz, 1 kW day, 500 W night

Format: Talk & info

—Compiled by Elizabeth A. Rathbun

Washington

NAB savors 'must' win

Broadcasters see 'take one, take all' provision of must-carry as the key to court victories

By Paige Albinak

Broadcasters won a victory in a Virginia federal district court when that court ruled that it is constitutional to require satellite-TV providers to carry every local TV station in every market they choose to serve.

"We're pleased the court has vindicated the constitutionality of local-television-station-carriage provisions of the Satellite Home Viewer Improvement Act," said NAB President Eddie Fritts.

But the decision was as much a win for broadcast attorneys, who were instrumental in inserting a critical provision in that law, passed in 1999, that gave satellite-TV companies a key decision: Avail yourself of the copyright license that gives you the right to carry local TV signals, and you've got to carry every station in that market. In other words, if you take one sister to the ball, you have to take them all.

Broadcasters are so confident in the strength of that provision that they say it makes or breaks the law. "We believe the law is written so that, if must-carry were struck down, the copyright license would be struck down, too," says Jim Hedlund, president of the Association of Local Television Stations. Losing the license would be a huge blow to satellite-TV companies, which pushed hard to get the right to add local TV stations to their video packages.

When broadcasters and satellite-TV companies were fighting over the law, it was clear to many that the provision would likely be the reason a satellite-TV-industry challenge to must-carry wouldn't hold up in court. For that reason, satellite-TV companies tried to get it out of the final bill, even though they agreed in principle to the "carry one, carry all" regime when they signed on to it. The satellite companies failed to get rid of the provision,



NAB President Eddie Fritts was pleased with the court decision, including a critical provision to the Home Viewer Improvement Act.

and the court appears to be bearing out the hopes of broadcast attorneys.

A second test of whether this so-called "tying" provision (as in tying carriage requirements to copyright rights) will again prove powerful for broadcasters comes this September, when the Fourth Circuit Court of Appeals in Richmond, Va., hears oral arguments on what is likely to be a merged suit. That suit would combine an appeal of the Virginia Federal District Court decision with an earlier satellite-industry suit against the FCC's rules implementing the law. The Satellite Broadcasting & Communications Association is asking that the two be combined.

Satellite attorneys chose to file one of their lawsuits in the Fourth Circuit because its decisions have tended to give primacy to First Amendment concerns rather than public-interest or other government arguments. "We remain firmly confident that we will ultimately win this case on the merits of our constitutional arguments," says SBCA President Chuck Hewitt. ■

IN BRIEF

RATE-CUT FOES

No provision requiring broadcasters to give politicians severely reduced ad time should be included in the House's version of campaign-finance reform, said key members of the House Energy and Commerce Committee last week.

Such language was in the Senate's version of the campaign-finance-reform bill, which was passed in March. Sen. Robert Torricelli (D-N.J.) sponsored the disputed requirements. The House debate is expected to begin after the Fourth of July recess.

VICTORY VICTORIOUS

The White House officially has nominated Nancy Victory, a partner at the Washington law firm of Wiley, Rein and Fielding, to be head of the National Information and Telecommunications Administration. She has been with the firm since 1989.

PRIVACY, PLEASE

The government should extend cable-TV privacy protections to new interactive-TV services, some industry critics say. "We need safeguards now before intrusive practices become embedded in our system," said Jeff Chester, executive director of the Center for Digital Democracy, in publicizing the center's study "TV That Watches You."

The report details what industry critics say is cable companies' plan to track viewers' habits once they navigate the two-way communications services in development. The 1984 Cable Act bars operators from sharing personal data without permission, but those protections don't apply online, and the cable industry is fighting their extension to interactive TV.

IN BRIEF

WATCH FIVE TENNIS MATCHES AT ONCE

Subscribers of Digital Satellite (BSkyB) TV in Europe can watch five live Wimbledon tennis matches, separately or simultaneously, via the BBC's Omneon Video Area Network and a multiscreen display developed by the BBC's New Media division. According to the BBC, about 1 million people accessed the free service last week on the tournament's first day, believed to be the most users of an ITV service to date.

The five feeds are played out directly from an Omneon server and an Omnibus automation system. Incoming feeds from the Wimbledon site are transmitted to the BBC's TV Center in London, where a routing switcher sends the signals to the server.

WORLDGATE, TECHTV TEAM ON CONTENT

WorldGate, a supplier of interactive TV software for the cable industry, has joined with cable channel TechTV to create specially designed content related to TechTV programming. WorldGate's Channel Hyperlinking technology lets subscribers of its Interactive Service easily go from TechTV programming to the TV-optimized interactive Web pages.

Williams jumps in

Broadband-network provider to start streaming with iBeam

By Michael Grotticelli

Not everyone is down on the Internet. Looking to increase IP traffic on its 33,000-mile fiber-optic distribution network, Tulsa, Okla.-based Williams Communications will invest \$20 million in cash and \$10 million in services to purchase a 49% stake in iBeam Broadcasting Corp.

The investment will help Williams target the enterprise and corporate-communications marketplace, where iBeam has made significant inroads as a facilitator of virtual board meetings and the dissemination of company information. The agreement gives iBeam access to Williams' Vyvx network for fiber-optic and satellite uplink distribution and to a wide range of broadcast clients.

In addition, Williams' assets will enable iBeam to market more telecommunications and broadband media services. Among them are its Activecast interactive Webcasting, ad insertion, syndication, digital-rights management and pay-per-view.

According to iBeam Senior Vice President of Marketing Drew Henry, the streaming-media-services provider has received an addi-

tional \$10 million in funding from a group of investors, which, for contractual reasons, he declined to identify. The money, he says, will allow iBeam to "continue to take advantage of this rapidly growing streaming market."

Williams and iBeam have worked together since January 2000, when iBeam turned to Williams for satellite and fiber transmission for its streaming-media services. Williams has also served as a reseller of iBeam's services.

The relationship has allowed iBeam to offer a hybrid distribution model that delivers data from

its edge servers to remote sites anywhere in the world. Williams used this model for the first end-to-end digital delivery of a major motion picture last November, when it transmitted a digital file of *Bounce* from Miramax Studios in Los Angeles to 25 AMC theaters in New York. For that event, Williams provided transmission services, network operations and monitoring.

With Williams now a part owner, iBeam can offer this type of "closed" system with a high degree of control over traffic management and data-transfer rates, Henry says.

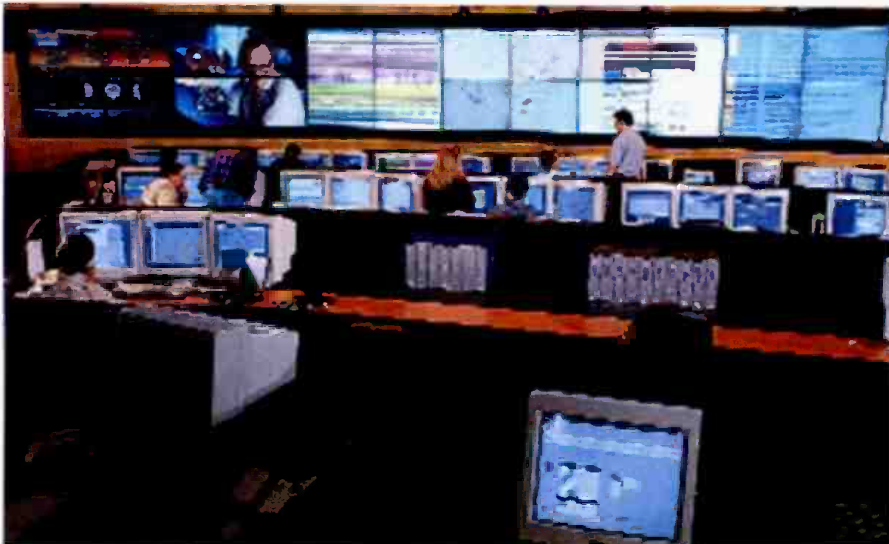
"Before this agreement, we were reliant on others," notably content-distribution-network providers Digital Island and Kassenna. Those other services do not, however, provide an



Laura Kenny, of Williams' Vyvx Broadband Media: "The next logical step was the Internet."



Host: Todd Newton



Access to Williams' Vyvx network will give iBeam distribution through Williams' control center in Tulsa to multiple end-users, as well as access to a wide range of broadcast clients.

end-to-end path the way the Vyvx network does—from a central location through Williams' distribution center in Tulsa to multiple end-users, he adds.

Williams had intended to move into the streaming segment of the market, according to Laura Kenny, president of its Vyvx Broadband Media unit, and this agreement is part of a company strategy to move data in all its forms: "We've held a large market share among broadcasters and cable networks for video distribution, so the next logical step was moving into the Internet."

She believes that the corporate market is poised to do more with the Internet in terms of getting its messages out to employees and shareholders. "We have a lot to gain in this space," she notes.

For iBeam, the investment comes at a time when most Internet-related businesses are struggling to find financing. "We are a

growing company that needs funds to maintain operations," Henry says. "For us to be able to announce this new funding is a clear validation of the streaming market and our business model."

In the past 18 months, iBeam has served more than 1 billion audio and video streams, according to the company. Its monthly average data-transfer speed is considerably faster than the average consumer broadband cable modem.

Williams provides transmission services for 80% of all professional-sports broadcasts and 65% of all live news special events (including the Super Bowl for 12 consecutive years), the company notes. It also has fiber-optic connectivity to every major news and broadcast center, more than 600 TV stations, plus production houses and movie studios, and distributes more than 2.75 million radio and TV ads a year. ■

WebWatch

CABLE AND NETWORK SITES

May 2001

Ranked by number of unique visitors

Source: Jupiter Media Metrix

Site	Unique visitors (000)	Chg.
1 NBCI*	12,583	-4%
2 WEATHER.COM	9,841	11%
3 MSNBC.COM	9,589	-3%
4 CNN.COM	9,080	-3%
5 ABC*	6,473	-4%
6 ESPN*	5,282	-20%
7 CBS.COM SITES*	3,926	-3%
8 EONLINE.COM	3,344	-24%
9 MTV.COM	3,252	11%
10 DISCOVERY.COM	3,085	-9%
11 CARTOONNETWORK.COM	2,583	7%
12 PBS.ORG	2,469	-7%
13 FOODTV.COM	1,797	13%
14 FOXNEWS.COM	1,151	-6%
15 CNBC.COM	879	-29%
Cable/Network Universe	40,559	-2%

NEWS SITES

Site	Unique visitors (000)	Chg.
1 MSNBC.COM	9,589	-3%
2 CNN.COM	9,080	-3%
3 ABC NEWS*	3,695	-9%
4 CNNFN.COM*	1,972	17%
5 FOXNEWS.COM	1,151	-6%
6 CNBC.COM	879	-29%
7 BLOOMBERG.COM	599	-39%
8 WEBFN.COM	—	NA

Unique visitors: The total number of users who visited the reported Web site or online property at least once in the given month. All unique visitors are unduplicated (counted only once).

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

Chg.: Change from April 2001 to May 2001.

— Statistically insignificant traffic.

Note: Sites categorized by BROADCASTING & CABLE.

NA: Comparison with previous month not available.

NC: No change from April 2001 to May 2001.

Sample size: More than 60,000 nationwide.

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www.gameshownetwork.com

Technology

DemoGraFX leaves the lab

Image-compression-software developer sets its sights on the consumer market

By Michael Grotticelli

After toiling 13 years in his Santa Monica, Calif., lab and receiving dozens of patents for image-compression innovations, veteran engineer Gary Demos is going commercial. A new management team and \$10 million in funding have given new life to his company, DemoGraFX, which will work to put the technology in prototype consumer products, such as set-top boxes.

Demos, who has been awarded grant money by the National Security Agency and the National Institute of Standards and Technology for his work, has been joined by ex-General Instrument/Dolby executive Robert Rast, former Microsoft DTV architect Tom McMahon, and former Motorola Marketing Vice President Paul Hardy. They'll move into new offices in Marina del Rey next month.

Rast is president/CEO; McMahon, chief architect; Hardy, marketing/sales vice president. Demos is handling the R&D efforts as chief technology officer.

This well-traveled team is equipped with \$10 million in funding from Baker Capital in New York, with the goal of commercializing Demos' compression technology across a wide range of applications from



Robert Rast (l) and Gary Demos have teamed up to commercialize Demos' compression technology.

digital cinema to set-top boxes, DVD storage and wireless receiving devices. DemoGraFX will license the technology to other hardware and chip makers and create reference designs for others to build as well.

The technology will be marketed to the cable and DBS industries, where better compression means improved image quality, more channels and efficient use of satellite transponder space. Terrestrial over-the-air DTV broadcasters could benefit because compression enables new channels with varying bit rates to be placed in the data portion of a station's digital ATSC signal.

"The next generation of broadband ser-

vices will feature high-quality digital video, whether for entertainment, conferencing, enterprise or educational applications," says Dr. Henry G. Baker, a partner at Baker Capital. "We believe [DemoGraFX's] layered digital compression technology will play a vital role."

McMahon, who spent four years at Microsoft, envisions a home-theater system containing a PC board with DemoGraFX decoding capable of rendering

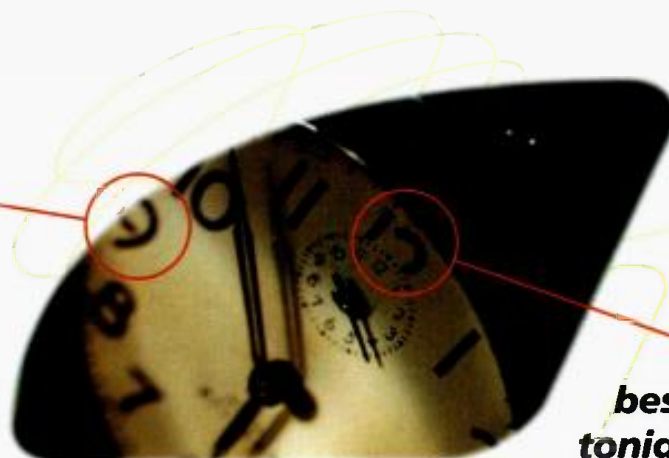
high-resolution images that will "take Windows Media [streaming software] to the next level. The folks at Microsoft are too focused on the PC to understand what we're talking about."

Rast has been brought in to run the business side, where he will try to license Demos' patented technology to companies whose products rely on high-quality compression. That is what he did during two years at Dolby Labs as vice president of business development for digital cinema (he also currently serves as vice chairman of the ASMPTE technology Committee on Digital Cinema).

Your world changed dramatically and the video just arrived.

 GRASS VALLEY GROUP

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One of your best stories leads tonight's newscast.

"My challenge is to take the company from an R&D mode into a commercial enterprise," Rast explains. "We need to focus on specific applications, and it's going to take us a few years to get there."

"While Gary has been a big supporter of progressive video acquisition," he adds, referring to Demos' work with a 720p camera developed by Philips and Polaroid, "the primary technology of the company is compression. He has come up with what we call 'visually perfect' or 'visually lossless' quality at competitive rates. That's what we're bringing to market."

Using MPEG compression to display a high-quality signal on a large movie screen requires roughly 40 Mb/s. Demos' compression work has produced superior quality at 20 Mb/s, according to Demos. Also, whereas the 4.7-Mb/s bit rate typically used for DVD is too slow for HDTV display quality, Demos is showing 1,080-line resolution at that bit rate.

McMahon points out that the Hollywood community is very interested in high-quality compression for mastering feature-film content in a digital form. This, he says, includes resolutions much higher than HDTV's 1,080 lines (perhaps 2,000 lines). The studios plan to simultaneously distribute this content from a single master to movie screens and the Internet and for home release on DVD.

To this end, DemoGraFX got its first public scrutiny last Tuesday when it participated in a digital-cinema demonstration at the USC Entertainment Technology Center in Holly-

wood, Calif. At the event sponsored by the MPEG Digital Cinema Committee, several companies (including Qualcomm and Sarnoff Corp.) showed off their non-MPEG compressed digital images enlarged on a big screen at the college's Pacific Theater.

Demos says he has been working with compression in the hope of producing better quality than that currently achieved with the MPEG-2 distribution standard. There are a lot of deficiencies in the MPEG standard, he says, which result in bad compression. He did contribute to the MPEG committee's work, which was finalized in November 1994, but has continued to improve his own algorithms.

It might be difficult to get consumer electronics manufacturers to adopt a technology that doesn't have MPEG ap-

proval, but Demos isn't daunted by the prospect. "MPEG is a weird combination of politics, technology and random happenstance," he says. "You can make custom chip technology with little companies today, so it's not a requirement anymore that one go through a big, bulky, high-inertia standards process."

Demos is also working with image pre-processing to improve the signal before compression.

DemoGraFX's strategy, according to Rast, is to enhance existing MPEG-2 decoder designs—which might be in a set-top box, video editing system or PC—and make such products display images better. ■



Chief architect Tom McMahon envisions a home-theater system with a PC board with DemoGraFX decoding capable of high-resolution images that will "take Windows Media to the next level."

IN BRIEF

NBC TAPS FLORICAL FOR CENTRALCASTING

NBC has selected FloriCal automation to control all of the NBC O&Os in the U.S. as part of its Hub and Spoke centralcasting strategy. Programs and interstitials will be stored at and played from hub sites in New York, Miami and Los Angeles. Network and syndicated programming will be transmitted to the station sites by redundant fiber links.

During local news and other live programs, the stations will use control panels at the hubs to trigger the FloriCal AirBoss computers at the central site to play break material. Special features include handling of multiple time zones and the ability to mix video material from the hub and spokes within a single break.

HBO USES ARTESIA ASSET MANAGEMENT

Looking to repurpose its digital assets, Home Box Office will use asset-management software from Artesia Technologies for its in-house digital-library project. Artesia's TEAMS solution will provide Web-based access to a centralized repository containing all of the cable network's promotional materials. The goal is to enable users to easily repurpose assets from one format to another and to support creation of new digital products from multiple existing assets.

Breaking local news has a knack for making a mockery of deadlines. But now you can tell your audience a quality story almost as fast as it breaks.

Because you've got the Vibrint™ Digital News Production System from Grass Valley Group. All your source material is fully digital, from capture to archiving. You record feeds directly to disk and mark clips on the fly with FeedClip™. Play trimmed clips straight to air, or assign them to edit bays for inclusion in multiple stories. Perform nonlinear editing with NewsEdit™, then access, manage,

air and distribute video, audio and data assets with the Profile™ XP Media Platform. With the first off-the-shelf, PC-based digital news production system, a whole team of editors can receive clips over standard PC networks, allowing them to repurpose story elements for different newscasts.

And while your competitors are still editing, you're already giving your audience the story. Visit our Web site and you'll learn more about the world's only digital news production system for hard news.

People

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

Broadcast TV

Kathy Mohn, director, sales, WCCO-TV Minneapolis, joins KWCH-TV Hutchinson, Kan., as VP/GM.

Mike Smith, director, news and production, WCTV(TV) Thomasville, Fla., promoted to VP.

Tom Shannon, general manager, KLRT(TV)/KYPX(TV) Little Rock, Ark., named regional director, operations, Equity Broadcasting Corp.

Bill Burton, director, creative services, KABC-TV Los Angeles, promoted to director, programming, advertising and promotion.

Michael E. Weiner, director, finance, KCPQ(TV) Tacoma, Wash., named director, finance and administration, KTLA(TV) Los Angeles.

William H. Byrd, general sales manager, WMBB(TV) Panama City, Fla., promoted to VP/GM.

Appointments at KFSN-TV Fresno, Calif.: **Marti Ward**, local/regional sales manager, WWAY(TV) Wilmington, N.C., joins as general sales manager; **Tom Boland**, local

sales manager, named national sales manager; **Susan Blaze**, account executive, promoted to local sales manager.

Michelle Ribalta, broadcast media buyer, The Meridian Group, Virginia Beach, Va., joins WTVZ(TV) Norfolk, Va., as account executive.

Winona Murray, general manager's administrative assistant, WDAF-TV Kansas City, Mo., retired June 29.

Cable TV

Susan McLaughlin, VP, database and Internet marketing, Charter Communications, St. Louis, named VP, operations.

Programming

Alex Ferrari, senior VP/CFO, MTV Networks, New York, promoted to executive VP/CFO.

Appointments at TNN: The National Network, New York: **Theresa Gamba**, branding consultant, appointed VP, marketing; **Tina Potter**, branding consultant, named VP, brand central creative group.

Mark Shah, coordinating producer, Fox Sports Net 2,

Los Angeles, named executive producer, Fox Sports Net.

Lynn Costa, director, staffing and recruiting, NBC, New York, joins Lifetime Television, New York, as VP, human resources.

Appointments at QVC, West Chester, Pa.: **Bonnie Clark**, director, corporate affairs, appointed VP, public relations; **Mark Stieber**, director, marketing administration and affiliate marketing, named VP, corporate marketing and business development.

Appointments at Starz Encore, Englewood, Colo.: **Jillaina Wachendorf**, senior VP, sales and affiliate marketing, promoted to senior VP, affiliate marketing; **Bill Giorgio**, VP, sales and affiliate relations, cable, promoted to senior VP; **Debbie Egner**, regional VP, HBO, Atlanta, joins as senior VP, sales and affiliate relations, cable.

Appointments at The Gurin Co., Studio City, Calif.: **Ilyse Zeman**, executive in charge, current projects, named executive in charge, production; **Jeannie**

Rothman, executive development assistant, Santa Monica Studios, Santa Monica, Calif., joins as manager, development.

Appointments at Burly Bear: **Patty Cohen**, advertising manager, Riffage.com, New York, joins as VP, regional sales, New York; **Cherie Cocuzza**, director, national broadcasting, Paramount Pictures, Los Angeles, joins as account executive, Los Angeles.

Jerry Solomon, founder, StarGames, Lynnfield, Mass., joins The Football Network board of directors.

Journalism

Appointments at CBS News, New York: **Marcy McGinnis**, VP, news coverage, promoted to senior VP; **John Frazee**, VP, news services, promoted to senior VP; **Betsy West**, VP, prime time, promoted to senior VP.

Darryn Moore, reporter/anchor, WDSI-TV Chattanooga, Tenn., joins KCPQ-TV Seattle, as reporter.



Theresa Gamba



Mark Shah



Bonnie Clark



Jillaina Wachendorf

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

Juli Auclair, general assignment reporter, WFOR-TV Miami, joins WHDH-TV Boston, as general assignment reporter/substitute anchor.

Josh Spiegel, morning news anchor, KLIF(AM) Dallas, named news director/morning news anchor, KYGO-FM Denver.

Dave Fraser, meteorologist, WXIX-TV Newport, Ky., joins KWGN-TV Denver, as chief meteorologist.

Radio

Ellen Weiss, executive producer, *All Things Considered*, National Public Radio, Washington, named senior editor, *National Desk*.

Eugenio Bryan, president, Hispanic Media Sales Inc., New York, named VP, sales, radio division, Entravision Communications Corp., New York.

Advertising/Marketing/PR

Mike Skandalis, senior media planner, MGH, Baltimore, promoted to VP/associate media director.



Jeannie Rothman

Leo Hourvitz, founder/principal, Stoneschool Productions, San Francisco, joins Danilo Black Inc., San Francisco, as chief technology officer.

David Horn, brand consultant, Upright Communications.com, Cincinnati, joins Sullivan Direct Marketing Inc., Cincinnati, as associate creative director.

Rick Bremkamp, account executive, National Cable Communications, Cleveland, promoted to sales manager.

Technology

Chris Hjelm, chairman/CEO/president, Zoho Corp., Sunnyvale, Calif., joins Excite @ Home, Redwood, Calif., as executive VP, broadband network services.

Colleen Glynn, independent consultant, business and marketing, New York, joins OlympuSAT Inc., New York as VP, affiliate sales and distribution, Eastern region.

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



David Horn

Obituaries



Cannon

John Cannon, 77, longtime president of the National Academy of Television Arts & Sciences, died June 22 of a heart attack, in Cologne, Germany, where he was to have participated in a forum sponsored by the International Council of NATAS.

His devotion to NATAS was legendary, acknowledged even by its West Coast rival, the Academy of Television Arts and Sciences. Said Bob Levi, Turner Broadcasting's president of worldwide programming, "John was a living legend and a pioneer in the industry."

After having been active in the early years of the New York Chapter, he became president of the National Academy in 1976. The New York-based organization had a contentious split from its Hollywood sibling in 1977. It subsequently grew to encompass 18 national chapters.

He is credited with being the driving force behind NATAS. Under his leadership, the group achieved recognition for news, documentaries and public-affairs programming and presented daytime Emmy awards as well as awards for news and documentaries, science and technology, community and public service, and sports.

Cannon's broadcasting career began in radio in the 1940s, as a performer, announcer, narrator and producer. He appeared on *You Are There*, *Studio One*, *Famous Jury Trials* and *Your Hit Parade*.

His is survived by his wife, Trudy Wilson, and a daughter, Connie.

—Beatrice Williams-Rude

Jack Lemmon, much honored star of TV, movies and stage, died Wednesday at 76. Equally adept at comedy and drama, he got his first break on the radio soap opera *The Brighter Day*. Notable among his myriad TV roles are *The Entertainer* in '76; *The Murder of Mary Phagen*, based on the 1913 case, in '88; and Emmy-winning *Jack Lemmon in 'S Wonderful*, *'S Marvelous*, *'S Gershwin* in '72.

Lemmon continued to work on TV during the '90s and, in 2000, was awarded an Emmy for *Tuesdays With Morrie*.

—B.W.-R.

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

Flourishing in Philly

Head of Comcast's biggest unit thrives on acquisition growing pains

As the president of the largest system division of an endlessly acquisitive cable operator, Comcast Corp.'s Mike Doyle should be accustomed to rapid change. In his 18 years at the Philadelphia-based MSO, he has helped iron out the many wrinkles that surfaced in the process of growing from a few hundred thousand subscribers to almost 8 million.

But the business is still tricky enough to amaze him. For years, Comcast pumped video down to people's homes. Now things come back up the pipe—first Web traffic and soon requests for video-on-demand. "All of a sudden, I'm in the computer business," he says.

"Sometimes my lack of understanding bothers me," he adds. "But then I realize that, if somebody looks at me and says, 'I get it,' then they probably don't understand anything at all."

The president of Comcast's Eastern Division understands plenty. With steadily increasing turf, he now has responsibility for a 3 million-subscriber portfolio covering Pennsylvania, Delaware, New

Jersey and Connecticut.

Doyle started out on the opposite side of the fence: a regulatory agency. Fresh out of college in 1976, he was hired by the New Jersey Department of Board of Public Utilities as a field investigator to respond to consumer complaints. In New Jersey, the BPU has almost as much power as city franchise officials in other states, so he saw the industry up close. Cable did not yet have a reputation for avaricious rate hikes and poor service, so regulators and operators were not as antagonistic as they are today. The BPU was intent on encouraging operators to wire New Jersey's suburbs and cities.

Doyle soon rose to a planning-coordinator slot.

"I was totally overwhelmed," he says. "I found myself in rooms with people who owned companies," such as Tele-Prompter founder Irving Kahn and Cablevision Systems Corp. Chairman Charles Dolan. "I was this 23-year-old kid trying to figure things out."

He figured out enough to go work for Times Mirror Cable, which had wired a sliver of Philadelphia. But given the difficulties of operating urban systems, the company didn't bid for other parts of the city when franchises became available.

In 1983, at a cable convention in Atlantic City, Doyle bumped into Comcast Chairman Ralph Roberts and the young general manager of Comcast's Trenton, N.J., sys-



Michael Doyle
President,
Comcast Cable, Eastern
Division

B. Sept. 23, 1954, New York; B.A., political science and psychology, Drew University, 1976; coordinator, state and local planning, New Jersey Board of Public Utilities, 1976-81; general manager, Times Mirror Cable Television, 1981-83; general manager, Comcast Willow Grove, 1983-84; vice president, Comcast Baltimore, 1984-87; regional vice president, Comcast Florida/Alabama, 1987-88; regional vice president, Comcast East/West Coasts, 1988-99; current position since February 2000; m. Lynn; children: Jennifer (21), Stefanie (18)

tem, Brian Roberts, Ralph's son and now president of the MSO. They needed a general manager for their 23,000-subscriber system in Philly suburb Willow Grove. The bad news: Ralph lived on the system and would

see any problems. "We were in the fish bowl," Doyle says. Outages must have been rare, because Comcast has steadily promoted him ever since.

In recent months, Doyle's biggest task has been digesting acquisitions. Comcast executives have realized a long-held dream of dominating their home market. The company has acquired Lenfest Communications, the region's other major operator, and local systems owned by Adelphia Communications and AT&T Corp.

The MSO now controls 95% of the cable homes in Greater Philadelphia, a concentration that would have been unthinkable five years ago.

Those and other deals have doubled Doyle's portfolio to 3 million subscribers in 18 months. "Mike Doyle on his own would be the seventh-largest MSO," notes Comcast Cable President Steve Burke.

What of the future? Doyle is one of four peers reporting to Burke, all well-regarded. So he will have competition on any path higher in cable unit. But industry executives say Brian Roberts has his eye on AT&T's systems, assuming that company will leave the business before long. That would mean more systems to be reorganized.

Though declining to talk about AT&T or about anyone's promotion, Burke says Comcast expects to expand: "If we grow to 15 million or 20 million subscribers, there will be plenty more for Mike to do." ■

—John M. Higgins

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, 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.

Sinclair Broadcast Group, Inc. owns or programs 62 TV stations in 40 markets and has affiliations with all 6 networks. Explore your opportunities at:

www.sbg.net

Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace. Women and Minorities are encouraged to apply.

DIRECTOR CAREERS



KGOTELEVISION

EMPLOYMENT OPPORTUNITY

DIRECTOR

DESCRIPTION OF DUTIES: Direct weekend evening newscasts and other newscasts, public affairs programs, and programming specials, as needed. Supervise pre-production sessions for afternoon/evening newscasts. Must be able to direct a fast-paced, video and graphic-intensive show, with multiple remotes, sources, and effects without an AD. Familiarity with Grass Valley, Quantel, and Chyron preferred, along with knowledge of modern, digital control room technology.

REQUIREMENTS: Five years medium-major market newscast directing experience. Understanding of contemporary production values and technology, including file server playout system(s), animation, still store, chyron, and special effects. Ability to direct under extreme deadline pressure and adapt to a quickly-changing environment where breaking news takes priority. Must also have an eye for detail, work well with graphic designers, producers, control room staff, and other members of the news, programming, and creative services departments.

Please send cover letter and resume to:
KGO-TV / ABC 7
900 Front Street
San Francisco, CA 94111
Attn: Human Resources Department
No Phone Calls Accepted

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Classifieds

Television

MANAGEMENT CAREERS

Manager - Television Program Services NEBRASKA EDUCATIONAL TELECOMMUNICATIONS <http://net.unl.edu>

Senior management position at a prestigious and innovative public television network. We need an exceptional manager who can direct the programming and channel operations of a state network, which is currently constructing a large-scale DTV system.

NET, a leader in educational technology and content development, is a large, diversified public broadcaster, and is located in one of the most livable and affordable cities in America.

You will be part of the Content Management Group, which includes Nebraska ETV; the Nebraska Public Radio Network; the Interactive Media Group; Educational Telecommunications; and Television Program Services.

You will lead a team of ten professionals responsible for channel scheduling and development, multi-channel traffic operations, on-air promotions, and audience research.

Candidate requirements: Bachelor's with major in journalism, communications, marketing, technology or related field plus six years management experience in television programming, traffic or operations required; equivalency considered. Must have ability to build programming strategies and promotional campaigns in a multi-channel environment. Significant experience improving the overall come, reach and demographic spread of a major public television station and extensive experience commissioning and applying creative audience and market research to assess public need and to help make successful programming decisions required. Background must include extensive experience in database administration or management of a computerized traffic and scheduling system. Experience with the ProTrack database system and with systems/project planning and budgeting experience essential. Strong verbal and written communications, and interpersonal skills necessary. Public telecommunications experience preferred.

Excellent benefits. Review of resumes will begin July 30. Position will remain open until a suitable candidate is found. Submit cover letter and resume to Personnel Coordinator, University Television, PO Box 83111, Lincoln, NE 68501. UNL is committed to AA/EEO and ADA/504. If you require an accommodation, please call (402) 472-9333 ext. 214.

SALES CAREERS

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NATIONAL SALES MANAGER

Lead national sales efforts for WJW through owned and operated national rep firm. Guide and motivate our national reps to achieve national goals. Develop relationships nationally through local contacts. Work w/ sales management team in regards to inventory control, pricing research, and marketing. Send cover letter to: Paul Perozeni, GSM-WJW-Fox 8, 5800 So. Marginal Rd., Cleveland, OH 44103.

TECHNICAL CAREERS

CHYRON OPERATOR

WOOD TV8 has an immediate opportunity for a part-time Chyron Operator. This position requires schedule flexibility, plus the ability to work independently and meet deadlines. Communication skills are a must. Graphics background helpful. Broadcast degree preferred.

CONTACT: Please send your resume to: Patrick Linehan, Production Manager, WOOD TV8, 120 College Avenue, Grand Rapids, MI 49503
WOOD TV IS AN EQUAL OPPORTUNITY EMPLOYER

SALES CAREERS

LOCAL SALES MANAGER

WDCA - TV / UPN 20, a Viacom/CBS station, seeks an aggressive Local Sales Manager to train, motivate, and lead the core side of the local sales staff. Candidates should have 5 years television sales experience with prior management experience a plus. A premium is placed on organizational and business development skills as well as on a strong work ethic. If working in the Nation's capital and being part of one of the largest entertainment companies in the world interests you, please send your resume to: WDCA-TV, Attn.: GSM, P.O. Box 39113, Washington, D.C. 20016 or fax to 301-657-5808.

ACCOUNT EXECUTIVES

UPN44 WTOG-TV is looking for motivated Account Executives. Must possess excellent people and computer skills, creativity, great attention to detail and an obsession for winning. Please send resume to: HR, WTOG-TV, 365 105 Terrace NE, St. Petersburg, FL 33716 EOE

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NATIONAL SALES MANAGER

Cox Broadcasting, KICU San Francisco/San Jose, has an immediate opening for a National Sales manager. KICU seeks a candidate with a minimum of 5 years of local and national experience, top-notch management skills and ability to motivate and lead the national sales team in the competitive San Francisco market. KICU is home of the Western Divisional Champion Oakland A's, Oakland Raiders Pre-Season telecasts and the Golden State Warriors. Applicants should be well versed in the techniques of sports TV sales, research, and negotiation. Send resume and cover letter to: Greg Bilte, General Sales Manager, KICU-TV, 2102 Commerce Drive, San Jose, CA 95131. (EOE)

GENERAL SALES MANAGER

WLUK FOX 11, home of Green Bay Packers, is seeking an energetic, creative, highly motivated leader. Station is home to best sports and news, syndication and community events in town. Candidate needs to think outside the box, manage inventory well, have strong numbers experience, previous management experience, and a passion to win. Emmis Communications provides a strong benefits package. Resume to: Jay Zollar, WLUK-TV, P.O. Box 9011, Green Bay, WI 54307-9011. E-mail jzollar@wluke.emmis.com. EOE.

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BROADCAST TECHNICIAN

The KTRK-TV Production Department is looking for a full time Broadcast Technician with a strong audio background.

Candidates should have experience with all aspects of newscast audio being able to work in a fast-paced environment. Knowledge of Chyron and robotic cameras is a plus.

Job requires flexible hours including weekends and holidays.

Send resumes to: Rick Herring, Senior Director
KTRK-TV, 3310 Bissonnet, Houston, TX 77005
Fax (713) 663-8723

No phone calls please.

Equal Opportunity Employer M/F/V/D

Classifieds

Television

TECHNICAL CAREERS

ENGINEER

Action Sports & Entertainment Mobile, part of a new high-definition cable TV sports channel, is seeking an Engineer in Charge to supervise all technical and operational aspects of their remote vehicle. Requires 5 years experience in supervision of mobile broadcast facilities, plus 5-10 years experience in technical operation of mobile broadcast facilities. Supervisory and customer service skills required. Expando digital experience and familiarity with high definition TV equipment a plus. Must be willing to travel. Competitive salary with an excellent benefit plan.

We are also seeking two Engineers to maintain all technical and engineering related aspects of our high definition trailer. Requires minimum 5 years experience in technical operation of mobile broadcast facilities. Must be familiar with high definition TV equipment, and possess excellent customer service skills. Must be willing to travel. Competitive salary with an excellent benefit plan.

Applicants should send or e-mail cover letter and resume to: Human Resources Department, One Center Court, Suite 200, Portland, OR 97227, or e-mail jobs@rosequarter.com

KCNC-TV, CBS Inc., News4, Denver has the following open positions available:

MANAGER ENGINEERING

Directly involved in planning, selection, purchase and installation of all broadcast equipment. Works with Broadcast Operations & Engineering Director to maintain and establish operating and capital budgets. Responsible for maintenance staff and oversight of repairs: of the TV studio, transmitter and remote broadcast facilities. Direct supervision of maintenance technicians. Maintain adequate parts inventory for all broadcast operations. Engineering department first level NABET grievance contact. Responsible for adherence to FCC rules and regulations (technical requirements). Act as Chief Operator. Responsible for maintenance of KCNC facilities. Fax resume to 303-830-6537, or mail resume to KCNC-TV, CBS Inc., Human Resources Director, 1044 Lincoln Street, Denver, Colorado 80203. EOE

BROADCAST MAINTENANCE ENGINEER

KTRK-TV, the ABC owned station in Houston, Texas, is seeking an experienced professional to join our engineering team.

The ideal candidate will be FCC licensed and/or SBE certified, with a minimum of 5 year's experience in broadcast engineering (or a closely related field). Must be skilled in the maintenance of a wide variety of digital and analog broadcast equipment, including serial digital switchers, cameras, routers, digital and analog tape recorders, graphic systems and video servers. The person we seek will also have strong PC and networking skills as well. Experience with automation systems, RF, and/or Unix/Mac/NT administration skills would be a definite plus.

KTRK-TV offers an excellent opportunity in a newly renovated, state-of-the-art digital facility. For consideration, please send your resume to: Jim Stanley, Director of Engineering, KTRK-TV 3310 Bissonnet, Houston, TX 77005
Fax (713) 663-8755
E-mail: james.w.stanley@abc.com
No phone calls please.

Equal Opportunity Employer M/F/V/D

NEWS CAREERS



KGOTELEVISION

EMPLOYMENT OPPORTUNITY

NEWS DIRECTOR

DESCRIPTION OF DUTIES: KGO-TV, an ABC owned station, has an immediate opening for an experienced journalist with exceptional news judgement and strong leadership skills. Successful candidate will be responsible for all daily news gathering operations, long term planning, personnel management, financial management and budgeting.

REQUIREMENTS: Must have a minimum of 5 years progressive news management experience in a medium to large market. Must have demonstrated winning record of strong strategic management, organizational and communications skills.

Please send cover letter and resume to:

KGO-TV / ABC 7

900 Front Street

San Francisco, CA 94111

Attn: Human Resources Department

No Phone Calls Accepted

KGO-TV, an owned station of ABC, Inc., is an Equal Opportunity Employer

NIGHTSIDE ASSIGNMENT EDITOR

WTVD-TV---successful candidate will supervise reporters, photographers/editors and live truck technicians working for the 11 pm newscast. Responsibilities include developing compelling story content, working with reporters and photographers to ensure creative story production, and effectively managing substantial resources, including multiple live trucks and a helicopter to produce the most up-to-the-minute newscast in our highly competitive market. Send resumes and references to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701. No phone calls please. EOE.

NEWS DIRECTOR

Responsible for the planning, development and production of all newscasts and news programming, including management of the news staff, and the creation and implementation of the annual operating budget. Other key duties include determining editorial and creative standards for all news broadcasts and strategic planning and positioning for audience growth, recruitment and retention issues.

The selected candidate will have a minimum of 5+ years' successful news management experience including a background in news coverage and production. Multi-market experience is highly desirable and a college degree is preferred (advanced degree a plus.)

Please send resumes and cover letter to: KCAL9, 5515 Melrose Avenue, Hollywood, CA 90038, Attn: HR. fax (323) 460-5019. email hr@kcal9.com
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MARKETING ASSISTANT

Seeking organized, self-motivated, forward-thinking team player who also can stay focused on our day-to-day product. Will be required to write scripts, generate promotional ideas, and juggle many projects at once. Must have sharp writing skills. Nonlinear editing experience preferred. Requires some evening and weekend hours. Rush resume, portfolio, and tape to Marketing Manager, WTVC, P O Box 60028, Chattanooga, TN 37406. Equal Opportunity Employer.

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CREATIVE SERVICES

GRAPHIC DESIGNER

KTRK-TV, ABC O&O and Houston's #1 station has an opening for a talented professional designer. This position will be responsible for the station's newscasts, promotions and other programming design as well as print. Must manage multiple projects and meet tight deadlines. Must possess strong design skills. Minimum 1-2yrs. experience designing newscast graphics. Experience creating News anim. and/or Specials on Quantel HAL or AfterEffects. PaintBox and min. 2yrs. print experience is preferred. Ability to work flexible hours is required. Art School Certificate, Bachelor's degree in Graphic Design or equivalent related experience. Emmy Award winning staff. We offer the tools and a creative working environment plus Houston's a great place to live.

Qualified applicants, please send your resume to: Dana Decker, Design Director, KTRK-TV 3310 Bissonnet, Houston, TX. 77005
No phone calls please. Equal Opportunity Employer M/F/V/D

PRODUCER CAREERS



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

818-756-5140

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Classifieds

Television

FOR SALE EQUIPMENT

COMPLETE 94 CHANNEL CATV SYSTEM FOR SALE

Equipment to support a complete advanced analog CATV system, currently located in Connecticut, is available for sale (excluding distribution plant) either in whole or in sub-groups of related equipment. All equipment to be removed from seller's location by buyer. Sale includes TVRO site (dishes and receivers, but excluding real estate); complete 94 channel headend (stereo generators, routers, modulators and more); a Subscriber Access Systems (Scientific Atlanta ("SA") Subscriber Access and Control Systems ("SACS") and new and used set-top boxes (both S.A. 8510X addressable set-tops and non-addressable set-tops)); 36 channel commercial insertion system; distribution hubs (upconverters, emergency alert system, switching and more); local distribution equipment (non-intrusive monitoring system, P.E.G. insertion system and return path splitting/combining subsystems for two-way functionality) and monitoring/control room assets. To obtain bidding information, including a description of the assets, please direct inquiries to the following no later than July 20, 2001:

Mr. Michael Pappas, Area Manager - Supply Line Logistics, SNET - RDC
25 Research Parkway, Wallingford, CT 06492-1927.
203) 949-7979. mp2618@sbc.com
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If so, please e-mail your qualifications today to Marc Rayfield, Station Manager (rayfield@kyw.com). EOE ADA M/F

TECHNICAL CAREERS

BROADCAST ENGINEER

Marketplace Productions in Los Angeles, CA seeks a radio broadcast engineer fluent in digital audio production and transmission. Minimum 3 years broadcast experience or equivalent. Responsible for all technical aspects of production and transmission of Marketplace programs. Will assist in coordination of aspects of pre-production elements as well as on-air broadcast production and mixing. Available shift is midnight to 8 am. Salary ranges from \$34,730 - \$48,990 depending on experience.

For more information go to: www.marketplace.org Please send resume and cover letter indicating position desired to: Marketplace Production, c/o AMPG-HR, 444 Cedar St. Ste., 1900, St. Paul, MN 55101. Fax (651)290-1431. www.mpr.org AA/EOE Employer

PUBLIC NOTICE

PUBLIC NOTICE

Meetings of the Public Broadcasting Service New Technologies and Membership Committees will take place at PBS's offices, 1320 Braddock Place, Alexandria, Virginia on July 12, 2001. The schedule and tentative agenda for each meeting follows:

New Technologies Committee, 9:00 a.m., to discuss cable, distribution, datacasting, future interconnection system, technology issues, and other business. While the meeting will be open to the public, portions may be held in executive session.

Membership Committee, 1:00 p.m., in executive session, to discuss common carriage and other business.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

For the love of decency

"Attention, content shoppers: Bluenose special on the Senate aisle." Joe Lieberman is back, he's in charge of a committee, and he's itching to take charge of the media and the "outrageous" marketing of the "sex, violence and vulgarity" in which the 500-channel universe is purportedly awash. Forget that real violence is at its lowest levels in a quarter century or that some of that TV vulgarity is real people talking like real people in critically acclaimed, award-winning entertainment. The "sex" part may be calculated to cultivate bipartisan support for the new House bill Lieberman is pushing. More than one opponent of censorship has noted the divide among policymakers when it comes to content policing, with liberals tending to want to censor violence and conservatives targeting sex.

So, on one side, we have an FCC seemingly intent on ramping up indecency enforcement, at least until someone over there says otherwise. And, on the other, we have a reinvigorated senator out to push his brand of family values by giving the FTC the power to fine entertainment companies for marketing practices he doesn't like. For its part, the White House was making most of the right kinds of noises when it gently rebuffed Lieberman's call for its support on the bill. The administration said it did not want to take a legislative approach, although it did throw in boilerplate about trying to reduce sex and violence on TV.

Beyond the general principle of defending the First Amendment, though, and at the risk of being branded apologists by our opponents—a common tactic of censors caught in the act of censoring—we think there is a specific and compelling reason not to follow the good Senator as he tilts at this particular windmill. One of his prime targets is the marketers of R-rated movies. "We are simply saying," said Lieberman, "that, if an entertainment company voluntarily labels a product as being unsuitable for children, then they should not be able to turn around and market it in a way that directly contradicts that rating."

News flash: R-rated movies have not been labeled unsuitable for children. They have been recommended for adults but potentially suitable for some children in the company and with the permission of those adults. Ah, but that puts the responsibility on parents to decide whether they think nudity, say, is a bad thing for a child to see or a natural thing or to conclude that graphic violence might be a horrifying antidote to the sanitized violence that makes it look kind of cool and without long-term consequences. That same line of reasoning would put the responsibility on parents or caregivers to monitor children's TV watching or to decide for themselves whether to buy the toys that commercial TV makes them crave. We suspect Lieberman doesn't trust that kind of freedom.

If the government is to become the babysitter for a nation of otherwise-occupied parents, then, yes, the First Amendment will have to be itself amended to permit all kinds of government nannying. We hope it doesn't come to that, but this all-too-familiar bandwagon is headed down that road.

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