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JANUARY 29, 2001

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LET'S CALL OFF 2002, PLEASE?

Broadcasters know they can't meet the 2002 timetable for digital conversion. Now they have to convince Washington

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THE TV SET AS SHERIFF

Fox's *America's Most Wanted* helps nab Texas fugitives, and a local reporter interviews them

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NEVINS' NEWEST CHALLENGE

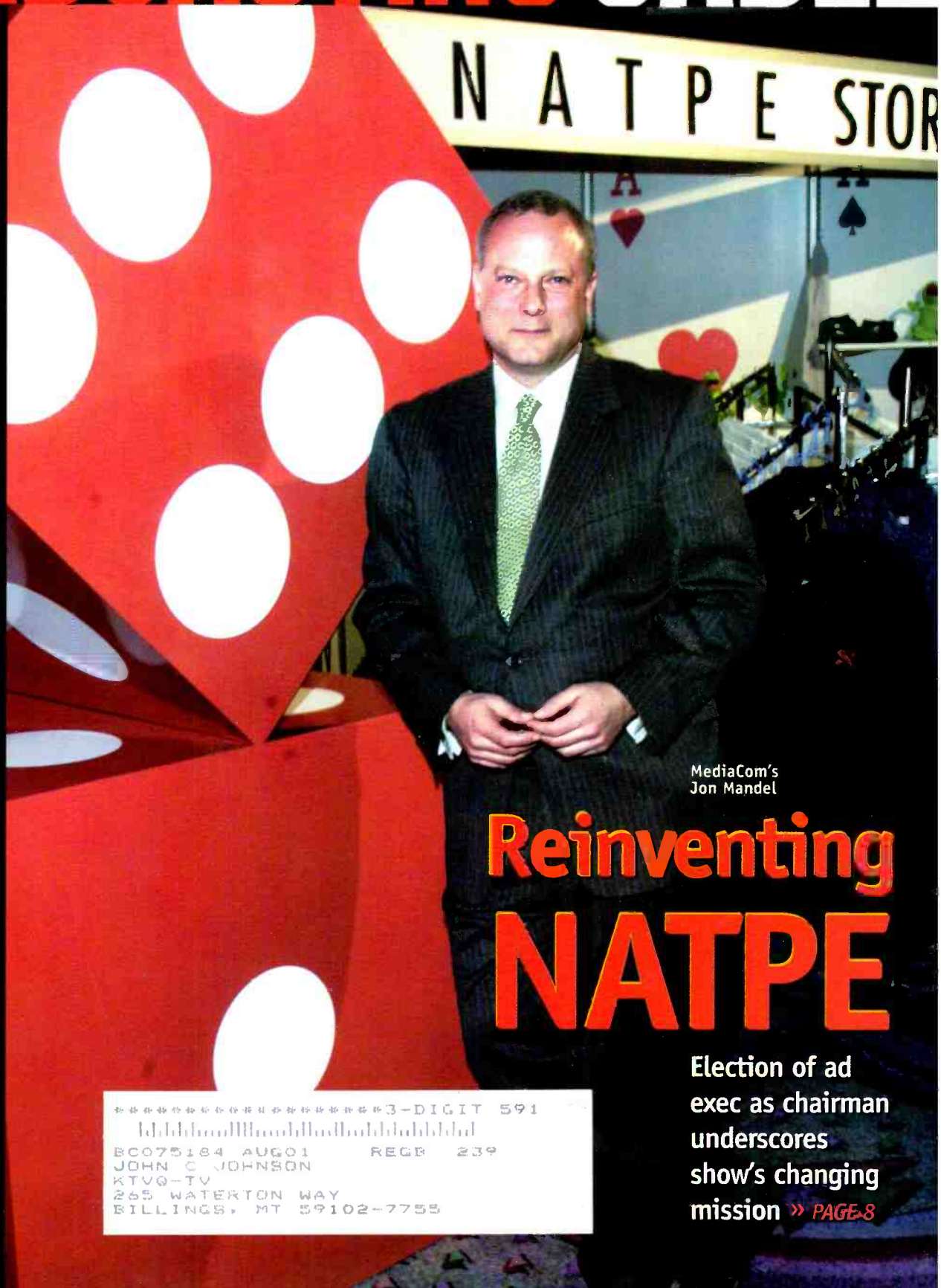
Sheila Nevins, HBO's prized documentarian, gets HBO's biggest prize: This spring her series follows *Sopranos*

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SLIPPERY UPFRONT AHEAD

Experts warn 2001 upfront won't match last year as economy and ad budgets tighten up

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MediaCom's Jon Mandel

Reinventing NATPE

Election of ad exec as chairman underscores show's changing mission » PAGE 8

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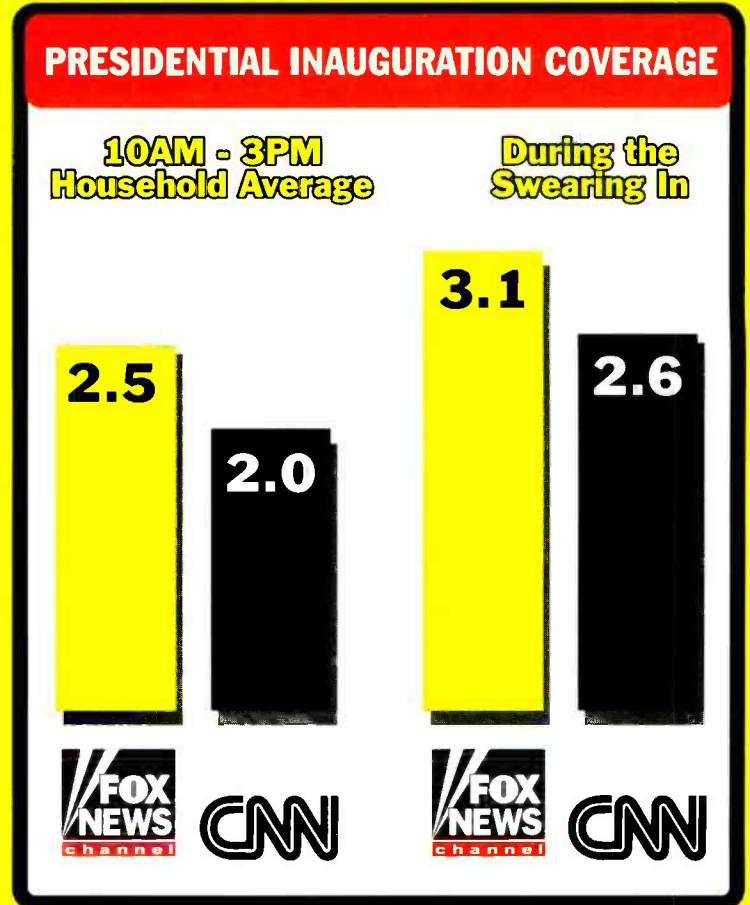
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Top of the Week January 29, 2001

TV played a major role in the capture of Texas prison escapees.



Photo: Jerilee Bennett

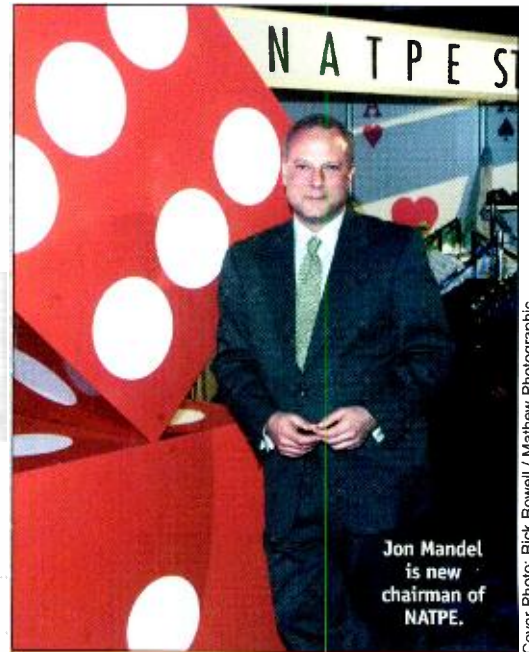
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Caroline is one promising newcomer.



Jon Mandel is new chairman of NATPE.

Cover Photo: Rick Rowell / Matthew Photographics

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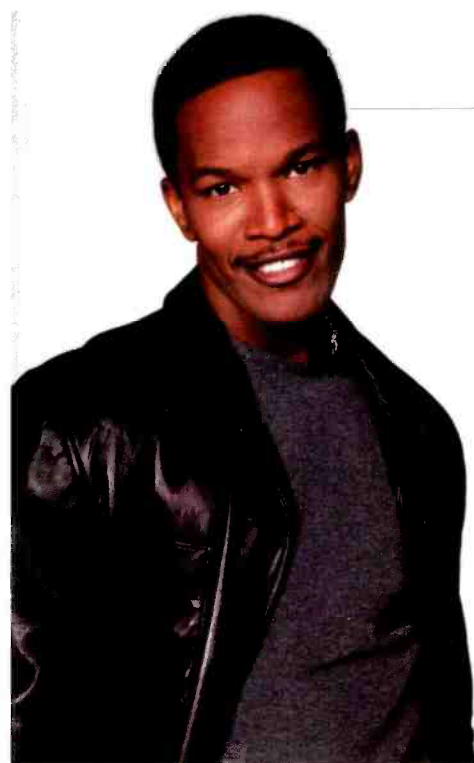
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NETWORK TV

WB on the move

WB officials are asking affiliates that don't have a 10 p.m. newscast to shift their Sunday schedules from 7 p.m.-10 p.m. to 8 p.m.-11 p.m. The reason: To take advantage of higher HUT levels, particularly among adults 18-34, the network's core demo target. A group of the network's affiliates tried it in November and averaged 15% higher ratings among 18-34-year-olds. Separately, The WB has struck a deal with Jamie Foxx, star of its Sunday night sitcom, *The Jamie Foxx Show*, to produce a pilot for a new sketch comedy show.

BCEYE

WASHINGTON

Bankrolling Bush bashes

Media organizations didn't figure prominently among those contributing some \$40 million to welcome George W. Bush to Washington. But some media companies made sure they got into the act, according to the Center for Responsive Politics. AOL Time Warner contributed \$100,000 to the Bush/Cheney Presidential Inaugural Committee, notable because AOL Chairman Steve Case was heavily involved with the Clinton administration and Time Warner historically has given mostly to Democrats. Disney came up with \$50,000. News Corp.'s Rupert Murdoch chipped in \$100,000 of his own money. The only media-related trade association on the list was the NAB, which gave \$50,000.



GOOD TIMING?

Seven executives and directors of mid-market radio station owner Citadel Communications bought stock in the company in the weeks before an agreement to sell to buyout firm Forstmann Little, but after chats began between Citadel Chairman Larry Wilson and a Forstmann Little executive.

The \$2 billion deal sprang from a conversation Wilson had with the executive at a "social function" in October. A company spokesman would not specify the date of the contact or when serious discussions began. But SEC reports tracked by insider-trading researcher CDA/Investnet show that Wilson, director Robert Fuller, CFO Donna Heffner and four vice presidents bought shares between Oct. 26 and Nov. 1 for \$8.50-\$11.69 each, or an average of \$10.28. Not huge blocks, but shares Forstmann Little agreed to buy for \$26 apiece in cash. Wilson was the most active, buying 110,000 shares for about \$1 million. Citadel's Wilson was "not available" last week, but a spokesman noted Wilson and the other executives had been fairly steady buyers of the Citadel stock throughout the price slide from \$60 in January to as little as \$8.



SYNDICATION

Playing in Peoria

Watcha gonna do? Use stations as syndicated test-beds if you're Twentieth Television. The syndicator is looking to find another *Cops* or *A Current Affair*, shows that started out on the Fox stations before going national.

Fox's syndication division will roll out limited-market series in the next month on co-owned Fox O&O's. Sources say Twentieth, which didn't introduce a new first-run syndicated series at last week's NATPE, has a pair of talk shows and a court show that will be tested on its stations and possibly the soon-to-be co-owned Chris-Craft stations. Bob Cook, Twentieth TV's new president, explains: "We owe it to our customers to make sure we test these properties and evaluate them and, if necessary, incubate them in local markets." Sources also say Twentieth is developing a project specifically for Jillian Barberie of Fox's *KTTV* Los Angeles. Cook says if any of the local shows are successful, they could be syndicated by year's end.

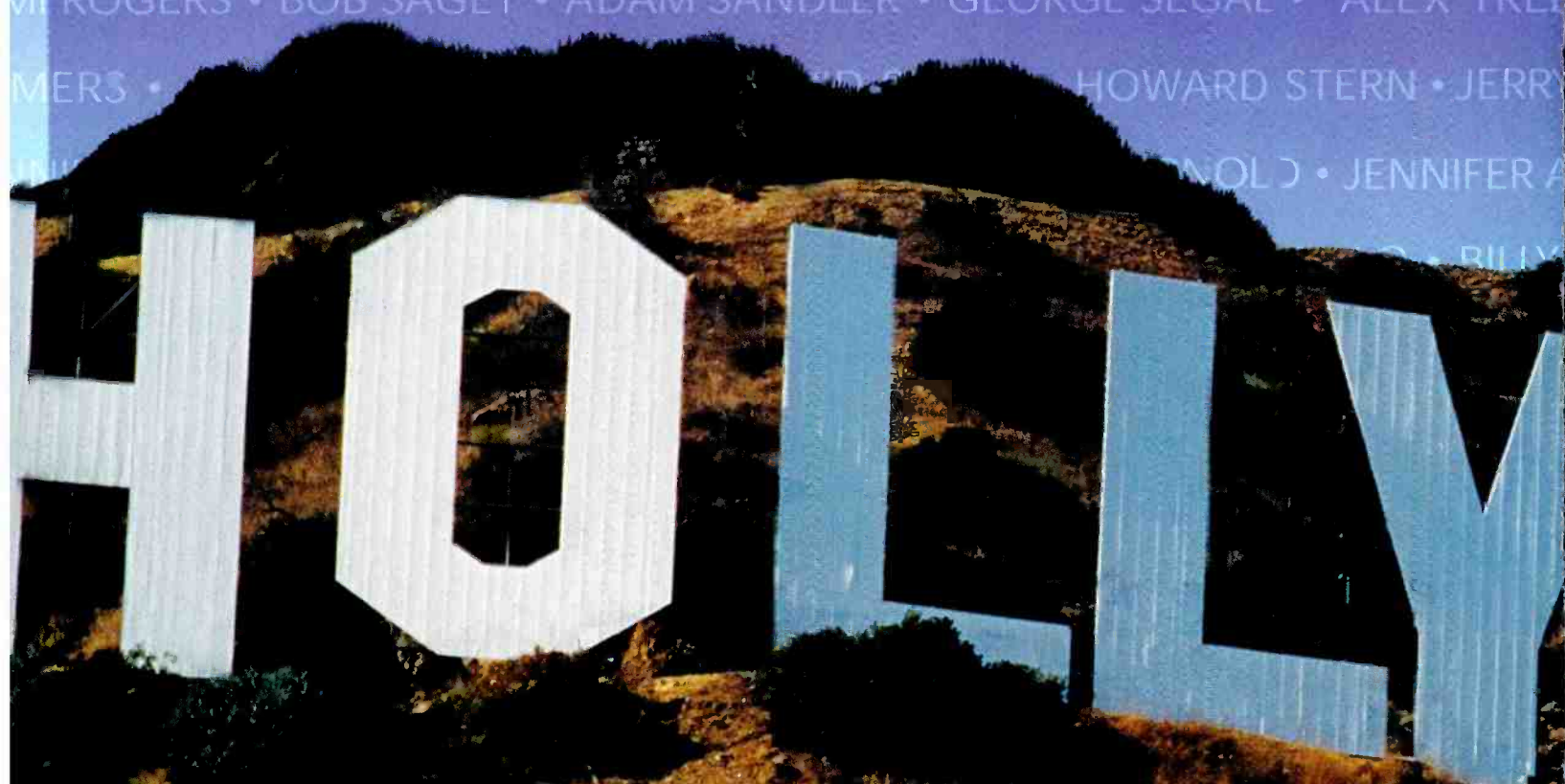


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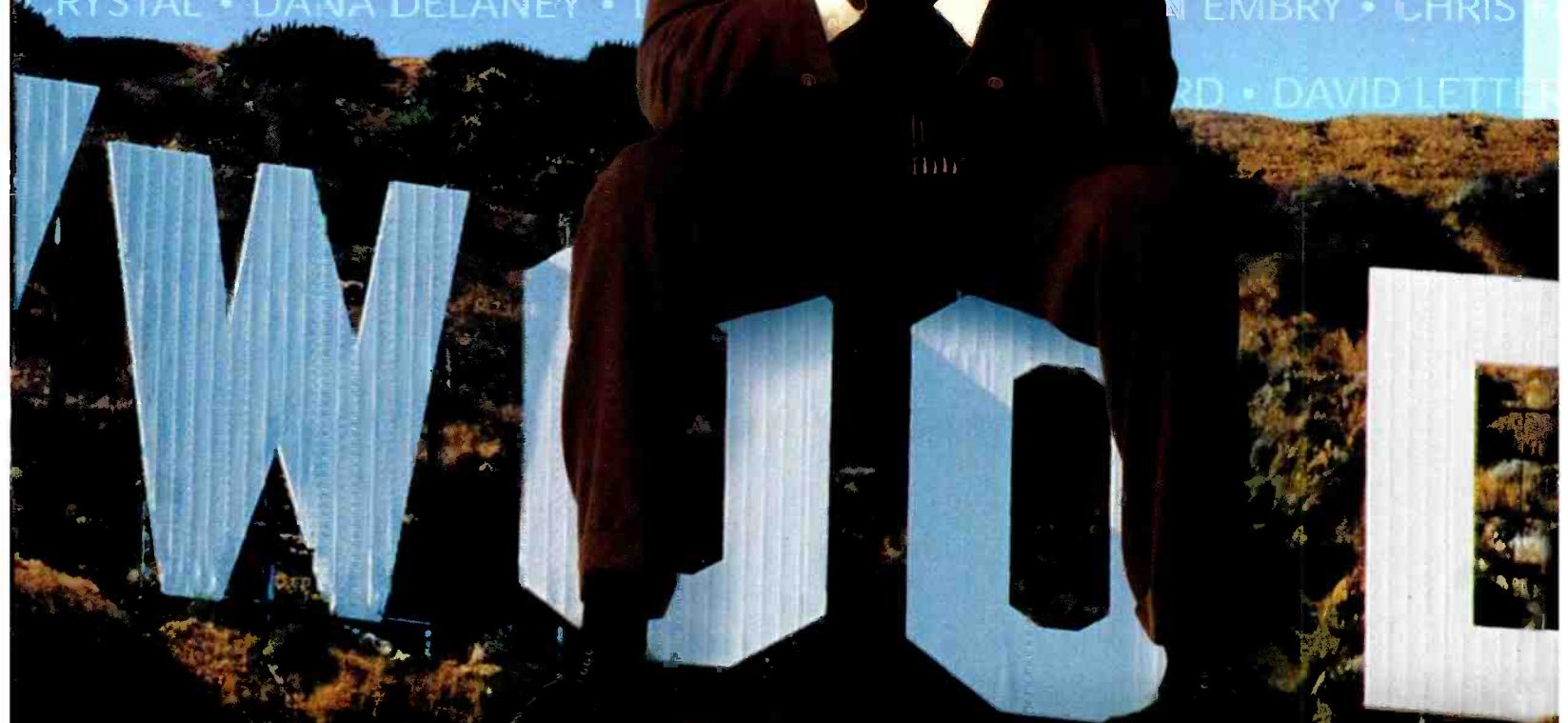
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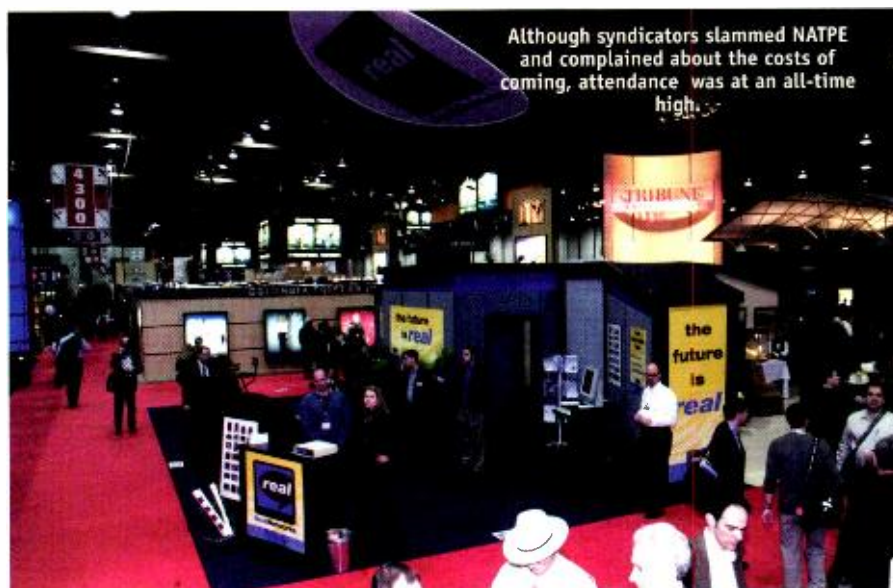
erry ders SHOW



More than just syndication

NATPE continues to reinvent itself as its original purpose—selling shows to domestic stations—waned

Photo: Rick Rowell / Mathew Photographic



By Joe Schlosser

Every year, the whispers get louder and louder and louder. Last week, the whispers turned into serious conversations and even a few loud roars at the 38th annual NATPE conference in Las Vegas.

Top executives at some of the major Hollywood syndication studios voiced their disapproval of the current setup of the conference and the expenses they incur each year at TV's largest swap meet. Executives at Warner Bros., Paramount, Studios USA and elsewhere openly griped about coming to NATPE at a cost of up to \$3 million.

Led by Warner Bros. Domestic Television President Dick Robertson and followed closely by Carsey-Werner Distribution head Bob Raleigh, the syndicators took their shots at NATPE. They threatened to pull out of the conference or reduce their presence significantly.

"This is clearly a line in the budget that has long outlived its usefulness," Robertson

said. "This convention is largely financed by the major companies that take up these big spaces and put on big shows. It's not about selling programs anymore. It used to be. ...

It's now a big \$2 million or \$3 million schmooze fest."

Warner Bros. is considering "pulling out, because the stations are pulling out," Robertson said. Two-thirds of the stations the company deals with had no representation at NATPE, he said. And of the third that did, most already had programming in place.

There's nothing that NATPE can do to revive the domestic buying and selling of shows on the convention floor, Robertson said. "It's not NATPE's fault; the market is changing."

Said Carsey-Werner's Raleigh: "There is a good chance that we won't be back as an exhibitor next year." And Paramount Domestic TV's John Nogawski added, "The \$3 million dollar question is what form this convention will be in five years from now."

The answer may be that the domestic syndicators, with their fancy booths and lavish food buffets, are not as important to NATPE's future as they think. There are other people in town now.

"Syndication doesn't own this thing anymore," said Ken Solomon, the president of datacasting company iBlast and the former head of Universal Television. "Remember when international came in and everyone went crazy saying this is about U.S. television only. Now international television is a very important component and you wouldn't even think of taking that position. Well, that's the way it is now with technology-based companies. For companies like iBlast, which really have their roots in broadcasting, we have to be here; we wouldn't think of being anywhere else."

What's more, although domestic syndicators may be finding fewer broadcasters on the floor, they are finding more advertisers. They were busy last week, looking over new programs and preparing for the coming upfront ad-buying season. NATPE set an all-time attendance record in 2001, with 19,834 registered guests, including a record 1,070 advertisers and media buyers.

The importance of the advertising sector at NATPE was manifest in the naming of Jon Mandel, MediaCom's co-managing director, as the new confer-

You can call it a schmooze fest or whatever you want ... It's about getting to know people. We have the most glamorous business in the world. Use it to your advantage!

—Jon Mandel

Photo: Rick Rowell / Mathew Photographic



NATPE President Bruce Johansen says the convention has changed over the past 40 years and is aiming to be a marketplace for the entire industry, not just domestic syndication.

ence chairman. Mandel, a highly visible Madison Ave. executive, said he is concerned with the major syndication studios' threats, but that they need to look at the whole picture of what NATPE offers.

"I'm concerned that they are looking at it with a very narrow focus. It's 'did I clear Des Moines and yes they are clearing Des Moines.' And I can understand what they are seeing on that level, but when I look at some of these booths, there is a lot more than just domestic syndication sales taking place.

"I had some of my people in doing business with some of their sister network people, some were in seeing the syndication company, some were seeing cable guys, some were seeing the international guys. So I'm not sure if it's a problem with NATPE per se. It may be a problem with their internal cost allocations."

Mandel added, "You can call it a schmooze fest or whatever you want, but you are not going to make as many sales and you are going to commoditize yourself if you are just doing it as numbers. It's about getting to know people. We have the most glamorous business in the world. Use it to your advantage."

NATPE President Bruce Johansen said NATPE has changed with the times over the past 40 years and is aiming to be a marketplace for the entire industry, not just domestic syndication. "This is the ultimate convergence opportunity."

In terms of the major syndicators pulling out, Johansen said he's heard it all before

Mandel: A NATPE fan

Jon Mandel has been coming to NATPE for the last 20 years.

As the co-managing director and chief negotiating officer for Madison Avenue's MediaCom, Mandel brought 17 clients and 20 staff members to NATPE in Las Vegas last week. He and his staff weren't the only media buyers on the conference floor however. NATPE actually set an attendance record this year with more than 1,000 local and national ad buyers on hand.

The importance of the advertising community to the annual TV conference was highlighted with the naming of Mandel to be NATPE's chairman.

"I think this is recognition of the importance of advertising to the syndication marketplace," he says. "Two billion dollars is spent every year in syndication by national advertisers and it's probably anywhere from 40%-60% of the revenues for syndicated shows. When you look at how NATPE has grown, it's a lot more than just a syndication conference. It's truly a content marketplace and that content isn't going to get produced without advertisers paying for it."

Mandel says NATPE has become a pre-upfront market to media buyers like himself, in terms of syndicated programming—with major national and local clients kicking the tires on new first-run and off-net shows. Mandel contrasts the cable and broadcast network upfronts—a series of parties and presentations in major markets—with NATPE, which essentially performs that function for syndication.

"You come to NATPE to find out why Warner Bros. is here, why Twentieth Television is here and what they've got for the fall," Mandel says. "Maybe I'll be able to understand the concept of their shows better, or maybe I'll be able to better find a show that perhaps my client's product fits into better than the one I had just heard about and not really seen up close. It's not just about Costs Per Thousand or GRPs. It's really about how our advertiser is going to look in here."

Mandel says he plans to work with NATPE CEO Bruce Johansen on making the organization relevant on a 365-day-a-year basis rather than just an annual three-day convention. He says there are Internet and other plans currently in development that will make NATPE "an important everyday part of the industry."

He also wants to follow up on past Chairman Steve Mosko's diversity initiatives.

"We sell products to people of all walks of life, all cultures and if we don't have an industry that reflects those backgrounds, we are not going to be able to program to them," he says.

"Remember, at the end of the day, people buy shows and then sell me the audience. So I have to make sure that audience closely matches my consumers."

—Joe Schlosser

and that he encourages them to reduce their space on the conference floor and to look for more efficient methods of doing business. "I love the figures I see thrown around, \$2 [million] and \$3 million," he said. "We are the cheapest trade show in the industry, period, bar none. That's not where the money is going. It's going to limousines, to parties and shrimp in the booths."

Not every syndicator was unhappy with its NATPE presence. In fact, most were satisfied with the level of deal-making. Bob Cook, Twentieth Television's new president, said his company wrote more than 200 individual sales for first-run and off-

network programs during the three-day conference. "Our expectations were quite modest coming in because of all of the talk about no station executives going," Cook noted. "But on Tuesday and Wednesday we were packed and we were pleasantly surprised with the results."

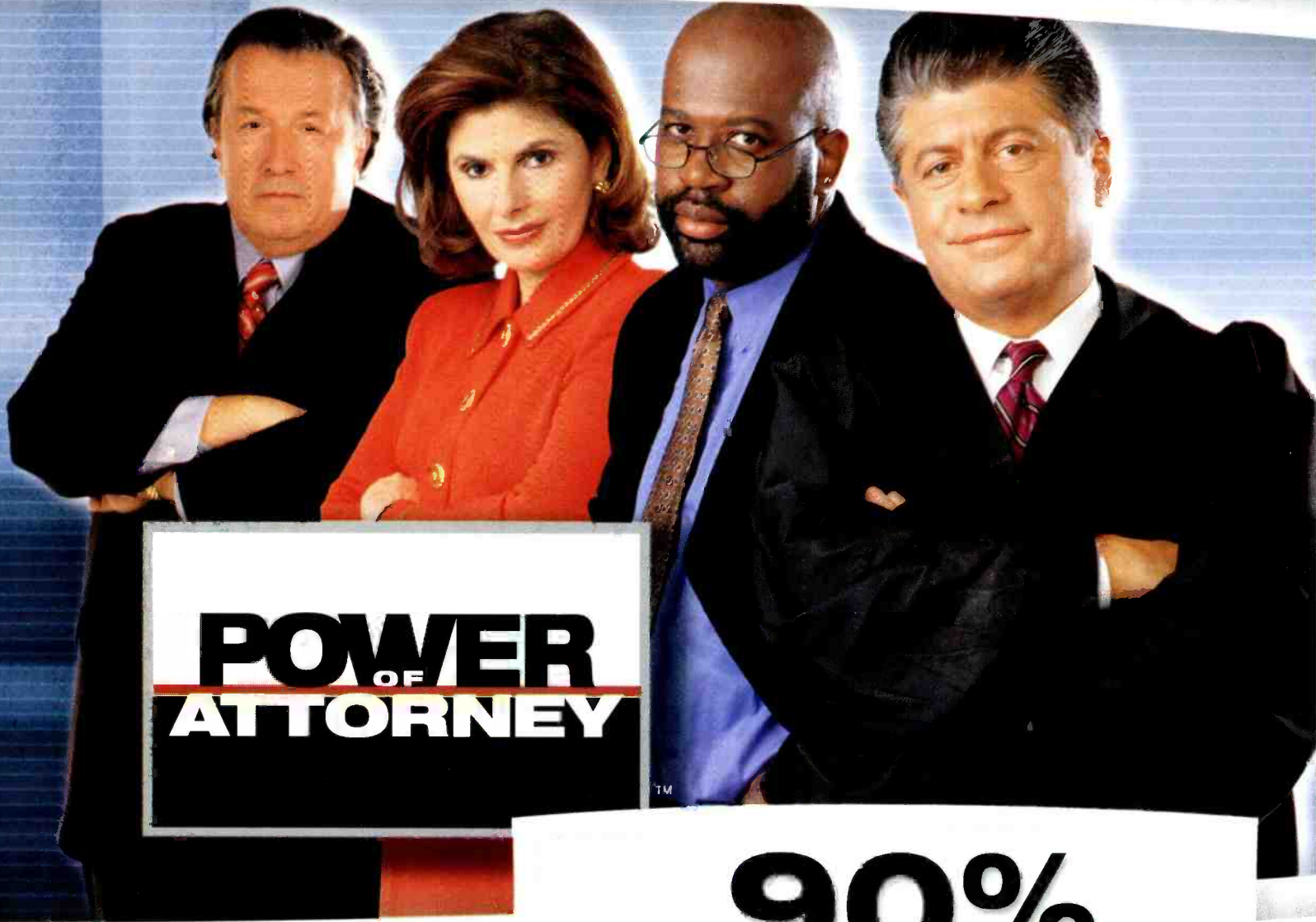
So will Cook be back next year? "I think more than likely we will come back, but every year you run the economic model to see if it was worth it. We'll measure what we spent on coming versus the amount of business we did on the floor and I would say with the results I think we posted, we'll absolutely be back." ■

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NATPE dicey, but some score

While the Las Vegas show produced few winners, Caroline and Ananda can celebrate

By Susanne Ault

With several spoilers thrown at NATPE 2001, including a slipping economy and the Chris-Craft station group's apparent freeze on buying new products, it's a wonder syndicators got anything done last week.

A few legitimate winners emerged out of NATPE. Paramount's *Caroline* came into the conference with "officially" 0% clearance, and walked away with 70% of the U.S. locked up. But *Caroline* is still missing a key Chicago home. Studios USA Domestic Television nailed down all the top cities at NATPE for *Crossing Over With John Edward* (now over 80% sold), striking gold late Wednesday when the show landed Los Angeles (KCAL). Nothing was announced at the show, but sources say Warner Bros.' *Elimidate* has hit 85% U.S. coverage.

Little NATPE work had to be done on King World's *Ananda*, a show that stepped into the convention with all the top markets cleared. But it does merit mention as one of the few 2001 efforts with 80% coverage in the U.S.

Similarly, Buena Vista's *Iyanla* had legs prior to the convention, having already been befriended by several ABC O&O's, but it boosted its clearances from 60% to 70%. Others enjoying a comparatively upbeat week—because they nabbed station group deals pre-NATPE—were *Talk or Walk* (68%, Tribune stations), *Mutant X* (76%, Tribune) and *The Other Half* (more than 60%, NBC, Gannett and Hearst-Argyle).

Runners-up to this crowd, but deserving of silver and bronze medals for their NATPE wheeling and dealing, include Columbia TriStar Television Distribution

for performing major surgery on low-rated *Men Are From Mars, Women Are From Venus*. To revive the series, CTTD yanked host Cybill Shepherd (she'll be replaced by a committee of five), and will unveil the massive facelift the first week in February. Other major moves from CTTD included offering double runs of *Seinfeld*, without an additional license fee, for stations that have already licensed the show. But there was still no renewal news on *Mars, Venus* and no clearance info on 2001 dating strip *Shipmates*.

Universal Worldwide Television landed Los Angeles (KCAL) and Chicago (WPWR) for its 2001 *Blind Date* companion, *The Fifth Wheel*. But the show is on the hunt



Studios USA's *Crossing Over With John Edward* is cleared in more than 80% of the nation.

for a home in New York. Pearson's *Card Sharks* is in the same boat, scoring Los Angeles (KCAL) and Chicago (WCIU) but it's still dateless in New York. Lions Gate/Mercury has similarly come up empty in New York for its *Who Wants to Date a Hooters Girl?* But studio sources indicate that if a syndicated run doesn't pan out, they'll shop the series to cable outlets.

'We created a lot of buzz on the floor. [John Edward] spurred a lot of activity.'

—Steve Rosenberg, Studio USA

Studio USA's President Steve Rosenberg thought it was a drag watching syndicators, including himself, trip up in scoring New York and Los Angeles real estate. Hampering deals in those cities is the impending acquisition of Chris-Craft stations by Fox's parent News Corp. Until that deal closes, Chris-Craft is staying away from the syndication market, and that is stalling sales in New York (where Chris-Craft owns WWOR) and Los Angeles (KCOP). It has "definitely slowed things down," Rosenberg said.

Action hours felt the Chris-Craft chill. "The general perception is that they can renew, but they can't add anything, which has frozen the marketplace," said Tribune chief Dick Askin, who has several top action hours to sell.

No 2001 action hour, with the exception of Tribune Entertainment's *Mutant-X* (76%, 98 markets cleared) has officially announced big station clearances. New Line's executive vice president of syndication, David Spiegelman claimed 65% clearance on *Hard Knox* but declined to give specifics. Lions Gate TV's chief Kevin Beggs expects *Tracker*, starring *Highlander's* Adrian Paul, to be a "go," but didn't comment further. Also, no definites are attached to Pearson's *Lean Angle*, with Antonio Sabato Jr. and *Colosseum*, headlined by Andrew Dice Clay.

Promark Entertainment head David Levine says his HDTV project, *The Secret of Jules Verne*, is closed in 50% of the country, but he admitted to needing to fill voids in Los Angeles and New York.

The floor was not, by most accounts, crowded with activity or excitement, though Rosenberg says Studios USA got whatever there was in support of its psychic talker, *Crossing Over With John Edward*.

TOP OF THE WEEK

"We created a lot of buzz on the floor," when promoting *John Edward*, says Rosenberg. "It spurred a lot of activity."

"People started talking and that gave station general managers confidence," he added.

However, one of the pet projects, Dick Wolf's *Arrest & Trial*, didn't shore up its Los Angeles and New York clearance sheet.

Blaming November's election for unfairly sinking syndicated series' ratings, Studios USA and other studios with similar "on the bubble" efforts (for example, King World's *Curtis Court*, Warner Bros.' *Queen Latifah* and MGM's *National Enquirer: Uncovered*) are waiting until after February sweeps to make decisions on those shows. ■

The NATPE scorecard

TALK

Show	Clearance	Barter	Distributor
Ananda	80%	10.5/3.5	King World Productions
Caroline	70%	6/8	Paramount Domestic TV
Iyanla	70%	3.5/10.5	Buena Vista Television
The Other Half	60%	11/3	NBC Enterprises and Syndication

GAMES

Show	Clearance	Barter	Distributor
Card Sharks*	N/A	3.5/3.5	Pearson Television
Who Wants to Date a Hooters Girl?	N/A	3.5/3.5	Lions Gate/Mercury

RELATIONSHIPS

Show	Clearance	Barter	Distributor
Cheaters	N/A	7/7	Western International Synd.
Eliminate	85%	N/A	Telepictures Distribution
Fifth Wheel	67%	3.5/3.5	Universal Worldwide TV
Rendez-View	90%	3.5/3.5	Paramount Domestic TV
Talk or Walk	68%	3.5/10.5	Tribune Entertainment

REALITY

Show	Clearance	Barter	Distributor
The Bravest	N/A	7/7	Hearst Entertainment
Crossing Over With John Edwards	80%	1.5/5.5	Studios USA Domestic

NEWS/MAGAZINE

Show	Clearance	Barter	Distributor
Hot Ticket	70%	3.5/3.5	Paramount Domestic TV
Urban Latino	50%	3.5/3.5	Litton Inc.

DRAMA

Show	Clearance	Barter	Distributor
Chicken Soup for the Soul	70%	3.5/3.5	Litton Inc.

ACTION

Show	Clearance	Barter	Distributor
The Adventures of Jules Verne	50%	N/A	Promark Entertainment
Colosseum	N/A	N/A	Pearson Television
Hard Knox	65%	7/7	New Line Television
Lean Angle	N/A	N/A	Pearson Television
Mutant-X	76%	8/6	Tribune Entertainment
Tracker	N/A	7/7	Lions Gate/Mercury

*Has secured KCAL Los Angeles, WCIU Chicago
Source: BROADCASTING & CABLE

IN BRIEF

CHARTER, FOX SPORTS FACE OFF IN ST. LOUIS

The dispute between MSO Charter Communications and Fox Sports Midwest is going down to the wire. Charter faced a midnight-Friday deadline to agree to a higher license fee or take the network off its 250,000-subscriber suburban-St. Louis operation. Charter is balking at the demand for a rate hike that Chairman Jerry Kent said would double the MSO's current license fee. Kent was off Friday afternoon to tape a commercial with an explanation to subscribers in case the channel goes dark. Fox Sports put out a statement aiming the blame at Kent: "If Charter, indeed, opts to discontinue our relationship, we respect their prerogative." Kent said, however, "Rest assured that Charter will not take it off. If people wake up Saturday morning and Fox Sports isn't there, it's not because Charter did it."

POWELL NAMES MACBRIDE TOP AIDE AT FCC

FCC Chairman Michael Powell last week named Marsha MacBride his chief of staff. She formerly served as his legal adviser on mass-media matters before becoming a lobbyist for Walt Disney Co. last August. She also was the executive director for the FCC's Task Force on Year 2000 Conversion when Powell chaired that effort. While at Disney, MacBride lobbied the FCC to impose certain conditions on the AOL Time Warner merger, many which were included in the FCC's final decision to approve the transaction. Aside from her brief foray into the private sector at Disney, MacBride has been at the FCC since 1991 and was a chief aide to FCC Commissioner and Interim Chairman Jim Quello from December 1996 to November 1997.

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Giving it up in Colorado

Some critics wonder if KKTV was right to consent to interview fugitives

By Dan Trigoboff

Perhaps it was fitting that, scarcely a day after the last of the seven escaped Texas convicts were back in custody, word went out of a made-for-TV movie.

Following a tip to police from a couple who'd seen photos of the fugitives on Fox's *America's Most Wanted*, police arrested four of the escapees in Colorado Springs, Colo., last Monday. A fifth killed himself as officers closed in on their motor home.

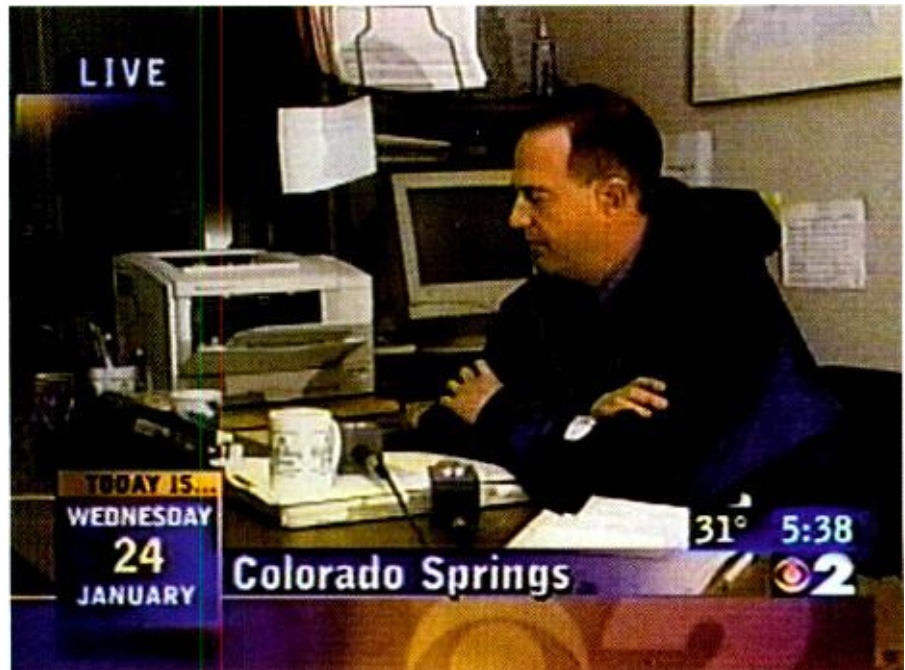
The remaining two surrendered peacefully at a nearby Holiday Inn early Wednesday morning after police arranged for them to be interviewed over local station KKTV (TV).

Certainly *America's Most Wanted*—whose attention to the prison break led police to Colorado Springs—could hardly be faulted for the end result. But broadcast news, locally or nationally, does not exist to complement or compliment the work of law enforcement.

Many major stories seem made for TV these days, but TV was a major player in this one. At a news conference Wednesday, El Paso (Colo.) County Sheriff John Anderson told an assembly of press people that, with the media's help, police were able to deputize the nation. It was first time the work of a national television show and later a local news operation had led directly to convicts' loss of freedom.

And although KKTV anchor Eric Singer's poised and deliberate interview with the last two fugitives drew praise locally and nationally, there was concern whether the level of cooperation and controlled setting impinged on journalistic independence.

"I don't think this was an easy call," said Bob Steele, a media ethics expert at the Poynter Institute. "Once you agree to give these fugitives live television coverage you are not functioning fully as a journalist.



When the two fugitives asked to be interviewed by either KKTV or MSNBC, local police brought in KKTV's Eric Singer. He was told not to ask questions that could anger the Texas convicts, but he also believes his interview might have prevented a bloody capture.

And once you decide to cooperate and give this platform, you are serving the interests of police and public safety and not asking the questions you would normally ask as a reporter."

For his part, *America's Most Wanted* host and front-man John Walsh was elated by the recovery of the convicts and by his show's role in the drama. *AMW* played a part by intent and design. "We profiled these guys when they escaped Dec. 13. We went to Texas. ... We got about 500 tips." The couple who alerted police to the escapees' location saw the Jan. 20 show and downloaded photos from the show's Web site. Aiding in the capture of criminals and criminal suspects is the 14-year-old Fox program's avowed purpose, and it claims 646

success stories as of last week.

Walsh, whose crusade against criminals began after the 1981 abduction and murder of his 6-year-old son, Adam, spoke emotionally of meeting with relatives and friends of 29-year-old police officer Aubrey Hawkins, killed outside a sporting-goods store in Irving, Texas, following the escape.

Walsh said he learned of the capture when changing planes in Dallas on his way to the *NATPE* show. "I got off the plane, and law enforcement officers came to us and told me, 'You've got to call your office right away.'"

KKTV got its moment in the spotlight when local police called the station, relaying the request from the remaining fugitives that they be interviewed either by KKTV or

'Once you decide to ... give this platform, you are serving the interests of police and public safety, and not asking the questions you would normally ask as a reporter.'

—Bob Steele, Poynter Institute

MSNBC before surrendering. And after Singer, news director Brian Rackham and others discussed the opportunity, they decided to go for it.

"We have owned this story. Isn't it our job to report the news?" Singer asked, and that's where the news was.

Singer, Rackham and a crew went to the Holiday Inn where the convicts were trapped, and watched negotiations for hours before the interview. Instructed to avoid subjects that might evoke inflammatory responses—like the post-escape killing of the Texas policeman or the death penalty—the once and future inmates used their time to complain about Texas prison conditions.

Afterward, Singer's role was thoroughly scrutinized, and not all thought KKTU did the proper thing. "There are always going to be critics," Singer said. "I know we saved lives."

Ethicist Steele acknowledged that there can be "a strong argument for cooperating with law enforcement in such an extreme situation," but he was concerned that their might have been too much motivation to "own the story. You cannot connect 'news you can use' to a decision to give up journalistic independence."

And despite the national attention, local rivals disputed how KKTU handled the story

Before surrendering to police, Patrick Murphy wanted an opportunity to air his gripes against the Texas prison system.



Photo: Jerilee Bennett

Assessing where duty lies

It's not uncommon for people in trouble or in and out of prison—or a little of both, as with the escaped Texas inmates in Colorado Springs, Colo., last week—to reach out to people on television. And TV people are often receptive.

Geraldo Rivera became famous in his early years as a reporter for his personal involvement with people's stories. The legendary Chicago reporter Russ Ewing at WLS-TV has had more than 100 criminal suspects turn themselves in to him before they turned themselves in to police. If they didn't trust the police, police would ask them whom they would trust. They trusted Russ Ewing.

And years ago in Chicago, WBBM-TV reporter Giselle Fernandez was criticized for taking a speed-boat ride, complete with a pizza lunch, with a drug dealer and his friends before he turned himself in. It didn't seem to hurt her career.

"There's a trust factor," says Jim Vance, longtime anchor at WRC-TV Washington. "I was told a long time ago that [broadcast journalists] want to make ourselves welcome in the most intimate parts of people's homes. But they will feel free to call you when they get in trouble. That speaks to a level of responsibility a lot of us don't think about. I know there are reporters who would love to find themselves in a situation like that for career purposes. Perhaps because I've been through it, I think it's something we need to avoid."

Vance was the only reporter behind the scenes at a District of Columbia federal jail takeover in 1974. "It is not all that pleasant a memory," he recalls. Vance spent four days as the only reporter inside the cell block; filing reports by phone, passing notes outside, and he once was interviewed through the crack in a door by old friend and classmate Ed Bradley, then a CBS correspondent.

"It was wonderful for me as a journalist," Vance recollects more than a quarter-century later. "But there was never a moment that I didn't have misgivings. I was thinking, 'What the hell am I doing here? I'm becoming part of the story.'"

In Colorado Springs, however, Vance notes, Eric Singer worked under "the guidance of people who really know what they are doing" and "the consequences of not participating could be severe. It's almost a no-brainer."—D.T.

and scoffed at the suggestion that KKTU "owned" the story.

Dave Rose, news director at KRDO-TV, Colorado Springs said, "We've all unearthed some interesting things about those people living in our community, although I guess I'd have to say they owned the interview."

"I hesitate to second-guess Brian Rackham. But I would not have put those convicts on the air live, although I'd have done about everything else they did. But I don't think our obligation as journalists can be met by letting the bad guys say whatever they want. And I've never talked to a prisoner who liked the prison system."

Dan Dennison, news director at KOAA-TV Colorado Springs, believes KKTU got the national attention because of preferential

treatment by police. The convicts had asked for a representative from either KKTU or MSNBC, he noted, and police might have contacted KOAA-TV, the local NBC affiliate.

"I think we all covered it very aggressively," he said. "My problem is that the police department and the authorities gave KKTU access to exclusive video behind police lines." Dennison says he raised the issue, to no avail, with police hours before Singer conducted the interview.

It's not sour grapes toward KKTU—although, he said, KKTU would not agree to give KOAA-TV a feed of the interview and KOAA-TV then refused to use Singer's name in its stories. "I'd be disingenuous if I said we wouldn't have taken the same opportunity," Dennison said. "But I hope to hell I would agree to a pool camera." ■

FINANCIAL WRAP-UP

Week of January 22-26

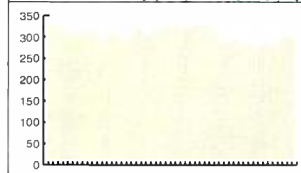
WINNERS

	1/26	% change
Granite Bcst.	\$2.63	15.07
Antec Corp.	\$12.19	10.17
Young Bcst.	\$36.75	9.70
Big City Radio	\$3.75	9.09
Saga Comm.	\$18.50	8.82

LOSERS

	1/26	% change
UnitedGlobalComm	\$15.19	(14.13)
Sprint Corp.	\$24.06	(12.50)
Radio One Inc.	\$14.94	(11.15)
Sinclair Bcst.	\$10.75	(10.88)
Walt Disney Co.	\$29.69	(9.18)

BROADCAST TV (1/28/00 - 1/26/01)

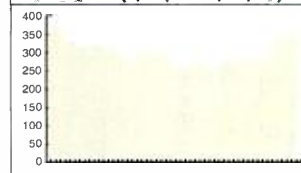


Week ending 1/26/01

Close.....287.50
High.....291.79
Low.....286.61

1.1%

CABLE TV (1/28/00 - 1/26/01)

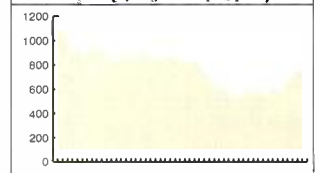


Week ending 1/26/01

Close.....325.79
High.....332.52
Low.....325.79

3.5%

RADIO (1/28/00 - 1/26/01)



Week ending 1/26/01

Close.....687.52
High.....721.41
Low.....687.52

4.4%

DOW JONES

Week ending 1/26/01
Close.....10660.00
High.....10729.50
Low.....10578.20

0.7%

NASDAQ

Week ending 1/26/01
Close.....2781.26
High.....2840.39
Low.....2754.28

0.4%

S&P 500

Week ending 1/26/01
Close.....1354.93
High.....1364.30
Low.....1342.90

0.9%

From rosy future to pink slips

After words about increasing opportunities, AOL Time Warner slashes 2,000 more jobs

By John M. Higgins and Deborah McAdams

On the day America Online Inc. agreed to take over Time Warner Inc., executives stood up and touted the wonderful future their employees faced at the combined companies.

"This is one of those happy comings together, where opportunities are going to be created, not reduced," said Richard Parsons, then president of Time Warner and now COO of AOL Time Warner. "This is not a merger that is being driven by the fact that we can squeeze out employees and reduce our costs. This merger, the coming together of these two companies, is going to create innumerable opportunities for the existing employee bases of both companies, enabling them to have richer, more interesting, and ultimately more rewarding work lives."

Well, for most employees, anyway. Last week, the newly combined AOL Time Warner stepped toward the \$1 billion in annual savings Chairman Steve Case promised from the takeover by issuing pink slips to 2,000 more workers. That's in addition to the 400 workers being cut at CNN.

And it may not be over yet. Whole divi-

sions were left untouched, including some sensitive to the now-sluggish ad cycle. Time Warner executives said the cutbacks were designed more to resolve what AOL executives saw as overstuffed or redundant operations, and not aimed as much in response to the sliding ad market. But if revenues continue to fall as badly as media executives are seeing in the first quarter, another wave is in the works.

Other than CNN, AOL Time Warner's television units were largely spared. Time Warner Cable, Home Box Office, The WB and the entertainment side of Turner Broadcasting said they weren't laying off anyone this round. "They're feeding the things that are doing well and cutting the ones that aren't," said one cable executive.

Jettisoned employees shouldn't blame AOL. Time Warner executives were pondering cutbacks well before Steve Case showed up and long before the threat of a recession loomed. In 1999, senior Time Warner offi-

cials privately discussed with Wall Street executives a plan for layoffs and division shutdowns to cut costs by \$1 billion or more. Some, like overhauling CNN or shuttering Time-Life Books, were considered too politically sensitive to attempt.

"There were a lot of sacred cows at Time Warner," said one Wall Street executive. "They now have the opportunity to take those on."

The hit list includes AOL's online unit, which is dropping 725 out of 15,000. About 100 corporate staffers at the old Time Warner will go.

New Line Cinema will lose 100, 20% of its total. Warner Bros.' feeble entertainment portal Entertaimdom is nearly a wipeout with 40% of its staff, or 100 workers leaving. Magazine unit Time Inc. is cutting 400 jobs, mostly in customer service and its venerable Time-Life Books direct-marketing unit. Warner Music Group will lose 600..

The pain was most evident at CNN, which got a week's head start. Staff cuts destroy morale under any circumstances,

'This is not a merger that is being driven by the fact that we can squeeze out employees and reduce our costs.'

—Richard Parsons

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CLEAR CHANNEL COMMUNICATIONS INC.

WE REPRESENTED THE SELLER.

INDUSTRY:

Out-of-Home Advertising

COMPANY:

Triumph Taxi Advertising, LLC

LOCATION:

Las Vegas, Nev.

GOAL:

Maximize shareholder value and strengthen competitive position.

CHALLENGE:

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OPTIONS:

Continue growth at accelerated pace and acquire major competitors. Or, be acquired by dominant out-of-home company.

DANIELS PROCESS:

Identify best strategic direction. Initiate contacts with the best acquisition candidate.

Highlight Triumph's strengths and strategic fit. Maximize shareholder value.

Finalize acquisition with terms and conditions favorable to both parties.

PROCESS DEFINED: More than a year ago, Daniels & Associates facilitated Triumph Holdings, LLC's strategic acquisition of Taxi Tops of Nevada, Inc. Since then, we've helped our client evaluate its numerous options. To maximize Triumph's value and growth potential we initiated the transaction with Eller Media Company, a subsidiary of Clear Channel Communications. The Daniels process resulted in the largest out-of-home niche acquisition in history. Daniels helped maximize Triumph's value and set the stage for dramatic new growth. From growing your business to finding the right acquirer, Daniels provides over 40 years of M&A and finance experience across many sectors of the communications industry. Add the Daniels advantage to your next transaction. To begin a confidential discussion of your company's needs, contact David Tollia of our Media and Broadcast Group.

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IN BRIEF

**COPYRIGHT OFFICE
STREAMING DECISION
CHALLENGE FROM NAB**

The NAB and several radio companies filed suit in a federal court in Philadelphia last week, appealing the U.S. Copyright Office's December decision that radio broadcasters that stream their signal on the Web are subject to additional copyright fees. Joining NAB as plaintiffs are Bonneville, Cox, Emmis, Entercom, Infinity and Susquehanna radio groups.

**VIOLENT FARE TARGET OF
PLANNED SENATE BILL**

Sens. Joe Lieberman (D-Conn.), Herb Kohl (D-Wis.) and Sam Brownback (R-Kansas) will introduce legislation that would allow the Federal Trade Commission to prosecute companies that market violent materials to children. Lieberman had suggested last fall that he would introduce such a bill, after the FTC issued a report on marketing violent products to kids. The senators made the announcement while releasing a report from the National Institute on Media and the Family showing that videogame makers have taken effective steps to stop marketing violent videogames to children. But Lieberman, Kohl and Brownback said movie studios and music producers as a whole are not doing enough and may need extra prodding from the government.

AL MCGUIRE DIES AT 72

College basketball coach and announcer Al McGuire died in Milwaukee Friday at 72, from leukemia. The animated NCAA analyst worked for NBC for 15 years, then joined CBS in 1992 until he retired last March.

but they're particularly brutal for an organization like CNN, where many of the pink-slipped are people who helped grow the business from the equivalent of a garage band to a superstar.

When farewell e-mails started flying last week as the chosen ones were called into human resources, morale disintegrated. CNN handled it with characteristic *sangfroid* by having techies cut off computer access for the fired while they were being handed their sentences. "Some were given until the end of the day, and some were kicked out immediately," a Turner source said.

Los Angeles-based reporter Greg LaMotte, who was captured for a week by Iraqi soldiers in the Gulf War, was axed. So were Steve Cassidy, one of the founders of CNN Headline News

and deputy international managing editor at the time of the layoffs and Gene Cooper, vice president of research, handpicked by Steve Korn, vice chairman and COO of the news group who bailed out a year ago. Jim Moret, co-anchor of the axed *Showbiz Today* opted to quit rather than move his family from Los Angeles to Atlanta. Several correspondents were cut, including Jennifer Auther from the L.A. bureau and Graylian Young from Atlanta.

White House correspondent John King is also expected to leave of his own accord when his contract expires in March.

Morgan Stanley Dean Witter analyst Richard Bilotti looks for more savings in marketing. "The next is shrinking Time Warner's telcom and technology costs because AOL is a volume buyer." ■

ABC plans digital pay service

Network, affiliates will form technology committee; multicasting also in mix

By Steve McClellan

ABC is developing a pay-movie service that would give its affiliates one of those vaunted second-revenue streams in the digital age.

Network officials described the service as "Blockbuster in a box" while briefing affiliates. It is one of several ventures on which ABC is working with parent Disney's Imagineering division. All would involve the affiliates.

Disney Imagineering's Eric Haseltine unveiled the projects at the ABC affiliates meeting in Las Vegas last Monday.

In addition to the pay-movie service, Haseltine described Internet applications and confirmed that the network was looking closely at multichannel services that include feeding cable-type channels to broadcast viewers

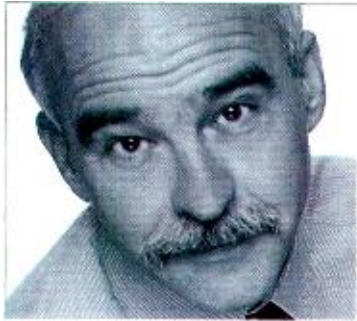
via multiplexed digital signals. Such feeds would occur when the network wouldn't be transmitting high-definition programming.

Sources said the network and the affiliates would form a technology committee to evaluate the business prospects of these and other projects in the near future. Rob Hubbard, of Hubbard Broadcasting will take the affiliate lead on that committee.

Sources at the meeting said Haseltine described the "Blockbuster" project as one that would transmit perhaps 100 feature films over affiliates' spectrum and that would be stored in a digital set-top box. The business model wasn't specified, sources said. But they added that it could go several ways, including some form of pay-per-view model or even a monthly subscription fee. The project reminded some of TeleFirst, a service ABC offered in Chicago briefly in the early 1980s that transmitted programming fare directly to viewers' VCRs during the overnight hours. But lack of demand killed the subscription service.

ABC officials refused to confirm or deny any of the details, saying it was "premature."

Bruce Baker, executive vice president, Cox Broadcasting, and chairman of the ABC affiliate meeting, confirmed only that the network "talked about some new concepts involving digital usage that the affiliates and the network" might collaborate on. ■



The low spark of Vegas

AT NATPE, only the taxis to the airport were a firm go

No one ever went broke underestimating the American public, but it's apparent, based on last week's NATPE, that some syndicators continue to try. Plenty didn't happen in Las Vegas. All those unsold new first-run projects may have been victims of an uncertain economy, or the complexities of industry consolidation, or a lack of available time slots.

Or could it be that syndicators came to NATPE with nothing worth looking at? There have been NATPEs without much buzz, but I've never seen one where the mute button seemed to be welded in the "on" position. There was no floor talk. Maybe that's to be expected in a business where a 2 rating is now *The Impossible Dream*, but, as seen at other television conventions recently, it appears that the combatants—buyers and sellers—are paralyzed by the uncertainties of the medium. It's hard to get a "firm go" in a business that has suddenly shifted itself into neutral.

For example, on the eve of NATPE, the FCC indicated that it's not going to force cable operators to give transitional space for a broad-

caster's analog and digital signals. The roadblock of must-carry for digital can't be surprising for broadcasters, who, if the situation were reversed somehow, would be going crazy trying to stop the imposition of a new requirement that would seem to be in the public interest.

It is possible that must-carry is the first time broadcasters have argued in favor of anyone must-doing anything. You may recall, broadcasters are required to run three hours of children's educational programming a week, a must-carry requirement that struck them and others as unconstitutional just five years ago.

This DTV battle is far from over, but, right now, it means that stations have arrived at the future

without a ticket to get in. How do you plan for that?

Even the XFL cheerleaders didn't seem so excited to be at NATPE, which was understandable, but the men who lined up to be photographed with them didn't seem very sparked either, which was perplexing. If the NATPE crowd rejects market-based objectification of women, then we've arrived at a new day indeed. Must we question everything? I mean, *Who Wants to Date a Hooters Girl?* apparently left Las Vegas unsold. Baffling. This still is America, isn't it? Stuff like that doesn't happen here.

Doing any deep thinking about NATPE, at NATPE, or around NATPE seems to be a crime against deep thinking. And yet you can't listen to the

major syndicators whine that NATPE has lost its value without wondering whether some of these guys are blaming the location of the store when their problem is the merchandise on the shelf. Not every year can produce an Oprah, a Rosie, a Xena or even an Alex (Trebek); every year *does* have its *Hooters Girl*. Therein lies the problem.

One could have hoped for some offerings that were a little more novel than *Crossing Over With John Edward*, which seems to be a show designed to aggregate all those 1-800-P S Y C H I C commercials into one place. At least it's different. Not much else is.

A rep firm that keeps tabs of what's happening more or less concluded that, as a strategy, a broadcaster could replace a badly performing talk show with a new one, which would probably do just about as badly but might do marginally better.

That's not a rave assessment of what's out there.

Maybe some syndicators should try harder.

It probably isn't efficient for major studios and syndicators to schlep to Las Vegas or New Orleans to peddle shows, as a

handful of the big studios argued once again last week. Warner Bros.' syndication chief Dick Robertson is right when he points out, as he has in the past, that at NATPE the studio's selling power is reversed. A buyer isn't held captive; the place is literally stocked with competitors. Why make a marketplace when one-on-one salesmanship would serve syndicators better?

Why should they come?

Because they're in show business, not just business business, and I think that part of what a station is buying is the promise and grandeur and power of a major syndica-

tor or studio.

And they should come for the reason that people always do things that don't make perfectly logical sense: They come because everybody else does. And they complain because everybody else does, too. NATPE is an organizational monument to doing what everybody else does, which is how there got to be 47 judge shows on television—and 20 more being planned. ■

It is possible that must-carry is the first time broadcasters have argued in favor of anyone must-doing anything.

Bednarski can be reached at pbednarski@cabnars.com or at 212-337-6965.

Programming

XFL, sweeps top NBC affiliates agenda

Prime time SNL, expanded Will & Grace, Just Shoot Me are set

By Steve McClellan

NBC is proceeding with a plan to air *Saturday Night Live* in prime time on Saturday nights during the XFL season (which starts Feb. 3), but the network has promised affiliates that, next year, it will air two live XFL games, including one in prime time for West Coast affiliates.

That was the word that came out of a half-day meeting in Las Vegas between NBC executives and members of the network's affiliate board of governors that took place Sunday, Jan. 21, on the eve of NATPE.

The following day, the network also finalized its Thursday-night February-sweeps strategy that has sitcoms *Will & Grace* and *Just Shoot Me* expanding to 40 minutes.

In the first two weeks of the February sweeps, *Saturday Night Live* will air 20-minute skits in the 8:40-9 p.m. period.

The meeting focused sharply on how the network and affiliates can communicate better with each other and with the outside world.

Earlier, NBC announced that the producers of *Friends* had agreed to produce four 40-minute episodes during the sweeps period to help counter CBS' decision to put *Survivor* on Thursdays at 8 p.m. against *Friends*.

For the first two weeks of the sweeps, *Saturday Night Live* will produce 20-minute skits for the 8:40-9 p.m. time period. On Feb. 15, the 20-minute *Friends* lead-out will be an outtakes show of zany moments on the set, with interviews of the cast conducted by Conan O'Brien. On Feb. 22, 40-minute episodes of *Will & Grace* and *Just Shoot Me* will follow *Friends*.

The affiliate board and network executives also finalized an agreement that converts the NBC News Channel, the affiliate news-feed service, into a 50-50 partnership between the affiliates and the network. Affiliates have financially supported the News Channel in the past but will now be contractually obligated to cover half its costs. The Charlotte, N.C.-based service is designed as a break-even business, although it has "made a couple of bucks," said Randy Falco, president, NBC Television Network.

Executives from both sides have also agreed to form joint committees to address such issues as advertising sales, cost-cutting ideas and the utilization of the Web.

A majority of affected West Coast stations has agreed to go along with this year's XFL plan, said Falco. Only a few stations have yet to inform the network of their



To counter *Survivor* sequel, 40-minute episodes of *Will & Grace* (shown) and *Just Shoot Me* will follow expanded *Friends*.

decision, but Falco expects that they will go along as well.

Belo Television President Jack Sander, chairman of the NBC affiliate board of governors, agreed. "I think, by and large, the stations on the West Coast would have preferred coming out of the chutes with their own game but the vast majority will say I'm going to roll the dice and go with them."

According to Falco, NBC is doing just one live game this season because it needs to focus on the production innovations the XFL is adding to its brand of football. "It's so technologically advanced [NBC's XFL production team] didn't feel like they could do as good a job on the second game as they could on the first."

West Coast stations will air prime time access programming in prime time from 8 to 9:30 p.m. and then air *SNL* live from 9:30 to 11 p.m.

XFL officials gave an update at the NBC meeting, reporting that the league has sold 60% of the available national advertising time for the first season. NBC affiliates and owned stations have 24 30-second units to sell locally in each XFL game. Sander said it was challenging because the stations have to target advertisers not usually on their radar screen: advertisers seeking a young male demographic. ■



The following section offers a rundown of upcoming syndicated shows and industry news from NATPE 2001.

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Host Aisha Tyler



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IN BRIEF

A CYBILL ACTION

It has been a bad week for Cybill Shepherd. First, the former *Moonlighting* star was taken off Columbia TriStar Television Distribution's talk show *Men Are From Mars, Women Are From Venus*. And now her former CBS sitcom is at the center of a \$53 million lawsuit. CBS filed suit in a Los Angeles court earlier this month claiming Carsey-Werner, the studio behind *Cybill*, owes it \$53 million in production costs. CBS alleges that Carsey-Werner promised to repay the money once the sitcom made its off-network syndication debut. And now CBS says Carsey-Werner is not making a "good faith" effort in its syndication sales. Carsey-Werner recently announced that it is bringing the comedy out in syndication, but the studio has not reported any sales so far. Both Carsey-Werner and CBS executives had no comment.

CARTOON RESURRECTS THE JUSTICE LEAGUE

Cartoon Network has ordered 26 half-hour episodes of *Justice League*, starring DC Comics heroes Wonder Woman, Hawkgirl, Superman, Batman, Green Lantern, The Flash and, of course, Martian Manhunter doing battle against the usual cast of freakish but equally gifted villains. *Justice League* is the first television resurrection of the DC characters since *Super Friends*, which ran on ABC from 1973 through 1985 and later on Cartoon. The new series is being produced by Warner Bros. Animation under the direction of Emmy Award-winner Bruce Timm. The series will appear in Cartoon's Toonami block later this year.

Seinfeld doubles down

Columbia TriStar will offer stations second run—for 'nothing'

By Susanne Ault

Stations that carry *Seinfeld* in syndication will be offered a second run without an additional license fee from Columbia TriStar.

The development is big news if only because *Seinfeld* is still the master of the off-net-syndication domain. This is the first time Columbia TriStar Television Distribution has ever offered second episodes of the blockbuster comedy. CTTD was surprising incumbent stations with the news starting Tuesday at its booth, just after Jerry Seinfeld got NATPE's Chairman's Award.

The deal lets stations get out of paying a license fee on the double run, with the stipulation that they share ad revenue with CTTD on a 3.5/3.5 barter split. Stations can start rolling out the additional episodes in fall 2001, and the spruced-up terms will be good for one year.

At this point, it's unclear what will happen beyond that year. Apparently, CTTD won't be forfeiting any money on the deal, because it pulled in record amounts of license fees on the show through its first two cycles: \$2 billion.

During its initial sale to stations, a second-run option was never included, but because "stations have been asking for a second run forever," CTTD decided to grant them their wish, said a source close to the studio. "This will cause pandemonium at the booth." Other hit comedies, such as *Friends* and *Everybody Loves Raymond*, are said to have been padded with the double-run bonus in their first sales. Currently, *Seinfeld* is offered on a cash-plus-barter basis Monday through Friday, with weekend episodes provided to stations on a straight barter basis.

In official CTTD developments, a revamped *Men Are From Mars, Women Are From Venus*, without Cybill Shepherd, will debut Feb. 1. The

move had been expected since word leaked about the "audition" taping for new hosts.

CTTD programming chief Russ Krasnoff said that Shepherd "understood the business side of this," describing her exit as "an adult parting of the ways." But it will take five people to replace Shepherd on *Mars/Venus*, which since its introduction has been plagued with cellar-dwelling syndicated household ratings (rarely rising above a 1.0), according Nielsen

Media Research. Newcomers will be former *Big Brother* resident love expert

Dr. Drew Pinsky (formerly with

MTV's *Loveline*); Christina

Ferrare, author of the book

Okay, So I Don't Have a

Headache; Bo Griffin, a

thirtyish, single Miami-

based radio D.J.; Sam

Phillips, a self-proclaimed

party girl who hosts a radio

show in Los Angeles; and Rondell

Sheridan, a stand-up comedian on Fox's

Show Me the Funny.

Show Me the Funny.

Also, CTTD unveiled a fall 2001 launch

for *Shipmates*, a dating strip—think

Blind Date goes sailing on a Carnival

cruise ship—that has been

expected to launch next season. No clearance info was

revealed yet on *Shipmates*, positioned as either a late-night or

access strip, but CTTD is offering it on a 3.5/3.5 split.

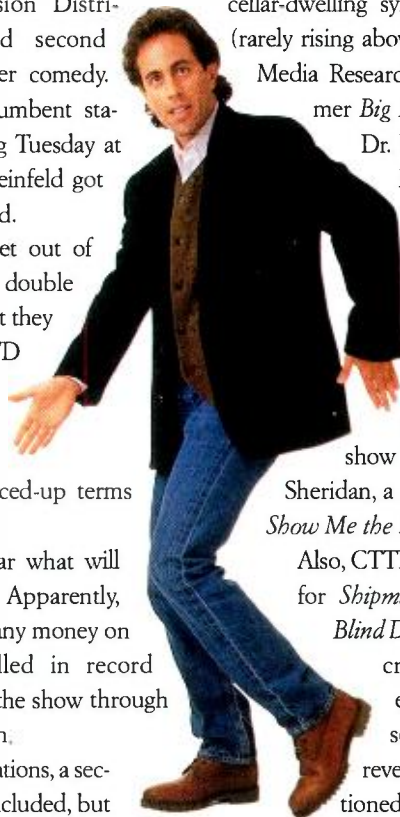
Carnival is expected to pony up promotional money for

Shipmates, hosted by Brien

Blakely (contributor to CTTD's *BattleDome*).

In other goings-on, CTTD chief Steve Mosko explained why the studio has benched, at least for now, its Donny Osmond-hosted game show *Pyramid*, based on the classic \$25,000 *Pyramid* series.

"When we make our final plans, we want to be in the right time periods," said Mosko, explaining the delay. ■



In exchange for a second run of *Seinfeld*, stations will share ad revenue with CTTD on a 3.5/3.5 barter split.

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“The Betacam SX laptop editor is my secret weapon.”

— Rick Minutello, Operations Director, WPXI-TV Pittsburgh

“Nobody in town beats us in spot news,” says Rick Minutello, “and Sony’s DNW-A225 laptop is a big reason why. The Betacam SX® laptop editor enables us to edit breaking stories anywhere, getting us on-air that much faster.”

Minutello also cites the Betacam SX editor’s versatility. “It’s perfect for fly-away packages. The crew can shoot all day and log tapes in the hotel room after dinner. Journalists can sign out A225’s to log footage at home. We even use them to record clean camera feeds when we broadcast live events.”

Sony’s Betacam SX format was an obvious choice, according to Minutello. “Betacam SP® equipment always stood up to punishment. Our DNW-7 camcorders bring that same reliability into the digital domain.

And our DNW-A100 and DNW-A45 studio VTRs are compatible with all our Betacam SP acquisition tapes, show tapes, air masters and edited packages. I can’t go out and burn all those tapes. With Betacam SX VTRs, I don’t have to.”

Betacam SX equipment completes the picture for WPXI, helping get news on the air faster and better than the competition. Says Rick Minutello, “This is my edge.”



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Courts get short shrift

Petry, Katz predict falloff in genre; disagree about talkers



Katz recommends upcoming talker *Iyanla* for traditional affiliates.

By Steve McClellan

If you're in the court-show business, you may want to call your lawyer and review the license agreements. According to two major rep firms—Katz and Petry—it's going to be wild ride for the genre from now till next fall, with some of those shows drawing the harshest sentence: cancellation.

In a Monday-night presentation in Las Vegas, Katz Programming Vice President Bill Carroll told clients that perhaps three of the 10 current court shows on the air "are unlikely to be called to order in fall 2001."

Petry Television predicts that two court shows may get the ax by next fall. But, according to Dale Kendall Browne, programming director, Petry Media (which includes co-owned Blair Television), the coming shakeout is a good thing. It should stabilize the genre, she said at a presentation for Petry clients also on Monday.

Browne reported that the court-show genre dropped a half rating point in November, to an average 2.2 from an aver-

age 2.7 in November 1999, according to Nielsen Syndication Service data. Ten shows simply over-saturate the market. Weeding out the bad ones should get the genre back on track, she said.

In another major category—talk shows—the two reps had radically different advice for their clients.

Petry Media Programming Vice President Garnett Losak offered a risk-averse strategy to her client base, noting that

older talk shows, including *Montel*, *Ricki* and *Jenny*, are reviving. The ebb and flow of formats means that, although *Judge Judy* hurt talk shows, the proliferation of substandard *Judy* copycats has pushed viewers to talk shows again. Many now even outperform the daytime daypart as a whole.

The quality of the new talk shows varies, she noted. "But they are all risky. Now is not the time to gamble on a new talk show," particularly if the choice is between a new talk show and one that has been on the air awhile.

Katz, on the other hand, is bullish on the new talkers. "Talk is the talk of NATPE this year," said Katz

Programming Director Jim Curtin. "It is our judgment that the time has come to move on and replace tired talk shows with programs that we believe have greater upside potential."

High on Katz's recommended list is King World's *Ananda*, starring the MTV host. "We feel the youthful *Ananda* could be the voice of the next generation of talk shows," Curtin said.

He also recommended Buena Vista's *Iyanla* for traditional affiliates, adding that *Talk or Walk* ought to be considered by Fox, UPN and The WB affiliates, which tend to look for "edgier" formats.

In the magazine field, Petry Programming Director Terri Luke reported that the top four shows have been stable or grown for the past several books after a shakeout a few years ago weeded out *American Journal* and *Hard Copy*. Her recommendation for *ET* licensees who haven't yet done so: Renew the show so that it isn't taken away by a competitor.

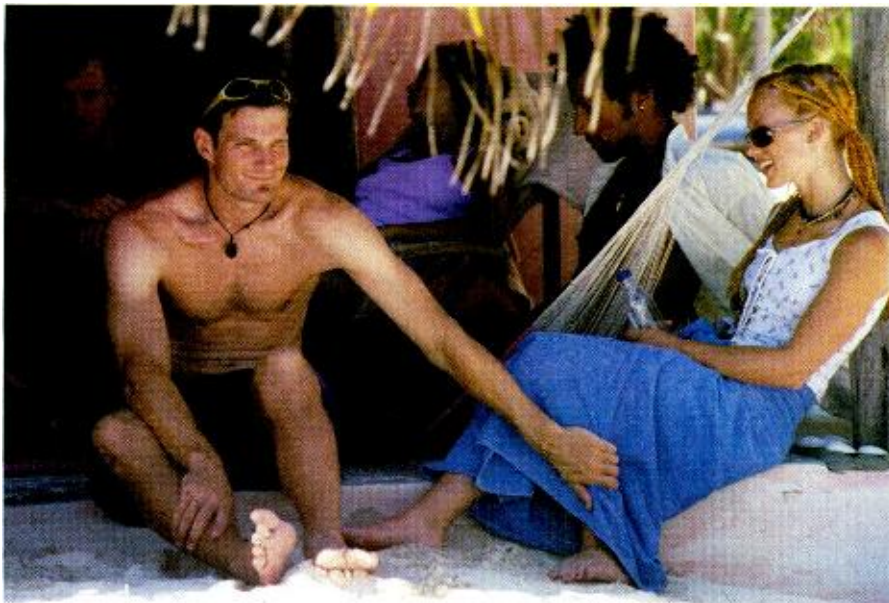
In the off-network arena, Katz Programming Director Ruth Lee Leaycraft said veterans *Seinfeld*, *Friends*, *Frasier* and *The Simpsons* remain the dominant sitcom performers. Looking ahead, she recommended *King of Queens* for 2003 and *Malcolm in the Middle* for 2004.

In the relationship/game category, Katz Programming Director Lisa Hollender recommended Universal's *Fifth Wheel* and Telepictures' *Eliminate* as the two best bets among the new prospects.

As a general theme this year, said Petry's Losak, stations should view their schedule as they would a stock portfolio: "Diversify your lineup while hanging on to your blue chips." ■

Petry's advice on Entertainment Tonight: Renew before your competitor grabs it.





Island idlers make the most of the tropical environment while raising the temperatures.

Fox affiliates succumb

Chernin, touting Temptation Island numbers, tells critics of genre to 'get over it'

By Joe Schlosser

What a difference a year makes—especially if you're a Fox affiliate. At last year's NATPE conference, affiliates were grumbling over the network's prime time woes, the location of Fox Kids' weekday afternoon block and controversy surrounding some of Fox's reality projects.

At the Jan. 20 Fox-affiliate meetings in Las Vegas, it was something of a lovefest. Fox's prime time ratings have rebounded with successful launches of new dramas and comedies; the network agreed to let its stations move the weekday Fox Kids' block back an hour, and controversial reality series *Temptation Island* is racking up big numbers that are just fine with affiliates.

"I think it's important that you understand how proud the affiliates are of the job that [Fox Entertainment President Gail Berman] and [Twentieth Century Fox and Fox Broadcasting head] Sandy Grushow have done over the past year or so," says Cullie Tarleton, Fox's affiliate board chairman. "The difference

between last January and this January is the difference between night and day. The affiliate body is strongly behind Gail and Sandy, and we are so proud of the success we are enjoying and what we saw in terms of development for midseason and the fall. Onward and upward."

About *Temptation Island*, Madeline Bonnot, general manager of Fox affiliate WVUE-TV New Orleans, says: "The [promotional] spots going into the show were so sensational and actually a lot sexier than the show itself. The calls to stations before, many of them weren't happy, but once the show launched, quite honestly, the outrage really died down because it's just great entertainment."

And don't look for any more reality denigration from the network. Fox's top executive, Peter Chernin, had no hesitation defending the show. Not surprising, really, given that it has set a number of ratings records for the network in its first two outings. "There's been a lot of talk lately about reality programming

and a lot of hand-wringing in the press over the sensationalism at the heart of this new genre, especially in the case of *Temptation Island*," Chernin told Fox affiliates: "I just want to say: 'Get over it.' It's entertainment and I'm not embarrassed in the least about being the network that's home to *Temptation Island*."

Berman says the network is considering a second edition of *Temptation Island*, which could be ready for the May sweeps. "We have not made a decision about a *Temptation Island 2*, but we are certainly thinking about it. We are obviously impressed with the numbers so far."

The first piece of business for Fox affiliates coming into the NATPE meetings was Fox Kids and a deal was quickly made that allows for the weekday Fox Kids programming block to be moved from 3-5 p.m. to 2-4 p.m.

Stations will be allowed to make the move this fall and Fox executives expect all of their affiliates, including the owned-and-operated stations, to implement it. The news was met by "loud" applause by affiliates, which are looking to get young-adult programming into the 4-5 p.m. time period.

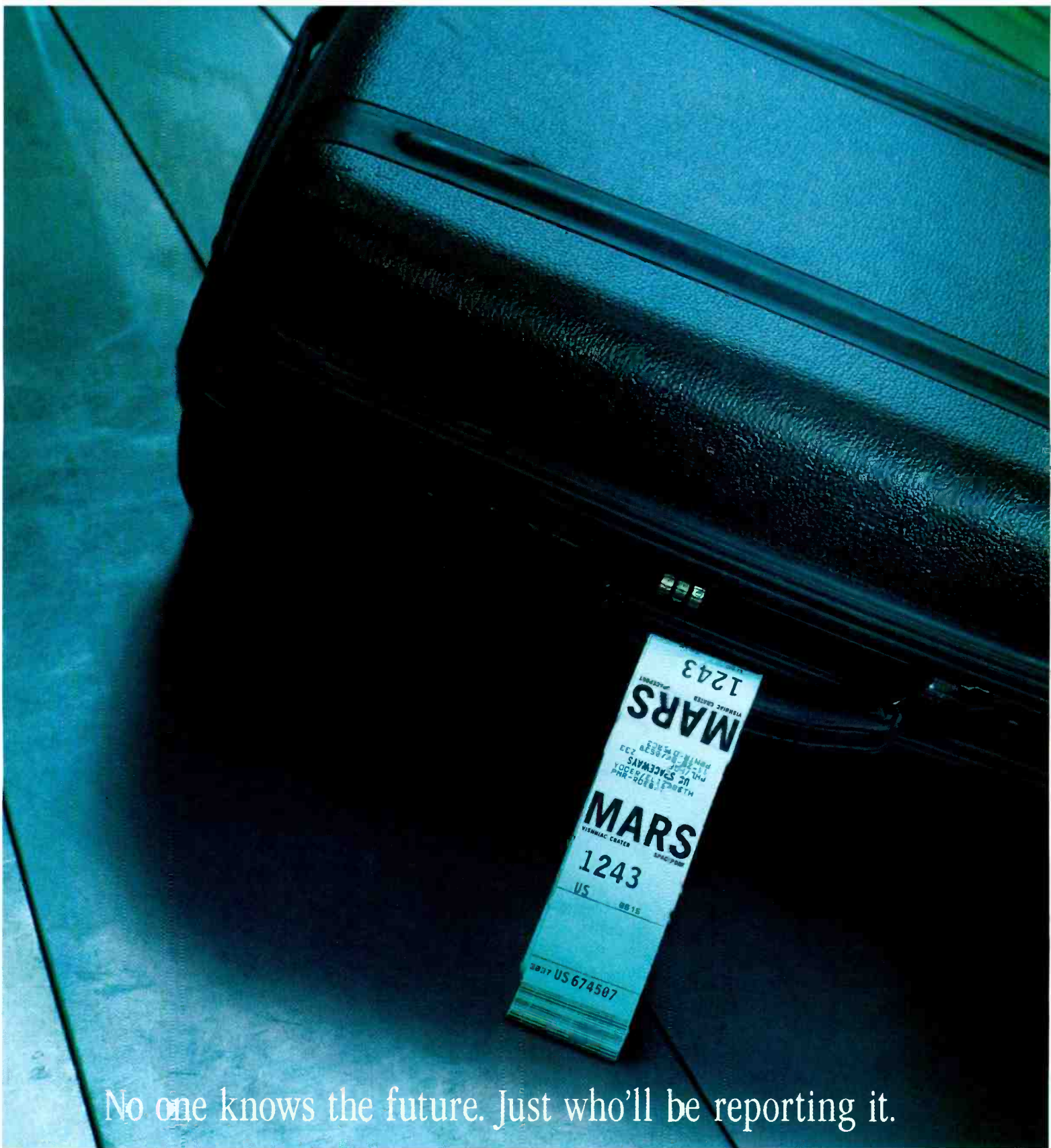
"The affiliates came to us and said, 'look, we are struggling in this time period,'" explains Fox's president of network distribution, Bob Quicksilver. "Local revenue is down and our early-fringe and access time periods are being impacted and, as a result, we need your help as a partner."

The deal didn't come without concessions from affiliates. They reportedly will have to give up some ad time to the network.

Tarleton won't say what the network will receive from its affiliates, but notes, "We didn't give away the store." And, quietly, a number of Fox affiliates were saying this might be the first step toward "eliminating" the Fox Kids' weekday block altogether. ■

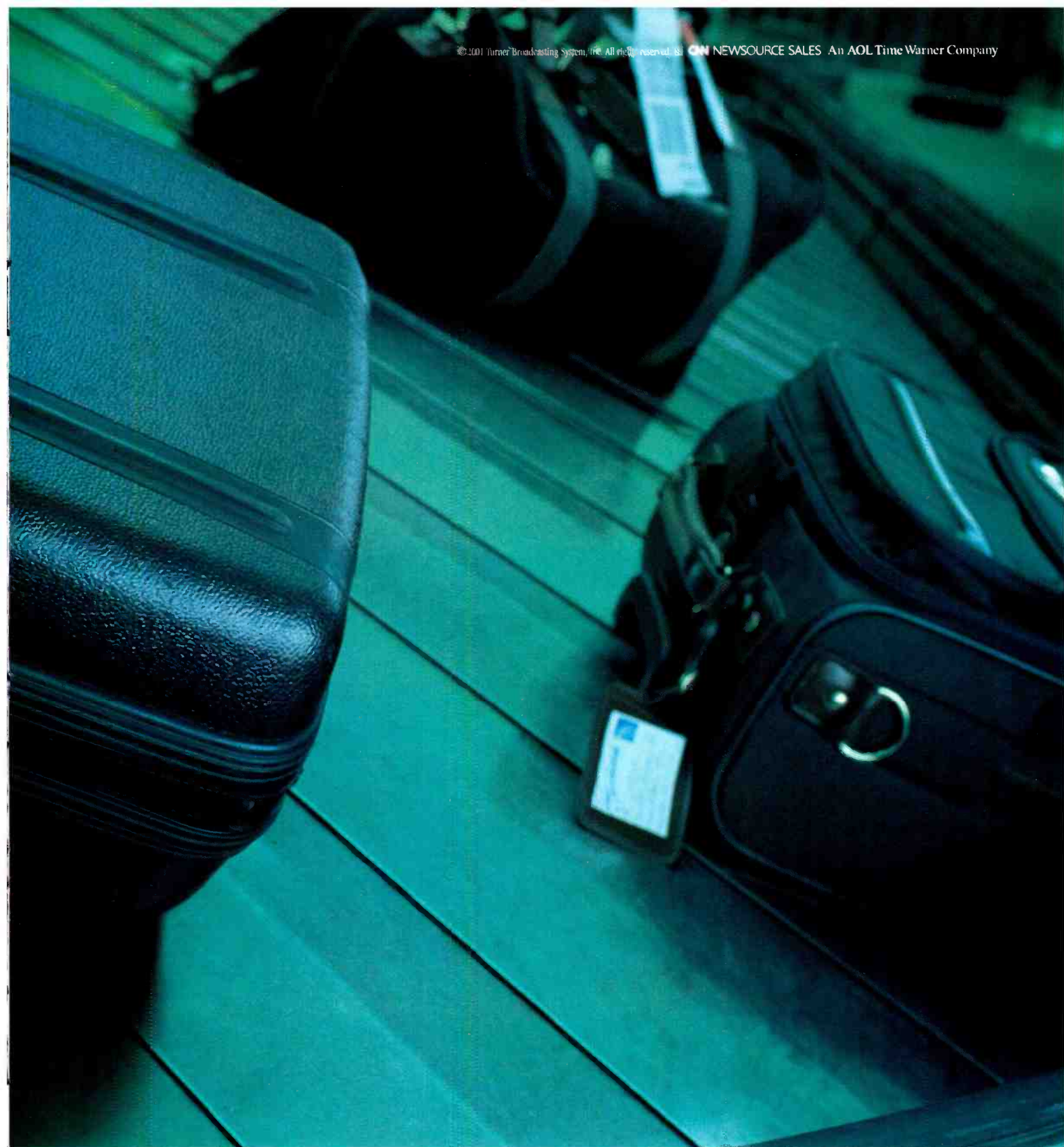


Affiliates are strongly behind Fox Entertainment President Gail Berman.



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IN BRIEF

TRAVEL TV

Magazine *Travel & Leisure* has teamed with New York-based Atlas Media Corp. to develop a TV series based on the publication's content. The project will feature everything from great Chinese restaurants in San Francisco to romantic hideaways in the Caribbean. Production on the pilot began Jan. 16, and prospective roll-out of the show, for cable or syndication, is fall 2001, coinciding with the 30th anniversary of *Travel & Leisure*.

MSNBC AFTERNOONS WITH MITCH

MSNBC is taking another radio show on-air. This time, Mitch Albom, author of *Tuesdays With Morrie* and a veteran sports columnist for the *Detroit Free Press*, is the host. (MSNBC already runs the irascible Don Imus in the mornings.) Albom's popular Detroit broadcast, *The Mitch Albom Show*, will be simulcast on MSNBC on weekdays 3 to 5 p.m., beginning Monday, Jan. 29. The program originates from WJR Radio in Detroit. *Albom* fills in part of a hole left by *HomePage*, a live three-hour block of news hosted by and directed at women that launched last year to dismal ratings and never developed momentum. The show disappeared during the election coverage. Since the election, the networks has been filling days with *MSNBC Live* from 10 a.m. to 5 p.m., leading into *Hardball with Chris Matthews* at 5 p.m. *Albom* will be stripped across weekdays.



XFL announcer and veteran football tough guy Dick Butkus with XFL cheerleaders at a UPN affil party.

Affils to UPN: Don't retread on me

Concerns raised that network's becoming promo platform for CBS

By Joe Schlosser

UPN's fate is still up in the air, but, for the time being, the network's affiliate body isn't interested in becoming a dumping ground for rehashed Viacom and CBS programming.

UPN's affiliate board of governor's raised the issue Sunday, Jan. 21, at its pre-NATPE meetings with network brass, citing UPN's midseason addition of repeats of MTV-produced *Celebrity Deathmatch* as cause for worry. The clay-animation series is running in tandem with UPN's new and original clay-animation program, *Gary & Mike*, on Friday nights.

"We appreciate the network's efforts to stunt those shows to get up the viewership, and, ultimately, we are quite excited to be able to cross-promote when it's appropriate," says Lockwood Broadcasting's Dave Hannah, president of UPN's affiliate board of governors. "I think the network has expressed its desire to keep our brand and make it exclusive, something we want to see. The nice thing is, they are answering our questions right up front, which is encouraging."

UPN President Dean Valentine says it's a

complicated issue, but he's not looking to be a network of repeats either—whether it's from co-owned Viacom or not.

"We are not interested in being CBS 2 or Viacom 3 or Fox 1, 2 or 3 or whatever," he said after the affiliates meeting. "We need to be UPN. We need to be the first place that our target audience stops when they turn on the TV. Re-purposing clearly doesn't work toward that end."

Valentine doesn't expect any sort of re-purposing deal with the affiliates to be signed any time soon because of all the questions surrounding the network's future.

"At some point, clearly, it's going to have to be dealt with. The nature of the business is that there are more and more distribution systems being owned by one company and more and more content producers being owned by the same company, and, at some point, there is going to be enough overlap that these issues are going to have to be dealt with. But I don't think we are there yet."

As for News Corp.'s interest in UPN, Hannah says there's been a lot of talk among affiliates, but that's about all. ■

Ad market's slipping

Panelists pessimistic on first, second quarters; high on station prices

By Steve McClellan

Another indication that the ad market will get worse before it gets better was offered by Merrill Lynch's top entertainment analyst, Jessica Reif Cohen, who said she now believes this year's upfront TV ad market will be down compared with the 2000 upfront.

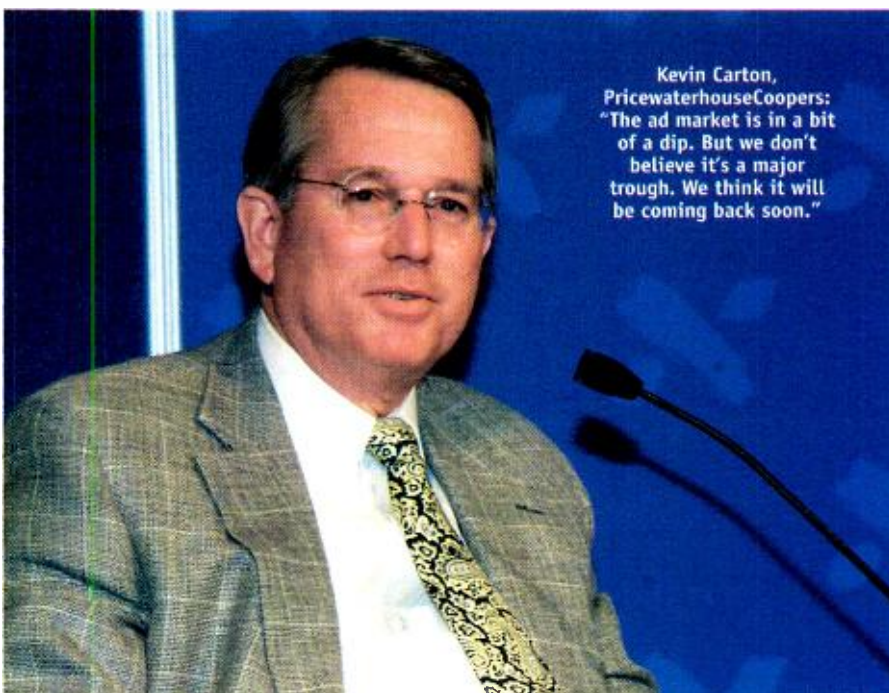
Cohen made her prediction at a NATPE panel on the business outlook for media companies. "We're seeing signs that it's getting pretty ugly," said Reif Cohen, first vice president and managing director at Merrill Lynch. "The first and second quarters are turning out to be pretty bad."

Until recently, Reif Cohen said, she thought the upfront for 2001 might actually surpass last year's record \$8 billion market. "We had been thinking low single digits" in terms of growth, she said. "But now, we think it will be down from last year."

Kevin Carton, global leader of PricewaterhouseCoopers media consulting business, stopped short of making a prediction for the upfront. But, clearly, "the ad market is in a bit of a dip," he said. "But we don't believe it's a major trough. We think it will be coming back soon."

Carton also cautioned that the current market should be kept in proper perspective. "The 1990s were so fantastic," and it is unrealistic to assume that such a growth pace could keep on indefinitely. Nevertheless, he said, "we see a very robust market over the next five years."

The good news, Carton and Reif Cohen agreed, is that trading multiples for broadcast properties are down significantly from the highs of just a few years ago—highs that Carton said would likely not be reached again. For some prospective buyers, such as ABC, which refused to pay the



Kevin Carton, PricewaterhouseCoopers: "The ad market is in a bit of a dip. But we don't believe it's a major trough. We think it will be coming back soon."

high prices, "now is a good time to be aggressive," Reif Cohen noted.

Meanwhile, Carton, Reif Cohen and others on the panel discussed the prospects for such incubating technologies as video on demand and interactive television.

Blair Westlake, head of the Universal Television and Networks Group, said such services will probably be embraced by consumers eventually—but over a longer time horizon than many might think. Consumers have a finite amount of money to spend on entertainment. And just because new technologies are available doesn't mean consumers will leap at the chance to acquire them. Traditional VCR sales in 2000 were double those of the new-generation DVD players, he said. "Consumer habits are hard to change and don't evolve as fast as some might predict."

New technologies will probably be embraced by consumers—but over a longer time than many might think, opined Universal Television and Network Group's Blair Westlake.

At Fox, however, some divisions are seeing a receptive consumer response to some interactive applications, said Mary Ann Halford, executive vice president, Fox International Entertainment Channels. Particularly for sports and news channels,

"there's a lot of applicability" for interactive services, she said. In the UK, News Corp.'s BskyB, through an interactive transactional service, accounts for huge pizza sales ordered by consumers who are also ordering movies through the service, said Halford.

Reif Cohen, too, believes interactivity has significant potential.

"Cablevision will be a very interesting company to watch" as it rolls out Sony-manufactured cable set-top boxes that will offer VOD, Internet access, games and other features, she said. "For cable, these are [potentially] high margin products." ■

Down to the wire

Fate of several shows, both old and unborn, unclear as NATPE wound down

By Susanne Ault

As NATPE wound down to its last hours, your aching feet were thankful that the end was near. But syndicators were probably wishing for an extension on the conference. The survival of several shows, returning efforts looking for renewals and freshly minted series hunting for clearances, were still in question late Wednesday.

Roger King, the chief at King World, admits that the future of freshman *Curtis Court* "is uncertain. We have some renewals but haven't cleared New York, Los Angeles and Chicago."

That iffiness isn't a huge concern for King. He says he is in the same boat as other syndicators attempting to get to "go." King blames a "wacky" November, which included an "election that wouldn't stop," for messing up stations' and studios' decision-making processes. With cable news outlets luring viewers from syndicated programming, stations couldn't determine by

November sweeps whether their shows were up to speed. That meant many studios were unable to decide whether to green light further production.

"We'll look at the February ratings book to make a decision" about *Curtis*, King says. "We're uncertain, but we will be certain by the middle of March."

But the up-in-the-air factor looms large. Other shows affected are MGM's sophomore *National Enquirer: Uncovered*, a favorite of MGM boss Hank Cohen, and rookie *Sex Wars*. An MGM studio source confirmed that both are not yet guaranteed another season, but they're trying hard. Columbia TriStar is also still trying for another year of *Men are from Mars*, *Women are from Venus*.

All in all, King feels especially proud of having one sure thing in *Ananda* and King boasts that the talk show has "the most incredible clearance list that I have ever had," many in day-

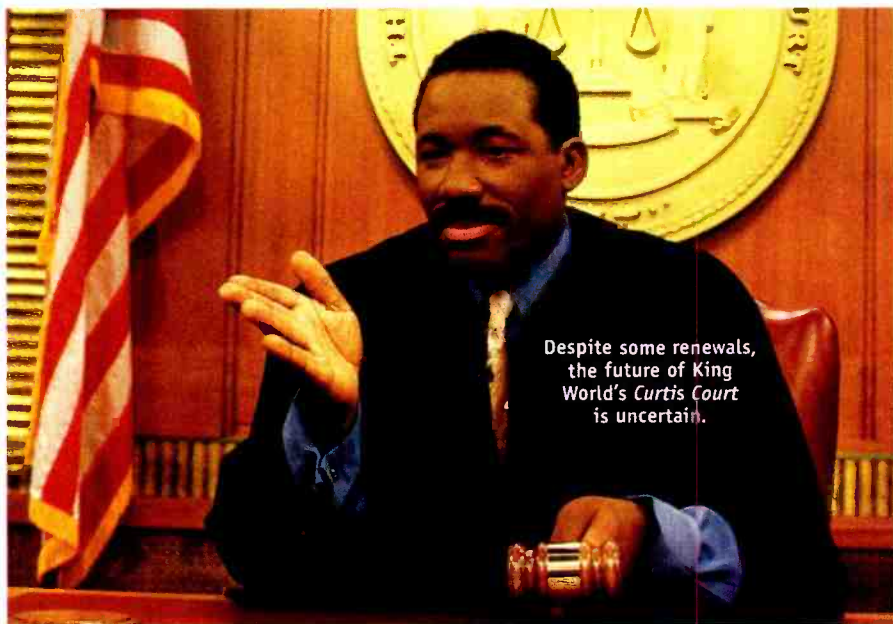
time slots. How did it happen? "I won't comment on other shows, but the difficulty in selling the show is the difficulty of the show. Hit shows get cleared in all the major markets."

King World's *Ananda* is one of the few new shows with firm-go station clearances.



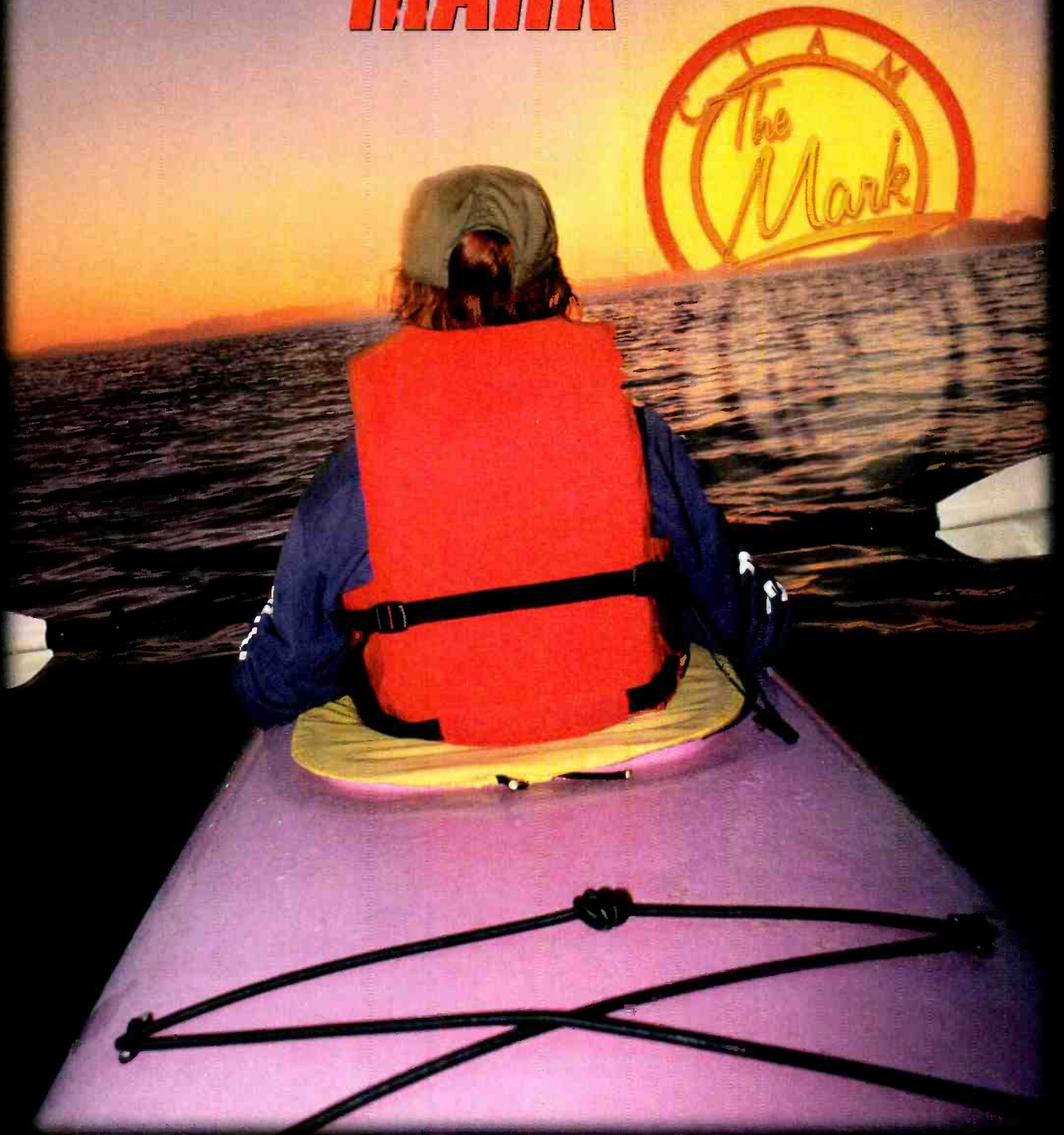
With 80% U.S. clearance, *Ananda* is one of the few 2001 prospects to nail down all three top markets. Other shows that have done the same include NBC's *The Other Half* (cleared on the trio of groups, NBC, Hearst-Argyle and Gannett) and Tribune Entertainment's *Mutant X* (76% of the U.S., 98 markets) and *Talk or Walk* (68% clearance, 76 markets), and as of late Wednesday, *Crossing Over with John Edward*, from Studios USA Domestic Television. That show (with 70% of the nation cleared) landed KCAL(TV) and is a "firm-go."

As for some of the other higher-profile companies, Paramount Domestic Television's *Caroline* is up to 70%, representing 100 markets, but Chicago isn't among them. New York continues to elude Pearson's *Card Sharks*. Pearson isn't reporting clearances on action-hours *Lean Angle* and *Colosseum*. Universal's *The Fifth Wheel* has landed 67% of the country, but needs to fill a hole in New York. Buena Vista is still searching for Los Angeles for *Iyanla*. ■



Despite some renewals, the future of King World's *Curtis Court* is uncertain.

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Plugging in the TV

Advertisers say product placement is alternative to spots



Touting product placement on television at a NATPE panel session are (l-r) Robert Reisenberg, Universal McCann; Kaki Hinton; Hanna Grynchwajg, Rainbow Media Sales; Bob Kuperman; and Chris Gagen of Coca-Cola.

By Joe Schlosser

The wall between advertising and editorial is a-tumblin' down, and Madison Ave. suggests we'd better get used to it.

A panel of leading advertisers told NATPE attendees on Wednesday that product placement, along with movies and programs that are co-produced by the Coca-Colas of the world, is the wave of the future. The normal 30- and 60-second spots for products may be a thing of the past.

"What we now talk about in terms of commercial advertising, what we call interruptive messaging, is probably going to be, in the future, the least efficient way to build a relationship with consumers," said TBWA President Bob Kuperman on the NATPE panel, "When the Advertiser Turns Producer." "In the future, you probably won't know where the commercial stops and the programs begin."

Product placement in *Survivor* by Reebok, Christmas movies sponsored by General Motors, Nestlé and Coca-Cola, and even scripts paid for by major advertisers are now becoming the norm in

Hollywood and Manhattan.

Three years ago, a dozen top advertisers formed The Forum for Family-Friendly Programming, a funding initiative that puts advertiser money behind and into the development of shows deemed appropriate for family audiences. The forum was founded by an executive at Johnson & Johnson and last year developed eight scripts with The WB. The WB turned those scripts into four pilots, and, last fall, *Gilmore Girls* launched on the network with promises of ads from many of the nation's top advertisers. This year, CBS and ABC have joined forces with advertisers as well and, come September (if there is no strike), each of the big networks will probably also have its own variation of *Gilmore Girls*.

"What is very important here is that we give a strong message to the writers and to Hollywood that we are demonstrating our commitment and they are assured support from America's most powerful brands," said Warner-Lambert's Kaki Hinton. "Without our advertiser dollars, those shows won't stay on the air." ■



Whoopi Goldberg: "Female taste in [TV and film] material sucks. I don't know what it is."

Women at work

If you want to get ahead, get tough and get going, say some of TV's top names

By Susanne Ault

Women's taste in television "sucks"; there are still too many men in high places; sue if necessary.

Those were among the observations and suggestions of a panel of high-powered women giving advice about how others can plug into that power.

Everybody wants to be a high-rolling executive, especially during last week's wheeling and dealing at NATPE in Las Vegas. But several of TV's most successful women, including Whoopi Goldberg and Judge Judy Sheindlin, said women have plenty of work to do to achieve that goal.

During Wednesday's opening session—"The Women of TV," hosted by American Women in Television and Radio—the panelists had a lot of advice for the women of NATPE about how to accomplish their career goals. Sometimes the panelists agreed on a strategy; at other times, they butted heads. Yet most nodded those heads at the observation that men still have the advantage.

"We work in a male-dominated business. Just walk the floor of NATPE," said the nonsense Sheindlin, adding that, if women

stand up for themselves and give as good as they get in jockeying for higher positions, they should make out fine in the TV world.

To illustrate her point, Sheindlin pointed out how she learned this lesson.

When she first got started with *Judge Judy*, the show's producers wanted her to appear at NATPE at a podium, signing copies of one of her books. That was fine, except that "they wanted me to sit there for hours," Sheindlin recalled. "I didn't know [enough] to say no."

After a while, the real-life and TV judge had to "lay down the law" in order to end the grueling chore. She decided to tell each signee to go up to "the four or five [*Judge Judy*-related] 'suits' huddled in a corner" and try to interrupt their conversation.

Eventually, one of the "suits" got so annoyed that he went up to Sheindlin and asked, "Don't you like signing your books?" Sheindlin responded, "I only like to sign my name on one thing—the thing that says 'for deposit only.'"

After cheers from the audience died down, Goldberg explained how she too is her own boss and that's how it should be for all women.

"If you can face yourself in the mirror the next morning, you can do anything that you want to do. They said don't do *Star Trek: The Next Generation*, and I said, "Are you going to pay my rent? I'm going to do *Star Trek*."

Host of Spanish-language talker *Christina*, Christina Saralegui said that women need to gain more financial smarts.

"We don't know how to ask for a raise like a man. We'll say we're having a baby, which isn't as effective as when men rattle off convincing statistics like 'I am due more money based on such and such percentages.'"

The session's moderator, *Extra* host Leeza Gibbons, agreed: "Women tend to personalize things. In business negotiations, we can talk too much. Our high emotional energy can work against us."

On these points there was general agreement, but the conversation heated up when Goldberg blurted out: "Female taste in [TV and film] material sucks. I don't know what it is." Responding to gasps from the



The women of TV (l-r): *Extra's* Leeza Gibbons, *Christina* host Christina Saralegui, *Judge Judy* Sheindlin, and *Power of Attorney's* Gloria Allred.

audience, she said that she doesn't really like working with women because they can get too competitive and are afraid of agreeing with strong women like herself.

"They're trying too hard to keep you off their ass," Goldberg said.

Attempting to assuage any hard feelings, Gloria Allred of *Power of Attorney*, said:

"It's important to have people like Whoopi. It's important to have more voices, more diversity, in TV."

After pointing out that thousands of women are losing millions of dollars in lost job opportunities, Allred suggested that women must actively fight discrimination through lawsuits or private mediation. ■

Who decides what's good for children?

FCC regs for kid-friendly content continue to hamstring broadcasters

By Ken Kerschbaumer

When the FCC mandated that local broadcasters carry three hours a week of child-friendly programming five years ago, the hope was to make the world of TV a more child-safe place. Panelists at NATPE challenged that notion, saying the only thing it has done is made it more difficult for broadcasters to drive revenues.

Madelyn Bonnot, senior VP of operations at Emmis Communications led the charge at the session.

"We think the government should have

no say in what we do for children. We think that PBS does an excellent job, there are whole cable networks devoted to children, and with us it's now hit or miss," commented Bonnot. "It's a terrible financial business for us, and we don't think the government should tell us to run three hours of kids programming."

Dorian Langdon, president of HIT Entertainment, said that everyone involved in children's entertainment realizes they play a significant experience in children growing up, but once it gets into regulating, issues of speech are raised. "Cablecasters and broadcasters are showing themselves to be very responsible with their programming," he added, saying that he also is not in favor of regulations, as long as broad-



Talking about the tough job of programming to government tastes is children's-TV programmer Tom Lynch, founder and CEO of Tom Lynch Co.

Photos: Rick Rowell / Mathew Photographic

casters show they program responsibility.

There was a degree of cynicism concerning the government's interest, particularly the renewed interest in expanding the child-friendly programming requirement to four hours. Why? Because it's only an issue come election time, as politicians look to uphold strong values. In addition, the panelists also noted that the definition of what exactly is child friendly is so broad they still don't really know what it is.

"I could not define what their ruling is and what is pro-kids and what isn't pro-kids," said Tom Lynch, founder and CEO of Tom Lynch Co., producer of *Just Deal* and *Caitlin's Way*. "It's all in how you present it."

Even Doug Greif, VP of program development for live action and animation, Nickelodeon, said that the network has yet to receive a definition of what constitutes educational programming. Furthermore, much programming actually fulfills the mandate without being strictly aimed at the under-16 market. For example, Dave Morgan, president and CEO of Litton Syndications, pointed out that his company's *Jack Hannah's Animal Adventures* has been taken by the NAB to congressional hearings to be shown as an example of programming that serves the mandate while reaching the entire family.

There was no argument among panelists that children's programming has lost much of its attractiveness to local broadcasters from a business standpoint. Bonnot noted that revenues from children's programming plunged from \$125 million five years ago when it was at its peak to \$25 million this past year, a precipitous drop. On a simple level it's simply a matter of ratings, as Morgan pointed out that Litton's leading children's program pulls in a 2.2 rating.

"If you're a broadcaster and you don't have the dual revenue stream that a cable network has—a 2.2 rating at best—it's a tough business to be in," added Bonnot.

Lynch, however, said that all the difficulties would diminish if there were a hit program. "That's the challenge to people like myself. Keep inventing, and once we do that there will be a place for children's programming." ■

Sports producers: We've got game

Digital tie-ins, avid fan base spell continued success

By Bill McConnell

Television sports producers are winning two of the toughest games in town: keeping the hearts of viewers and developing new digital content for the Internet age.

Even as other programmers fear losing ground to the any-time/any-program possibilities of online content, leading television sports executives said on a NATPE panel on Tuesday that they are full of ideas for keeping regularly scheduled TV the favored avenue for sports junkies.

"Live sports are the true last bastion of appointment television," said Mark Cuban, owner of the Dallas Mavericks and the founder of Broadcast.com

Monday Night Football producer Don Ohlmeyer agreed. "Will networks get a 30 share in prime time ever again? No," he said. "But the ratings for the Super Bowl are still enormous." He noted that a rating point in 1965 delivered only 650,000 viewers, whereas today it brings 2 million, greatly dampening the effect of network share erosion due to the plethora of cable channels added in the past 35 years. "Advertisers pay more today than ever."

Still, constant innovation to keep audiences engaged is critical, and digital technology will help TV sports coverage keep its lead.

Such enhancements as the virtual-first-down marker and online sports updates and video streaming of archived events or action

not carried on TV will be critical, they say.

"We ask people in sports what's missing" from TV coverage, said Larry Novenster, executive vice president of Sportvision, the company that created the virtual first-down line. His company now has a number of on-air enhancements in the works, including putting global positioning satellite transmitters in every NASCAR vehicle at the Daytona 500 to

allow real-time Internet tracking and video.

Donna Orender, senior vice president of TV production for the PGA Tour, said golf offers a perfect marriage between traditional TV and online content because only 10 hours

of a 40-hour tournament are ever covered on TV. In March, the PGA and NBC will unveil a data engine that allows online viewers to track any player in the event, regardless of whether the player is ever shown on TV.

Novenster suggested that digital enhancement also provides a great opportunity for TV advertisers to "integrate" themselves into the actual coverage of the event.

Ohlmeyer, on the other hand, warned that advertising add-ons can create "clutter crap," such as "this first down brought to you by There are negative associations when viewers feel that an advertiser is trying to horn in on a moment

it has no business being in."

For Cuban, the digital killer app for TV sports will be high-definition television, a view that would shock most TV station executives. He argued that the pictures are so entrancing that viewers will go the trouble and expense to add over-the-air antennas to get HDTV sports coverage. ■

'Live sports are the true last bastion of appointment television.'

—Mark Cuban, Dallas Mavericks and Broadcast.com



"When was the last time anyone was talking about a line from *Monday Night Football* on Tuesday morning?" ABC's Don Ohlmeyer asked.

**What's up with
Fox Family?**



4th quarter: Fox Family fastest

Providence



Angela Anaconda



Special Delivery



13 Days of Halloween



Front Row Center
starring Mandy Moore



25 Days of Christmas



+10%

+69%

Households

Tweens 9-14

Source: NBC Universal, 10/1/08-12/31/08 vs. 9/27/07-12/26/07. All net adult demo growth based on 18-34, 18+, 18-24. Tween growth based on avg. 9-14 rates, 9-14 demo. 12pm-4pm, 5-7, 7pm-9pm, included paid programming. Station has sponsors data and date descriptive text.

is among cable's
growing networks.

+37%

Adults 18-34

+20%

Adults 18-49

+17%

Adults 25-54



Scariest Places on Earth
hosted by Linda Blair



Freaks & Geeks



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Station Break

BY DAN TRIGOB OFF

REPORTING CRIME IN SALT LAKE CITY

Salt Lake City consumer reporter Bill Gephardt found himself—if only slightly and briefly—on the wrong side of the law last week. The kutv-tv reporter was testing the accuracy of a report that a garage-door lock could be disabled by squirting water into it. After finding an appropriate garage, he knocked on the door and found no one home. Not thinking it would work, Gephardt tried the experiment anyway. To his surprise, the door went up.

“I made a gaffe,” he says. “But it had nothing to do with newsgathering. I wasn’t breaking into someone’s house.” Gephardt, in fact, plans to replace the home’s garage-door opener. Police were notified by both the station and the homeowner.

“He made a mistake, and he knows it,” says News Director Bryan Shiffer, who wrote Gephardt a letter to that effect. “He was honest and tried to rectify the situation.” Police and the homeowners, Gephardt and Shiffer say, are satisfied that there was no criminal intent, and any criminal charges are highly unlikely. “This should be the end of it,” Shiffer says.

SURVIVOR TO TALK ABOUT SUCCESSOR

Post Newsweek-owned Central Florida CBS affiliate WKMG-TV has

signed an exclusive deal with original Survivor cast member Gretchen Cordy to provide commentary on the new Survivor: The Australian Outback. The reports were scheduled to begin with the series’ debut following the Super Bowl, and the station will air her insights into the new cast’s challenges and strategies following the show on Thursday nights and in various newscasts the next day. Cordy will do her segments from the Orlando, Fla., station or from sister station wjxt-tv in Jacksonville, Fla. The station will also provide the reports to other Post-Newsweek stations and to various infotainment shows.

Asked whether the Survivor analysis was a legitimate use of newscast time, General Manager Jeff Sales said, “Absolutely. We have callers calling us all the time about this. I don’t think that what we’re doing is straight promo-

tion. [Survivor] is, in fact, a national phenomenon. Where do you draw the line between a phenomenon and a tie-in?”

News Director Pat Burns agrees. “This is a fun thing,” he said. “We’re still going to cover the news. This is a fun element to provide; people enjoy the behind-the-scenes look. We do a lot of special projects here, from investigations to features. We’re not bumping any news for this.”

SAVED BY THE CAMERA IN CHARLOTTE, N.C.

Charlotte, N.C., news photographer Keith Conner may have been saved from serious injury or worse by his camera. The wccb-tv cameraman was standing on a manhole cover shooting outside a courtroom where NFL player Rae Carruth had just been sentenced for his role in the conspiracy to kill his girlfriend. The cover flipped, says News Director Ken White, and

Conner fell through. The photographer suffered some cuts and bruises, but had he not been holding his camera, which was too large to go through the hole, he might have fallen the full 30 feet to the bottom of the manhole. White says the station plans to do a safety-related story on manhole covers.

The station was covering the Carruth trial but Fox affiliate WCCB-TV had promised that it would not break into its

afternoon block of kids programming if the verdict in the highly publicized murder trial came down at that time, and the station did not. Vice President and General Manager Mark Turner had said as the trial wrapped up that it would have been inappropriate to break in with news from the trial of a man accused of killing his pregnant girlfriend when the bulk of viewers, the station believes, are 5- to 8-years-old. Shows include Power Rangers, Digimon Digital and The X-Men. “It’s frustrating for a newsperson,” says White, “but you have to respect who’s watching.”

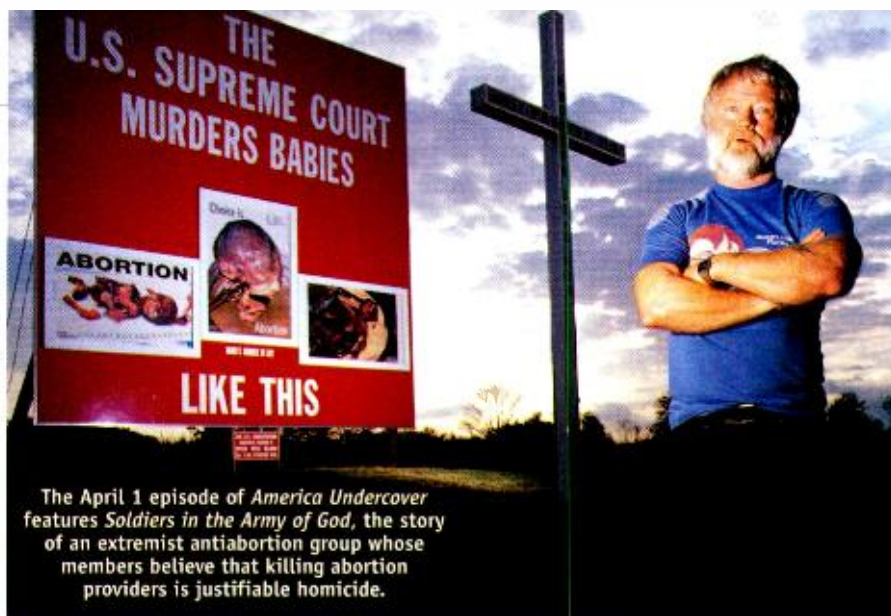
POLS’ STATION PROMOS PULLED IN BOSTON

WCVB-TV Boston has stopped airing its controversial promos featuring Mayor Thomas Menino and former Congressman Joe Kennedy praising the station for its community service. The spots had been criticized for leaving the impression the station might be too cozy with newsmakers, although ethicists contacted did not believe the station would actually go soft in its coverage of the politicians.

In fact, the station cited a story that ran the same week as the spots that might be perceived as unflattering to the mayor.

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





HBO gets real

Net enlists documentary doyenne to rule Sunday nights

By Deborah D. McAdams

With dozens of movie channels to compete with, HBO is turning to its master documentarian to further establish its identity as a premium channel and not just another pay movie network. With the return of *The Sopranos* this spring, HBO will turn to its executive vice president of programming, Sheila Nevins, to retain the record-breaking audiences mesmerized by thug life in Jersey. Nevins' monthly documentary franchise *America Undercover* will be stripped as a weekly series, and behind *Sopranos* no less.

"*America Undercover* has been a staple at HBO for 18 years. The series has a loyal audience and, now as weekly show, combined with *The Sopranos*, will create a solid block of original programming for HBO on Sunday nights," said President of Original Programming Chris Albrecht.

Putting *America Undercover* behind *Sopranos* is both a vote of confidence and a challenge for Nevins, who has pioneered documentaries for HBO for more than 21 years. *Sopranos* was the highest-rated program across all of cable last year, building to a 17.6 rating finale that comes second only to the April 1999 HBO premiere of *Titanic* as cable's most-watched show of any kind.

"Nobody in their right mind would try and compete with *The Sopranos*," Nevins

said. "It's the Miss America of television. It's a big place to be, and we may pick up some audience, but we're not going to wear a bathing suit. I feel realistically pressured, but it's not related to *Sopranos* as much as my sense of perfection."

In moving *America Undercover* to a weekly hot spot, HBO takes another step away from its former dependence on movies—at a time when movies are choking the pipe. *TV Guide* lists nearly 100 movie titles available across expanded Comcast systems on one upcoming Sunday night, 22 on the basic networks alone. HBO has increasingly turned to originals to stand apart from the crowd, but *America Undercover* has remained tucked into fringe or late-night time slots, mostly because of its unrelenting content. The Nevins touch ranges from a crawl through the strip clubs of Atlanta to the story of a 10-year-old cancer survivor who wrote a book about his experience. In the Nevins regime, reality TV means unflinching and personal

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- a brief statement of why you want to attend the conference
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CableWatch

JAN. 15-21 Cable programing ratings according to Nielsen Media Research

CABLE'S TOP 20

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

Rank	Program	Network	Day	Time	Duration	Rating		HHs (000)	Cable Share
						Cable	U.S.		
1	m/"Crossfire Trail"	TNT	Sun	8:00P	120	9.6	7.7	7736	13.2
2	WWF Entertainment	TNN	Mon	10:00P	70	5.5	4.3	4320	8.6
3	WWF Entertainment	TNN	Mon	9:00P	60	5.0	4.0	3949	6.8
4	Rugrats	NICK	Mon	8:00P	30	4.4	3.5	3477	6.2
5	m/"Small Sacrifices, Part II"	LIF	Sat	6:00P	120	4.2	3.3	3330	7.6
5	m/"Lies Of The Heart"	LIF	Sun	2:00P	120	4.2	3.3	3295	9.2
7	Rugrats	NICK	Sat	9:30A	30	3.8	3.0	3002	9.3
8	Rugrats	NICK	Mon	7:30P	30	3.7	3.0	2969	5.6
8	m/"Gone In A Heartbeat"	LIF	Sun	4:00P	120	3.7	2.9	2902	7.3
10	Rugrats	NICK	Mon	7:00P	30	3.5	2.8	2814	5.5
10	m/"Crossfire Trail"	TNT	Sun	10:00P	121	3.5	2.7	2768	6.1
12	Rugrats	NICK	Sun	9:30A	30	3.4	2.7	2718	9.1
12	m/"Purgatory"	TNT	Sun	4:00P	121	3.4	2.7	2715	6.7
12	Rugrats	NICK	Mon	6:30P	30	3.4	2.7	2703	5.6
12	Rugrats	NICK	Sat	9:00A	30	3.4	2.7	2699	9.0
16	Rugrats	NICK	Fri	8:00P	30	3.3	2.6	2636	5.5
16	m/"Small Sacrifices, Part I"	LIF	Sat	4:00P	120	3.3	2.5	2582	6.5
18	m/"Star Wars"	TBS	Sun	2:45P	165	3.2	2.6	2611	6.8
18	Rugrats	NICK	Mon	5:30P	30	3.2	2.5	2563	6.1
18	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.2	2.5	2544	4.5

DEMO TRACKER: FEMALES 18-49

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

Rank	Program	Network	Day	Time	Duration	Rating		HHs (000)	Cable Share
						Cable	U.S.		
1	TNT Original	TNT	Sun	8:00P	120	4.6	3.7	2332	9.2
2	Saturday Movie II	LIF	Sat	6:00P	120	3.4	2.7	1698	11.0
3	Sunday Movie I	LIF	Sun	2:00P	120	3.1	2.5	1552	12.2
4	Sunday Movie	LIF	Sun	4:00P	120	2.8	2.2	1397	10.0
5	Golden Globe Pre-Show	ENT	Sun	6:00P	120	2.7	1.8	1149	7.4
6	WWF Entertainment	TNN	Mon	10:00P	70	2.5	2.0	1228	5.9
7	Saturday Movie I	LIF	Sat	4:00P	120	2.5	2.0	1256	10.0
8	Saturday Movie III	LIF	Sat	8:00P	120	2.5	2.0	1249	6.7
9	No Football/No Problem	TBS	Sun	5:30P	150	2.3	1.8	1157	6.9
10	Strong Medicine	LIF	Sun	8:00P	60	2.3	1.8	1131	4.6

explorations of hate, AIDS, alcoholism in families, disabilities, sex, work, poverty and people's lives.

"If someone runs into a tree, we don't cut to the EMS," she mused about HBO's un-self-conscious documentary style. "We stay with the tree."

Shows like *Sex and the City*, *The Sopranos* and the brutal prison series *Oz* have paved a path to prime time for the blunt-force topics of *America Undercover*.

HBO will maintain the usual production pace of 12 to 15 documentaries a year at \$50,000 to \$1.5 million per film.

America Undercover is actually a catch-all anthology. Some of the episodes are self-contained, like the April 22 installment about a filmmaker's incestuous grandfather. Others come under the domain of *Autopsy* and *Taxicab Confessions*, two franchises that drew ratings between 5s and 7s on the fringe of prime time last year—enough to put them among the 100 top-rated cable shows for 2000.

HBO will maintain the usual production pace of 12 to 15 documentaries a year. Any more than that would diminish the quality, Nevins said. Budgets will remain the same as well—anywhere from \$50,000 to \$1.5 million per film. The main goal for *America Undercover* is the exposure and, for HBO, whether *real* reality shows can pull in people in the manner of the contrived reality shows coursing over the broadcast networks. *America Undercover* debuts as a weekly series Sunday, March 11, at 10 p.m. with *Dead Men Talking: An Autopsy Special* in which forensic scientists ferret out clues from corpses. ■

Syndication Watch

JAN. 8-14 Syndicated programming ratings according to Nielsen Media Research

TOP 20 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	11.6	11.6
2 Jeopardy	9.4	9.4
3 Judge Judy	6.9	9.8
4 Entertainment Tonight	6.7	6.8
5 Friends	6.6	7.5
6 Oprah Winfrey Show	6.0	6.2
7 Seinfeld	6.9	5.9
8 Frasier	5.5	6.0
9 Wheel of Fortune (wknd)	4.6	4.6
10 Hollywood Squares	4.3	4.3
11 Judge Joe Brown	4.1	5.3
12 Live With Regis	4.0	4.0
13 Entertainment Tonight (wknd)	3.9	4.0
14 Jerry Springer	3.8	4.2
15 The X-Files	3.7	4.1
15 Drew Carey	3.7	4.0
15 Maury	3.7	3.9
18 Friends (wknd)	3.6	3.9
18 Seinfeld (wknd)	3.6	3.6
20 Spin City	3.6	3.9
20 3rd Rock From the Sun	3.5	3.8
20 Xena	3.5	3.7

TOP OFF-NET SHOWS

Rank/Program	HH AA	HH GAA
1 Friends	6.6	7.5
2 Seinfeld	6.9	5.9
3 Frasier	5.5	6.0
4 Drew Carey	3.7	4.0
5 Friends (wknd)	3.6	3.9

According to Nielsen Media Research Syndication Service Ranking Report Jan. 8-14, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = not available

Iyanla's personal arsenal

When Buena Vista Television's *Iyanla* launches next fall, she'll face some stiff competition in the talk circuit. Coming out of last week's NATPE, the list is long for chat-related "firm-go" projects, which include *Caroline*, *Ananda*, *Talk or Walk* and *Crossing Over With John Edward*. Then, if *Iyanla* can rise above the other rookies, she'll still have to butt heads with the slew of returning talk efforts, including the leader of the pack by far, *Oprah*.

But there's one thing *Iyanla* can count on to set her apart from the crowd: she's got Barbara Walters. And as the show's executive producer, Walters is vocal about why viewers should like *Iyanla*.

"Iyanla has greatness," says Walters of the syndicated strip's star, Iyanla Vanzant, the best-selling author of such self-help books as *Yesterday, I Cried*. "And I would only want to be attached to a project that has integrity."

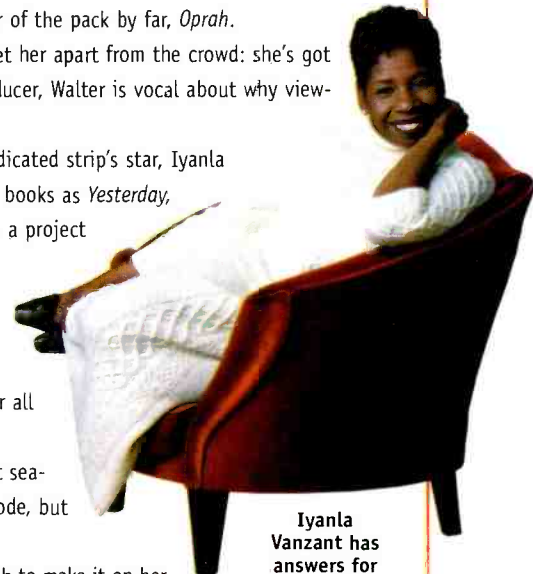
Already dividing her time among *The View*, *20/20* and her signature interview specials, Walters admits she is spread too thin to be a hands-on producer with *Iyanla*, but "I am here for all the important decisions."

One way for *Iyanla* to really make a splash next season would be to invite Walters on the debut episode, but Walters says, "No appearances."

She genuinely believes Vanzant has enough oomph to make it on her own. And Vanzant does have answers for any skeptics. There is an audience for *Iyanla*, she says, because "there are too many normal people out there who don't have drinking problems, who don't have eating problem. So [which talk shows] are for the normal people? Where they can say I'm making a decent salary, but damn, I hate my hair?"

Vanzant wants to assure that TV viewing segment that "it's OK to be OK." But is that enough for Vanzant to give *Oprah* a run for her money? "Which direction are you going to run in? How do you give *Oprah* a run for her money?" she asks.

And she notes that her frequent guest appearances on *Oprah* earned her a green light for *Iyanla* from Oprah Winfrey herself. "She gave me some advice. She said, 'You can do this.'" —Susanne Ault



Iyanla Vanzant has answers for skeptics about her new show.



#1 COURT SHOW

IN L.A. THIS NOVEMBER!

KTTV-FOX

#1 WOMEN 18-49

#1 WOMEN 25-54



Source: NSI, SNAP, Nov. 20*0, Share, excludes holiday airings

BroadcastWatch

COMPILED BY KENNETH RAY

JAN. 15-21 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB
16	6.4/10	8.8/13	7.7/11	8.6/12	1.1/2	2.3/3	2.2/3
8:00		26. King of Queens 8.9/13	64. Mysterious Ways 6.4/9	33. Boston Public 8.5/13	125. Miracle Pets 0.9/1	95. Moesha 2.7/4	93. 7th Heaven 2.9/4
8:30	56. ABC Monday Night Movie—The Object of My Affection 6.9/10	50. Welcome to NY 7.3/10				97. The Parkers 2.4/3	
9:00		17. Ev Lvs Raymd 10.2/15	41. Dateline NBC 7.9/11	28. Ally McBeal 8.8/12	122. Touched by an Angel 1.1/2	100. The Hughleys 2.2/3	108. Roswell 1.6/2
9:30		24. Becker 9.0/13				102. Girlfriends 2.0/3	
10:00	76. Gideon's Crossing 10.4/16	29. Family Law 8.7/14	29. Third Watch 8.7/14		115. Diagnosis Murder 1.3/2		
10:30							
	8.2/13	10.1/16	8.4/13	7.0/11	1.1/2	1.8/3	2.5/4
8:00	45. The Mole 7.7/12	13. JAG 10.7/16	68. 3rd Rock fr/Sun 6.2/10	45. That '70s Show 7.7/12	125. Mysterious Ways 0.9/1	105. UPN's Movie Tuesday—Curse of the Talisman 1.8/3	99. Buffy the Vampire Slayer 2.3/4
8:30			67. DAG 6.3/9	58. Titus 6.7/10			
9:00	41. Dharma & Greg 7.9/12	34. 60 Minutes II 8.4/12	8. Frasier 11.9/18	57. Dark Angel 6.8/10	117. Touched by an Angel 1.2/2		95. Angel 2.7/4
9:30	64. Geena Davis 6.4/10		13. Three Sisters 10.7/16				
10:00	21. NYPD Blue 9.7/16	10. Judging Amy 11.2/18	47. Dateline NBC 7.6/12		115. Diagnosis Murder 1.3/2		
10:30							
	9.7/15	6.1/9	10.2/16	9.3/14	1.0/2	2.3/3	2.5/4
8:00	1. Who Wants to Be a Millionaire? 14.6/23	80. Bette 4.6/7	39. Ed 8.1/13	58. That '70s Show 6.7/11	132. Twice in a Lifetime 0.7/1	105. 7 Days 1.8/3	92. Dawson's Creek 3.1/5
8:30		89. Welcome to NY 3.4/5		49. Grounded/Life 7.4/11			
9:00	29. Drew Carey 8.7/13		19. The West Wing 9.8/15	9. Temptation Island 11.5/17	117. Touched by an Angel 1.2/2	94. Star Trek: Voyager 2.8/4	103. Jack & Jill 1.9/3
9:30	53. Spin City 7.0/10	52. CBS Wednesday Movie—Breakdown 7.1/11			117. Diagnosis Murder 1.2/2		
10:00	61. Once and Again 6.6/11		5. Law & Order 12.6/20				
10:30							
	9.7/15	7.4/12	10.5/16	4.2/6	0.9/1	4.6/7	3.4/5
8:00	69. Whose Line 6.0/9	39. Diagnosis Murder 8.1/12	10. Friends 11.2/17	86. Fox Thursday Night Movie—Scream 2 4.2/6	125. It's a Miracle 0.9/1	82. WWF Smackdown! 4.5/7	91. Gilmore Girls 3.2/5
8:30	53. Whose Line 7.0/11		24. Weber Show 9.0/14		117. Diagnosis Murder 1.2/2		88. Charmed 3.6/5
9:00	3. Who Wants to Be a Millionaire? 13.4/20	61. Diagnosis Murder 6.6/10	16. Will & Grace 10.5/16				
9:30			18. Just Shoot Me 10.0/15				
10:00	29. Primetime 8.7/14	41. 48 Hours 7.9/13	12. ER 11.1/19		132. Touched by an Angel 0.7/1		
10:30							
	8.7/15	7.3/12	8.0/13	4.3/7	0.8/1	1.1/2	1.9/3
8:00	6. Who Wants to Be a Millionaire? 12.2/21	80. The Fugitive 4.6/8	73. Providence 5.8/10	77. Police Videos 5.2/9	132. Encounters With the Unexplained 0.7/1	108. Gary & Mike 1.6/3	97. Sabrina/Witch 2.4/4
8:30						114. Celebrity Death 1.4/2	100. Popstars 2.2/4
9:00	75. Two Guys a Girl 5.5/9	13. C.S.I. 10.7/18	32. Dateline NBC 8.3/14	90. Freakylinks 3.3/5	128. Touched by an Angel 0.8/1	128. Level 9 0.8/1	111. Popular 1.5/3
9:30	83. Norm 4.4/7						
10:00	36. 20/20 8.9/15	58. Nash Bridges 6.7/11	19. Law & Order: Special Victims Unit 9.8/17		123. Diagnosis Murder 1.0/2		
10:30							
	5.4/9	7.6/13	4.7/8	8.1/11	0.6/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00	83. Michelle Kwan: Princess on Ice 4.4/8	72. That's Life 5.9/10	87. Most Am Videos 3.8/7	69. Cops 6.0/11	128. Miracle Pets 0.8/1		
8:30				61. Cops 6.6/11			
9:00		48. Walker, Texas Ranger 7.5/13	78. NBC Saturday Night Movies—Demolition Man 4.9/8	64. AMW: America Fights Back 6.4/11	136. Twice in a Lifetime 0.5/1		
9:30	69. U.S. Figure Skating Championship 6.0/10	22. The District 9.5/16			136. Mysterious Ways 0.5/1		
10:00							
10:30							
	8.6/13	9.6/14	12.0/18	6.8/10	0.8/1		1.6/2
7:00	53. ABC Sunday Picture Show—Willy Wonka and the Chocolate Factory 7.0/11	4. 60 Minutes 13.2/21	85. NBA Basketball 4.3/7	79. Futurama 4.8/8	123. Candid Camera 1.0/2		108. Jamie Foxx 1.6/3
7:30			83. Dateline NBC 4.4/7	74. King of the Hill 5.7/9			111. The PJs 1.5/2
8:00		23. Touched by an Angel 9.1/13		44. The Simpsons 7.8/11	128. It's a Miracle 0.8/1		103. Steve Harvey 1.9/3
8:30				37. Malcolm/Middl 8.2/11			111. Hype 1.5/2
9:00	7. Who Wants to Be a Millionaire? 12.0/17	37. CBS Sunday Movie—Absolute Power 8.2/13	1. Golden Globe Awards 14.6/21	50. The X-Files 7.3/10	132. Pax Big Event—Heaven Can Wait 0.7/1		105. Nikki 1.8/2
9:30							117. Grosse Pointe 1.2/2
10:00	34. The Practice 8.4/13						
10:30							
AVERAGE	8.1/13	8.2/13	8.9/14	6.7/10	0.9/1	2.4/4	2.3/3
S-T-D	8.8/14	8.3/13	8.3/13	6.4/10	0.9/1	2.6/4	2.7/4

Let's break a deal?

Adelphia sues over record-breaking system acquisition

By John M. Higgins

Is Adelphia Communications Chairman John Rigas enforcing a contract or gripped by a bad case of buyer's remorse? That's the question in his company's fight over its deal to buy GS Communications cable systems for the highest per-subscriber price on record.

Adelphia has gone to court in Pennsylvania, arguing that Maryland newspaper publisher GS has failed to live up to the terms of the agreement by not upgrading plant to the extent promised. One thing Adelphia is asking in the lawsuit is a declaration that it is living up to its side of the deal but GS isn't, so that Adelphia doesn't have to set a closing date. However, the suit also asks to force GS to comply.

The fight has Wall Street executives wondering about Rigas' real goal. Some accept Adelphia's contention that GS simply isn't delivering as many subscribers and as much upgraded plant as promised. Others suspect that the Rigas family, which is under pressure from investors to curtail spending, may be looking for an excuse to walk away from a high price that doesn't make quite as much sense as it did when the deal market was hot.

At \$740 million for 126,000 subscribers in Maryland, Virginia, West Virginia and Pennsylvania, GS is not a dramatic takeover except that Adelphia executives have tried to cloud the precise price, which turned out to be the highest-price per subscriber on record.

A copy of the purchase agreement shows that Adelphia agreed to pay \$5,873 per subscriber. That's well above the previous record, the \$5,400 per subscriber that Cox Communications paid in its \$1.4 billion takeover of Media General Cable.

When Adelphia and GS signed the deal in

May, the deal market and Adelphia's stock had tanked, rival bidders were scarce, and Rigas had agreed to pay in cash rather than stock. Along with other acquisitions and support of its ailing telephone subsidiary, stock and bond investors were hammering the company's securities because of all the demands on its cash. After the stock price fell from \$60 to \$20, Adelphia executives managed to double it by agreeing to curtail expansion.

Some Wall Street analysts see the GS suit as part of that trend. "I think they're trying to bust the deal," said one cable analyst.

One investment banker familiar with the dispute disagrees. "If you're going to deliver a house with three bedrooms," the executive said, "you better deliver a house with three bedrooms."

Three Adelphia executives did not return calls seeking comment. A GS lawyer would not discuss the case.

The deal was supposed to close Jan. 5. But in a complaint filed in state court in York County, Pa., Adelphia

contends that executives of GS, a unit of Frederic, Md.-based Great Southern Printing, had assured it that they would continue improving the systems.

For example, 37% of the systems were supposed to be upgraded to 750 MHz, two-way capacity. But as of November, GS had reached only 27%. Further, the company was supposed to have extended the plant into new housing areas, adding about 100 miles of plant. But Adelphia contends that hasn't happened.

"They're short on anything you can think of," said one Wall Street analyst. "They're 5% to 10% short on subscribers, 5% to 10% short on revenues."

The case was moved last week to federal court in Harrisburg, Pa. ■

Adelphia claims that GS has failed to live up to the deal by not upgrading plant to the extent promised.

IN BRIEF

EXCITE TAKES MASSIVE NON-CASH WRITE-DOWN

Amid a dramatic slowdown in online ad spending, Excite@Home took a \$4.6 billion write-off, acknowledging that some of its acquisitions aren't going to pay off. Although the action doesn't affect operations of its high-speed cable Internet service or its cash flow, it represents more than half of the company's asset base and two-thirds the face value of the acquisitions made over the past few years, including portal Excite.

On the operating side, fourth-quarter revenues totaled \$169.1 million, up 31% from the same period in 1999 but just 5.3% from the third quarter.

Also, Excite@Home is trimming 250 employees, or 8% of its work force. The cuts are largely on the Excite Web portal side, with some corporate staffers laid off as well. The company positioned the cuts as prudent trims in a softening market rather than a move of desperation. "This is different from what you're seeing in the dotcom space, where people have to lay off to stay in business," a spokesman said.

DEREGULATE, WITH EXCEPTIONS

Comcast President Brian Roberts called for "deregulatory parity" in an address to Beltway business leaders Wednesday. He urged the new administration to support deregulating phone companies and satellite operators to give them more leverage in the broadband space. However, he added, in a prepared statement, the caveat that phone company deregulation should be handled carefully and not in "ways that entrench their dominance in local telephone service."

Changing Hands

TVs

WBOY-TV Clarksburg, W.Va./parts of Pittsburgh

Price: \$20 million

Buyer: Hearst-Argyle Television Inc., New York (Robert Marbut, chairman/co-CEO; David Barrett, president/co-CEO); owns/manages 27 TVs, including WTAE-TV Pittsburgh

Seller: Imes Communications, Columbus, Miss. (Frank Imes, president); owns WCBI-TV Columbus/Tupelo, Miss.

Facilities: Ch. 12, 263 kW vis., 42.5 kW aur., ant. 860 ft.

Affiliation: NBC

Broker: Kalil & Co. Inc.

KMAZ(TV) Las Cruces, N.M./El Paso, Texas

Price: \$8 million

Buyer: Council Tree Communications LLC, Longmont, Colo. (Jacob Adams, president; Madison Dearborn Capital partners II LP, 49.17% member; Toronto Dominion Capital Inc., 25% member). Principals have interest in WBEE(AM) Harvey, Ill., and WACI(TV) Atlantic City, N.J./Philadelphia

Seller: Lee Enterprises Inc., Davenport, Iowa (Richard D. Gottlieb, president); no other broadcast interests

Facilities: Ch. 48, 79.4 kW vis., 7.9 kW aur., ant. 113 ft.

Affiliation: Telemundo

Broker: Kalil & Co. Inc.

COMBOS

KCTR-FM, KBUL(AM), KKBR(FM), KBBB(FM) and KMHK(FM) Billings, KMMS-

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	□ \$28,000,000	□ 2
Combos	□ \$20,200,000	□ 2
FMs	□ \$6,000,000	□ 1
AMs	□ 0	□ 0
Total	□ \$54,200,000	□ 5

SO FAR IN 2001

TV/Radio	□ \$200,000,000	□ 1
TVs	□ \$43,000,000	□ 3
Combos	□ \$2,115,250,000	□ 12
FMs	□ \$32,362,600	□ 21
AMs	□ \$16,355,800	□ 16
Total	□ \$2,406,968,400	□ 53

AM-FM Bozeman, KSCY(FM) Belgrade/Bozeman, KLYQ(AM)-KBAZ(FM) Hamilton, KPRK(AM) and Construction permits for KXLB(FM) Livingston, KLCY(AM)-KYSS-FM Missoula and KSEN(AM) and KZIN-FM Shelby, all Montana

Price: \$19 million

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, chairman, Clear Channel Radio); owns/is buying 18 TVs and about

1,120 radios

Seller: Marathon Media LLC, Chicago (Christopher F. Divine, president/director; Bruce Buzil, manager/director); owns 24 AMs and 44 FMs

Facilities: KCTR-FM: 102.9 MHz, 100 kW, ant. 500 ft.; KBUL: 970 kHz, 5 kW; KKBR: 97.1 MHz, 28 kW, ant. 325 ft.; KBBB: 103.7 MHz, 100 kW, ant. 480 ft.; KMHK: 95.5 MHz, 100 kW, ant. 984 ft.; KMMS(AM): 1450 kHz, 1 kW; KMMS-FM: 95.1 MHz, 94 kW, ant. 781 ft.; KSCY: 96.7 MHz, 6 kW, ant. 150 ft.; KLYQ: 1240 kHz, 1 kW; KBAZ: 95.9 MHz, 16 kW, ant. 393 ft.; KPRK: 1340 kHz, 1 kW; KXLB: 100.7 MHz, 94 kW, ant. 744 ft.; KLCY: 930 kHz, 5 kW day, 1 kW night; KYSS-FM: 94.9 MHz, 62 kW horiz., 12.5 kW vert., ant. 2,381 ft.; KSEN: 1150 kHz, 5 kW; KZIN-FM: 96.3 MHz, 100 kW, ant. 570 ft.

Formats: KCTR-FM: modern country; KBUL: dark; KKBR: oldies; KBBB: AC; KMHK: rock; KMMS(AM): news/talk; KMMS-FM: AOR; KSCY: hot AC; KLYQ: C&W; KBAZ: AC; kprk: country; KLCY: classical; KYSS-FM: hot country; KSEN: news; KZIN-FM: C&W

KWYS(AM)-KEZQ(FM) West Yellowstone, Mont., and construction permit for KWYS-FM Island Park, Idaho

Price: \$1.2 million

Buyer: North Rocky Mountain Inc., North Palm Beach, Fla. (Kevin L. Hesse, president); no other broadcast interests

Seller: Alpine Broadcasting LP, Ketchum, Idaho (Scott Parker, general partner); owns six FMs

Facilities: KWYS(AM): 920 kHz, 1 kW day; KEZQ: 96.5 MHz, 6 kW, ant. -171 ft.; KWYS-FM: 102.9 MHz, 46 kW, ant. 2,732 ft.

Formats: KWYS(AM): oldies; KEZQ: easy rock

FM

KZRQ(FM) Ash Grove/Springfield and KHTO(FM) Mount Vernon/Springfield, Mo.

Price: \$6 million

Buyer: Wilks Broadcasting Holdings, New York (Craig B. Klosk, president); owns two AMs and three other FMs

Seller: Radio 2000 NC Inc., Kansas City, Kan. (Frank Copsidas, principal); owns KNCY-AM-FM Nebraska City, Neb.

Facilities: KZRQ: 104.1 MHz, 3 kW, ant. 194 ft.; KHTO: 106.7 MHz, 25 kW, ant. 328 ft.

Format: KZRQ: active rock; KHTO: AC

Broker: Bergner & Co.

—Compiled by Alisa Holmes


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Mfume warns of another boycott

NAACP head says change is coming too slowly as consolidation limits opportunities

By Bill McConnell

The head of the NAACP revived the group's call for a network boycott, charging that broadcast networks reneged on last year's promise to hire more minorities in management and to produce shows with more-diverse casts.

"The snail's pace reaction by the networks one year after reaching a set of preliminary agreements with the NAACP and other groups leaves little hope that the networks understand or are willing to look at and work on the issue of diversity of opportunity on their corporate boards, in the executive, production and talent ranks," Kweisi Mfume told NATPE conventioners Tuesday.

He warned that it is "increasingly likely" that the NAACP will boycott one of the top-four networks and its advertisers.

He also said the group would fight for legislation aimed at giving minorities, as well as other independent program producers, a better shot at getting their shows carried on TV. Objectives include reviving the old financial-interest and syndication (fin-syn) rules, which prohibited networks from profiting in the domestic syndication of shows on their air, and using the law mandating at least three hours a week of kids' programming on every station as a

model for minority-programming carriage.

Mfume said drastic action is needed because consolidation is eliminating opportunities for minority and other independent programmers to get shows on the air. Also, last week's federal court ruling striking down the FCC's new minority-recruiting rules make the initiatives more critical. Mfume, a former Democratic congressman from Maryland, said he hopes to take advantage of his good relations with lawmakers of both



NAACP President Kweisi Mfume threatens to lobby for the restoration of the fin-syn rules.

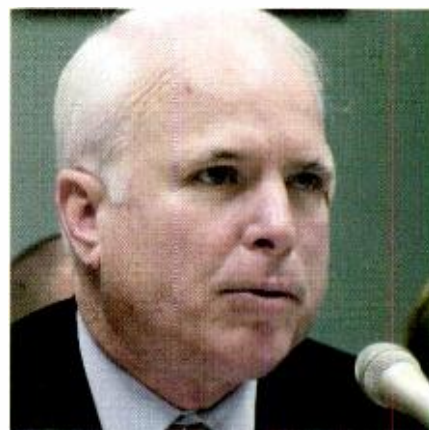
parties to overcome the aversion that Republicans controlling Congress, the White House and FCC have toward new regulation.

Mfume said he hopes to meet soon with key lawmakers and new FCC Chairman Michael Powell.

Although the industry has successfully argued that many traditional broadcast regula-

tions became obsolete with the passage of the 1996 Telecommunications Act, Mfume said, in many poor or under-served communities, old restrictions still provide needed protections. "The networks utilize the public airwaves, which in many communities is the only television that some poor whites and some communities of color can even afford."

Mfume's call for direct action was endorsed by a panel of minority individuals in the TV industry including *Soul Train* creator Don Cornelius, *Divorce Court* star Mablean Ephriam, TV personality and producer Byron Allen, De Passe Entertainment chief Suzanne de Passe, Telepictures SVP Kevin Fortson, and HopPopTv.Com creative director Jacqueline Kong. ■



Even with Senate Commerce Committee Chairman John McCain behind it, there has been little legislative activity designed to keep violent entertainment away from kids.

Trust but verify

McCain, three other senators ask FTC for reports on violence marketing

By Paige Albiniaik

Although movie studios, videogame makers and record companies promised last fall not to advertise their violent products to children, four senators want the Federal Trade Commission to stay on the case.

Senate Commerce Committee Chairman John McCain (R-Ariz.), ranking member Ernest Hollings (D-S.C.), and Sens. Max Cleland (D-Ga.) and Sam Brownback (R-Kansas) have asked the agency for two more reports on whether entertainment companies are marketing violence to kids.

One report, due this spring, will look at whether "violent R-rated movies, explicit-content-labeled music, and M-rated games are advertised in teen media and whether ratings/labels and content-descriptor information are included in this advertising."

The second report, due this fall, will take a deeper look at the same issues and ask the industry to provide more information.

The move comes on the heels of a report by the Surgeon General saying that

IN BRIEF

AIRTIME-FREE REFORM

As promised, Sens. John McCain (R-Ariz.) and Russ Feingold (D-Wis.) reintroduced their campaign finance reform package on Jan. 22, the first day Congress was back in session for legislative business. The package makes no mention of any free airtime requirements for broadcasters, which had been a campaign plank for the Democrats. In fact, the bill's only media-related provision is one that restricts corporate and union spending on issue advertisements that mask support for specific candidates. Senate Majority Leader Trent Lott (R-Miss.), who is back after 17 days of Democratic leadership while the administration changed hands, has said he'll allow the Senate to debate and vote on campaign finance reform. That's a switch from past years, when he and Sen. Mitch McConnell (R-Ky.) have gone to great lengths to stop the bill.

HIGH COURT WILL RULE ON POLE FEES

The Supreme Court last week agreed to hear oral arguments on a case that could substantially raise cable operators' costs to attach wires to poles. Last April, the 11th Circuit Court of Appeals in Atlanta ruled that cable operators that deliver both video and Internet services are not covered by the FCC's pole-attachment rules because data over cable lines is not, in their view, a cable service. Power companies, which cable companies pay for pole access and which are beginning to offer Internet services themselves, say cable companies should pay free-market prices. According to the cable companies, allowing fees to increase as much as 500% will slow rollout of high-speed digital services.

exposure to violence can have short-term negative effects on kids, although it was less certain of the long-term implications.

"The purpose of the request is that, after holding a series of hearings and getting a series of commitments [from entertainment companies last fall], we now would like the FTC to switch into an investigative/monitoring mode to ensure that the companies follow through on and practice these commitments," said Commerce Committee staffer David Crane.

For all the talk in Washington on how to

keep kids away from violent content, there hasn't been much legislative activity. McCain last year introduced a bill that would encourage media companies to voluntarily label their products for violent content, but he never held hearings on it or held a committee vote. Sens. Joseph Lieberman (D-Conn.), McCain and Brownback also sponsored legislation that would require a universal labeling code for all content, and Hollings has long been pushing a ban on violent TV to late hours, but none of these bills have been passed. ■

Hedlund: Satellite TV can't be trusted

DBS operators agreed to must-carry, then challenged it in federal court

By Harry A. Jessell

ALTV President Jim Hedlund blasted satellite TV operators for their legal challenge of the satellite must-carry law. "The satellite industry cannot be trusted," he told ALTV members and a couple dozen Washington policymakers in Las Vegas last week for the trade group's annual conference. "Broadcasters are learning that the hard and expensive way."

Hedlund's gripe is that DirecTV, EchoStar and the Satellite Broadcasting and Communications Association agreed to the must-carry provision of the 1999 satellite TV law but then turned around and challenged it in federal court as a violation of their First Amendment rights. "The satellite cabal has gone back on its word," he complained.

The satellite TV law permits satellite operators to carry local broadcast signals within their over-the-air markets. But, starting next January, its must-carry provision kicks in, requiring operators that carry one broadcast signal in a market to carry all signals in the market.

The local-broadcast service has accelerated satellite TV growth. DirecTV currently counts about 9.5 million subs; EchoStar, about 5.5 million. But having to carry all signals in markets where they carry only a handful would force them to cut back on the markets where they offer local service, satellite operators claim.

The operators argue that the must-carry rules violate their First Amendment rights by forcing them to carry signals they don't want to.

Hedlund also criticized cable operators for their continuing opposition to FCC rules requiring them to carry broadcasters' digital TV signals. The operators claim that they don't have enough channels to carry the digital broadcast signals, Hedlund said, yet they seem to have room for networks they own and for new services.

Some policymakers believed that TV broadcasters were "dinosaurs" and would soon be overtaken by new media, Hedlund said. Well, he observed, many of the dotcoms are now gone, and broadcasting is as strong as ever. "Broadcasters won't be slinking off into the La Brea tar pits any time soon." ■



"Broadcasters won't be slinking off into the La Brea tar pits any time soon," ALTV's Jim Hedlund told the trade group's annual gathering.

**National Association of Broadcasters
Proposed Annual Budget
April 1, 2001–March 31, 2002**

REVENUE	FY 00-01	FY 01-02
Dues–Radio	4,149,467	4,216,721
Dues–Television	5,312,776	5,328,860
Dues–Associate Member	1,350,000	1,390,000
NAB Convention	38,871,000	41,578,353
Radio Show	3,185,628	4,620,024
NAB Services	1,324,523	1,399,000
Advertising & Event Marketing	268,700	282,000
Interest	4,100,000	5,500,000
Other Revenue	1,105,262	949,180
Total Revenue	59,667,357	65,264,138
EXPENSES		
Gov. Affairs	3,657,329	4,106,403
Legal	1,731,810	1,933,415
Human Reso Dvlp	261,790	286,510
Corp. Comm.	3,458,222	3,879,625
NAB Services	1,424,836	1,453,406
Advertising & Event Marketing	282,812	297,874
Science & Technology	1,134,515	1,203,750
Research & Inform	1,591,597	1,576,902
Radio	1,182,936	1,249,818
Television	1,232,637	1,305,402
Meetings & Conf.	856,647	951,967
Services Conventions & Expositions	65,999	67,750
International & Associate	861,895	920,755
General & Administrative	11,678,990	12,952,203
NAB Convention	11,418,283	12,348,016
Radio Show	2,723,541	3,403,802
Operation Expen.	43,563,839	47,937,237
Net Oper. Income	16,103,517	17,326,901
Special Projects*	4,462,414	4,571,395
NABEF	892,628	825,759
Net Income	10,748,475	11,929,746

*Special projects in the projected 00/01 budget include virtual trade show portal NAB-X; fight over FCC rules requiring radio and TV stations to give rights of reply to opposing sides; appeal of the FCC's low-power FM effort; fight against the Recording Industry Association of America on whether radio broadcasters should have to pay additional copyright fees for streaming their signal on the Web; a white paper researching digital TV transmission standard COFDM; project with the Association of Maximum Service Television to test COFDM against rival standard 8-VSB; and implementation of TV ratings.

2001-02 projects include NAB-X; appeal of the FCC's digital must-carry decision; fight against the satellite industry's challenge to a law requiring satellite TV broadcasters to carry all local TV stations; fight against the Copyright Office's decision that radio stations streaming their signal on the Web must pay additional fees; and an effort to market digital television.

NAB has banner year

Revenue of \$60 million projected for FY 2000

By Paige Albiniak

It was another banner year for the National Association of Broadcasters, with FY 2000 revenue projected to near \$60 million. (Its fiscal year ends April 30, 2001.)

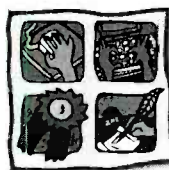
Most of that was earned from the highly profitable NAB convention. Last year's annual confab in Las Vegas pulled in \$38.87 million, 5.7% (\$2.1 million) over budget. This year, the show is expected to reap \$41.58 million, a \$2.5 million, or 7%, increase, over projected 2000.

NAB did suffer a loss of \$395,000 due to NBC's departure from the association last March. But with \$16.1 million in operating income, which brings NAB

almost \$3 million over budget, the association could afford to lose the network. Had NBC not quit, NAB's TV member dues would have been \$200,000 over budget, the report says. Radio dues in FY 2000 totaled \$4.15 million, while TV dues were \$5.31 million.

Interest is the association's second largest income stream after the convention. The association expects to earn \$4.1 million in interest in FY 2001 and \$5.5 million in 2002.

The NAB also derives income from the NAB Radio Show, which was held in San Francisco in 2000 and earned \$3.19 million. This year, the Radio Show will be held in New Orleans. ■



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Get serious about piracy

Panelists urge content owners not to wait until digital theft occurs



NATPE offered a panel on stopping digital pirates. Taking part in the discussion were (l-r) Doug McIntyre, On2.com; Lisa Crane, Media Venture Advisers; Howard Weitzman, Massive Media Group; and Vince Van Petten, Producers Guild of America.

By Ken Kerschbaumer

Both NATPE and ALTV dedicated panels to the discussion of protecting digital content from unauthorized distribution over the Internet, and the consensus was simple: Get serious about Internet rights and digital-rights management today instead of waiting for serious problems to develop.

"I suspect that there will be some relatively catastrophic rip-offs of valuable assets that will make the front page of *USA Today*," said On2.com President and CEO Doug

McIntyre. "At that point, the board of directors will worry about it. But I don't think anything is going to be done about it until at least one torpedo hurts the ship."

McIntyre took part in the NATPE panel titled "Protecting your property from pirates of the digital revolution." The problem today is that nearly everyone can be a pirate in the age of Napster and other file-sharing programs.

"We don't have a single person in our encryption department who can't rip a CD

and encode a movie in two hours," McIntyre said. "The studios, in general, have not come up with a solution even though, technologically, they can solve it. But because they haven't agreed on what that solution should be, that tends to delay the solution's being implemented. And that delay opens up the opportunity to see a fair amount of file-sharing."

On the positive side, though, panelists agreed that, if content owners and local broadcasters address digital-rights-management issues today, those opportunities opening up will be new revenue streams.

That was the message of Rich Lappenbusch, director of strategic planning, Windows Digital Media, Microsoft. On an ALTV panel titled "Don't be Napstered, he pointed out, "There's an opportunity for broadcasters who already have a relationship with their local communities to address those communities in ways they haven't been able to do with current technologies.

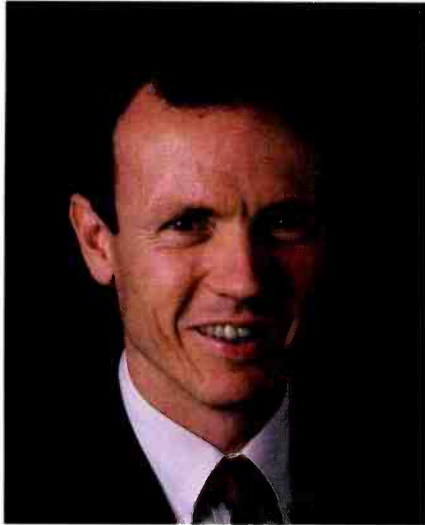
"We believe," he added, "that local programming is some of the most popular programming out there, and that can be seen by portals that try to localize their content with ZIP codes."

Alec French, Democratic counsel for the House Judiciary Committee's Subcommittee on Courts and Intellectual Property, said the

Cheryl Idell, Executive VP, Initiative Media

WITH SPOT ON TARGETING AND INT
TO BE ABLE TO KNOW THAT OUR ADS
UP IN THE RIGHT HOMES."

Interactive Media



iBeam's Tom Gillis said, "If I was a local broadcaster, I'd be working to secure [broadcast and Internet] rights because broadcasters probably have as much leverage they'll ever have."

opportunities can be broadening as well, providing broadcasters a chance to reach a bigger audience than before, "assuming you can work out the contracting issues."

There are some pitfalls. French advised content owners to jump into the market and start providing content online. Otherwise, the technical and legal backflips being done to protect content would be a waste of time.

Video-content rights may be an even bigger issue. Some day, producers that distribute programs to television will be able to distribute that same material over the Web. The question will then be one of deciding between broadcast and Internet rights, or a combination of such rights.

If a sitcom producer or studio decided to offer old episodes through a Web site, though, wouldn't broadcasters object? "I don't know who is going to have the rights,

but it's clear that there is going to be consumer demand if for nothing else than time-shifted content," explained Tom Gillis, senior vice president and general manager, media services, iBeam. "If I was a local broadcaster, I'd be working hard to secure those rights because today broadcasters probably have as much leverage they'll ever have."

Noted French, "That's an issue that the copyright owner is going to have to resolve with broadcasters," but he surmised that broadcasters would want both of those rights.

Panelists theorized about why a local broadcaster's Web site may be the best place for content owners to reach viewers. Lappenbusch observed, "They're used to going there on the TV dial, so, in a sense, you already have a market position that others don't have. That may be the first place they'll go on the Internet. And if you can provide that content after signing licensing deals, then you can have first-mover advantage in streaming."

One problem that will surface in that situation would be how content owners will control syndication of product, something Gillis said iBeam is attempting to resolve with a product it introduced at NATPE that would allow suppliers to put content on the iBeam network and then give links to other Web sites licensed to distribute it. "Media companies across the board are realizing that it's too expensive to drive traffic," he said, "and that the Internet requires skills they don't have."

Gillis raised a few broadcasters' eyebrows as he warned, "When there is change, typically, the losers are those in the legacy industry. Change is difficult to embrace, especially when it means threatening existing business.

CABLE-TV SITES

December 2000

Ranked by average minutes spent per usage month

Site	Avg. minutes	chg.
1 ESPN*	43.9	up
2 MSBET.COM	36.3	NA
3 CNN.COM	29.5	down
4 CNBC.COM	24.6	up
5 CARTOONNETWORK.COM	22.5	down
6 MSNBC.COM	21.9	down
7 NBCi*	16.6	down
8 FOXNEWS.COM	16.4	down
9 PBS.org	15.4	up
10 FOODTV.COM	14.2	down
11 WEATHER.COM	12.2	up
12 ABC*	11.4	up
13 SCIFI.COM	10.2	down
14 TVLAND.COM	10.0	up
15 HGTV.COM	9.7	down
16 LIFETIMEV.COM	9.4	down
17 CBS.com Sites*	8.7	up
18 HISTORYCHANNEL.COM	8.4	up
19 DISCOVERY.COM	8.4	down
20 MTV.COM	7.6	up
All WWW	679.3	down
Cable and Network Universe	37.9	down

TV-NEWS SITES

December 2000

Ranked by average minutes spent per usage month

Site	Avg. minutes	chg.
1 CNN.com	29.5	down
2 MSNBC.com	21.9	down
3 CNBC.com	24.6	up
4 ABC News*	21.2	up
5 Foxnews.com	16.4	down
6 Bloomberg.com	9.9	down
7 CNNFN.Com*	12.1	up
8 CBS.COM Sites*	8.7	up
9 WebFN.com	—	NC
All WWW	676.3	down

Source: Media Metrix

Average Minutes Spent per Usage Month: The average total number of minutes spent on the Web site/channel/application during the month, per visiting person.

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

** From November to December 2000.

—Statistically insignificant traffic.

NA: Comparison with previous month not available.

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IN BRIEF

PALM PROGRAMMING

Western International Syndication and Packet Video are looking to give Palm Pilot a whole new meaning. Showcased at NATPE was video technology that enables programming delivery through wireless devices (cell phone, personal digital assistants). Clips of Western International's syndicated series *It's Showtime at the Apollo* was streamed on the devices. Also displayed were Packet Video's PVAirguide, which lets media companies deliver to wireless devices such content as news, sports and live events.

TECHTV REACHES 75 MILLION VIEWERS

TechTV, the on-air and online network providing technology-related information, has passed the 75 million-viewer mark and has posted a 300% increase in international sales revenue for 2000. The network, distributed via the Internet, satellite and/or digital technology, can currently be viewed in over 70 different countries.

MICROSOFT TV GETS MIXED SIGNALS

Interactive-TV supplier Mixed Signals Technologies has announced that its ITV tools, content and services will be further integrated with the Microsoft TV platform, enabling television-commerce applications such as direct-response advertising and programming. Mixed Signals' ITV creation tools and backend SPIKE server permit viewer interaction to be tracked and traffic and responses reported.

Furthermore, if you're the master of your market, it's difficult to think in a new way."

Although studios may be hesitant to deal with such issues, Massive Media Group CEO Howard Weitzman believes the time to move is now. "Everybody is concerned about getting paid for what goes out there," he said. "To me, it's like moving glaciers: It's very hard to get someone to make decisions. But now is the time, and we have to start looking ahead and creating business models."

Producers Guild of America Executive Director Vince Van Petten is concerned that the video industry is much more vulnerable than the audio industry. "In the motion picture field, the first release is important to almost every economic model."

He says the studios have been brilliant in the past about building business models around a new technology. He believes that they will do the same with the Internet but safety of encryption codes is critical: "If you can't protect the medium you're distributing in, then you can't make economics out of it."

Hoping that legislation will serve as the ultimate protector is misguided, he believes.

"Remember, the copyright laws say very specifically that the protection of the owner is a secondary concern to the dissemination of free information. And when you have that sort of open society, you're going to have a difficult time lassoing things in. That's why it's important

to evolve the encryption process because [content owners] can't rely on the statute process."

Weitzman added that, if the studios don't get involved in digital-rights management, they'll lose billions of dollars of revenue they could make with reasonable and logical business models. "We're never going to eliminate pirates. We just want them to do their work in the dark. Today they do

their work in daylight."

Van Petten also gave out a Web address (www.loc.gov/copyright/onlinesp/list) for content owners who would like to notify an Internet Service Provider that subscribers are engaging in illegal activities. Once the ISP is notified of the activity, it is liable for potential damages. If a company is interested in finding out who may be ripping off content, logos or scripts, they can also turn to such companies as Cobion.com, cyveillance.com, netsearchers.net. ■

'We're never going to eliminate pirates. We just want them to do their work in the dark. Today they do their work in daylight.'

—Howard Weitzman, Massive Media Group

To ease encoding logjam

One problem that content providers have had in readying video and audio for the Internet has been the need to separately encode streaming files for multiple formats. Grass Valley Group's Aqua Internet Encoder is designed to solve that problem.

Introduced last week at a pre-NAB press event in Nevada City, Calif., the system features "One Pass Encoding" technology, which GVG says allows the system to pre-process, capture, clean and encode an input source in a single real-time pass. It can create versions that can be played in multiple streaming formats at multiple bit rates.

As many as 12 streams combined can be output for Microsoft Windows Media Player, RealNetworks RealPlayer and Apple's Quicktime. Bandwidth can range from 28.8 kb/s to greater than 2 Mb/s.

The 12-rack-unit system will be available by summer at a \$20,000 starting price. It is currently being beta-tested by iBeam, Convera, WFAA-TV Dallas and Primedia.

Look for more news from the GVG event in next week's issue.—K.K.

Becoming acclimated

Consumers using streaming video at work will want it at home, too

Last week's issue of BROADCASTING & CABLE carried a Media Metrix report that seemed to say that the popularity of streaming video has crested, at least temporarily. Just in case you missed it, the Media Metrix Focus Report said that, while nearly all the PCs in U.S. homes have a media player or streaming-media player, the percentage of home users actually accessing content with streaming-media software slumped appreciably from last November to January for all the products surveyed: RealPlayer, Microsoft's Windows Media Player and Apple Computer's QuickTime.

The press release accompanying the survey report quoted Media Metrix Executive Vice President Steve Coffey as saying that, despite the fact that "aggressive bundling campaigns" find streaming-media players sitting as pre-installed software on most personal computers, their use

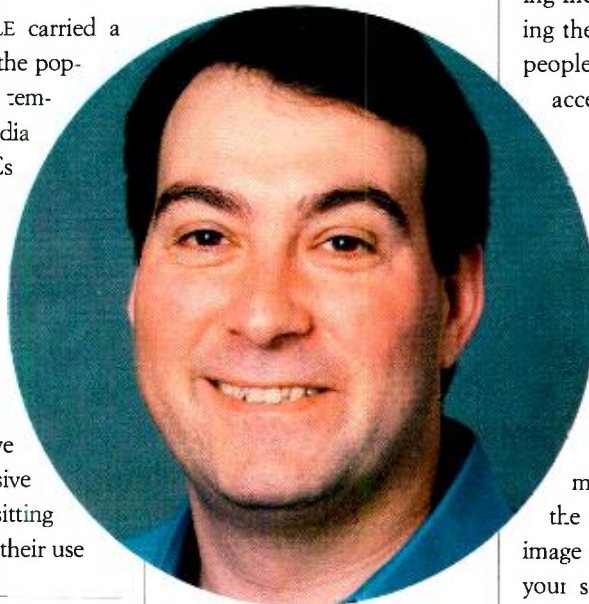
is "flattening." He went on to say that, "to close the gap between what people can do and what they actually do, the industry must continue to develop content and better delivery systems that encourage users to take advantage of the digital video and audio capabilities they have."

As a broadcaster using—or thinking about using—streaming video on your Web site, the worst strategic assumption you can make from the latest Media Metrix trend lines is that you should either coast along with what you are doing now in terms of rich media or stay away from streaming altogether. Those who interpret Coffey's "flattening" scenario as indicating that streaming

video will be only a so-so experience until more North Americans access the Internet at broadband speeds are in danger of oversimplifying.

"If you are saying that, with the lack of broadband, streaming video is too limiting for the home, then yes. But let us not forget, we also have 15 million broadband connections in offices and 10 million more in schools," says Bruce Leichtman, former vice president of media and Internet strategies at the Yankee Group and now vice-president of corporate strategy at Vividon, an Internet-infrastructure company.

"If you look at some of the [time of day] trends when people are using the Internet," he



"If you look at some of the [time of day] trends when people are using the Internet," Vividon's Bruce Leichtman points out, "you see a lot of rich-streaming-media usage coming not from home but from the workplace."

points out, "you see a lot of rich-streaming-media usage coming not from home but from the workplace."

Leichtman says that, as people become acclimated to watching streaming video over fast connections, they will want similar experiences at home. His current company works with streaming-media Web-site-hosting services to distribute the streaming content so that it travels across the Internet more efficiently—and gets to more end users more quickly. "I look at those

[Media Metrix] numbers and see optimism," he says.

Well, if not optimism then at least an opportunity to drive up home use of streaming-media Web sites by showing the medium's potential to people with the benefit of fast access.

What the faster speeds enable is a more lifelike video: for instance, a distinction between the red flames and gray smoke of the fire that your news crews have reported and are now streaming. Such quality requires that more data be sent so that the result is a more robust image that won't pixellate if your site visitor wants to see your video in a player window larger than a postage stamp.

Not without considerable merit, the assumption then goes that, once consumers see streaming video at fast speeds while at work, they simply won't settle for slow access speeds on their home PCs. As a result, they may start holding a streaming-video site's feet to the fire on performance issues, and call their DSL or cable modem provider to book a service upgrade.

Hey, it worked for me. My cable modem will be installed next week. ■

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

Delaying digital TV

Broadcasters ready for battle to postpone 2002 transition



Paxson Communications' Bud Paxson (l) said, "We ain't going to make May of '02." Hearst-Argyle Television's Tony Vinciguerra is concerned about smaller markets' meeting the deadline.

By Bill McConnell

Broadcasters will fight for a delay in the 2002 deadline for going digital, now that their battle over DTV cable carriage appears doomed.

"We ain't going to make May of '02," Lowell "Bud" Paxson, chairman of Paxson Communications, told NATPE conventioners last week. "Broadcasters will put together a Normandy invasion to Capitol Hill and the FCC."

The industry has little choice, TV executives say, after the commission in its last act under Democratic Chairman William Kennard failed to grant stations a right to

demand dual carriage of analog and digital signals during the DTV transition. Kennard's commission also denied stations the right to demand carriage of multicast DTV signals.

Officially, DTV trade groups are reluctant to ask for a delay in the 2002 deadline. Privately, however, individual executives say a delay has been discussed at a recent board meeting of the National Association of Broadcasters and at last week's get-together of the Association of Local Television Stations (ALTV).

"It's very, very frustrating to be told we have to rely on the marketplace when other industries have been built on our backs,"

said Andrew Fisher, president of Cox Television. "We really need help."

Broadcasters maintain that a combination of factors will make it impossible for all 1,288 stations to go digital by May 2002. Currently, 174 stations offer digital signals in addition to their analog transmissions, which can continue until at least 2006.

So many stations trying to go on the air in such a short time, broadcasters say, will cause a crunch of equipment problems. Also, the lack of cable carriage will make it impossible for independents and stations in small and rural markets to build or pay for digital facilities.

"Smaller markets won't happen in time," said Tony Vinciguerra, of Hearst-Argyle Television, which has 35 stations that are on schedule to meet the 2002 deadline.

Newly named FCC Chairman Michael Powell appears to be an ally in the fight for a delay, even though he voted with Kennard and fellow Republican Harold Furchtgott-Roth to deny rights for cable carriage of broadcasters' multicast DTV signals and indicated that chances are slim for dual carriage of both analog and digital signals during the transition.

"I'm no fan of these expectations about the time frame in which this transition is going to occur," Powell told the ALTV, which also met in Las Vegas last week. "I find the current time frame extraordinarily unlikely to be achieved. We get the sense we're failing or stalling simply because we're measuring against these expectations."

Powell considers it is unreasonable to

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creative moves come from within...

expect that the industry can remake itself with new technology and replace consumer sets by 2006, the date when the government aims to take back analog spectrum if 85% of U.S. homes have digital sets. "I look in history in vain to find examples of consumer transformation, be it CDs from records to the introduction of VCR, to find any examples that show this complete a transformation in the time frame expected."

Powell would not commit the FCC to a mass delay, although it has the right to grant extensions to individual stations and, in his formal statement on the DTV rules last week, he wrote, "Recourse to Congress may be warranted."

Most surprisingly, Furchtgott-Roth, who loathes second-guessing Congress, agrees that the statutorily mandated deadlines will be impossible to meet. "It's difficult to see how broadcasters in small and medium-size cities can rationally make investments to doing digital broadcasting. It seems a suicidal act at times. I have no doubt the spectrum will not be cleared by 2006."

The deadlines, he said, "were part of a little white lie to get Congress out of town in 1996," when the DTV statute was passed. The numbers were not based on any analysis of how long a digital transformation should take but instead were picked to speed auctions of reclaimed TV spectrum and to coincide with budget-balancing timetables.

Capitol Hill staffers are sympathetic

with broadcasters' dilemma but warned that they are in for a fight if they attempt to delay the rollout.

For starters, many congressmen seem not to realize that the 1996 Telecommunications Act gave stations flexibility in creating digital services and are angry that stations want to use their digital spectrum for multicast and data services in addition to high-definition TV, said Andrew Levin, aide to Sen. John Dingell, the Commerce Committee's ranking Democrat. "You guys need to be wary of this and ready to defend the act and original intent behind it," he said.

He noted that the wireless industry is eager to take portions of the broadcast spectrum scheduled to be auctioned in March and will push Congress for legislation that will punish stations that delay its return. (Broadcasters won a round against wireless companies last week when the FCC reaffirmed that stations have the right to demand lucrative early buyouts from winners of the March auction of TV Ch. 60-69.)

Congress could put a damper on TV stations' spirits if it takes up Kennard's call to impose a fee on "spectrum squatters" that don't give up their analog spectrum in 2006, regardless of whether the 85%-DTV-penetration trigger necessary for mandating a give-back is reached.

"You guys are at risk for being blamed if there are delays," Levin told the broadcasters. ■

Investing in digital 'seems a suicidal act at times. I have no doubt the spectrum will not be cleared by 2006.'

—Harold Furchtgott-Roth, FCC

Canada to test COFDM in Toronto

With an eye to the U.S., broadcasters compare the DTV standard with 8-VSB

By James Careless

Officially, Canada has committed itself to supporting the ATSC/8-VSB standard for digital television. But this hasn't stopped a consortium of Canadian private TV broadcasters—CTV, Global and CHUM television—from obtaining government permission to test COFDM against 8-VSB in Toronto.

The 18-month experimental permit, which Industry Canada granted at the beginning of the year, was inspired by Canadian broadcasters' doubts about 8-VSB's performance. In particular, the consortium wants to know whether "the coverage objectives that broadcasters have for DTV can be effectively fully mapped by 8-VSB," says Wayne Stacey, an Ottawa-based engineering consultant and vice chair of the CDTV Technical Working Group, the organization of private and public broadcasters in charge of Canada's DTV rollout.

It's safe to say that the Canadians—whose actual DTV rollout has so far been restricted to a single ATSC/8-VSB test transmitter south of Ottawa—are skeptical about 8-

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IN BRIEF

COFDM COVERS THE INAUGURATION

CBS News Washington gave NEC's Digital Microwave Link (DML) a workout during the Inaugural Parade. This was the first use of a COFDM moving shot by the News division in Washington, whose shots were called by CBS News in New York. At NAB in April, NEC will demonstrate "Spectrum Stretch" technology allowing two DML systems to operate on the same channel, effectively doubling system capacity.

DBS PIRATES ZAPPED BY DIRECTV

Pirates stealing DirecTV's signals using a specially hacked smart card were foiled by an electronic countermeasure sent out by the DBS service. Twice last week, DirecTV sent the final steps in special software had been apparently sending out in small segments over several weeks. DirecTV has regularly sent out "electronic countermeasures" since its encryption scheme was first compromised shortly after the DBS service went on the air. But rarely has it been so effective, judging from the traffic on several hacking Web sites. One decryption-card supplier said he hasn't found a way around this latest defense—yet. DirecTV would not comment.

SUPER BOWL, SUPER TRANSMISSION

Capitol Broadcasting Co.'s WRAL-TV Raleigh, N.C., started its high-definition newscasts following Super Bowl XXXV and *Survivor: The Australian Outback*. It made extensive use of DVCPRO HD equipment from Panasonic Broadcast and Television Systems. On Sunday, the CBS affiliate began to shoot, record and edit its daily newscasts in Panasonic's digital component 100-Mb/s format.

VSBS's performance. So skeptical, in fact, that "there is some wish on the part of broadcasters to look at alternative methods," Stacey says. "COFDM is the most obvious, just because it happens to be the modulation system that's used in the European DTV system."

Actually, the real reason Canadian broadcasters are interested in COFDM is money. If they're going to switch to DTV, they want to make a profit. Unfortunately, 8-VSB, with its indoor-reception problems and inability to support mobile reception, doesn't quite fit the bill.

In contrast, COFDM, which Canada is already using for its L-band (1.452-1.492 GHz) digital radio system, is able to do those jobs, says Terry Harvey, a member of Ryerson Polytechnic University's broadcast engineering systems faculty in Toronto and a consulting engineer with CDTV. As a result, COFDM is a natural choice for Canadian broadcasters, who are running the Toronto trials to gauge DTV's commercial potential. Says Harvey, "COFDM modulation lends itself to a variety of delivery methods that will support new and interesting business plans for the broadcaster, which 8-VSB will not be able to do."

The Toronto DTV trials will be based at the city's CN Tower, which is already home to Toronto's radio and

'COFDM modulation lends itself to delivery methods that will support new and interesting business plans, which 8-VSB will not be able to do.'

—Terry Harvey, Ryerson Polytechnic University

analog-TV transmitters. The signals themselves, which will comprise clips from a video server, will be transmitted through a 200-watt transmitter. These will initially be fed into Citytv's standby antenna on Ch. 66. Later, in order to get more-accurate coverage data, the signals will be diplexed into Citytv's main antenna on Ch. 57.

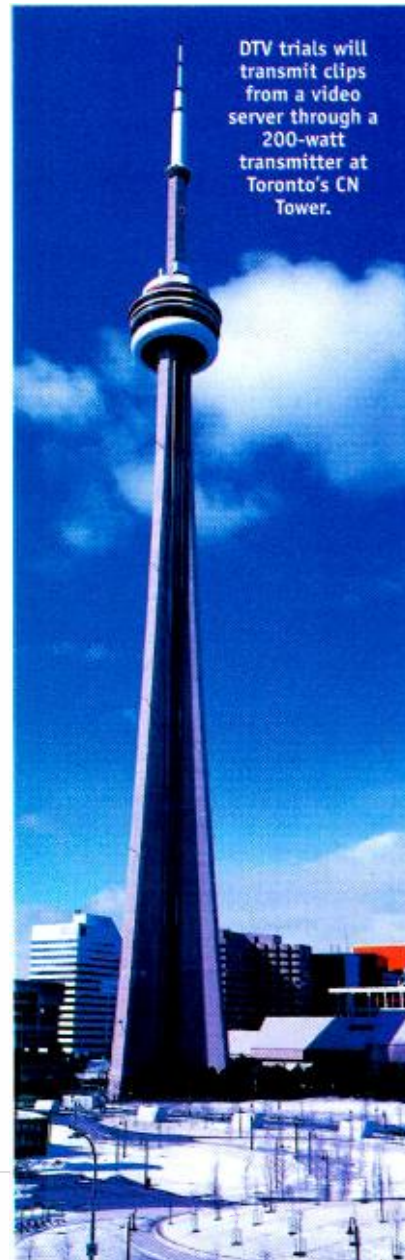
Ironically, even if COFDM does outshine 8-

VSB in Toronto, "it's probably quite unlikely that Canada would adopt a different standard than the United States," Stacey says. The reason is pragmatism: Canadians live and die by

U.S. TV broadcasts, and their production industry relies on selling into the American market.

"On the other hand," he adds, "by doing this work, we may generate information that would be useful in a North American-wide context, to see whether a change might be appropriate." This means that Canada's research might be enough to help win U.S. acceptance for COFDM, which would encourage Canadian broadcasters to deploy it as well.

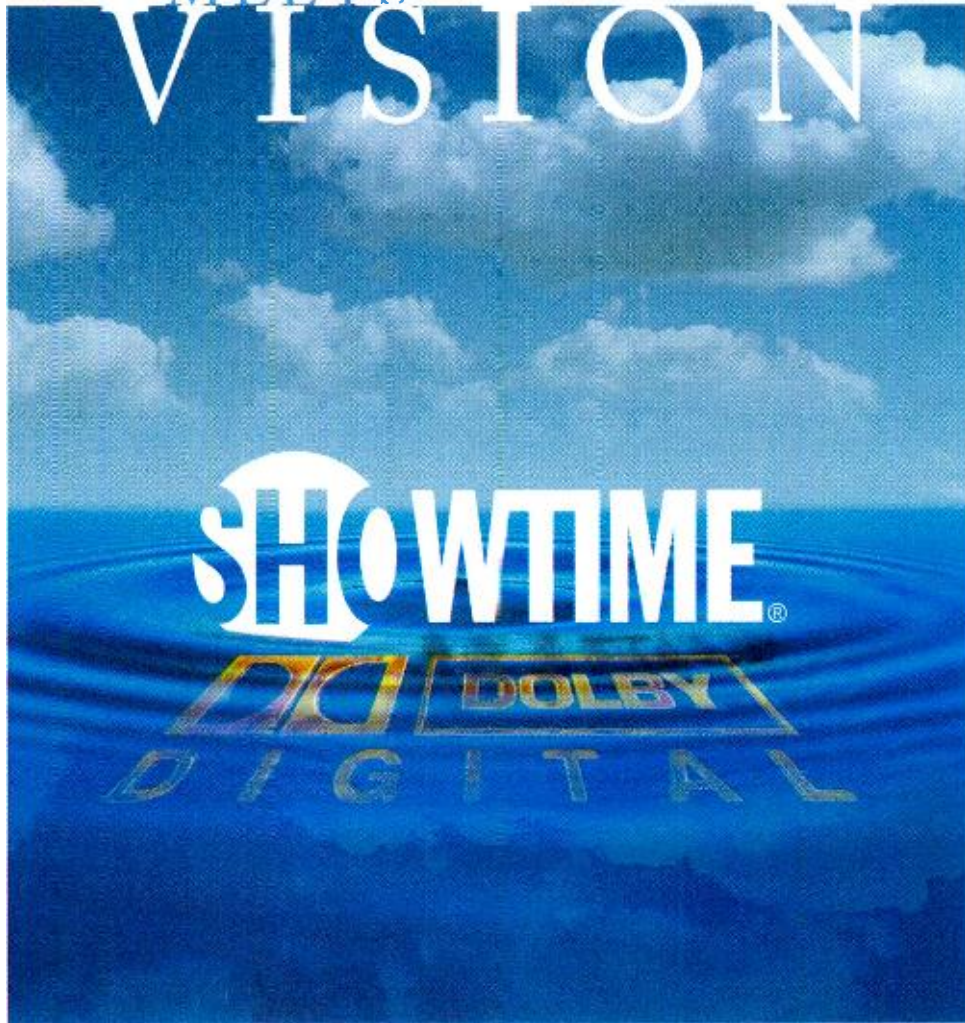
Although they're being ostensibly staged for Canadian broadcasters, the Toronto COFDM/8-VSB tests are really aimed at the U.S. broadcasting industry. What remains to be seen is whether the results actually matter to U.S. broadcasters, many of whom have already invested heavily in 8-VSB. ■



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Datebook

This Week

Jan. 28-31 CTAM Research Conference: Enabling Broadband's Future. The Sheraton Bal Harbour Hotel, Bal Harbour, Fla. Contact: Barbara Gural (703) 837-6540.

Jan. 30-31 The Carmel Group DBS 2001: The Five Burning Questions. The Sheraton Hotel at LAX, Los Angeles. Contact: Natalie McChesney (831) 643-2222.

February

Feb. 1-3 Eckstein, Summers & Co. The Television Industry's Annual Conference on New Business Development. The Naples Beach Hotel & Golf Club, Naples, Fla. Contact: Roland J. Eckstein (732) 530-1996.

Feb. 1-4 Radio Advertising Bureau RAB2001. The Adams Mark Hotel, Dallas. Contact: Renee Cassis (212) 681-7222.

Feb. 3-4 Television News Center Reporter Training. 1333 H Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.

Feb. 6 CAB Cable Advertising Conference. New York Marriott Marquis, New York. Contact: Joleen Martin (212) 508-1214.

Feb. 8 IRTS Foundation Newsmaker Breakfast: Meet the Market Analysts. Cipriani, 110 E. 42nd St., New York City. Contact: Marilyn Ellis (212) 867-6650, ext. 306.

Major Meetings

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

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

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

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

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

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

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

Feb. 8-10 CAB Cable Sales Management School. Orlando Airport Marriott, Orlando, Fla. Contact: Nancy Lagos (212) 508-1229.

Feb. 10-13 National Religious Broadcasters 58th Annual Convention & Exposition. Wyndham Anatole Hotel, Dallas. Contact: Karl Stoll (703) 330-7000, ext. 517.

Feb. 13 Nevada Broadcasters Association Nevada Broadcasters Day. Nevada State

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

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

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

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

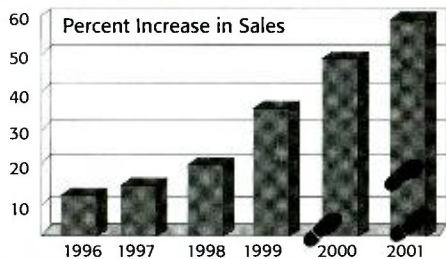
Feb. 21-25 IRTS Foundation Faculty/Industry Seminar. Marriott East Side, New York City. Contact: Michelle Marsala (212) 867-6650, ext. 303.

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

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

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

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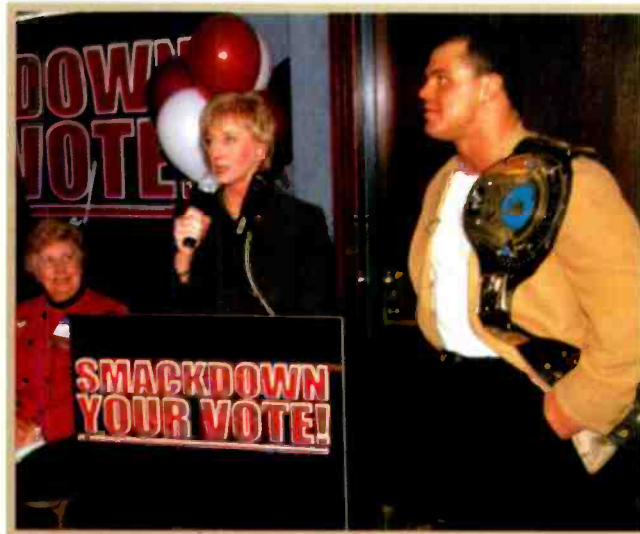


People F A C E T I M E



Frazier's franchise

Ed Frazier, former CEO of Liberty Sports, is building a new media business in Texas. That's not a new thing in itself for Frazier, who developed Home Sports Entertainment and several other regional sports networks over more than a decade in the cable business. But as a director of Dallas-based CoServ Communications, he's actually back in the cable business with a new tack. CoServ contracts with multiple-dwelling buidlers to provide utility services along with cable and Web access via cable modem or DSL. "There's a lot to be said for being the first one in," says Frazier. Rates are competitive: \$19.95 per month for basic cable service (subs currently average about \$25 per month).



Vote WWF!

It was inauguration, WWF style at the Insomnia Club in Washington, the night before **George W. Bush** was sworn in as president. The World Wrestling Federation sponsored its own ball at the downtown club to push Smackdown Your Vote!, the franchise's youth voter registration public affairs campaign. The manly WWF's unlikely partner in the campaign: the National Foundation for Women Legislators. Olympic Gold Medalist and WWF grappler **Kurt Angle** was designated the campaign's chairman. Asked if Smackdown the Vote was about drumming up political support, (The Rock did appear at the Republican National Convention), CEO **Linda McMahon** said the campaign was nonpartisan. "We offered each of the candidates 10 minutes of air time before the election," she said. "**Jesse Ventura**, the governor of Minnesota, was going to moderate. They thought about it but said no. I bet after Florida, they had second thoughts."



BUTENSKY STILL BATTING

Ave **Butensky** retired from his post as president of the Television Advertising Bureau last year to enjoy the West Coast life. But the former ad-agency executive who left TVB after a seven-year stint hasn't quite been able to sit still so far.

Earlier this month, Butensky was named to the board of advisers for eMadison, which enables electronic buying and selling of TV and radio ad inventory online. He likes the concept that informs eMadison's approach: "It struck a chord. It takes out the backroom nonsense and makes the transaction easier." And that's not all that the TV industry veteran has on his drawing board: he's also assumed an advisory role with Associated TV and PBS on projects as yet unnamed.

BACKSTORY



If you remember ABC's 14-and-a-half-hour-long 1987 mini-series *Amerika*, it is probable that you remember the controversy that ultimately overshadowed its seven-night broadcast.

A futuristic fable, *Amerika* played with the possibility of a Russian-ruled U.S. ten years after a bloodless coup. As reported in *BROADCASTING* a few weeks before the Feb. 15 airing of the series, the United Nations retained a lawyer, Theodore C.

Sorensen, to go after ABC for its portrayal of UN peace-keeping forces as "rapists and arsonists." Fearing the withdrawal of financial support from the White House and a tarnished image, the UN pressed ABC to take measures to counteract the negative portrayal. ABC hosted a 90-minute *Viewpoint* anchored by Ted Koppel at the conclusion of *Amerika*. ABC, the UN, Russian diplomats, the film's creators and the American public had their say.

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

Broadcasting

Andrew S. Fisher, executive VP, television affiliate sales, Cox Broadcasting, Atlanta, named president, Cox Television, Atlanta.

Russ Krasnoff, executive VP, programming and production, Columbia TriStar Television Distribution, Los Angeles, promoted to president.

Jeff Bartlett, president/GM, KHBS(TV)/KHOG-TV, Fort Smith/Fayetteville, Ark., named president/GM, WMUR-TV Manchester, N.H.

John J. deGarmo, VP, new ventures, Scripps Networks, New York, joins Moviewatch, St. Paul, Minn., as senior VP, affiliate relations.

Jim Packer, senior VP/general sales manager, West Coast, The Walt Disney Co., Los Angeles, named executive VP, sales, North America, MGM Worldwide Television Distribution, Los Angeles.

Appointments at Katz Television Group, New York: **Anthony Spirito**, adviser, programming and scheduling, named director, programming;

Greg Conklin, director, programming, promoted to senior programmer/director, programming.

Steve P. Foerster, local/national sales manager, KWTW(TV) Oklahoma City, named director, corporate development, Griffin Communications, Oklahoma City.

Mark J. Cummings, local sales manager, KXTX-TV Dallas, named GM, KMSS(TV) Shreveport, La.

Appointments at WBZL(TV) Miami: **Robert Venusti**, manager, on-air promotion, named creative services director; **Rudy Morris**, engineering supervisor, KHVB(TV) Houston, named chief engineer; James Farrell, marketing specialist, promoted to account executive; Isabel Linares-Martinez, account executive, WAMI-TV Hollywood, Fla., joins as account executive.

Cable

Richard N. Palmer, VP, finance, Eastern division, Comcast Cable, Philadelphia, promoted to senior VP.

Janice Cooley, manager, strategic staffing, Cox Communications, Atlanta, promoted to director, work force planning and talent acquisition.

Appointments at WBOC-TV Salisbury, Md.: **Marilyn Buerkle**, manager, news operations, promoted to station manager; **Joe Feeney**, assignment manager, KSTP-TV St. Paul, Minn., joins as news director.

Programming

Appointments at Scripps Networks: **Burton Jablin**, senior VP, programming, HGTV, Knoxville, Tenn., appointed president; **Judy Girard**, senior VP, programming, Scripps Networks, New York, named president, Food Network, New York; **Jim Zarchin**, president/GM, Scripps Productions, Knoxville, Tenn., named president DIY, Knoxville, Tenn.

Appointments at Fox News Channel, New York: **Brian Lewis**, VP, media relations, promoted to senior VP, corporate communications; **John**

Moody, VP, editorial, promoted to senior VP; **Paul Rittenberg**, VP, advertising and market research, promoted to senior VP.

Andrew Nigolian, VP, marketing, Time Warner Cable, Binghamton, N.Y., appointed division VP, sales, Starz Encore's Adelphia division, Coudersport, Pa.

Wendy Kram, executive VP, Craig Anderson Productions, Los Angeles, named VP, TV, movies and mini-series, Granada Entertainment USA, Los Angeles.

Radio

Steve Wexler, VP/GM, Journal Broadcast Group, Tucson (Ariz.) operations, named VP/GM, Omaha (Neb.) operations.

Bernie Moody, program director, KWAV(FM) Monterey, Calif., named VP, programming, Buckley Broadcasting, Monterey, Calif.

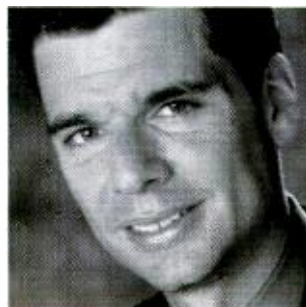
Melody Talkington, manager, affiliate relations, Premiere Radio Networks, Dallas, promoted to director, affiliate relations.



Andrew S. Fisher



Jim Packer



Burton Jablin



Wendy Kram



MEDIA BUYING **AND** PLANNING

Issue Date:
February 26, 2001

Space Closing:
February 16, 2001

Materials Due:
February 24, 2001

Media buying and planning takes solid strategy, focused direction, and effective decision-making. *Broadcasting & Cable's* upcoming issue takes an in-depth look at this process and explores the rapidly growing role of the Internet in this significant facet of the media.

Our special report detailing how media buying firms, advertising agencies, and financial companies allocate their advertising budgets will be in the hands of over 36,000 industry leaders. Contact your *Broadcasting & Cable* representative to reserve your space and plan on making some news of your own.

BROADCASTING **CABLE**

Chuck Bolkcom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Yvonne Pettus: 212-337-6945
Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941 • Classified Advertising & Marketplace Advertising: 866-258-1075
VISIT OUR WEB SITE: www.broadcastingcable.com

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

Appointments at WFUV(FM) New York: **Pete Fornatale**, host, WNEW-FM, joins as host, *Mixed Bag*; **Vin Scelsa**, host, *Idiot's Delight*, WNEW(FM), joins as host, *Idiot's Delight*, which moves to WFUV(FM).

Rita Houston, music manager, becomes host, *The Whole Wide World with Rita Houston*.

Journalism

Gina Silva, correspondent, *Extra*, Warner Brothers, Los Angeles, joins KCOP(TV) Los Angeles, as special assignment reporter and fill-in anchor.

Stephanie Bourland, anchor, WFMY-TV Greensboro, N.C., joins WGHP(TV) High Point, N.C., as weekend anchor.

Alita Haytayan, reporter, WFOR-TV Miami, named morning anchor.

Advertising/Marketing/PR

Ken Umansky, director, Arnold Worldwide, Boston, named president, Arnold Worldwide/Washington, McLean, Va.

Internet

Robert Tash, executive VP, sales, Buysellbid.com, Vancouver, Canada, joins FmiTV Networks, Burbank, Calif., as executive VP, syndication.

Nancy Sullivan, publicity developer, Scoop Marketing, Los Angeles, joins Farmclub.com, Los Angeles, as senior VP, media relations.

Associations/Law Firms

Timothy M. McAuliff, president, Television Group, Petry Media Corp., New York, joins the International Radio & Television Society Foundation Inc., New York, as chairman.

Allied Fields

Mark Fratrik, Ph.D., VP/economist, National Association of Broadcasters, Alexandria, Va., named VP, BIA Financial Network, Chantilly, Va.

Mark Pasetky, VP, communications, MTV Networks, New York, appointed managing director, consumer and entertainment, Middleberg Euro RSCG, New York.

—Compiled by P. Llanor Alleyne (212) 337-7141

Obituary

Stan Freeman, writer, comedian, pianist, composer, was found dead in his Los Angeles apartment Jan. 13. He was 80.

He contributed material to Mary Tyler Moore's and Carol Burnett's TV shows. He shared a 1977-78 Emmy with Arthur Malvin for an Astaire-Rogers parody, *Hi-Hat*, done on Burnett's show.

Freeman was a classically trained pianist, renowned wit and devoted theater archivist who embraced many entertainment media: radio, television, Broadway and recordings. His other television credits include *Melody Tour* and a musical series called *Three's Company*.

He is survived by two brothers. —Beatrice Williams-Rude

Do you want your fate or fortune told?

For Fates & Fortunes, all press releases must include the following: The full name of the individual and the full name of the company and complete address, including *city and state*, where the executive will be working. Also include the full name of the company and complete address, including *city and state*, from the previous job. Include a press contact number.

Though not required, we encourage clearly labeled photographs. They cannot be returned. If you are e-mailing images, be sure that they are in JPEG format and scanned at a *minimum* of 300dpi.

You may also use conventional mail or e-mail submissions to palleyne@cabners.com or fax them to 212-337-7028/212-463-6610.



Pete Fornatale



Alita Haytayan



Nancy Sullivan



Timothy M. McAuliff

BROADCASTING CABLE'S



N A B

Sellers Guides

An Inside Look at Technology Spending Plans

For the 5th consecutive year, *Broadcasting & Cable* will provide a TV network and station group run down of what's on executives' capital spending wish lists for NAB 2001. Find out on February 26 what Television Networks will be investigating in Las Vegas to bring their networks the technology edge they need to win in a changing environment.

On March 26, our NAB Sellers Guide to TV Station Groups will include over a dozen interviews with Station Group technology executives laying out what's on their shopping list at NAB.

Always insightful, *Broadcasting & Cable's* NAB Sellers Guides provide advertisers with an excellent environment to reach Station Group and Network executives, General Managers, Chief Engineers and News Directors. Contact your *Broadcasting & Cable* representative to take advantage of this pre-NAB 2001 opportunity.

NAB Sellers Guide Part 1: TV NETWORKS

Issue Date: February 26, 2001
Space Closing: February 16, 2001
Material Closing: February 20, 2001

NAB Sellers Guide Part 2: MAJOR STATION GROUPS

Issue Date: March 26, 2001
Space Closing: March 16, 2001
Material Closing: March 20, 2001

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

Remembering his roots

Liguori depends on his Bronx childhood to keep him grounded in Hollywood

Peter Liguori's childhood was spent about as far from Hollywood as any American could imagine. The president of News Corp.-owned FX Networks grew up in a small Bronx apartment that housed his mother, her two sisters and their families, his grandmother, and several other people.

"It was the quintessential extended immigrant family," says Liguori. "It was a warm, fun environment. And part of what I am in terms of being a programmer is rooted in my experiences growing up in the Bronx."

Liguori, who oversees both FX and Fox Movie Channel, never dreamed of working in Hollywood, but his father, who died of cancer when Liguori was 16, had worked two jobs to keep food on the table and vowed that his son would never "work with his hands."

"There were few things that were uncompromised in our family," says Liguori, "but one thing was absolute: grades. He really pushed me hard, and I thank him for that today."

Graduating as valedictorian from Harry S. Truman High School, he went on to Yale. In his sophomore year, he took over the on-campus laundry service, splitting the profits with the university. His efforts didn't go unnoticed: Procter & Gamble offered him a job right out of school at Connecticut-based Richardson-Vicks Inc.

"I was working on such exciting products as Fasteeth denture adhesives," he says. "And we were in Wilton, Conn., which was a dry town at the time and not exactly an exciting place for a single."

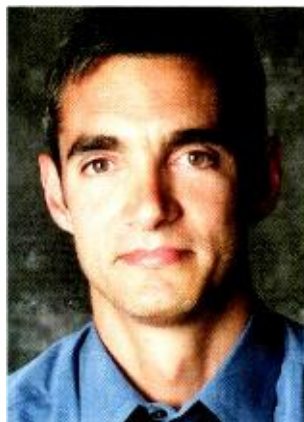
After one year, Liguori moved back to New York and got a job at ad firm Saatchi & Saatchi, working on the campaign for detergent Tide and the launch of

liquid Tide. "I loved advertising," he says, "but I still kind of had in the back of my mind my father's pushing. He really wanted me to be a lawyer."

So in the fall of 1985, Liguori entered Northwestern University's law school in Chicago. He lasted a semester. The night before his last final, he recalls, he went to the movies and saw *Once Upon a Time in America*. It changed his life. "I fell in love with the movie and found a bit of a calling," he says. "I took my last final, packed up ... and drove back to New York."

He returned to Saatchi & Saatchi for a year and then spent three years at rival Ogilvy & Mather. But Liguori wanted to get into the film business.

In 1988, a former advertising



Peter Liguori
President, FX Networks

B. July 6, 1960, New York; B.A., history, Yale, 1982; brand assistant, Richardson-Vicks, Wilton, Conn., 1982-83; account executive, Saatchi & Saatchi, New York, 1983-86; account supervisor and director of account-management training, Ogilvy & Mather, New York, 1986-88; director of marketing, vice president of marketing, senior vice president, HBO Video, New York, 1988-94; vice president, marketing, HBO, New York, 1994-96; senior vice president, marketing and promotion, Fox-Liberty Networks, Los Angeles, 1996-98; current position since 1998; m. Hannah; children: Jackson (9), Susannah (7)

client who was head of HBO's home video division called and offered him a marketing position. He jumped at it. The home video area at HBO was taking off, he says, and his position gave

him his first taste of what Hollywood had to offer.

In 1994, Liguori moved to the HBO cable network as marketing VP. He headed the "It's Not TV, It's HBO" campaign and worked closely with the campaigns for HBO Pictures.

In 1996, his former boss at HBO, Tracy Dolgin, called from Los Angeles with an offer to join Fox-Liberty Networks, the new joint venture launching Fox Sports Net, FX and The Health Network. Becoming head of marketing and promotion, Liguori helped introduce Fox Sports Net and the various regional sports cable channels and also re-branded general-entertainment network FX. So impressive were his marketing campaign and ideas for FX, in 1998 that he was made president of FX and the Fox Movie Channel.

"The task was really daunting," Liguori says, "but I thought I'd have the opportunity to create some programming I would be proud of and take the network to the next level."

Since taking over, Liguori has raised FX's subscriber base from 38 million to 60 million. FX now ranks among the top 10 cable networks in adults 18-49.

He is trying not to forget his Bronx roots. "It's really easy to get lulled by the rarefied air of Hollywood. It's good for me and my kids when I go back to the Bronx and see my family and visit places like Harry S. Truman to understand that, clearly, there is a yin to our very glitzy Hollywood yang." —Joe Schlosser

Merger: (n) absorption by a corporation of one or more others; also: any of various methods of combining two or more organizations (as business corporations)

INDUSTRY DEFINITION
MERGER:

Media mergers continue to ignite at rapid speed. Companies banding together to double their power and profit is happening more frequently than ever.

Broadcasting & Cable's upcoming special report on Media Mergers will take you inside the latest deals and introduce you to the movers and shakers who orchestrate them.

This special issue will reach thousands of industry leaders including key executives in the Broadcast, Cable, Satellite, DBS, Network, Advertising Agency, International development, and New Media segments. Reserve your space in *Broadcasting & Cable* and reach over 36,000 industry leaders who buy, sell and finance media properties by emerging with some news of your own.

ISSUE DATE:
February 19, 2001

SPACE CLOSING:
February 9, 2001

MATERIALS DUE:
February 13, 2001

BROADCASTING & CABLE

Classifieds

Television

MANAGEMENT CAREERS

GENERAL MANAGER WANTED in Syracuse, New York

Time Warner Cable, a leader in local television news channels, is building a 24-hour local cable news channel in the Syracuse, New York market for launch in 2001.

We are seeking a leader who will have the unique opportunity to help create and then manage the operation of an innovative local newsroom in a fast-growing television news market. Candidates should have an extensive knowledge of television news and a working knowledge of all facets of television station operations. At least seven years of senior television management experience is required, with a proven ability to lead a young staff and grow a new business.

For immediate confidential consideration, please send your resume to:

Syracuse GM Search
Attention: Kirk Varner
Time Warner Cable
290 Harbor Drive
Stamford, CT 06902

or via email to resumes@twcnews.com

Time Warner Cable is an equal opportunity employer who seeks diversity in our workforce.



TRAFFIC DIRECTOR

West Texas, CBS Affiliate, looking for a Traffic Director to manage scheduling, copy, and log preparation functions; maintain basic office skills; knowledge of MS-Windows and Marketron Traffic system a plus. Need a take-charge individual with minimum of 2 years supervisory and Traffic experience in Broadcasting. Degree preferred. Send resume to Personnel Director, KLST-TV, P.O. Box 1941, San Angelo, TX 76902. EOE

FINANCIAL CAREERS

FINANCIAL ANALYST 1 (PN 010346)

UH seeks a well-organized person to support Financial Director for Public Broadcasting. This new position provides accounting support to Channel 8, KUHF88.7FM and the Association for Public Television. Support includes preparation of monthly reports and account reconciliations for both stations and special productions. Requires related Bachelors Degree and three years experience. Minimum starting salary \$32,000 negotiable DOE plus excellent benefits package. This is a security sensitive position. A criminal history record investigation will be conducted. For more information and a University of Houston employment application, please visit our web site at www.uh.edu/admin/hr or visit our Department of Human Resources. Send resume, completed University of Houston application form and list of at least five professional/personal references to the University of Houston, Human Resources Department, Financial Analyst 1, PN#010346, McElhinney Bldg., Rm. 347, Houston, TX. 77204-5883. KUHT-TV is licensed to the University of Houston, an Equal Employment Opportunity/Affirmative Action Employer.

CREATIVE SERVICES



KPIX TV - San Francisco's CBS Owned and Operated television station has two great opportunities in the Creative Services department! A Senior Promotion Writer/Producer/Editor, and a News Designer.

If you crank out News spots in your sleep, meeting tough deadlines is child's play and now you're ready for more, help lead out young, intelligent, energetic staff. You'll be rewarded with two fully equipped Avid suites, competitive salary, award winning design support and the best view in television. The successful candidate will be a solid writer, and an Avid whiz. This could be the opportunity you're looking for to prepare you for a move into management.

Are you a designer with at least two years experience? Have you done great News graphics under deadline on Quantel Paintbox Express or Hal? Are you comfortable with Photoshop and Illustrator? Then we're looking for you! Good organization and communication skills a must. Graphics design degree or equivalent experience preferred.

Producers contact Ed Cushing. Designers contact John Finn, KPIX TV 855 Battery St., San Francisco, CA 94111. EEOC.

PRODUCER (PN 010224)

Channel 8 has an opening in Creative Services for a highly motivated Promotion Producer. If you can create and edit promos from beginning to end, we want to hear from you. One year hands on experience necessary and related Bachelors Degree, computer and Chyron skills a plus. Salary mid to upper 20's plus excellent benefits package. From more information and a University of Houston employment application, please visit our web site at www.uh.edu/admn/hr or visit our Department of Human Resources. Send cover letter, resume, reel and completed University of Houston application form to the University of Houston, Human Resources Department, Producer PN#010224, McElhinney Bldg., Rm. 347, Houston, TX. 77204-5883. KUHT-TV is licensed to the University of Houston, and Equal Employment Opportunity/Affirmative Action Employer.

CAPTION SERVICES

Digital Captioning
and Subtitling
800-822-3566
CAPTIONMAX

MISCELLANEOUS CAREERS

A&E Television Networks, has the following positions in the Stamford, CT location:

Producers, Associate Producers and Researchers

A&E Television Networks is looking for experienced Producers, Associate Producers and researchers to work from our Stamford, Connecticut facility.

Producers must have experience in long-form, historical and entertainment documentary production. Experience should include field-producing and directing; strong interviewing skills; strong writing skills; and supervising all aspects of post-production including graphics and music.

Associate Producers must have extensive experience working with archival material; managing budgets and schedules; rights and clearances.

Researchers must have strong organizational skills, fact-checking skills, and have some experience in image-gathering for television.

We are not soliciting for program proposals, only send resumes and cover letters.

For immediate consideration, please forward OR fax your resume (with salary history) to:



A&E Television Networks
Attn: Human Resources Dept/Production
235 East 45th Street
New York, NY 10017
FAX: (212) 907-9402
EMAIL: Recruiter2@aetn.com
NO PHONE CALLS PLEASE

EOE M/F/D/V

Classifieds

Television

MISCELLANEOUS CAREERS

EQUIPPED VIDEO CREWS & MOBILE PRODUCTION SERVICES WANTED NATIONWIDE

Leading digital production company is currently assembling a national database of independent videographers, audio engineers/technicians and uplink trucks to represent our company in shooting live streaming webcasts and taped broadcasts. Production company crews are welcome. Please send resume and resume tape to: National Recruiter, 950 17th Street, Suite 2050, Denver, CO 80202. Include detailed list of equipment, most competitive rates and references. EOE

FIELD REPRESENTATIVE

Entertainment/Labor Union:
Major entertainment membership organization in New York City seeks Field Representative committed to trade unions. Site visits required for enforcement of labor agreements for television employees. Background in TV networks or trade unions a plus. Willingness to service membership a necessity. Competitive salary and benefits. Mail/fax resumes to:
Deborah Devgan
110 W.57th St.
New York, NY 10019
Fax-(212)581-1441

Upcoming

Broadcasting & Cable Special Features

Issue Date

- Show Distribution (Location)
- Ad close date

2-19-01

- Texas Cable (San Antonio)
- Ad close: 2-16-01

2-26-01

- Texas Cable (San Antonio)
- 4 A's Media (New Orleans)
- Ad close: 2-16-01

3-19-01

- CTIA Wireless (Las Vegas)
- CTAM Digital (New Orleans)
- TV & Internet (New York)
- Ad close: 3-9-01

If You Are Committed To Being the Best... Then TWC Is The Place To Be

Time Warner Cable, one of the country's most successful providers of in-home entertainment, has **ENGINEERING** and **SALES OPPORTUNITIES** for their NY DIVISION:

ENGINEER, BROADCAST OPERATIONS

We seek an Experienced Engineer in Broadcast Television or Cable Broadcast with facility design and maintenance. You should be completely familiar with contemporary digital and analog broadcast equipment. Must have AutoCAD skills for creation for floor plans, facility design, run lists, wire nomenclature, etc. Experience working with union staff, an Engineering Degree or equivalent work background a must. MANHATTAN LOCATION. CODE EBO

ACCOUNT MANAGER, PRIVATE NETWORKS

We seek an individual to sell Telecomm, Cable and Broadband Services to commercial customers. Must have technical aptitude to work with technologies related to the transport of video/data signals such as Digital Video circuits and OC3/OC12/OC48 optical transport.

Must have a 4 year degree or 1-2 years' related exp. Five+ years' outside selling experience preferred. You must be a highly motivated self-starter with ability to research, study, and sell new technical applications. MANHATTAN LOCATION. CODE AM/PN

RETAIL AFFILIATE MANAGER

We seek an individual to manage and sell the retail and electronic (e-commerce) relationships with varied retailers. In addition, you will merchandise our products on the retailer's showroom floor, showcasing our latest digital products (including high speed Internet access through our cable modem service, RoadRunner). Develop co-op marketing opportunities with outside vendors; oversee promotional vehicle marketing strategies, trade shows, street fairs, live event marketing; plus serve as liaison for the sales, marketing, and RoadRunner depts.

To qualify, you must have an "entrepreneurial mindset" with 3-5 years' sales/marketing background (preferably in a managerial wholesale/retail environment); BA/BS Degree, preferably in Marketing, Business, or Communications; outstanding oral/written communication skills; PC and Internet proficiency. Cable TV exp. helpful, but not mandatory.

CODE RAM

Competitive salary and comprehensive benefits package. We are committed to a drug-free environment. Please mail/fax resume, salary history and code.

EOE M/F/D/V

Time Warner Cable

HR Dept.

41-61 Kissena Blvd.

Flushing, NY 11355

FAX: 718-888-4006

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To find out more contact

Kristin Parker at 617-558-4532 or kbparker@cahners.com
Neil Andrews at 617-558-4481 or nandrews@cahners.com

Classifieds

Television

MISCELLANEOUS CAREERS



Sinclair Broadcast Group, Inc. owns or programs 62 TV stations in 40 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotions, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business. If you're looking for a position in the broadcast industry at any level, chances are we have the perfect place for you. Some of our current vacancies include:

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| <input type="checkbox"/> News Photographer | <input type="checkbox"/> Local Sales Manager |
| <input type="checkbox"/> Anchors/Reporters | <input type="checkbox"/> News Producer |
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Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace. Women and Minorities are encouraged to apply.

SALESCAREERS

SALES ACCOUNT EXECUTIVE

Crawford Communications Inc. is currently seeking an experienced sales professional. We are developing two new business areas and looking for growth of our current accounts. We're looking for someone who enjoys breaking new ground both locally and Internationally. If you have at least 2 years experience in the media or entertainment industry then this is the opportunity you can't miss. For more information about Crawford Communications, go to our website, www.crawford.com. Qualified applicants should send resume and cover letter to Ed Deckert, Director of Satellite Operations and Special Projects. Crawford Communications is located at 3845 Pleasantdale Road; Atlanta, GA 30340-4205; Telephone: 678-421-6829 Fax: 678-421-6633 Email: edeckert@crawford.com

HEARST-ARGYLE GENERAL SALES MANAGER

16 WAPT-The Hearst-Argyle owned ABC affiliate in Jackson, Ms. is looking for a proven leader with experience over-achieving market share, selling qualitative strengths, creating new revenue opportunities and pursuing non-traditional revenue sources. The candidate must be experienced in inventory control (Bias experience helpful), revenue forecasting, convergence sales, recruiting, training and motivating a local staff. Strong grasp of sales metric's a must. Send resume and cover letter to: Stuart Kellogg, President/GM, WAPT-TV, PO Box 10297, Jackson, Ms. 39289. skellogg@hearst.com. WAPT-TV is an Equal Opportunity Employer. No phone calls please.

www.tvinsite.com/broadcastingcable
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NEWSCAREERS

TRAFFIC MANAGER

KNTV and KBWB, the Granite owned and operated stations in the San Francisco and San Jose markets, seek an experienced Traffic Manager to oversee the Traffic operations of two major market TV stations.

We're looking for a take charge individual with a minimum of 5 years supervisory and Traffic experience. Granite offers an excellent benefit and compensation package. Please rush resume to jbetro@wb20.com or fax to 415-821-1518. GBC is an equal opportunity employer.

TRAINERS, COUNTRY DIRECTORS, STATION MANAGERS

Internews Network, an international nonprofit supporting independent media, seeks broadcasters, journalists, technicians, station and studio managers for short-term and long-term assignments in Central Asia, Russia, the Southern Caucasus, South East Asia and Africa. Competitive pay scale and excellent benefits for adventurous souls willing to work hard under difficult conditions. Positions include opportunities for mentoring, developing international professional contacts, and supporting open communication. Please check our website job page at internews.org. Send resume to injobs@internews.org EOE. No calls.

SALESCAREERS

ACCU WEATHER

Join "The World's Weather Leader!"

Exciting opportunity for a proven Account Executive to sell a large variety of products to the TV and cable industry, including weather graphics systems, forecasting services, internet content, and live broadcast services. Attend trade shows, generate leads, and negotiate contracts. Attractive base salary and total compensation package. The successful candidate will have 3-5 years sales experience preferably in the television/cable industry. Ability to establish and maintain long term relationships a must! Please respond with resume and salary requirements/history to:

AccuWeather, Inc.
385 Science Park Rd
State College, PA 16803
Fax (814) 235-8599
vanvactor@accuwx.com
EOE M/F/H/C

LOCAL SALES MANAGER

Are you ready to step up? Do you have the ability to teach, lead and grow a ten-deep local sales staff? Are you passionate about this business and do you invite challenges head-on? If the answer is unequivocally yes, then WRLH FOX35 in Richmond, Va. is the place for you. Our ideal candidate has a thorough grasp of ratings, TVScan, Scarborough, and a strong local direct background. Columbine and meter experience are pluses. Minimum of 5 yrs TV sales exp., necessary. Sinclair Broadcast Group is an EEO employer and we encourage women and minorities to apply. Fax cover letter and resume to GSM, (804)358-1495

FIND ACCOUNT EXECUTIVES!

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40,000 Sales Pros see your ad monthly!

Classifieds

Television

NEWS CAREERS

ASSOCIATE PRODUCER/VIDEOGRAPHER

Unique opportunity exists to join the Statehouse News Bureau in Columbus, Ohio. We're looking for the right person who can create or assist in creating video and audio elements for the Ohio Public Radio and Public Television Statehouse News Bureau electronic journalism product. If you have these qualifications, then we're interested in speaking with you right away:

- 3-5 years experience as a videographer, with 1-2 years in news
- Some producing experience and Public Television experience preferred, particularly in coverage of state government
- Non-linear video editing and /or web production experience preferred
- Strong skills in communications, production and computer operation
- BA degree

Please forward resume with cover letter and salary requirements to Dan Novinc, WVIZ/PBS, 4300 Brookpark Road, Cleveland, Ohio, 44134. Email to dnovinc@wviz.org Fax to 216-749-2560. NO PHONE CALLS PLEASE. Only applicants deemed qualified will be considered. Visit our website at <http://www.wviz.org>. E O E

MORNING SHOW CO-ANCHOR/REPORTER

WCTI-TV, Eastern North Carolina's News Leader, has an immediate opening for a Morning Show Co-Anchor/Reporter. We're looking for an excellent communicator to compliment our veteran anchor. The successful applicant will display superior anchoring, reporting and writing skills. One year's anchoring experience required. Send VHS tape, resume and cover letter to WCTI-TV, PO Box 12325, New Bern, NC 28561 Attn: Jeff Phillips, News Director EOE

NEWS DIRECTOR

Dominant, West Texas, CBS affiliate, looking for top notch News Director to manage aggressive 21-person department. Need strong journalistic and people skills. Responsible for 28 weekly newscasts in a very competitive, cable penetrated market. Previous news management experience essential. Prior on-air anchor experience helpful. Degree required. Send resume and salary history to Personnel Director, KLSL-TV, P.O. Box 1941, San Angelo, TX 76902. EOE

PRODUCER CAREERS

EXECUTIVE PRODUCER

KTRK-TV is looking for an Executive News Producer to oversee our primary newscasts.

Applicants should have significant experience producing newscasts and breaking news coverage in a major market. Excellent news judgement and decision making abilities are required, as well as the ability to conceive and develop special and promotable segments.

The successful applicant must be able to supervise and motivate a diverse group of professionals. The ability to work with other departments is essential, as well as the ability to tactfully coordinate coverage with other stations and ABC News. Applicants must not only possess the talents of an outstanding producer, but must be able to constructively teach others.

Candidates should also be ready to translate broadcasting skills to the Internet.

Interested applicants should send a resume, references, cover letter and non-returnable resume tape to: Dave Strickland, News Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005.

No phone calls please. Equal Opportunity Employer M/F/V/D.

ASSISTANT NEWS DIRECTOR

Savvy, aggressive, experienced News hound responsible for daily operation of #1 Newsroom. KOAT-TV, a Hearst-Argyle Station in the 50th Market, is looking for a dynamic #2 to take charge of editorial and presentation of 5 daily newscasts and top-notch staff. Satellite truck, helicopter, 6 remote bureaus and all the tools. Minimum 3 years news management experience. College degree, news computer plus computer-assisted newsgathering experience preferred. Great people skills and references to back up that claim required. Resume along with a cover letter stating where you found out about this job to: Pahl Shipley/News Director, KOAT-TV, PO Box 25982, Albuquerque, NM 87125. KOAT-TV, A Division of Hearst-Argyle Television, Inc is an EQUAL OPPORTUNITY EMPLOYER

COORDINATING PRODUCER

KTRK-TV is looking for a Coordinating News producer. Candidate will be responsible for coordinating and implementing stories within the special projects units. Candidate will need to communicate and coordinate among a variety of different station projects and personalities. Candidates must have experience producing in a large or medium market.

Please send a tape and resume to:

David Strickland, News Director,
KTRK-TV,
3310 Bissonnet, Houston, TX 77005.

*Strong internal candidate is being considered. Please no phone calls. Equal Opportunity Employer M/F/V/D

EXECUTIVE PRODUCER Media General Broadcast Group www.mgbg.com WCBD-TV

WCBD-TV2 is looking for an Executive Producer to supervise and direct our special investigative series, I-Team Reports, enterprise reporting and high energy, high content newscasts. This person will also be responsible for oversight of the 5pm, 5:30pm, 6pm and 11pm newscasts, plus support and direction of the community Forum. This is a national award winning news team that needs very good leadership. EOE M/F Drug Screen. Send resume to HR Dept. 210 W. Coleman., Mt. Pleasant, SC 29464

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West Valley Studios, a division of Time Warner, seeks a Video Engineering Manager. Candidate should have a minimum of 7 years supervisory and video experience in a broadcast quality facility. Should possess a degree in Engineering or equivalent. This is a hands on position. Duties include supervision of staff, master control, maintenance responsibility for edit suites (digital, analog, linear and non-linear), studios, control rooms and audio suites, record keeping and budgeting. Candidate needs to be able to plan for future growth including HDTV. Exceptional benefits in a stable environment.

Send resumes to: West Valley Studios, 9260 Topanga Canyon Blvd., Chatsworth, CA. 91311, Attn: Human Resources, or fax to: (818) 709-1029.

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CHIEF ENGINEER

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Trinity Broadcasting Network stations in various cities. Experienced in maintenance and repair of UHF transmitters, studio systems and personnel supervision and training. SBE certification a plus. Send resume to Ben Miller, P. O. Box C-11949, Santa Ana, CA 92711. E-mail: bmillier@tbn.org. Fax (714) 730-0661. EOE

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DIRECTOR CAREERS

DIRECTOR OF DEVELOPMENT

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Job #01-01-RS

Submit App. By February 12, 2001

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<http://sccdweb.sccd.ctc.edu/humanresources/>

NEWSCAREERS

HELP WANTED NEWS

Internships: Spend next Spring as an on-air reporter for a broadcast bureau in the Illinois Statehouse, mentored by professional journalists, in the University of Illinois/Springfield's one-year MA Public Affairs Reporting program. Tuition waivers, \$3,000 stipends during internship. Applications due April 1. Contact: Charles Wheeler, PAC 418, UIS, Springfield, IL 62794-9243. (217)206-7494. E-mail: wheeler.charles@uis.edu. PAR Home Page: <http://www.uis.edu/~wheeler/>. EOE.

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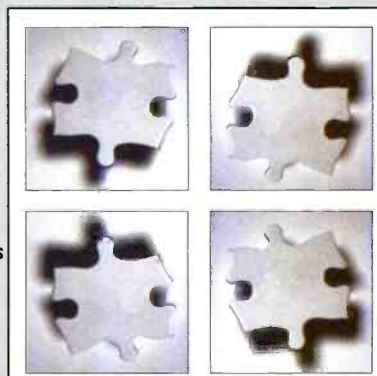
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Voices T W O C E N T S

"This is my first breakfast award. ... I was free for dinner. I don't know if any of you were ... but I would have been happy to come for lunch."

—Jerry Seinfeld, remarking on the 9 a.m. slot chosen to give him the 2001 NATPE Chairman's Award.

"I signed a book contract to write 'A-holes Don't Win.' Of course, that didn't work out."

—Mark Burnett, executive producer of *Survivor*, talking at NATPE about the proposed title of his book before *Survivor* actually aired.

"I will do my best to not get sent back to the factory,"

—Robert Downey Jr. after winning a Golden Globe for Best Supporting Actor in *Ally McBeal*, two months after his arrest on a cocaine charge and five months after his release from Los Angeles County Jail.

"If a brick could talk on television, it would sound like George W. Bush."

—Howard Rosenberg, *The Los Angeles Times*, on the 43rd president's front-of-camera weakness.

"Consolidation killed the onward march of minority ownership."

—Black Entertainment

"Lary King will not look better in HDTV."

—Bud Paxson, owner of Paxson Communications and PaxNet, on criticism of broadcasters' plans to use DTV for services other than high-definition programming.



Television founder Robert Johnson, as quoted in a Boston Globe article on a Commerce Dept. report highlighting the impact of consolidation on minority ownership in the broadcast and cable industry.

"Imminent' in Washington means the same thing as 'The program is a go' at NATPE."

—Cox Television President Andrew Fisher speaking at the annual deal-making fête for syndicators.

"I'm guessing the Barbie aisle at Toys 'R' Us. So, Lara Flynn Boyle, where does one shop for a sparkly dress in size negative 2?"

—Steve Johnson, Chicago Tribune, on the actress' appearance at the Golden Globe Awards.

"I have no idea ... antimatter ... something that doesn't matter?"

—"Porn crossover poster girl" and Sci-Fi Channel's First Wave actress, Traci Lords, in reply to Entertainment Weekly's Dan Snierson's quantum query.

"People who wish to think, listen to radio, talk radio. People who watch television are there because thinking is not relevant. Look at afternoon. What is that filled with, thinking? It's filled with the scum-

miest people talking about the scummiest things. It's just gross."

—Radio and daytime TV talk show host Dr. Laura, on her syndicated radio show.

"We've made America into one big green room, where everybody is waiting to go on stage."

—Stuart Fischoff, professor of media psychology at California State University, as quoted in a New York Times article on "reality TV."

"When Tiger Woods is not in an event, the ratings go up. When he's in an event, the ratings go up that much more."

—Donna Orender, senior vice president, TV production, for the PGA Tour, responding to a NATPE attendee's fear that Tiger-mania will damage pro golf's appeal.

"Long-form [news] television—the serious documentary—is disappearing rapidly. Nobody wants controversy, and celebrities are easier than issues. It is not a hostile government shutting down the traveling cameras; it is the bean counters at the mega-giants."

—Jerry Goodman, aka Adam Smith of Adam Smith's Money World, who is preparing a PBS special on the state of news media.

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The Fifth Estate TELEVISION Broadcasting

Editorials

COMMITTED TO THE FIRST AMENDMENT

Give me just a little more time

With the exception of the always outspoken Bud Paxson, broadcasters are generally afraid to say publicly what most will acknowledge in private. They have gotten so much grief over their "\$70 billion worth of spectrum" that they fear that asking for an extension of the deadline for the construction of DTV stations would make them look like fat cats hogging the dinner dish. As a group, broadcasters have been dancing around the issue like Fred and Ginger (Astair and Rogers for you youngsters) or remaining as silent as Harpo (the Marx brother, not Oprah's production company). OK, enough dancing already. We'll say it: Paxson is right. Broadcasters aren't going to make the 2002 deadline. There are good reasons: The transmission system is flawed, cable operators won't carry digital signals, no one has come up with a viable business plan, stations in small and medium markets haven't figured out a way to pay for it, and there are simply not enough tower crews.

So no one should be surprised. Broadcasters will need an extension of those deadlines and ought to get it. Fortunately, they are likely to get some kind of relief, or at least a sympathetic ear, from an FCC run by Michael Powell, who suggested last week that Congress also might need to get into the picture. "I'm no fan of these expectations about the time frame in which this transition is going to occur," Powell preached to the choir at an ALTV meeting in Las Vegas last week. Neither are we.

Powell to the people

You already know how we feel about new FCC chief Michael Powell (B&C, Dec. 18). For those of you who missed it, we think he's no rubber stamp for deregulation. As a veteran debunker of the myth of scarcity and an advocate for full First Amendment rights for broadcasters, he brings a lot to the table. He did nothing to tarnish his image in a talk at NATPE last week. Powell declared himself a true believer in the marketplace—"I'm hesitant to interfere in what in essence is a dialogue between producers and consumers"—and no fan of content regulation—"I have some issue with three of five unelected officials, unaccountable in any direct manner to the citizens, making judgments about what their thoughts, energies and family time should be directed to."

So do we. He suggested he would be sympathetic to broadcaster requests for extensions on the conversion to digital (see above), would look to review the agency's application of its public-interest authority, try to rein in its merger-oversight activities if they duplicated those of the Justice Department, and favor minority tax credits.

Welcome aboard.

Long arm of TV

When those escaped Texas convicts were caught last week, our first thought was, "Thanks to whoever was responsible." Our second: "We wonder whether *America's Most Wanted* had something to do with it." Turns out *AMW* did. A viewer helped place the fugitives in a Colorado trailer park, resulting in the capture of four and the suicide of a fifth. Soon after, the two remaining gave themselves up to a local TV station.

We have always been fans of *America's Most Wanted*. First, its usefulness in aiding law enforcement was obvious from the outset as tip after tip paid off. Then there was the credibility of its host, John Walsh, who turned personal tragedy into a crusade for justice. On the local side, KKTU Colorado Springs became the mediator for a surrender (see story, page 16). Ethicists will debate the issue of a journalism outlet becoming part of the story. We will leave that for another day, however, and just say, "Thanks to whoever was responsible."

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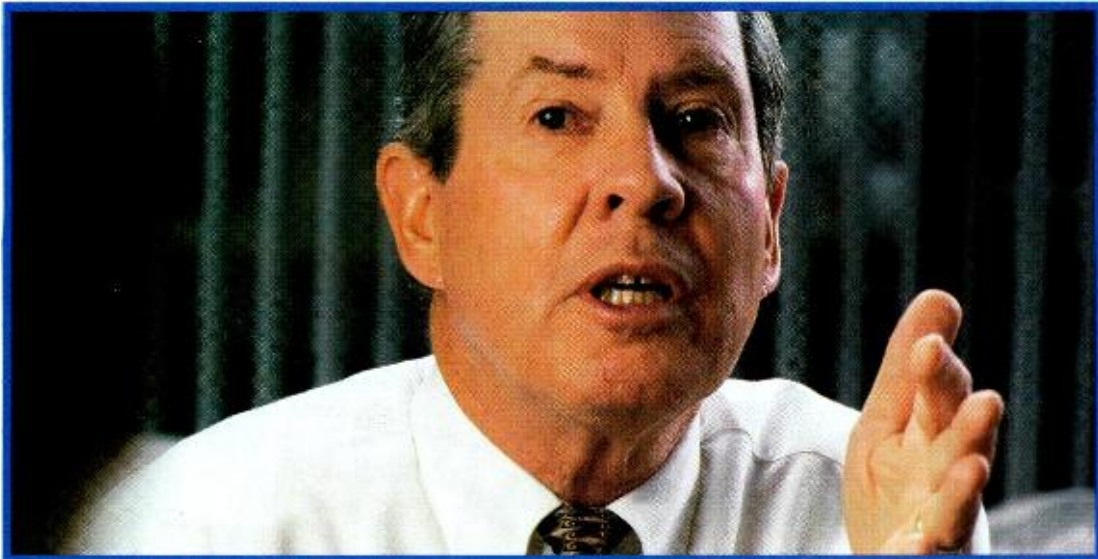
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