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FEBRUARY 19, 2001

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MCVEIGH: TOO REAL FOR TV

Networks and stations want no part of execution slated for May 16

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HOW HIGH IS YOUR CABLE BILL?

FCC says average rate hike was 5.8% last year

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With help from cable, CBS' Hartford affil sells spots in adjacent market

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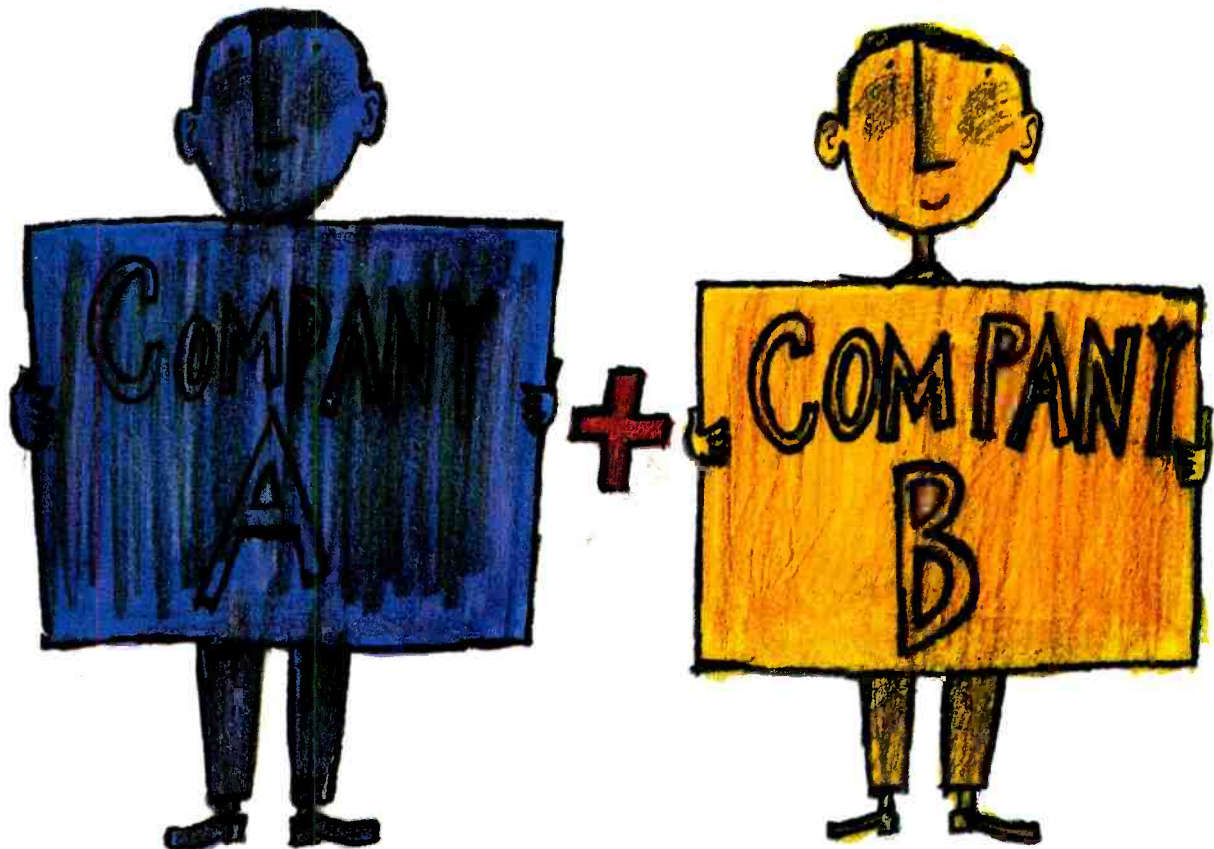
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DOWNLOAD YOUR TV

Crackdown on Napster may make Web safe for video-on-demand services

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'Braveheart' and 'Gladiator'..." - *Los Angeles Times*

USA
NETWORK®

Top of the Week February 19, 2001



Photo: © The WB / James Sorensen

Jordan Levin (l) and Susanne Daniels are now co-presidents of entertainment at The WB. » 14

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Photo: Jim Bourg / NewsCom



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HONORS

We can't hear you

Whenever there's a big radio merger, the parties always talk about how the efficiencies of the new company will permit better news and public-affairs programming. So why are the number of radio entries in the annual Peabody Awards decreasing?

Judges received only 145 radio entries this year, down from 200 in 1999 and 185 last year, according to Louise Benjamin, interim director of the awards, which are sponsored by the University of Georgia. It also says something about the state of radio journalism that all three of last year's radio winners were from noncommercial stations or networks. Organizers aren't sweating the decline of commercial-radio interest, but, recognizing the changes in electronic journalism, they are opening the contest to the Internet next year.

This year's Peabody winners will be announced March 29. They will be honored at a May 21 luncheon in Manhattan at the Waldorf-Astoria Hotel hosted by CNN's Christiane Amanpour.

BC EYE

POLITICS

Campaign record

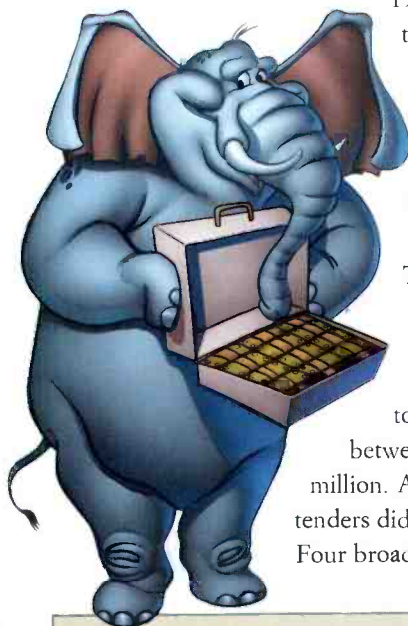
It looks like political ad spending topped \$800 million last year.

That would be up 60% from

1998's record total. According

to the Alexandria,

Va.-based Campaign Media Analysis Group, politicians spent \$760 million on TV stations in the top 75 markets. Evan Tracey, president of CMAG, says he's comfortable estimating that total political spending was another 10% to 15% on top of that, or between \$835 million and \$875 million. A first: The presidential contenders didn't spend a nickel on the Big Four broadcast networks.



Illustrations: Ed Reynolds

TECHNOLOGY

NBC launches Miami hub

NBC has kicked off its plan to operate all its O&O stations from three hubs with the switch last week of the master control and traffic functions of WVTM-TV Birmingham, Ala., to co-owned WTVJ-TV Miami. WVTM-TV is the first of the four stations that will eventually be operated from the Miami hub. NBC, aiming at increasing operational efficiency, will create a New York hub with seven stations in late spring, followed by a two-station Los Angeles hub. WTVJ was selected as the initial hub because of its digital makeover two years ago. "It opened our eyes," said Jay Ireland, president of NBC television stations.



CBS MAY BANK ON SCATTER

The upfront ad markets may play out very differently this year if the economy remains sluggish. Viacom President Mel Karmazin told analysts CBS may limit the supply of its upfront inventory to just 55% or 60% of its 2001-02 schedule if the network doesn't get the prices it wants. The rest presumably would be sold in scatter in hopes that the economy had improved by then.

RE-UPPING ALTV

NATPE is inclined to renew its convention partnership with the Association of Local Television Stations, despite grumbling among board members that the ALTV conference has served as a forum for complaints about NATPE. ALTV holds a one-day conference the day prior to the three-

day NATPE convention. This year, syndicators on ALTV's late-afternoon panel session wondered publicly whether the millions they pour into NATPE each year are well spent. Ten years ago, ALTV (then the Association of Independent Television Stations) agreed to fold its separate convention and hold a conference in tandem with NATPE in exchange for \$150,000 a year. Renewal of the deal is high on the agenda for NATPE's May 2 board meeting.

FOX BAGS AFFILIATES MEETING

A week after NBC pulled the plug on its spring affiliate meeting, Fox followed suit. Instead, Fox will hold a satellite videoconference in June to update affiliates and answer questions, similar to what the WB did in January. The new prime time lineup will be shown affiliates in May.

No death watch for McVeigh

TV news' march toward greater access balks at Last Mile

By Dan Trigoboff

In 1928, New York *Daily News* photographer Tom Howard sneaked a camera strapped to his ankle into the witness area at New York's Ossining State Prison's death chamber to photograph convicted killer Ruth Snyder at the moment of her electrocution.

It was a startling front-page image, instantly the stuff of media legend.

But with the scheduled execution of Oklahoma City bomber Tim McVeigh two months away (May 16), even McVeigh's own call last week for his death to be broadcast failed to tempt any TV network or station to try to do it.

None of the networks contacted late last week—ABC, NBC, CBS, Fox News Channel, PBS, CNN, C-SPAN, MSNBC and Court TV—have plans to challenge the federal protocol that now prohibits live broadcast of executions. Nor do major journalism organizations: the Radio Television News Directors Association, Society of Professional Journalists and Reporters' Committee for Freedom of the Press. Some suggested, however, they might consider limited use of a videotape if one were available.

"Because there *is* an event doesn't mean it is something we should cover," said Henry Schleiff, chairman and CEO of

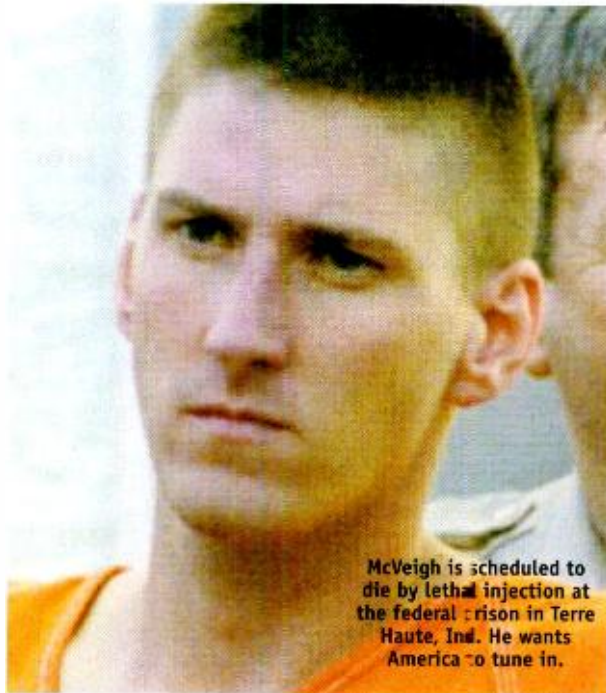


Photo: Jim Bourg / NewsCom

'One must kill publicly or confess that one does not feel authorized to kill.'

—Albert Camus

Court TV—ostensibly a natural network to pioneer the televising of an execution. "We think a vast majority of our viewers would not think it was appropriate. The vast majority of people witnessing an execution on television would find it perhaps riveting but also exploitative. Our position is that the death penalty is best debated without seeing the event live."

That contrasts sharply with recent efforts to overcome a similar federal ban—the one to U.S. courts—which has been vigorously challenged. TV has won a few concessions, most notably in the Supreme Court's post-election hearings in December.

In allowing release of an audiotape following the historic arguments, the high

court recognized the profound public interest in the procedures that would ultimately determine who would become president. But in the McVeigh case—probably the most closely watched death-penalty case since the Rosenbergs' execution in 1953—TV programmers' rush for reality hesitates at the ultimate and inevitable reality.

Washington lawyer and RTNDA counsel Kathleen Kirby, who has researched access to executions, anticipated controversy involving the McVeigh execution and suggested that the media need to see past the "highly charged questions involved, including the morality of the death penalty." Journalists, she said, "should not lose sight of their role as government watchdog and may argue ... that it is inappropriate for government to decide what is suitable for public viewing."

Scholars say the federal ban is vulnerable. "Televised executions may not be inevitable, but their prohibition rests on dated case law," Eastern Michigan University sociology professor Paul Leighton concluded.

Executions were historically public, evolving into private events over a period of more than a hundred years. Scholars document public executions in Mississippi as recently as the 1950s. But no U.S. execution has ever been televised, and even still images of executions are rare.

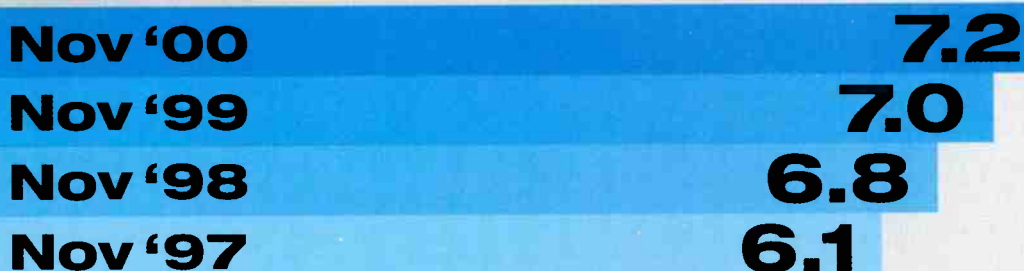
The federal policy is clear. McVeigh's wishes aside, Dan Dunn, communications director for the Federal Bureau of Prisons, said flatly: "We're not televising it."

Dunn said any taping or still photos would similarly violate a 1993 federal rule. While a closed-circuit-TV witness room similar to the one created for McVeigh's Denver trial may be set up for affected parties in Oklahoma, there will nonetheless be no tape, Dunn said. So, as things now stand, later showings of the execution

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INSIDE

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HOLLINGS FLOATS VIOLENCE HARBOR

Sen. Fritz Hollings (D-S.C.) last week reintroduced a bill that would require the FCC to study whether the V-chip/TV ratings keep kids away from violent programming. If the FCC finds the V-chip isn't working, it would be required to institute a "safe-harbor" time before which TV stations could not air violent programming.

The bill also directs the FCC to write rules that would prohibit studios from distributing violent programming without assigning it a "V" for violence. Hollings has tried to get some version of a violence bill passed in the past four Congresses, so far with no luck.

LAUGHING ALL THE WAY TO THE BANK

Never let anyone say the chairman of the House Banking and Financial Services Committee has no sense of humor. Rep. Michael Oxley (R-Ohio) last week sent a letter to National Public Radio "applauding" the service after reading a story in the *Washington Post* on NPR's plans to lease the exterior of its headquarters for a billboard. "This is just the kind of innovative thinking that has kept NPR on the cutting edge of noncommercial broadcasting," he wrote.

But anyone who follows public broadcasting's tumultuous relationship with House Republicans knows there's got to be a punch line. There is: "When you receive your first check from the agency, just send me a little note including the amount. I'll forward it to our friends on the Appropriations Committee, and they can deduct that from your annual handout—I mean, subsidy—I mean, appropriation. Everybody wins!"

NC,
 Your question properly addresses the main concern I have with a closed-circuit telecast of my execution: equal access. If viewing is to be extended beyond the confines of the death house, who is to determine who can, and cannot, attend such a telecast? First, with no court involvement, who qualifies as a victim? As I recall, that definition was expanded during my trial (for purposes of FAA-viewing) to include "First Responders", rescuers, and aid personnel, etc. Can they attend this time? It has also been said that "all of Oklahoma" was a victim of the bombing. Can "all of Oklahoma" watch? Aside from this ever-expanding definition of victim, what about media access? At the death house, the media limit was set at two persons due to physical-space limitations. These limitations would not be present at the FAA center, so why not allow additional media representatives—especially local media—to view the execution via closed-circuit telecast?

'Because the closed-circuit telecast of my execution raises ... fundamental equal-access concerns and because I am otherwise not opposed to such a telecast, a reasonable solution seems obvious: Hold a true "public" execution. Allow a public broadcast.'

—McVeigh's pitch for the broadcast of his execution appeared in the Feb. 11 *Sunday Oklahoman* of Oklahoma City.

would be ruled out.

Even in Oklahoma City, there may not be a groundswell for televising the death of the man who had so profoundly harmed so many local families. "I wouldn't be interested in broadcasting the execution. It's a question of taste," said one Oklahoma City broadcast journalist.

There will be a strong national-media presence, however. Dunn said hundreds, if not thousands, of requests to cover the event have been received.

In an industry where ratings often rule, there has been historic reluctance to televising executions. In Ohio's Cuyahoga County in 1994, a judge raised eyebrows and ire when he opened up the execution to all media. But that edict was not well received by both local and network TV—and even drew the ire of the Vatican, which called the idea a "horrendous and offensive spectacle" that "would hold human life up to mockery." That execution never took place.

Bay Area public station KQED-TV sued the state of California unsuccessfully to allow televised coverage of the 1994 execution of convicted double-murderer Robert Alton Harris. A videotape of the execution was made for the American Civil Liberties Union but never allowed to be shown and ordered destroyed two years later by a judge who determined that the tape could not be kept from the public and would violate Harris' wish to further spare his family.

The rare death on television raises controver-

sy that networks and local stations generally wish to avoid but sometimes take on when their commitment is strong. Dr. Jack Kevorkian precipitated the death of a gravely ill patient before the cameras of *60 Minutes*. CBS said that the *60 Minutes* story was about euthanasia and the few seconds that showed the assisted death of Thomas Youk were part of that story.

Some prominent broadcasters—Mike Wallace, Ted Koppel and Phil Donahue among them—have expressed the opinion that the American people should view the results of the policy they so overwhelmingly support.

"One must kill publicly or confess that one does not feel authorized to kill," said philosopher Albert Camus. "[T]he man who enjoys his coffee while reading that justice has been done would spit it out at the least detail."

Programmers are not so sure. Adding a practical argument to the moral ones, news executives suggested that the execution would not make particularly good television, even for those who back death as a punishment. "Visually," one executive said of the procedure, in which McVeigh will be strapped to a table for a lethal injection, "it's not that exciting." Hanging, electrocution or a firing squad would be far more compelling.

The relatively antiseptic end planned for McVeigh (in the Federal Penitentiary in Terre Haute, Ind.), programmers and scholars suggest, might only make death easier to witness, ironically desensitizing the audience to its impact. ■

CBS shifts dotcom ops

No layoffs are expected as network reorganizes Internet effort

By Carl Lindemann

CBS, following in the wake of News Corp., CNN and NBC, is changing the relationship between its television and Internet operations. CBS.com and CBSNews.com will no longer operate independently of CBS Television.

In a memo sent to employees last Thursday, CBS Television President and CEO Les Moonves said, "This new organization will make sure that the symbiotic relationship between broadcast and online will be explored and exploited to the fullest extent." Other Internet properties associated with CBS, including Sportsline and Marketwatch, are unaffected by the restructuring.

Despite the layoffs throughout the dotcom industry, Moonves assured employees that no jobs would be cut. "The overall staffing requirements will remain basically unchanged. We have a lot of work to do, and we believe we have a terrific team on hand to do it."

Michael Goodman, senior analyst at The Yankee Group, a Boston-based business research firm, thinks the move is a smart one. "Our point of view was that it never made any sense to have these Internet units as independent structures," he explained. "Sure, it helps to develop a sense of individuality, but you lose all your synergies."

Under the new management relationships within CBS Television, entertainment elements of CBS.com report directly to Nancy Tellem, president, CBS Entertainment. David Katz, vice president, strategic planning and interactive ventures, takes on daily management of



CBSNews.com will be the responsibility of CBS News management.



Les Moonves is hoping changes at CBS.com will result in greater symbiosis between the Internet and TV sides of CBS.

this operation. CBSNews.com has been placed under CBS News President Andrew Heyward; John Frazee, vice president, news services, and Betsy Morgan, vice president, business development, share responsibility for the day-to-day online news content. Also, online sales are integrated with CBS network sales under Joe Abruzzese, president of ad sales. All will stay in close contact with Viacom Interactive Ventures to ensure that all online efforts are in synch across the company.

According to Goodman, there's a risk of overreacting while Internet operations find their proper place within media companies.

Moonves is careful not to undervalue the importance of the Web sites. Still, this recasts the Internet from co-star to supporting player. "This management change," he said, "recognizes the role of our proprietary online entities as important, value-added partners." ■

IN BRIEF

TRACKING THE RAINBOW

At long last, Cablevision Systems Corp. shareholders approved the creation of a tracking stock tied to its Rainbow Media Group. With Chairman Charles Dolan controlling a majority of the shareholder votes, it's not as if the vote's outcome was ever in doubt. Investors will get half a Rainbow share for each Cablevision share they own. The tracking stock is tied to American Movie Classics, Bravo, The Independent Film Channel, WE: Women's Entertainment, MuchMusic USA and Rainbow Sports. The company's New York City properties—Radio City Music Hall, sports teams, Madison Square Garden arena—are excluded. Metro-Goldwyn-Mayer agreed to buy a 20% stake in Rainbow's entertainment networks for \$825 million after an auction of the entire operation failed to attract high enough bids. Dolan has been contemplating a Rainbow tracking stock for five years.

WWJ-TV GETS THE NEWS

WWJ-TV Detroit, which for years stood out among CBS stations as the only one without a newscast, will finally be getting the news. An 11 p.m. program from Viacom-owned sister station WKBD-TV, was one of the few surviving newscasts in the Paramount group, will be customized for WWJ-TV. Mike Dunlop, general manager for both stations, credited the power of the Viacom duopoly for the move. "There's certainly room for another newscast at 11 p.m. in this market," he said. "Detroit is one of the strongest news markets in the country." Dunlop said WKBD anchors Rich Fisher and Amyre Makupson and weatherman Jim Madaus will appear on both newscasts. The newscast will debut April 2, following network coverage of the NCAA national basketball finals.

Expansion on hold

AT&T Broadband trims plans for growing cable telephone

By John M. Higgins

As a wave of layoffs starts hitting AT&T Broadband, workers aren't the only thing being sacrificed. The cable division is reining in its ambitions in the cable telephone business.

According to suppliers and Wall Street executives, AT&T is largely putting on hold plans to expand its cable telephone operation, a business that served as the rationale for AT&T Chairman Mike Armstrong's \$100 billion-plus cable-system shopping spree. AT&T currently offers telephone service on portions of 16 systems. Sources said AT&T has told them that no additional systems will launch telephone services this year. Further, telephone service will not be expanded much in the systems already offering it.

"AT&T does not plan to issue any more cities this year," said Bob Stanzione, CEO and president of ANTEC, a major supplier of cable telephone equipment to AT&T Broadband.

Word of the telephone slowdown came as AT&T Broadband divisions around the country started handing out pink slips to some of its 53,000 employees. The biggest hit seemed to come in the company's Washington state operation, which plans to cut 450 workers, or 4%, during the next two months. Another 175 employees in the division's Englewood, Colo., headquarters are getting the ax, about 9% of the total. An AT&T spokesman said he didn't have companywide layoff figures because the cutbacks are in the hands of each division. But spot checks found 90 workers laid off in AT&T's Atlanta cable operation, 60 in its Denver system, fewer than 100 across its massive California operation, 20 in central Florida, just 10 in Boston and 50 in Chicago.

At the end of December, telephone service was available to about 6.2 million out of the 24 million homes that AT&T systems

pass. (The unit has 16 million actual basic cable subscribers.) Last fall, the company had been looking at nearly doubling that, through adding new markets and completing upgrades of existing systems in areas, such as San Francisco and Chicago. "Now I don't think they'll add even a million homes passed," said one telephone analyst.

AT&T Broadband would not detail its cable telephone plans, but Chairman Dan Somers gave some hints recently, telling securities analysts that, after adding 200,000 phone customers in the fourth quarter to hit his goal of 550,000 by year end, the company would probably main-



"The kind of growth we're sustaining is the kind of growth we've had. We think this business needs to show margin improvement."—AT&T Broadband Chairman Dan Somers.

tain that pace. "The kind of growth we're sustaining is the kind of growth we've had," he said. "We think this business needs to show margin improvement." ■

Now it's underbuilding

Overbuilders Digital Access, RCN cut back on expansion plans

By John M. Higgins

Faced with a chilly market for raising money, two of the more formidable cable overbuilders retreated last week, shelving once expansive plans to attack cable operators.

Digital Access Corp. tabled its plans to simultaneously build video and phone systems in four markets, shrinking back to just Nashville, Tenn. And powerhouse RCN Corp. aborted its plan to wire the city of Philadelphia after struggling with city officials for more than two years.

The pullbacks come amidst virtual shutdown of the capital markets for startup telecommunications companies. Although cable companies have led the rebound in the junk-bond market, investors still feel stung by recent wipeouts among competitive local exchange carriers and DSL companies.

"In a very capital-constrained market, we need to deploy our equity-base dollars as efficiently as possible," said Digital Access

chief executive Joe CeCe.

RCN contends it was thwarted by Philadelphia politics, not moves to cut back on expansion. The Princeton, N.J.-based company halved its initial \$1.5 billion 2001 capital-spending plan.

Digital Access aimed its \$450 million in equity bankroll at wiring four mid-size markets: Nashville, Milwaukee, Indianapolis, and Kansas City, Mo. The company had expected to borrow another \$900 million.

But the frozen lending markets prompted Digital Access to notify officials in the suburbs around Milwaukee and Indianapolis that construction is on hold. CeCe pulled out of Kansas City in January after disputes with city officials.

"The initial builds go where we get the most immediate return on capital spending," CeCe said. That's Nashville, where home densities are the highest and Digital Access can string more of its plant on cable and bury less underground. ■

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IN BRIEF

CUTTING COSTS AT ABC

ABC executives told analysts that they have carved \$135 million out of operating costs this year, including eliminating some unfilled jobs. Previously announced cuts at ABC News (up to 15 correspondents) are yet to come, sources say.

CBS PLANTS BIG APPLE

CBS has rounded out its new Thursday-night lineup, adding midseason drama *Big Apple* from *NYPD Blue* producer David Milch to 10 p.m. Thursday starting March 1. *48 Hours* is being moved to Wednesday and other nights for several runs before returning to Thursday in June, CBS says.

DUFFY TAKES ON ANANDA DUTIES

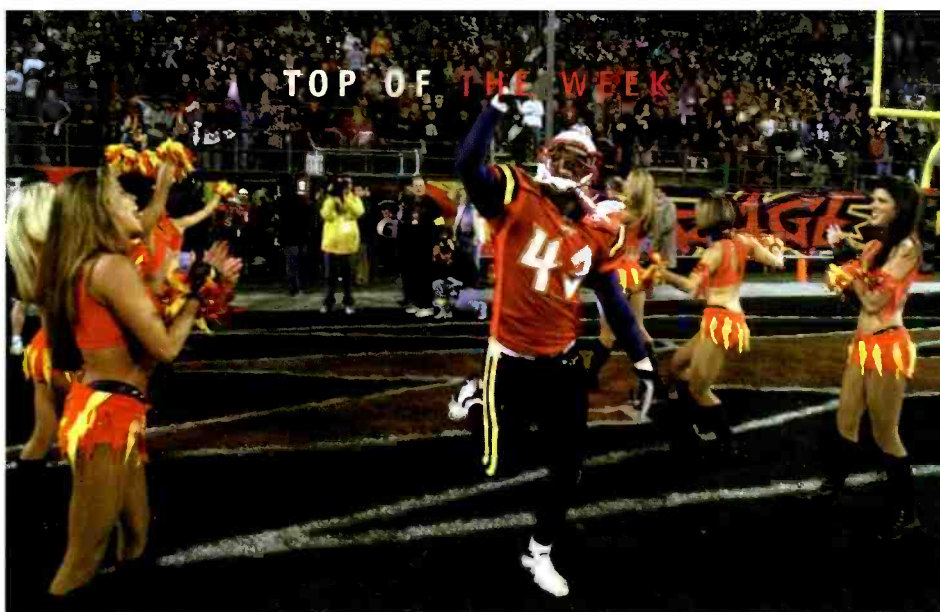
Mary Duffy, executive producer on King World's *Curtis Court*, has been named senior executive producer of fall talk project *Ananda*. Executive producer will be Jose Pretlow. Duffy will do double duty on *Curtis* and *Ananda*, but it's uncertain whether *Curtis* will return for a second season, since it hasn't yet locked up renewals in Los Angeles and New York.

FOX STATIONS TAKE DOUBLE SEINFELD

Fifteen Fox-owned stations have signed on for a second run of off-net *Seinfeld* episodes. This is the first time stations have ever scored a double dose of the Columbia TriStar-distributed sitcom, which has raked in a record amount in license fees.

CORRECTION

FCC Commissioner Gloria Tristani's term expires in 2003, not 2002 as incorrectly reported in the Feb. 12 issue. Additionally, Tristani has told the *Albuquerque Tribune* that she plans to leave her post by the end of this year to seek elective office.



NBC's second game attracted only 6.5 million viewers, less than half the 15.7 million who watched on opening night.

Second-guessing the call

NBC gives XFL some coaching after game delays SNL

By Joe Schlosser and Richard Tedesco

The upstart XFL is supposed to live by its own rules. But, after a poor second-week showing with a never-ending game, Vince McMahon's brand of football is getting some direction from top NBC brass. Indeed, Monday-morning quarterbacks last week criticized what they see as a lack of direction at the new football league.

Network executives have worked with WWF head McMahon and XFL officials to trim some elements of the game, including pregame introductions and halftimes. XFL games on NBC will now start at 10 minutes past the hour, rather than 15 minutes past, and each game's halftime break will be only 10 minutes. The players will no longer be introducing themselves, and commercial breaks will be kept to a tidy two minutes and 20 seconds, according to NBC executives.

The changes come after NBC's Saturday, Feb. 10, debacle in the form of a game between XFL teams from Los Angeles and Chicago. For starters, the game lost more than half the audience that had tuned in a week

earlier for the league opener. Only 6.5 million viewers watched NBC's second game, down from the 15.7 million on opening night. And due to technical difficulties on NBC's part and a double-overtime game, *Saturday Night Live* was delayed 45 minutes—starting at 12:15 a.m. on the East Coast. That didn't sit well with SNL producer Lorne Michaels who had megastar Jennifer Lopez on that night.

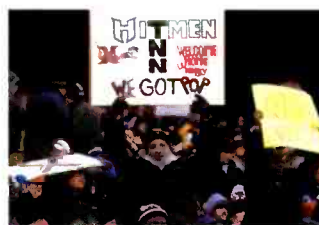
"There is almost no more important program on the entire television network than *Saturday Night Live*," said new NBC Entertainment President Jeff Zucker. "Nobody understands that more than [NBC Sports Chairman] Dick Ebersol. He's incredibly conscious,

he's incredibly empathetic, and he's doing everything he can to make sure SNL airs at 11:30. I have total faith that, when Dick says he's working on that, he's working on that."

The drastic drop in viewership sent NBC from first place to fourth on Saturday night and had the skeptics out in force last week. NBC Sports executives maintained that their original goal was only to achieve a 4.5 nation-

'It appears as if they can't decide if they're football or if they're the WWF.'

—Jon Mandel, Mediacom



al household rating this season and that they are doing so. NBC programmers were busy backing up their colleagues after the second week.

"Clearly, we were thrilled at how high the first week's ratings were," said NBC West Coast President Scott Sassa. "Let's

not forget that Saturday night is a tough night to wrangle young people every week, especially the kind of young men that are the target demo for this. So we'll see how this tracks on a weekly basis."

But the XFL's problems may be more than just the length of introductions and

commercials, said Mediacom's Jon Mandel. "They have to decide if they are football or entertainment. If they upgrade the football, they'll be okay. If they improve the entertainment, they'll be okay. But it appears as if they can't decide if they're football or if they're the WWF." ■

Rates get rise out of critics

Cable rates increased 5.8% in 2000, says FCC; per-channel rise was below inflation, points out NCTA

By Bill McConnell

The cable industry's critics are again clamoring for the government to put a lid on subscription rates, thanks to new government numbers showing consumers' costs continue to rise faster than inflation.

The cable industry and, more important, their defenders in Washington say the hikes are justified since cable faces hot competition from direct satellite providers and absorbs much of the skyrocketing cost of programming and adding service.

"Customers are receiving more channels and better value for their dollar than ever before, plus opportunities for exciting new services, such as high-speed Internet access, cable telephony and other advanced services," says Robert Sachs, president of the National Cable Television Association.

According to the FCC's latest numbers, measuring price changes for the year ended July 1, 2000, average monthly rates climbed 5.8%. At cable franchises, holding monopolies in their local markets—the vast majority of the country's more than 31,000 systems—meant an increase from \$32.25/month to \$34.11/month. The Consumer Price Index during that time rose 3.7%.

Sachs insisted, however, that the real measure of cable price increases is the change in per-channel costs. According to the FCC,

cable monopolies' per-channel increases were only 2.5%, well below inflation.

The new figures were released the week after consumer advocates and a divergent group of industry players, including AT&T and the local phone monopolies, marked the fifth anniversary of the 1996 Telecommunications Act by demanding a rewrite of the landmark legislation. The law ushered in sweeping deregulation, but its overall success in lowering prices and adding competitors to various sectors has been mixed.

Consumer advocates jumped on the latest numbers as evidence the FCC should again regulate premium programming tiers.

FCC Chairman Michael Powell has rejected the notion that consumers aren't benefiting from competition simply because cable rates are rising. Powell's sentiments echo Republicans on Capitol Hill, who insist they have no plans to renew the FCC rate oversight.

The cable industry blames continuing price hikes on an increased cost of sports programming and on the need for more and better programming.

But consumer advocates jumped on the latest numbers as evidence that the FCC should resume regulating premium programming tiers. Congress took away that authority two years ago.

Gene Kimmelman, co-director of the Consumers Union's Washington office, notes that, in the small number of commu-



NCTA's Robert Sachs notes "exciting new services," saying, "Consumers are getting better value for their dollar than ever."

nities where more than two cable carriers compete (fewer than 500), rates are 20% lower (although those markets also saw rates rise 5.8%). Also, for basic programming tiers consisting of local channels, public access TV and one or two inexpensive broadcast superstations, prices climbed less than 2.5% because those prices are still regulated by local governments, he says.

"Obviously, this report shows it's time for Congress and the FCC to clamp down on cable monopolies and find new ways to jump-start competition," Kimmelman says.

But cable industry officials say only two things are obvious: Consumers are demanding more programming choices, and the additional programming isn't free.

Even though cable and other multichannel providers have added more than 4 million subscriptions in the past year, more than 70% chose satellite services. To stop market-share erosion, cable has to offer lineups of 70-plus, even 100-plus channels, industry executives say. In the past year, the average channel lineup offered by monopoly franchises rose from 52 to 54.8. ■

FINANCIAL WRAP-UP

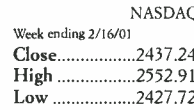
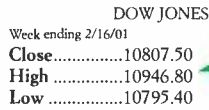
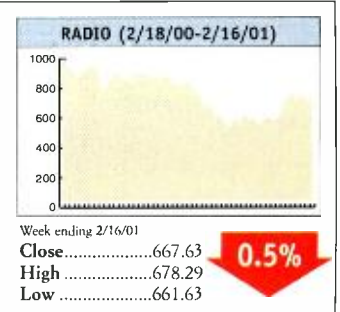
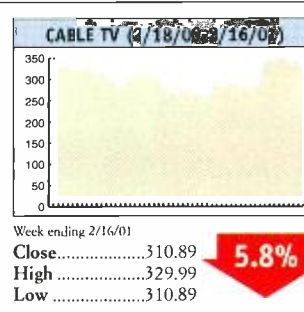
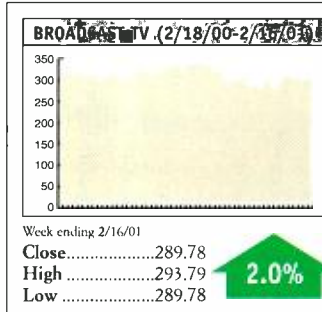
Week of February 12-16

WINNERS

	2/16	% change
Playboy Enterprises	\$13.20	15.89
Fox Entertainment	\$23.44	9.53
Saga Comm	\$19.40	9.30
News Corp.	\$40.72	5.93
Tribune Co.	\$40.58	4.56

LOSERS

	2/16	% change
Unitedglobalcom Inc.	\$14.75	(19.45)
Clark (Dick) Prod.	\$12.00	(13.51)
Granite Brst.	\$3.06	(12.05)
Rogers Comm.	\$16.60	(10.66)
Adelphia Comm.	\$40.38	(9.60)



NBC lops 100 jobs

Soft ad market calls for more than attrition cuts

By John M. Higgins and Joe Schlosser

NBC staffers on both coasts lost their jobs last week. In Burbank, Calif., NBC Entertainment dismissed about 50 staffers. In Fort Lee, N.J., CNBC did the same.

Two months ago, NBC said it would cut 5% to 10% of its work force, or between 300 and 600 positions companywide. At the time, the company said it hoped to accomplish the cuts by attrition. But, for about 100 unfortunate souls last week, that wasn't to be.

The good news, according to one NBC source: "The bulk of the layoffs are behind us." Whatever remaining ones there are, as well as the rest of the position cuts, should be sorted out by March 1.

Roughly 8% of NBC West Coast's 600 employees have been let go, including executives at NBC Studios, NBC Entertainment and NBC Enterprises, the network's new syndication unit. Most cuts came in promotion, marketing and finance, according to sources.

"I think we [said] in the past that we would try to use attrition to manage this, and then the ad market got worse. You

know, we are making some very difficult choices, which are appropriate in these really difficult times," said Scott Sassa, head of NBC's West Coast operations.

CNBC pared about eight of its staff. The

big slice came out of CNBC.com, which fired 26% of its 100 employees. That follows a plan to consolidate CNBC.com into the core cable network. CNBC.com had been treated as a discrete business unit but will now be recrafted to more directly support the main financial-news network. The CNBC network trimmed its staff by 4%, from about 520 workers to 500. In addition, some free-lancers and part-time workers are being let go. ■

Levin: The WB co-programmer



Jordan Levin will share co-presidency with Susanne Daniels.

Two is better than one at The WB. The network has promoted Jordan Levin to co-president of entertainment, where he'll share top programming duties with Susanne Daniels.

Levin, who was formerly executive vice president of entertainment, will be bearing the entire load for a while as Daniels is on maternity leave through the end of March. Levin first joined the network in 1994 as head of comedy development and current programming.

"Jordan and I have worked closely with each other for seven years at The WB and before that for three years while I was buying at Fox and he was selling at Disney," says Daniels. "I cannot think of how the experience could have been any better."

Prior to joining The WB, Levin was director of comedy development at Touchstone Television, where he developed such series as *Ellen* and *Boy Meets World*.

"I'm grateful to Susanne for allowing me the privilege to be her partner in continuing to build what has become a dynamic new TV network," says Levin.



Hit the showers

Sinclair's Smith shouldn't try to take DTV rhubarb into extra innings

The lights dim. Kids run through the emptying stands popping beer cups. The groundskeepers move out to repair the field. The final score glows from the scoreboard. Can there be any doubt that the ballgame is over? None, unless maybe you're David Smith, the maverick Baltimore broadcaster who presides over the Sinclair TV group, the nation's 10th largest.

Despite all evidence that the battle over the digital transmission standard is over, Smith persists in fighting on. With the help of his indefatigable lobbyist Mark Hyman and capable engineer Nat Ostroff, Smith continues to insist that broadcasters reject the 8-VSB standard and substitute the COFDM system.

But it's time for Smith to go home. By continuing to challenge 8-VSB, he is now doing more harm than good. He is seriously jeopardizing broadcasters' tenuous hold on their DTV channels.

In August 1999, this magazine ran a cover story on Smith's long campaign to dump 8-VSB. Smith and a growing group of other broadcasters complained that 8-VSB was a poor choice to lead

broadcasting into the digital age. They said that the system was so vulnerable to multipath interference that indoor reception was out of the question and that it was totally unsuitable for the mobile services some had in mind. The FCC should substitute the superior COFDM system or at least allow broadcasters to choose between the two.

So persuasive was Smith—and so unsatisfactory were the first generation of 8-VSB DTV sets—that the major broadcasters and trade groups last year agreed to do some side-by-side comparisons. They formed a task force that dutifully tested the two systems.

That task force's finding: 8-VSB is, indeed, flawed, but

COFDM is not much better. The best thing to do, the committee said, is stick with 8-VSB and do all you can to improve its performance. The findings were approved overwhelmingly by the broadcasters who funded the tests in San Diego.

Ballgame over. Right? Wrong. Sinclair's Smith and Ostroff came out of the meeting (as they had gone into the meeting) complaining that the COFDM receivers used in the test were unsuitable. Lack of proper front-end filtering made them far more susceptible to interference than actual COFDM TVs would ever be. They demanded a recount—that is, another round of testing. If you press most transmission engineers, they will concede that Smith and

company are probably right. COFDM is superior (so was Beta). But there is more than science involved here.

The National Association of Broadcasters and the major broadcasters who grudgingly endorsed 8-VSB realize that switching the transmission standard might require the FCC to make new DTV channel assignments to broadcasters. And that process carries the risk of broadcasters' losing their channels. Remember, powerful forces, including Senate Commerce Committee Chairman John McCain, think it was a bad idea giving broadcasters all those channels in the first place.

Right now, McCain's only allies are public-interest groups that have little influence while the GOP reigns in Washington. But he could be joined anytime by the wireless industry, which can throw its weight around and has an insatiable appetite for spectrum.

Even if broadcasters stick with the 8-VSB program, there is a chance they could lose their digital spectrum. I don't think anybody is going to allow broadcasters to sit on

the spectrum much longer. They need to put it to some good use. The industry has had those channels tied up for 50 years—first, because its use would cause interference and, now, because it's needed for the digital transition.

The good news for broadcasters is that the settlement of the 8-VSB debate seems to be

By continuing to challenge 8-VSB, [Smith] is now doing more harm than good. He is jeopardizing broadcasters' hold on their DTV channels.

giving some new life to high-definition television—the most likely (and perhaps best) use of the DTV channels. Long on the sidelines, Sony is expected soon to offer HDTV sets, now that it has confidence that the industry won't switch the

transmission standard.

That vote to stick with 8-VSB was 29-3, and, if you took it again today, it would be 30-2 (Bud Paxson is no longer backing Smith, but Harry Pappas is). Rather than pursue the lost cause, Smith should join his broadcasting colleagues in their effort to improve 8-VSB. His time and money would be welcome, I'm sure. ■

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

Lee + Emmis

Coming together

When Dick Gottlieb, head of Lee Enterprises, retired late last year, the tributes began. Don Ray recalled, in a written tribute, the moment when he realized how working for Gottlieb would be different.

"In the first phone call I got from Dick after I became general manager at WSAZ [in 1989], he asked how I was doing," says Ray. "I started running off numbers about revenue. 'No,' he said, 'How are you doing? How are Becky and the boys?' It sent a message to me that people at Lee practice what they preach about caring for people and it came from the top."

The stations then owned by Lee Enterprises are now owned by Emmis Communications, which purchased the stations for \$562 million last year. At Gottlieb's retirement party, there were video tributes described as "warm and fuzzy" from the heads of Lee television stations, but one couldn't help thinking that many of those tributes were not only to Dick but to Lee, as well.

"Why not?" says Mary Junck, who succeeded Gottlieb as head of Lee. "These guys knew Dick well. They had very genuine feelings toward Lee and toward Dick."

A merger or sale of a company can often turn an employee's feelings towards the company upside down. Mergers and acquisitions have spelled turmoil, culture clashes, streamlining and major layoffs for major media companies, and when it happens to a small, family-owned business, employees wonder, "What will this mean to me and the company I love?"

The answer, so far, from some high-level Lee employees is that the new life is pretty good. And the eight network-affiliated and seven satellite TV stations have been

able to fold nicely into the portfolio of hard-charging and innovative radio power Emmis Communications.

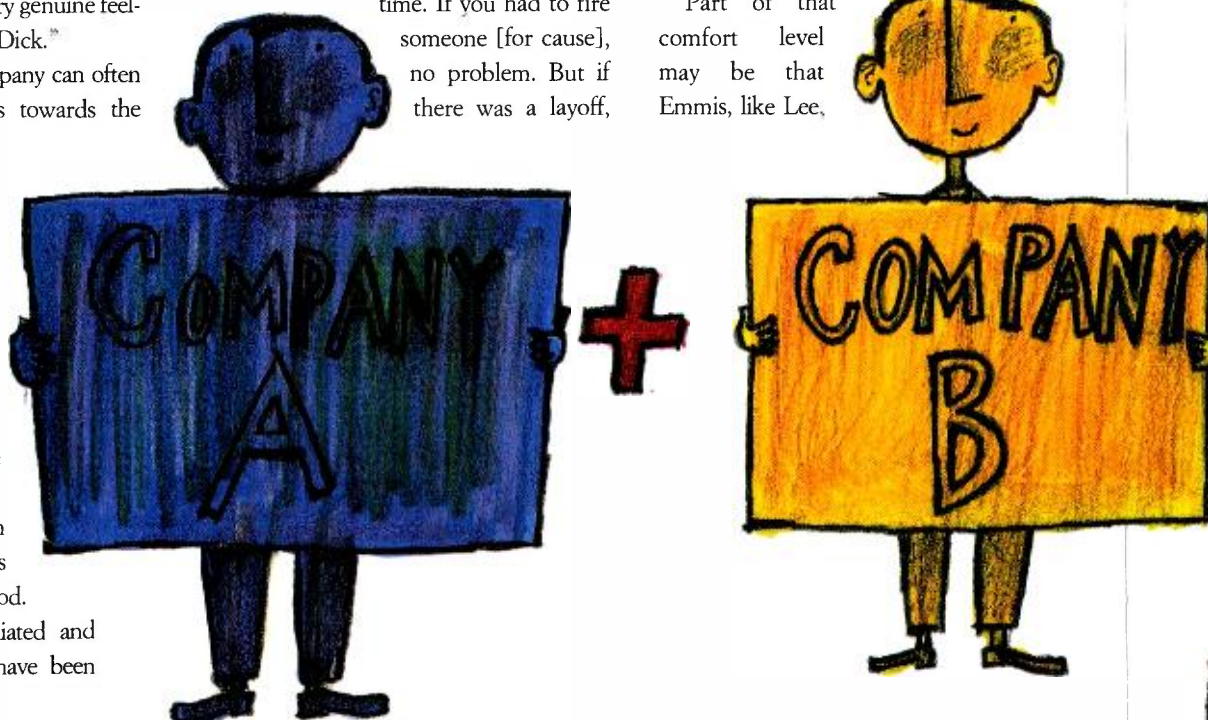
A key reason for the general happiness is that—while Emmis is clearly different from Lee, with a more ambitious bottom line and more aggressive management—people familiar with Emmis say that, like Lee, it puts a premium on keeping employees satisfied—if busy.

"Lee was a nice family business," said a former Lee station executive. "It wasn't Wall Street-driven. We felt insulated; the company would eat a tough time. If you had to fire someone [for cause], no problem. But if there was a layoff,

Lee would look harshly on the manager. Was the station overstaffed? That would be considered poor management."

Colleen Brown, former president of the Lee broadcast group, now senior vice president/business development for Belo Corp., says that early word on life after the merger remains positive. "You always worry about culture, especially when you're close to the people," she says. "Everyone walked into this with a lot of hope. I have not heard any disappointment from anyone still with the company, and I'm in touch with friends there."

Part of that comfort level may be that Emmis, like Lee,



By Dan Trigoboff

In an era of layoffs and cutbacks after a merger, former Lee employees have found happiness with Emmis



treats its employees well. UBS Warburg analyst Leland Westfield says, "Emmis fosters a high measure of loyalty in its employees by recognizing and rewarding those who contribute. That's why you seldom hear of people departing. It's not their modus operandi to slash and burn."

When Emmis bought SF Broadcasting, it regearched its New Orleans stations and doubled cash flow. They did not do that through firing people."

The deal was announced in May to a poor reception on Wall Street, with the actual takeover coming in early October, following regulatory approval. Turnover has not been noticeable, staffers say. The Lee general managers remain, and there have been no significant layoffs, Emmis said. Employees had been warned by Lee early in the sale process that they might have to reapply to a new owner for their jobs, but that did not happen.

"[Working for] Emmis has been very good so far," says one former Lee company executive. "The jury's still out, but so far they've let us do everything we've needed to do. All the signs say that they're focused and professional. We won't know the true character of the company until the budget reviews are over. And we all know the current [slow advertising] environment. They're professional, but they're not starry-eyed idealists."

There have been no significant job losses since the purchase, and, says Emmis chief Jeff Smulyan, "we don't know if there will be any." With a fiscal year that runs from March to March, things will be clearer as the numbers are tallied this month.

"That's the caveat," says one former Lee executive. "It's expected to be a soft year. That, more than the transition, has people concerned. Budgets are aggressive. When you come to midyear, if people are way behind on their budgets, we'll see what happens."

But all companies will be facing those difficulties, not only Emmis. Nearly all companies are basing budgets on the past two years—years that, in hindsight, may have been a strange anomaly rather than a natural growth pattern.

"The budgets are [more aggressive] than I thought overall," another executive says. "If you can't drive revenue this year, the only way to meet margins is to cut costs."

Smulyan did not deny that there are economic pressures. "We can't ignore the economy," he says. "Things are dropping



Incentives like Lee Enterprises' Award helped create strong bonds. Pictured are the 1999 honorees (l-r): Rob Kirk, Lee Wood and Peter Maroney of KOIN-TV Portland, Ore.

rapidly; we have to be cognizant of that. It's a challenge, but we're up to it. It gets everybody focused."

One thing Smulyan makes clear is that the company's style is not to blow things up. "This is a people-driven business," he adds. "There are tradeoffs, there are dislocations, but the most encouraging thing is that everybody in the company understands that. The Emmis culture is one in which we really rely on our people."

Despite the rosinness of life at Lee, there obviously was a business pressure that caused the stations to be sold. So what was the problem? Lee executives, both inside and now outside Lee, agree that being small made it difficult. "Broadcasting is a good business," says Lee's Junck. "It was a tough decision."

Junck says that, in an era of consolidation, the relative smallness of Lee's holdings would be a detriment to growth. "In the newspaper business, there are not the same competitive pressures to grow," she adds. "Most of the content—the reason people read you—is local. Our view was that it's a disadvantage to be relatively small in television but not in newspaper publishing."

Lee contacted Credit Suisse First Boston to help write up a description of the compa-

ny. "Ideally," says Junck, "we wanted to find a really good home for our stations and for our people. But once you get into it, prospects are prospects. There was a lot of interest. And, at the end, it got kind of competitive."

With Emmis, she says, "our fit was good between what we had and what they're trying to build. They had articulated that they wanted to be more heavily into TV. They had a pretty good base to build on. Those kinds of things come through in the presentation and during the due-diligence process. You can see the quality of people a company has and how they've been treated over the years. They could see the value we put on local news. We thought they would make a good home for our stations."

Says a station executive, "We've moved from a company that was primarily in the newspaper business to one that's primarily in the radio business. So we're going from a company accustomed to having a monopoly [within its market] to one that's more [competitive]. Radio is a very competitive medium."

Past and present Lee executives say its TV margins had moved a few percentage points up from the low-30s return on investment but Emmis seeks returns in the mid-40s.

Emmis' margins, says analyst Westfield, "tell you it's a much more efficient

company. There's significant room for margin improvement through revenue growth over the course of the next several years. What lies ahead is a significant margin improvement, as Emmis brings its unique radio style of sales to some very prominent stations in their markets. Emmis does relentless research of markets, competitors, clients, advertisers, individual needs, actions. Jeff will get involved in that personally. It's more aggressive than what television has known across the decades. Radio is a scrapper business.

"Jeff is remarkably good at perceiving the relationship between local advertiser needs and programming. He's the reason we have [New York sports-oriented AM radio station] WFAN as a format. He has developed original formats. Smulyan will say that programming needs to be done on a station-by-station, minute-by-minute basis."

Smulyan does acknowledge that there are some problems to be solved. "There are a lot of inefficiencies in television," he says. "We will have to do more with less, though not necessarily with fewer people. Our culture has always been to work smarter. We're more likely to expand news [than cut back]. The rub might be that we might try to do news with no more resources. Hopefully, we can work smarter. There are advances in technology; none of us can put our head in the sand."

The key, he says, is that each television station has to find its niche. Audience fragmentation affects all media. "In radio, we tear apart our markets. We're all looking for different audiences. We're double Lee's size [in television], so there are more chances to buy product; we can make better deals for *Maury* or *Oprah*. The days of broadly based, broadly targeted broadcasting are over. You've got to find out what the niche is.

"Wall Street hates television," he adds, recalling the hit his company's stock took with the announcement of the deal with Lee. "We have to prove that we can make this a vibrant business. Our home is in radio, but we really felt there was an opportunity in television. TV's an unloved sector. The big challenge is redefining the television business today." ■



Jeff Smulyan: "This is a people-driven business. There are tradeoffs, but ... the Emmis culture is one in which we really rely on our people."

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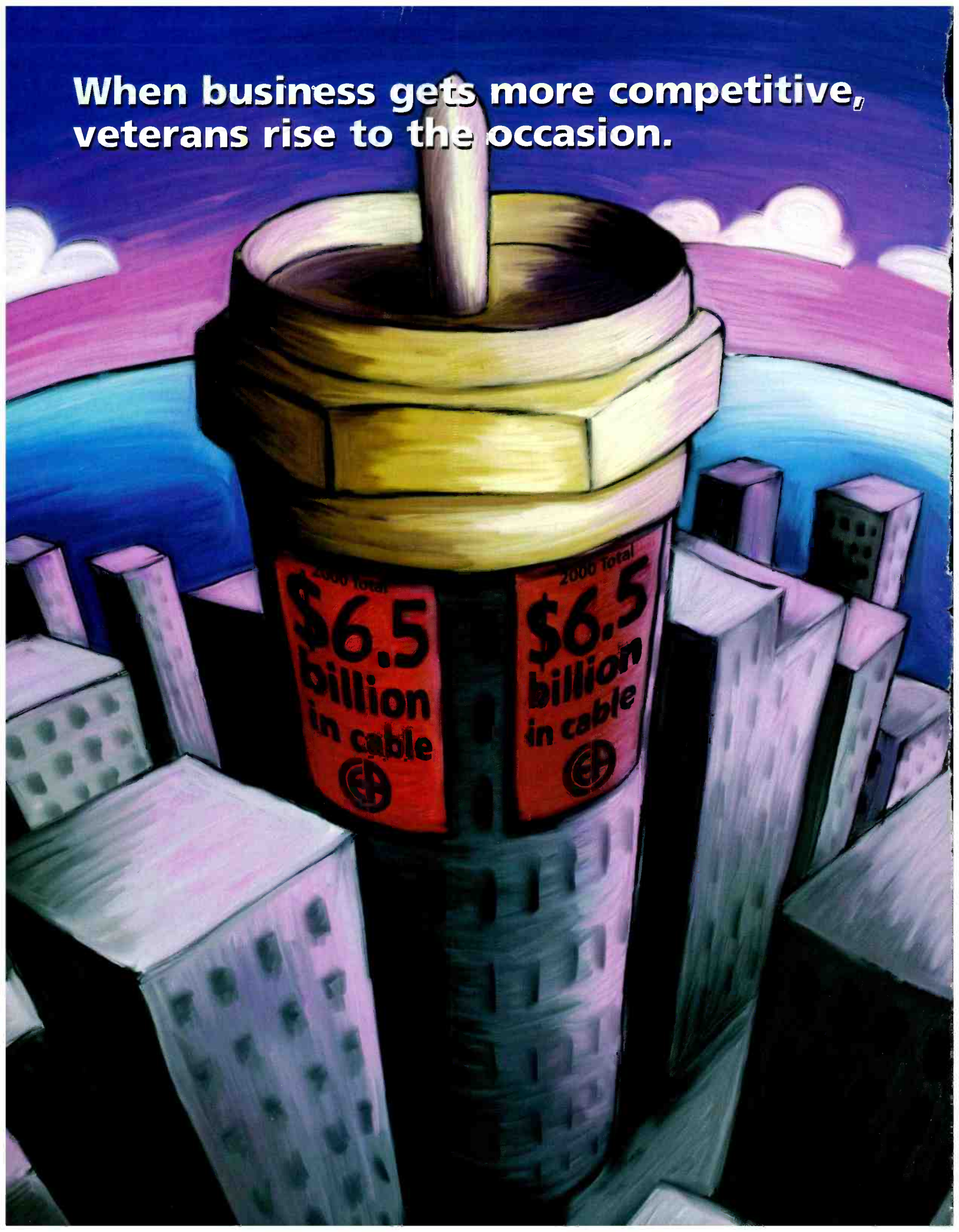


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A partial list of CEA's record-breaking cable transactions in 2000.

February 2000
SOLD

Star Cable Associates
serving approximately
58,000 subscribers
in Texas, Ohio and Louisiana
to
Universal Cable Holdings, Inc.
a subsidiary of
Classic Cable Inc.
Austin, Texas
CEA represented the buyer

February 2000
ACQUIRED

Callahan Associates
International, LLC
acquired a 55% interest in a subsidiary
of Kabel Deutschland GmbH serving
approximately 4.13 million sub-
scribers in the German state of
North Rhine-Westphalia
from
Deutsche Telekom AG
CEA Germany
represented the buyer

March 2000
SOLD

Mid-Atlantic
Communications
Washington, DC
serving approximately
56,000 subscribers
to
Comcast Corporation
Philadelphia, Pennsylvania
CEA represented the seller

May 2000
ACQUIRED*

Callahan Associates
International, LLC
acquired a 55% interest in a subsidiary
of Kabel Deutschland GmbH serving
approximately 2.20 million sub-
scribers in the German state of
Baden-Württemberg
from
Deutsche Telekom AG
CEA Germany
represented the buyer
*pending

June 2000
SOLD

Tri-Lakes, Inc.
serving approximately 5,400 sub-
scribers in Monument, Gleneagle,
Palmer Lake, Woodmoor,
Cheyenne Mountain and Black
Forest, Colorado
to
Adelphia Communications
Corporation
Coudersport, Pennsylvania
CEA represented the seller

July 2000
SOLD

Prestige Cable TV
serving approximately 176,000
subscribers in Georgia, North
Carolina, Maryland and Virginia
to
Adelphia Communications
Corporation
Coudersport, Pennsylvania
CEA represented the seller

September 2000
SOLD

Lewis County Cable
Henderson Cable TV
serving approximately 1,150
subscribers in Lewis County and
Henderson, New York
to
Time Warner Cable
Stamford, Connecticut
CEA represented the sellers

October 2000
SOLD

EWT
Elektro-und Nachrichtentechnik
GmbH serving approximately
645,000 subscribers in Germany
to
UPC
United Pan-Europe
Communications, N.V.
CEA Germany
represented the seller

December 2000
SOLD

Cablevision of Lake Travis
serving approximately 6,100
subscribers in Lakeway, Jonestown
and surrounding areas of
Austin, Texas
to
Time Warner Entertainment-
Advance Newhouse
Partnership
Stamford, Connecticut
CEA represented the seller

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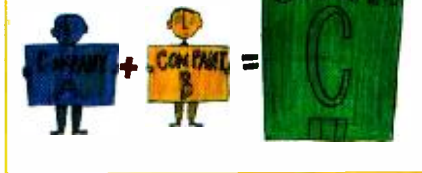
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Washington
Watch

By Paige Albinak



The New D.C.: Friend or foe?

Powell is a clear champion of free market, but he isn't the only one to please in Washington in the matter of mergers

With Republicans in power in Washington, media lobbyists expect their mergers to move through the system much more easily than they did under Democrats, who often consented to corporate combinations only in exchange for public-interest requirements.

Without an antitrust chief in place, it's unclear exactly how George W. Bush's administration will handle media mergers. The public's earliest chance to see how the administration thinks will be when the FCC makes a decision later this year on News Corp.'s purchase of Chris-Craft's eight TV stations; another chance may be News Corp.'s purchase of satellite TV company DirecTV.

News Corp.'s Chris-Craft purchase faces some regulatory concerns—such as an FCC rule limiting foreign ownership of U.S. companies and another forbidding cross-ownership of TV stations and newspapers in the same market (New York City in this case)—but it should fare better in a more deregulatory environment.

Some mergers that closed during the Clinton administration ended up with conditions. Just before the White House changed hands, the Federal Trade Commission and the FCC required AOL Time Warner to open its cable networks to competitors that want to offer high-speed Internet service, forbade the company from imposing content limits on interactive-TV services, and placed restrictions on advanced instant-messaging services.

Regulatory agencies during the Clinton administration also approved AT&T's purchase of first Tele-Communications Inc. and

then Media One but imposed strict conditions on what the company would have to spin off in order to stay within the bounds of agreements struck with the agencies. AT&T has been lobbying Congress to rid itself of some of the rules that would force it to divest some holdings, but so far to no avail.

Industry executives hope they will be able to move deals through the regulatory gauntlet faster and with less scrutiny now that Republicans are in power both in the White House and in Congress. Execs are encouraged by the rise of former antitrust attorney and FCC Commissioner Michael Powell to the agency's chair. While a commissioner, Powell gave several speeches with a deregulatory bent, and he is a clear champion of the free market.

Powell will be intimately involved in Congressional efforts this year to reform the FCC. Both Senate Commerce Committee Chairman John McCain (R-Ariz.) and House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) say it's their top legislative priority this year. Both men are enthusiastic supporters of Powell, and McCain has been Powell's congressional champion. With the three all focused on changing the agency, it's a sure bet something will get done.

Action is expected on a bill, sponsored by Reps. Richard Burr (R-N.C.) and Chip Pickering (R-Miss.), setting time limits for the FCC's reviews of mergers, says Ken Johnson, committee spokesman.

Last year, Burr and Pickering introduced

similar legislation, but it didn't pass. Sens. Mike DeWine (R-Ohio) and Herb Kohl (D-Wis.) managed to get a time-limits bill through the Senate Judiciary Committee, but it never made it to the Senate floor. Sources say Sen. Ernest Hollings (D-S.C.), the powerful ranking member on the Senate Commerce Committee, made sure the bill never saw the light of day. With Hollings still ranking high on Commerce, similar efforts this year are likely to meet with the same result, unless perhaps Hollings has another

piece of legislation he would like to push through in exchange.

Merger-review deadlines hold no appeal for Powell. Although he admits the FCC could use some changes, he's not a strong backer of deadlines on reviews.

"I am not necessarily in favor of prophylactic time

limits. ... I really hope we will be able to increase the pace," he told the press.

However, the speed at which mergers are approved isn't fully in the FCC's hands. Typically, the agency waits until the antitrust outfits—the Department of Justice or the Federal Trade Commission, depending on the merger—complete their review, which usually takes some months. Once that's complete, the FCC will add its two cents.




















Whether 2001 will prove to be a big year for media mergers is uncertain. With an economic downturn looming, only a few big media companies left, and the Internet bubble burst, the question remains: What's left to buy and who can afford it? ■

**Merger-review
deadlines hold no
appeal for Powell.
'I'm not necessarily
in favor of prophylactic
time limits,'
he says.**

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 <p>\$1.65 billion Senior Notes Offering 7.70% due 2010 7.875% due 2030</p> <p>Senior Co-Manager July 2000</p>	 <p>Clear Channel Communications \$1 billion FRNs of 2002 7.875% of 2005</p> <p>Co-Manager June 2000</p>	 <p>Clear Channel Communications €650 million Senior Notes Offering 6.5% due 2005</p> <p>Joint Lead Manager June 2000</p>	 <p>\$800 million Senior Credit Facility</p> <p>Lead Agent June 2000</p>	 <p>\$41 million Private Placement</p> <p>Sole Placement Agent May 2000</p>
 <p>\$200 million 5.50% Convertible Subordinated Notes due 2007</p> <p>Lead Manager March 2000</p>	 <p>\$350 million Follow-on Offering</p> <p>Co-Lead Manager March 2000</p>	 <p>\$500 million \$200 million 10.25% Senior Notes and \$300 million 12.875% Senior Discount Notes due 2010</p> <p>Co-Manager March 2000</p>	 <p>\$436 million Initial Public Offering</p> <p>Co-Manager February 2000</p>	
 <p>\$450 million 5.00% Convertible Subordinated Notes due 2010</p> <p>Joint Lead Manager February 2000</p>	 <p>\$424 million Follow-on Offering</p> <p>Lead Manager January 2000</p>	 <p>SBA Communications Corporation \$280 million Follow-on Offering</p> <p>Co-Lead Manager January 2000</p>		
 <p>\$3.2 billion Senior Secured Credit Facilities</p> <p>Administrative Agent November 1999</p>	 <p>Clear Channel Communications \$1 billion 1.50% Convertible Senior Notes due 2002</p> <p>Joint Book Manager November 1999</p>			

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The Television Merger Market

By Elizabeth A. Rathbun



TV station sales wait for de-reg

Currently stagnant market looks for help from new powers in Washington—in the form of unlimited duopolies

There is one thing on which media brokers agree: If the current stagnant state of TV-station sales is to improve, deregulation will be a major pick-me-up. But even that may not be enough to make the current climate attractive.

Media Venture Partners Elliott Evers worries that further deregulation will be just “a balm on the industry’s wounds. I don’t think it will heal them completely.” His advice for would-be station sellers? “This is not the year to go to market.”

Brokers say they’re pinning their hopes on a more conservative FCC to make that happen. New FCC Chairman Michael Powell already has indicated that he would consider allowing TV duopolies in smaller markets and giving newspapers the right to own TV stations in their own markets (and vice versa [B&C, Feb. 5]). Powell also backs

the idea of lifting the 35% household-coverage cap. But it may actually be Congress that is the ultimate arbiter on those issues.

“We went from one of the worst broadcast-friendly commissions to one of the most broadcast-friendly almost overnight,” says MVP’s Brian Cobb. If the new FCC addresses those three issues and if interest rates continue to go down, “the picture is going to brighten.”

With the FCC’s August 1999 action allowing TV duopolies in certain major markets “a complete and total bust,” as Evers puts it, “we really need it to go down [in market size]. We need unlimited duopolies.”

The decision to allow TV duopolies in

certain markets was expected to open the floodgates, with broadcasters rushing to buy second TV stations. But once opened, the floodgates released nothing but a trick-

le. In fact, it’s “really a stagnant market in TV,” media broker Richard A. Foreman says. “The TV business needs a shot in the arm right now, and I think that shot in the arm could come from Washington.”

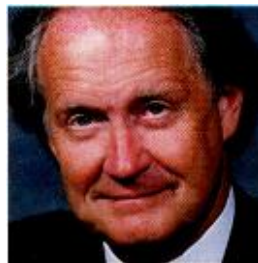
Allowing duopolies anywhere is “the single biggest thing that will spur the market,” says W. Lawrence (Larry) Patrick, president of

Patrick Communications. “You have television duopolies right now, but they help the wrong people.” The aid is needed in smaller markets, “where stations are being squeezed to death” by network compensation requirements and the costs of converting to digital.

TV’s troubles went beyond a dearth of duopoly deals last year. The business also faced rising interest rates, declining national ad spending, reluctant lenders, stock-market hits, uncertainty over the transition to digital and network compensation quandaries. “All the bad things that could happen were happening,” Cobb says.

Difficult conditions, at least on the ad front, are expected to be exacerbated this year by the absence of national political campaigns and the Olympics. Cobb sees “a very tough first quarter” but hopes for improvements by the end of the year.

Continued on page 30



Station broker Richard Foreman believes that Washington can give the TV-station market a shot in the arm.

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<p>Urban Cable Works of Philadelphia, L.P.  \$125,000,000 Senior Secured Credit Facility <i>Administrative Agent January 2000</i></p>	<p> \$100,000,000 Senior Secured Credit Facility <i>Syndication Agent June 2000</i></p>	<p> Beasley Broadcast Group \$300,000,000 Senior Secured Credit Facility <i>Administrative Agent August 2000</i></p>	<p>WICKS BUSINESS INFORMATION \$55,000,000 Senior Secured Credit Facility <i>Administrative Agent July 2000</i></p>
<p> \$156,000,000 Series C Preferred <i>Preferred Equity Investor September 2000</i></p>	<p>RENDA BROADCASTING CORP. Financial Advisory Services <i>April 2000</i></p>	<p> \$120,000,000 Senior Credit Facility <i>Arranger & Administrative Agent December 2000</i></p>	<p> \$175,000,000 Senior Secured Credit Facility <i>Co-Arranger & Syndication Agent December 2000</i></p>



The Radio Merger Market

By Elizabeth A. Rathbun



Radio sales enter mop-up mode

With major consolidations done, 2001 is off to a slow start, but regional deals and smaller markets could be active

After two years of basically governing the radio-station marketplace, one would think Clear Channel Communications would take a step back. Well, it probably will. But, most likely, it's because it could never continue at the same pace it's had recently.

In 1999, in the largest radio deal ever, Clear Channel spent \$23.8 billion on AMFM Inc. and its 443 stations, or 83.3% of all that was spent on radio stations that year. Last year, it paid more than \$551.6 million for some 140 radio stations and sold \$4.3 billion worth. Altogether, Clear Channel was directly involved as a buyer or seller in deals representing an astonishing 82.8% of the total \$5.86 billion that changed hands in radio in 2000.

"You can sum up [the action in 2000] in three words: Clear Channel Communications.

They *were* the market, in every sense," radio-station broker Gary Stevens says.

"Clear Channel really set the pace and tone for last year's market," says Elliot Evers, a media broker with Media Venture Partners. And in the fifth year of radio deregulation, "there are more buyers than sellers." Stations tagged for sale "are few and farther between."

Clear Channel fueled the radio-station market last year first by having to sell \$4.3 billion worth of stations (108 of them) to gain Justice Department approval of its merger with AMFM. Then, the San Antonio-based company went on a spending spree to take advantage of an IRS incentive that allowed it to spend up to that

amount on new radio stations by the end of the year—tax-free.

Brokers expect Clear Channel to continue to buy this year, just not as much as it has

in the past. So far this year, the company already has spent \$29.2 million on 11 stations, a mere 1.2% of the total dollars spent so far on radio.

Other companies cited as current buyers by broker W. Lawrence "Larry" Patrick of Patrick Communications include CBS, Entercom Communications and Radio One, which just last week bulked up even further by agreeing to pay about \$190

million for 15 stations owned by Blue Chip Broadcasting.

Stevens also names those companies as buyers, along with Cox Radio and perhaps ABC Radio. On a smaller-group level, he cites Saga and Salem Communications.

The same troubles that hindered TV sales last year also affected radio, including a souring economy and higher interest rates. Lenders tightened up across all industries. But radio was especially hard hit by what looked like a Wall Street backlash. The industry has yet to recover.

In addition, a decline in spending by dotcom companies and an overall national ad pullback hit radio hard last year, though the industry finished 2000 with a 12% increase in both local and national ad revenue, the Radio Advertising Bureau reported on Feb. 2.

Continued on page 30



Clear Channel's Lowry Mays continued to make his company the leader in mergers, with more than \$551.6 million paid out for 140 radio stations in 2000.

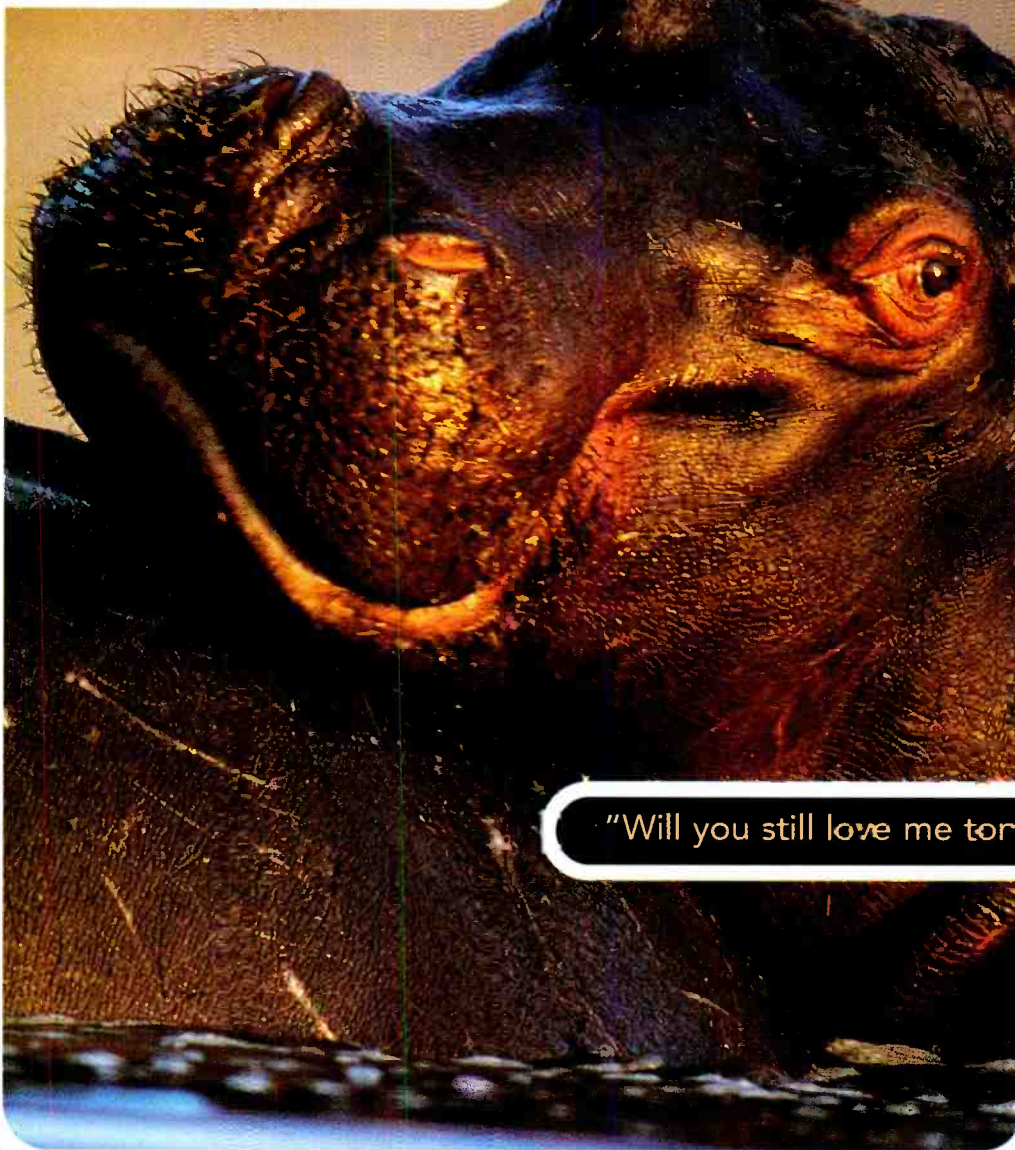
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The Cable Merger Market

By John M. Higgins



Ask cable executives for predictions about mergers and acquisitions for 2001, and their first response will almost invariably be along the lines, "There's not much out there to buy." Pause. "Unless AT&T comes back on the market."

Indeed, few outside AT&T Corp. believe that the company will be in the cable business for long. AT&T's decision to split into five parts is widely seen as Mike Armstrong's abandonment of his strategy to round out the company's telecommunications services by extending into the local-telephone business. Although AT&T executives deny it, industry executives believe AT&T's lucrative collection of metropolitan clusters will be back on the market.

"I firmly believe these systems will come back our way," says the CEO of one MSO.

"Obviously, we'd love it," adds a senior executive of one media company that has been studying AT&T's recent moves. "I would say it's 50-50 that these properties get resold."

Other than that, expectations for this year are low.

Cox Chairman James Robbins says that he's interested in developing his existing clusters in places like Southern California, Arizona and Florida and, secondarily, a really large deal. But he's not interested in diving back into small markets the way he did with his \$4 billion takeover of TCA Cable TV Inc. two years ago.

"If there are opportunities for us to get bigger, we would look at that," he explains. "I'm not sure there's a whole lot out there

Meager mergers, unless AT&T's in

Rural systems are available but are seen as not too attractive to MSOs, which find it hard to justify the buy

that makes sense for us."

Adds Comcast Executive Vice President Larry Smith: "Maybe something will come up, but our folks are focused a lot on cleanup stuff around our own systems."

In sheer size, 2000 was a huge year, with cable systems accounting for about half the value of Time Warner Inc.'s \$120 billion sale to America Online, and AT&T completing its \$60 billion takeover of MediaOne Group Inc. But the effects were less dramatic than the previous year, when half the ranks of the top 10 MSOs were swept up.

Properties clearly up for sale in 2001 are rural systems that, while conceivably appealing at some price, are not terribly attractive now: 404,000-subscriber Classic Communications, 70,000-subscriber James Communications and 121,000-subscriber Galaxy Telecom. All three companies are at least in technical default on their bank loans. Their owners have been struggling for a year to find buyers or new equity sources to keep lenders satisfied, to no avail. Their portfolios are composed mostly of small-town, rural properties that lack the heft to be upgraded efficiently and, hence, have been ravaged by DirecTV and EchoStar. Other MSOs are having a hard time justifying such buys even as distress situations.

More-interesting activity could surround a slice of systems that AT&T is definitely putting up for sale. The company is shopping a 1.2 million-subscriber piece of its own rural operation to other MSOs,

including Iowa, Utah and Montana. Industry executives say that several investment funds have started to circle but are looking to assemble management teams before they formally bid.

A couple years ago, established operators would have jumped at the chance, because some top players were looking merely for bulk buys. Cox Communications, Charter Communications Inc. and Adelphia Communications Corp. all bid for properties that made little geographic sense but offered an additional million or so subscribers for

increased leverage with programmers, regulators and other MSOs.

Except for Mediacomm Communications, established MSOs are passing on the current slate of rural properties. "That extra million subs on hell's half acre?" asks a senior executive with one MSO. "Not us, thanks."

The good news for deal-makers is that the investors are more supportive of cable than of other media sectors. Some system stocks are trading around 16 to 18 times annual cash flow, notably Comcast and Charter. And while recession fears and spectacular telcom failures like ICG Communications and Northpoint Communications froze the junk-bond market solid, it has been cable operators that have led the way through the ice, Charter, Mediacomm and Adelphia raising almost \$2 billion over the past 30 days at favorable rates. ■



Cox Chairman James Robbins says there isn't a whole lot in the way of sensible acquisitions for Cox Cable.

n e t w o r k t h e w o r l d



MORGAN STANLEY DEAN WITTER

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<p>TIME WARNER</p> <p>\$350 Billion</p> <p>Merger with America Online</p> <p>Financial Advisor January 2001</p>	<p>am·fm</p> <p>\$56 Billion</p> <p>Merger with Clear Channel Communications Inc.</p> <p>Financial Advisor August 2000</p>	<p>VIACOM</p> <p>\$80 Billion</p> <p>Merger with CBS Corporation</p> <p>Financial Advisor May 2000</p>	<p>SpectraSite</p> <p>\$1.3 Billion Acquisition of SBC Tower Portfolio</p> <p>\$412 Million Joint Venture with British Gas</p> <p>Financial Advisor December 2000, April 2000</p>	<p>Chancellor MEDIA CORPORATION</p> <p>\$4.1 Billion Merger with Capstar Broadcasting Corp.</p> <p>\$1.6 Billion Sale of Chancellor Media Outdoor Corporation to Lamar Advertising</p> <p>Financial Advisor July 1999, September 1999</p>	<p>LAMAR</p> <p>\$200 Million</p> <p>Follow-On Offering</p> <p>Sole Manager November 2000</p>
<p>SpectraSite</p> <p>\$200 Million*</p> <p>Convertible Notes</p> <p>Sole Manager November 2000</p>	<p>CROWN MEDIA INTERNATIONAL</p> <p>\$357 Million Follow-On Offering</p> <p>\$350 Million Convertible Preferred Stock</p> <p>Co-Manager July 2000</p>	<p>SpectraSite</p> <p>\$231 Million Follow-On Offering</p> <p>\$436 Million Follow-On Offering</p> <p>Lead Manager July 2000, February 2000</p>	<p>RADIO ONE THE URBAN RADIO SPECIALIST</p> <p>\$310 Million* Convertible Preferred Stock Senior Co-Manager</p> <p>\$350 Million Follow-On Offering Co-Manager</p> <p>July 2000, March 2000</p>	<p>COX RADIO, INC.</p> <p>\$255 Million</p> <p>Follow-On Offering</p> <p>Joint Book Runner June 2000</p>	<p>SpectraSite</p> <p>\$560 Million 12³/₄% Senior Discount Notes</p> <p>\$200 Million 10³/₄% Senior Notes</p> <p>Lead Manager March 2000</p>
<p>AMERICAN TOWER</p> <p>\$400 Million*</p> <p>Convertible Notes</p> <p>Co-Manager February 2000</p>	<p>REGENT COMMUNICATIONS, INC.</p> <p>\$156 Million</p> <p>Initial Public Offering</p> <p>Senior Co-Manager January 2000</p>	<p>CLEAR CHANNEL COMMUNICATIONS, INC.</p> <p>\$900 Million Convertible Notes Co-Manager</p> <p>\$1.4 Billion Secondary Offering Joint Book Runner</p> <p>November 1999, May 1999</p>	<p>broadcasting</p> <p>\$230 Million</p> <p>Follow-On Offering</p> <p>Co-Manager October 1999</p>	<p>ENTERCOM</p> <p>\$350 Million Follow-On Offering</p> <p>\$306 Million Initial Public Offering</p> <p>Co-Manager September 1999, January 1999</p>	

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Top merger deals: 2000

By Elizabeth A. Rathbun



Top 5 radio deals

- \$475M** Entravision merges with Z-Spanish Media
- \$380M** Cox Radio buys 1 AM, 6FMs from Clear Channel Communications/AMFM
- \$300M** Citadel Communications buys 3 AMs, 8 FMs, 1 LMA from Dick Broadcasting
- \$280M** Cox Radio adds 17 AMs, 63 FMs from Midwestern Broadcasting Co.
- \$250M+** Entravision Communications merges with Latin Comm. Group/Trefoil Latin Investors LP

Top 5 TV deals

- \$5.3B** News Corp. buys 10 stations from Chris-Craft Industries
- \$1.1B** Univision buys 13 stations from USA Broadcasting
- \$562.5M** Emmis Communications buys 8 stations, 7 satellites from Lee Enterprises
- \$204M** Cosmos Broadcasting and Civic Communications merge
- \$185M** Hearst-Argyle Television buys 1 station from Imes Communications

Top 5 media deals

- \$129B** America Online grabs mega-headlines with a mega-deal with Time Warner
- \$42.8B** Vivendi SA extends its global reach with Universal
- \$13.6B** Viacom takes full ownership of Infinity Broadcasting
- \$11.6B** Tribune merges with Times Mirror to reach 3.2 million newspaper readers in Los Angeles, New York and Chicago
- \$3.0B** Viacom gets jazzed up with the purchase of BET Holdings II in November

Television

Continued from page 24

In general, would-be buyers and sellers have been at an impasse over station prices, Foreman says. While many would like to sell their stations, "very few buyers [are willing to consider] the prices the owners are looking for. ... I don't know who's right" about the values, but "the end effect has been a paucity of deals."

Starting early last year, sellers started seeking prices at 14 to 15 times cash flow, broker H.B. "Ben" LaRue says. Meanwhile, buyers wanted to pay just 10 to 12 times. "That's a big difference and a lot of money," he notes.

"You need the aggressive buyers to bridge that gap," says Fred Kalil, vice president of Kalil & Co. "The logical public



Brian Cobb, of Media Venture Partners (MVP), thinks the new FCC is one of the most broadcast-friendly ever.

players are not there."

While an advertising crunch could change things, "there were very few stations in a situation where they had to sell" last year, Cobb says. Despite its troubles, TV is "still a very good business to be in."

Patrick says he already is "starting to see some deals come back. ... People have faith that Bush and particularly [Federal Reserve Chairman Alan] Greenspan are going to have a soft landing" for the economy.

As for groups actively seeking deals right now, Patrick names Cox Broadcasting, Larry P. Roberts' Fisher

Broadcasting, and ABRY Broadcast Partners' Nexstar Broadcasting Group. He adds that Liberty Corp., which is shedding its life-insurance arm and concentrating on TV ownership via Cosmos Broadcasting, should be poised to start buying soon. ■

Radio

Continued from page 26

Even if companies had the money to spend on radio stations, "it's an inventory issue. There's nothing to buy," says Stevens. "Clearly, a majority of what's good that's out there [is gone]." He expects companies to "just trade stuff between themselves now. That's the paradigm."

Media broker Richard A. Foreman concurs. "2000 was a wind-down year in radio. There were few properties available," he observes. Even Clear Channel slowed its pace as the year wore on and its stock price got clobbered.

As for 2001, "this year has been a little

slower starting off," radio broker Dick Blackburn says. "You can only consolidate a market so far." But consolidation, launched with the Telecommunications Act of 1996, is not completely over, he says. He expects "regional plays" and deals mainly in smaller markets this year. Things could improve if companies turn in good first-quarter numbers and the economy revives, he says.

But don't look for any more gigantic group deals, Foreman cautions. "Consolidation has taken hold. Most of the work has been done," he says. "Anything out there now

is just mop-up."

Fred Kalil, vice president of Kalil & Co., is more optimistic. "There's always a lull in the action, but radio [always] seems to come out of it pretty quickly." ■

Radio-station broker Gary Stevens says, 'Clearly, a majority of what's good that's out there [is gone]'. He expects companies to 'just trade stuff between themselves now. That's the paradigm.'

Programming

Network pilots take off

Many programs sold for fall, bypassing the usual months-long development ritual

By Joe Schlosser

It's pilot season. And this year, that means business as *unusual* in Hollywood.

There are a pair of strikes looming, reality programming is becoming ever more tempting and the battle to co-own or do-it-yourself continues to drive the major broadcast networks.

With the Writers' and Screen Actors Guilds threatening to walk, many of the networks have greenlighted programs for the fall, bypassing the spring ritual of the pilot and upfront season. And a number of top series, including *Buffy, the Vampire Slayer*; *Frasier* and *Dharma & Greg*, may be switching networks.

"It's been challenging to say the least," says Fox Entertainment President Gail Berman. "Besides programming for the current season, I've also had to look at summer, where we have promised to deliver original programming, and now we're preparing for a fall that may or may not include a strike."

"I don't sense that reality is playing as much of a factor in the way that development is unfolding this season, certainly the strike is," says 20th Century Fox TV President Dana Walden. "I've felt a much more speedy process from the networks in terms of ordering scripts as a result of a possible strike. People are trying



Former *La Femme Nikita* star Peta Wilson is among several actors and actresses to appear in this year's new pilots. She will play a criminal investigator on a Warner series to be shown on NBC.

'I've felt a much more speedy process from the networks in terms of ordering scripts as a result of a possible strike.'

—Dana Walden,
20th Century Fox TV

to get out in front a little bit."

Peter Roth, Warner Bros. Television's president says, "It seems as if it becomes more intense each year. With the combination of a possible strike, the softening economy and ad

marketplace and the rigors of vertical integration, it seems as if it has become more intense than ever."

Strike or no, all six major networks will have finalized pilot-production plans by the end of the month, with fall schedules set by the end of April. Many of the networks have already finalized their

drama choices, but sitcom orders at a handful of networks will go out this week.

"Our development is amped up," says ABC Entertainment Group Co-Chairman Stu Bloomberg. "I think the only thing that will change is if we can't make the series, but we're moving ahead."

Already in production, or moving in that direction, are pilots with Richard Dreyfuss (CBS), John Stamos (ABC), Reba McEntire (WB) and former *Late Night with Conan O'Brien* sidekick Andy Richter (Fox). Others in the mix include Jim Belushi and former *NYPD Blue* co-star Kim Delaney (separate pilots, both ABC), comedian Bernie Mac (Fox) and former *La Femme Nikita* star Peta Wilson (NBC). Former *Seinfeld* stars Jason Alexander and Julia Louis-Dreyfus are being shopped for separate sitcoms.

Producers and directors working on pilots include Darren Star (*Sex and The City*), Tom Fontana (*Homicide: Life on the Street*), a pair from Judd Apatow (*Freaks and Geeks*), Greg Daniels (*King of the Hill*), J.J. Abrams (*Felicity*) and Joss Whedon (*Buffy, the Vampire Slayer*). Diane Keaton is directing and producing a drama pilot for Fox entitled *Pasadena* and UPN is adapting Stephen King's novel *Dead Zone* for the small screen. UPN also has a sitcom pilot that star's Mike Epps (*Next Friday*) and has actor/rapper Ice Cube on the production team.

There are two behind-the-scenes series set at the U.S. Supreme Court, CBS' *First Monday* and ABC's *The Bench* and more than enough dramas to go around. There are also a couple of pilots that give ordinary people superpowers, including UPN's *Superguy* and Fox's *Ball & Chain*. And every network has at least one reality series.

CBS

CBS has wrapped up its drama developments, and network executives say the majority of comedies should be ordered by the end of the week. CBS has ordered eight drama pilots and two presentations, including a cast-

IN BRIEF

OUTBACK ON TOP

Survivor: The Australian Outback led CBS to weekly victories in both households and total viewers. NBC was just able to squeak out a win in the key adults 18-49 demographic for the week of Feb. 5-11, topping a rejuvenated Fox by one-tenth of a rating point.

The combination of *Survivor* and a strong Monday comedy showing led CBS to a 13.5 million viewer average and a 9.2 rating/15 share in households, according to Nielsen Media Research. *Survivor: The Australian Outback* finished the second week of the ongoing February sweep as the most watched program, averaging 29 million viewers and a 17.4/26 in households.

THAT 18-49 SHOW

Fox has picked up comedy *That '70s Show* through the 2002-2003 season. The Carsey-Werner-Mandabach comedy, currently airing on both Tuesday and Wednesday nights on Fox, is currently in its third season on the network.

Season-to-date, the Tuesday night original episode of *That '70s Show* is averaging a 6.0 rating in adults 18-49 and 11.2 million viewers, according to Nielsen Media Research.

ALL REVVED UP

Fox's initial coverage of the NASCAR Winston Cup race, Sunday's Budweiser Shootout, scored in the ratings, averaging a 4.2 rating/10 share, according to overnight Nielsen Media Research, up 17% from CBS' coverage last year and 20% higher than CBS' 1999 telecast. Fox is in the first year of an eight-year, billion-dollar deal with NASCAR.

Photo: Alberto Lowe / NewsCom3



Prospects for *Seinfeld* alums, including Julia Louis-Dreyfus, may suffer because of *The Michael Richards Show's* failure.

contingent presentation from Tom Fontana, *Hudson County*. CBS Productions is producing or co-producing five of the pilots/ presentations and co-owned Paramount Network TV and Big Ticket TV one apiece. Columbia TriStar Television is involved in four dramas.

The most talked-about series in development at CBS are *The Education of Max Bickford*, which stars Richard Dreyfuss, and *E.R.* producer John Wells' drama *Second Act*. *The Education* pilot, from CBS and 20th Century Fox TV, stars Dreyfuss as a college professor dealing with a mid-life crisis. CBS executives say it's not a remake of Dreyfuss' *Mr. Holland's Opus*. Wells' *Second Act* is from Warner Bros. and follows a career politician who loses his bid for the Senate.

Amy Lippman and Christopher Keyser, producers of former Fox series *Party of Five*, are behind pilot *Heart Department*, a medical drama that stars Tony Shalhoub (*Wings*) and Felicity Huffman (*Sports Night*). *JAG* producer Don Bellisario is teaming with co-owned Paramount on *First Monday*, which follows the Supreme Court Justices and their clerks. *Air Force One* director Wolfgang Petersen is trying his hand in TV, with a CIA pilot *The Agency*. And CBS is working on *H.R.T.*, a series that follows an elite hostage rescue team at the F.B.I. And Paramount-based Big Ticket Television is developing *Destiny*, which is set in "real time" and about people having spiritual, emotional or physical crises.

On the comedy front, CBS has picked up a half dozen pilots, including 20th Century Fox comedy *Say Uncle*, *Blind Men* from Columbia TriStar and Granada, British import *The Kennedys*, and a comedy centering on popular commercial character Baby Bob. It is also developing a series with Ellen DeGeneres and ATG.

Programming

NBC

New NBC Entertainment President Jeff Zucker is getting a crash course on the development season. So far, Zucker has ordered NBC's drama lot—four pilots and two presentations. In terms of comedy, he says he's picked up nine so far and that the final tally will likely be 11 or 12. "I've been here for 20 minutes, so what do I know?" asks Zucker, the former *Today* executive producer. "But I feel really good about where we are."

Of the six drama projects, NBC Studios is behind three; an untitled medical examiner project from writer Tim Kring, *Chestnut Hill* and *U.C. (Under Cover)*, the last a co-production with Twentieth Century Fox. *La Femme Nikita's* Peta Wilson is a criminal investigator à la Erin Brockovich in an untitled drama from Warner Bros. and *Anne Rice's Earth Angels* is a pilot presentation from Imagine and Twentieth. Drew Carey and producer Bruce Helford are behind an improv/sitcom series, Chuck Lorre has been given a 13-episode commitment for comedy *Last Dance* and the network is developing a comedy around Latina comedian Debbi Gutierrez. And after the recent failure of Michael Richards' comedy, NBC executives are said to be taking their time looking over projects from *Seinfeld* alums Alexander and Dreyfus.

FOX

Fox's Berman says the network has ordered all of its drama pilots and that a few comedy projects may get picked up over the next week or so. In all, Fox has given pilot commitments to seven sitcoms and eight dramas, including yet another Darren Star ensemble series from ATG. Fox has given episode commitments to two comedies,

Jim Belushi will play a father in a yet untitled ABC series by Touchstone and *Ellen* producers.

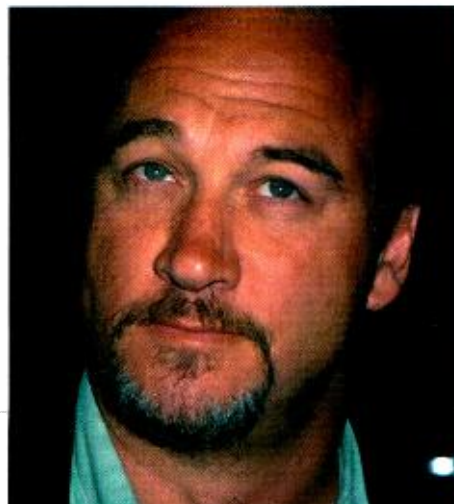


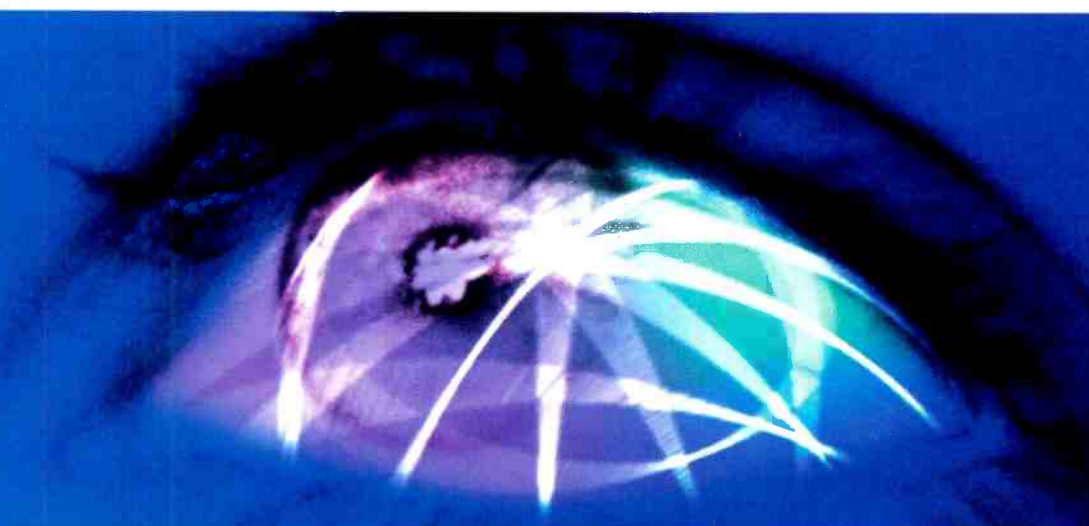
Photo: Alberto Lowe / NewsCom3

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IN BRIEF

DOWNEY STILL UP

Fox is keeping Robert Downey Jr. around despite his real-life problems. The network and producer David E. Kelley signed the actor to another eight episodes on drama *Ally McBeal*. He'll return Feb. 26 and remain for the rest of the season. Downey is still awaiting sentencing in California on drug charges. He is set to appear in court Feb. 21.

KISSINGER TO HEAD USA

David Kissinger has been named president of USA Television Production Group. Formerly president of programming at Studios USA, he will now oversee the prime time network operations of Studios USA, as well as administration and finance for the USA Television Group. Kissinger replaces Robert Fleming, a five-year veteran of the division, who is stepping down.

GOLD STANDARD

Modern Entertainment has declared its first syndicated movie package, *Pure Gold III*, a "firm go" for spring 2001. It has been cleared in 16 of the top 20 markets. Titles include *Hugo Pool*, starring Alyssa Milano, Sean Penn and Robert Downey, Jr., and *Clockwatchers*, starring Lisa Kudrow and Parker Posey. Modern is better known for its European game format, *Survivor*, which has made a splash on this side of the pond as well.

FORENSIC PICK-UP

Court TV has ordered 26 more episodes of *Forensic Files*, described as a documentary counter-part to CBS' *C.S.I.* *Forensic Files*, which debuted Sept. 18, 2000, airs five days a week at 7:30 p.m. Season to date, the show has averaged a .7 rating (363,000 homes), which represents a 169% jump from the time-period performance last year.

Judd Apatow's *Undeclared* and Steven Levitan's *Greg the Bunny*. *Greg* is a sitcom, about a sock puppet who hosts a talk show. Fox has also ordered 13 episodes of drama *When I Grow Up* from *Moonlighting* producer/writer Glenn Gordon Caron and Paramount.

Bernie Mac, co-star of film *Kings of Comedy*, is headlining a sitcom from co-owned Regency and 20th Century Fox. Former *Late Night* sidekick Andy Richter is the lead on comedy pilot *Anything Can Happen* from Paramount. Imagine and 20th are teaming up for drama *24*, a "real-time" series, with each episode looking at happenings between midnight and 1 a.m. as seen through the eyes of a CIA agent. *Buffy's* Wheadon, along with Todd Holland of *Malcolm in the Middle* are teaming up for 20th Century Fox's *Ball & Chain*, about a couple on the brink of divorce who can earn super-human powers by staying together.



RuPaul plays a nanny in *The Tranny*, a series in development at UPN.

ABC

ABC has seven comedy pilots and eight dramas in development, with a few more comedies to come.

Co-owned Disney studio Touchstone is producing two of the comedies and co-producing or producing six of the eight dramas. ABC's Bloomberg says there was no concerted effort to get Touchstone programming developed and added, "As each year goes along, the number of pitches from the outside does diminish. But we want to put the best product on our schedule." Last year, ABC ordered only four new series for the fall because of *Who Wants to Be a Millionaire?*'s success. Bloomberg won't promise more.

ABC has given a series commitment to Steven Bochco's latest, *Philly*, starring former NYPD *Blue* star Kim Delaney and former *The Street* co-star Tom Everett Scott. Delaney plays a "low-rent" attorney in Philadelphia. The only other series commitment for the fall is for Greg Daniels and Richard Appel's untitled romantic comedy from 20th. Also in the works at ABC is *Alias*, from *Felicity* producer Abrams, as the story of a woman in college who juggles life as a spy. John Stamos headlines the drama *Thieves* from

Warner Bros., which follows two top thieves who recover stolen property for the government.

On the comedy side, *Mad TV* star Nicole Sullivan is a crazed daytime talk-show producer in *Me and My Needs*. Jim Belushi is the father in an untitled family sitcom from Touchstone that has *Ellen* producers Jonathan Stark and Tracy Newman attached.

UPN

UPN has a half dozen dramas and nearly twice as many comedies in development, and network executives are mulling a handful of reality and game shows. UPN, which is owned by Viacom, has a number of projects in development from co-owned companies: three from Paramount Network TV, two from Spelling TV and one each from Viacom Productions and Big Ticket TV. There's also a game show starring MTV's Tim Beggy in the works.

Development highlights on the drama front include projects from horror director Wes Craven, the Stephen King adaptation of *Dead Zone* and a hip-hop soap opera from music video and film director Hype Williams. Howard Stern's animated comedy *Doomsday* is still in development, along with *The Tranny*, a series starring Ru Paul as a nanny.

THE WB

At The WB, co-owned Warner Bros. Television is producing eight pilots so far, including comedy *Sally* with country music star Reba McEntire as a recently divorced woman with a pregnant teenage daughter. The WB has given a 13-episode commitment to *Smallville*, from Warner Bros., as the story of Superman as a teen. The co-owned studio is also developing a variety show with Jamie Foxx, a comedy called *Bad Haircut and I Do*, a comedy about three recently married couples. It is also developing a comedy around Cedric the Entertainer, the comedian and star of Budweiser's recent Super Bowl commercials. The comedy, *Cedric the Coach*, has the former *Steve Harvey Show* co-star as the head coach of the worst NBA team. ■

StationBreak

BY DAN TRIGOBUFF



San Antonio anchor Leslie Mouton personalized a story about her fight against breast cancer by showing viewers her hair loss.

UP CLOSE AND PERSONAL

Two anchors last week joined the increasing number of broadcasters who have used their personal battles to shed light on the illness that afflicts them.

KSAT-TV San Antonio anchor Leslie Mouton, who is undergoing breast-cancer treatment, appeared on her newscast—to present the last of her three-part series on cancer—without her wig. “I think that, if people see an anchor bald, it can help take some of the stigma out of baldness.”

Mouton says that, for her

and other cancer patients, “the prospect of losing hair was the toughest part. I don’t think it’s because of the business I’m in. I think it’s because I’m a woman. Hair is so important to us; we spend so much time and money on it.” She says that, after discussing treatment with her doctor, the realization of hair loss made her cry for the first time. But she later held a “hair-shaving” party for her family and friends, inviting them to keep locks of her hair “as a memory.”

Although, except for the one report, she keeps a wig on while anchoring, she does not wear it off the air. “When it’s cold, I put on a baseball cap.” On the air, “I don’t want people to tune in to see how Leslie’s hair is doing.”

KCNC-TV Denver anchor Theresa Marchetta shared her story of her bout with thyroid cancer in a two-part story. “It wasn’t my idea,” she says. “But talking about my thyroid cancer was a way to get into the topics of prevention and screening.” She showed the surgical scar on her neck for the story but otherwise keeps it covered. “As a news anchor, we try not to have anything dis-

tract from what we’re doing. My biggest fear was that someone would say this is about self-promotion. But any criticism I get will roll off my back. We’ve gotten a flood of responses, and all of it positive.”

Both anchors say their choices to go public were not influenced by February sweeps, but, as veteran broadcasters, both understand the question. “A lot of people get breast cancer. I wanted people to see someone go through it, to see the way my mind and my heart were dealing with this,” says Mouton. And, she adds, to publicize the value of frequent checks.

NEVER MIND

Mariposa County, Calif., court officials withdrew an order that would have required reporters covering the upcoming trial of Yosemite Park killer Cary Stayner to get criminal background checks. Local TV and print media had been told that, to be credentialed, reporters covering the trial would submit to fingerprinting and provide photos.

“This is the first I’ve heard of this being done,” said Mike

Hartman, managing editor at KSEE-TV Fresno, Calif. “But we decided to go ahead and do it. We thought about raising an objection but decided that would take more time than it was worth. Our reporters had no objections.” KSEE-TV had planned to credential as many as 10 reporters and cameramen.

Apparently, 48 reporters from all media had complied with the request. But the print media, led by the Associated Press, objected and raised constitutional grounds, prompting the withdrawal. Court officials told AP that reporters’ information would be returned unreviewed and that any unclaimed sealed information would be destroyed.

POLITICAL ATTACK

A scuffle between a Green Bay, Wis., TV cameraman and an aide to Wisconsin Assembly Speaker Scott Jensen has led to county-court charges against the aide.

State Capitol Police charged Steve Baas after witnesses told police Baas grabbed WBAY-TV’s Steve Cady by his necktie and spun him around. According to local sources, the aide said the TV crew was impeding the assembly staff walking through the halls. Cady was at the Capitol with reporter Natalie Arnold Jan. 30 to investigate Jensen’s possible role in a series of political attack ads.

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



Go boom. Fall down

More than 80% of all TV sets in the Pittsburgh area last week were tuned to the long-awaited and -delayed implosion of Three Rivers Stadium. The major made-for-TV moment was carried over several stations, including KDKA-TV, which provided this view.

CableWatch

FEB. 5-11 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 Cable	HHs U.S.	Cable (000)	Share
1	m/"Pretty Woman"	TBS	Sun	08:00P	151	5.7	4.7	4696	8.3
2	WWF Entertainment	TNN	Mon	10:00P	69	5.4	4.3	4330	8.8
3	WWF Entertainment	TNN	Mon	09:00P	60	4.6	3.7	3663	6.5
4	NBA All Star Saturday	TNT	Sat	08:00P	191	3.4	2.8	2756	5.9
5	m/"Father of the Bride II"	TBS	Sun	01:31P	119	3.3	2.7	2679	7.4
6	m/"D. Steele's Once in Lifetime"	LIF	Sun	04:00P	120	3.2	2.5	2526	6.2
7	m/"The American President"	TBS	Sun	05:35P	145	3.0	2.4	2445	5.1
7	Rugrats	NICK	Sat	09:30A	30	3.0	2.4	2406	8.8
7	m/"Fools Rush In"	LIF	Sun	12:00P	120	3.0	2.4	2392	7.4
10	Rugrats	NICK	Fri	08:00P	30	2.9	2.4	2355	5.0
10	Rugrats	NICK	Sun	09:30A	30	2.9	2.3	2301	8.3
10	m/"Silence of the Lambs"	LIF	Fri	09:00P	150	2.9	2.3	2269	4.9
13	Rugrats	NICK	Sat	09:00A	30	2.8	2.2	2226	8.5
13	m/"Mrs. Winterbourne"	LIF	Sun	06:00P	120	2.8	2.2	2213	4.5
13	Rugrats	NICK	Mon	07:30P	30	2.8	2.2	2211	4.3
16	m/"Father of the Bride"	TBS	Sun	11:30A	121	2.7	2.2	2221	7.0
16	m/"The American President"	TBS	Sun	10:31P	140	2.7	2.2	2214	5.7
16	m/"What Love Sees"	LIF	Sun	02:00P	120	2.7	2.2	2178	5.9
16	Rugrats	NICK	Tue	07:30P	30	2.7	2.2	2169	4.3
16	Rugrats	NICK	Sun	09:00A	30	2.7	2.2	2168	8.3
16	JAG	USA	Wed	07:00P	60	2.7	2.2	2166	4.5
16	Spongebob	NICK	Sat	10:00A	30	2.7	2.1	2144	7.6

DEMO TRACKER: MALES 18-34

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

Rank	Program	Network	Day	Time	Duration	Rating Cable	HHs U.S.	Cable (000)	Share
1	WWF Entertainment	TNN	Mon	10:00P	69	7.6	6.1	1844	15.5
2	WWF Entertainment	TNN	Mon	9:00P	60	6.1	4.8	1473	11.2
3	NBA All Star Saturday	TNT	Sat	8:00P	191	4	3.2	976	10.3
4	South Park	CMDY	Wed	10:00P	30	3.2	2.3	703	6.3
5	NBA Rockin' the Rim	TNT	Sat	6:59P	61	2.8	2.2	684	8.8
6	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	2.8	2.3	689	5.3
7	XFL Football	TNN	Sun	4:00P	180	2.7	2.1	651	7
8	South Park	CMDY	Sun	11:00P	30	2.4	1.7	526	6.8
9	m/"Dumb and Dumber	TNT	Sun	8:00P	150	2.2	1.8	534	5.3
10	m/"Dumb and Dumber	TNT	Sun	11:11P	143	2.2	1.8	534	7.7

West Wing could fly to cable

By Susanne Ault

Warner Bros.' high-profile NBC series, *The West Wing*, could be getting cable play as early as next season. Officially, an off-net run of the political drama won't be available until 2003. But a number of cable networks are apparently eager to get their hands on the Emmy award-winning series early, which, sources say, is

being priced at \$1.2 million per episode, with the stipulation that episodes not run in prime time (airing at 7 p.m. at the latest.)

Sources say A&E is one of the networks requesting an early shot, specifically a once-a-week, same-week airing of the series' NBC episode, as Lifetime does with the appropriately named *Once & Again*. One source at A&E says, "We've asked that it

could be made available that way, looking at *Once & Again's* run on ABC and Lifetime. It's a structure that seems to have legs." The executive adds that Warner Bros. "was open to the discussion. They didn't reject it out of hand" but were non-committal.

The price tag for *The West Wing* squares with that reportedly fetched by the cable run of Warner Bros.' *ER*. ■

SyndicationWatch

JAN. 29-FEB. 4 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	11.1	11.1
2 Jeopardy	9.1	9.1
3 Entertainment Tonight	7.0	7.1
4 Oprah Winfrey	6.7	6.8
5 Judge Judy	6.5	9.3
6 Friends	6.4	7.3
7 Seinfeld	5.4	5.4
8 Frasier	5.3	5.8
9 Entertainment Tonight (wknd)	4.2	4.3
10 Hollywood Squares	4.2	4.2
11 Live With Regis	4.1	4.1
12 Judge Joe Brown	3.9	5.1
13 Jerry Springer	3.9	4.2
14 Andromeda	3.9	4.0
15 Maury	3.8	3.9
16 Jeopardy (wknd)	3.8	3.8
17 Drew Carey	3.7	4.0
18 ER	3.6	4.4
19 Seinfeld (wknd)	3.5	3.5
20 The X-Files	3.4	3.7
21 3rd Rock From the Sun	3.4	3.6
22 Friends (wknd)	3.3	3.8
23 Xena	3.3	3.5
24 Extra	3.3	3.4
25 Inside Edition	3.3	3.3

TOP MAGAZINE SHOWS

Rank/Program	HH AA	HH GAA
1 Entertainment Tonight	7.0	7.1
2 Entertainment Tonight (wknd)	4.2	4.3
3 Extra	3.3	3.4
4 Inside Edition	3.3	3.3
5 Access Hollywood	2.8	2.9

According to Nielsen Media Research Syndication Service Ranking Report Jan. 29-Feb. 4, 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

Riding *Survivor's* coattails

Thanks to some synergistic sparks, CBS' *Survivor: The Australian Outback* boosted its sister show under Viacom, Paramount's *Entertainment Tonight*, to a third-place finish among all syndicated efforts for the week ended Feb. 4, a feat the magazine strip hasn't accomplished in a year.

For that period, which coincided with *Survivor's* debut, *ET* climbed 9% from the previous week, to a 7.0 household rating—17% over its 6.0 season-to-date score. This is impressive also because it's the first time this season a syndicated effort—besides *Jeopardy* and *Wheel of Fortune*—has moved into 7.0 territory, according to Nielsen Media Research.

ET Executive Producer Linda Bell Blue acknowledges that landing Richard Hatch as exclusive *Survivor* correspondent among news-magazine strips (CBS' *The Early Show* has also nabbed him) is a definite draw for viewers.

"We are giving them something special that they can't get anywhere else," she says, noting that Hatch predicts losers each Thursday prior to *Survivor's* airing and interviews the cast-offs each Friday. "There is no better person than Richard to offer insight into the strategies surrounding *Survivor*."

Other non-Viacom magazine shows didn't see the ratings bump that *ET* did. Warner Bros' *Extra* was unchanged for the week, at a 3.3. Faring better, but still far behind *ET*, was Warner Bros' *Access Hollywood* (2.8, up 8%). And *Inside Edition* (3.3, up 3%), distributed by Viacom subsidiary King World, arguably should benefit, but *ET* has secured the 7:30 p.m. slot on several top-market CBS stations (including KCBS-TV Los Angeles and WCBS-TV New York), the lead-in to *Survivor*.

Although Blue is glad to ride *Survivor's* train of success, she insists that CBS and Viacom have "absolutely not" violated *ET's* editorial integrity by pushing her to promote *Survivor*. "We have a great deal of autonomy. There is no pressure about what we should or should not cover."

And *ET* isn't saturated with *Survivor* news. Blue points out that the magazine was the first to snag Tom Cruise and Nicole Kidman's divorce papers and the first to report that Halle Berry had gotten married secretly.—*Susanne Ault*



The week *Survivor: The Australian Outback* debuted, *ET* jumped to a 7.0 rating.

PHOENIX IS HEATING UP!

KSAZ/FOX 1:30PM

43%



POWER OF ATTORNEY

The New Court Leader

20th TELEVISION

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Programming

BroadcastWatch

COMPILED BY KENNETH RAY

FEB. 5-11 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	UPN	WB
19	6.6/10	10.4/16	7.4/11	8.7/13	1.1/2	2.4/4	3.6/5
8:00		28. King of Queens 9.5/15	58. In Style: Celebrity Weddings 6.5/10	39. Boston Public 8.3/12	128. Miracle Pets 0.8/1	96. Moesha 2.5/4	79. 7th Heaven 4.6/7
8:30	51. ABC Monday Night Movie—Inside the Osmonds 7.2/11	31. Yes, Dear 9.2/14				95. The Parkers 2.6/4	
9:00		9. Ev Lvs Raymd 13.4/19	56. Dateline NBC 6.9/10	33. Ally McBeal 9.0/13	123. Touched by an Angel 1.0/1	97. The Hughleys 2.4/3	94. Roswell 2.7/4
9:30		12. Becker 11.9/17				101. Girlfriends 2.2/3	
10:00	75. Gideon's Crossing 5.4/9	32. Family Law 9.1/15	35. Third Watch 8.9/15		115. Diagnosis Murder 1.4/2		
10:30							
8:00	8.1/13	10.3/16	7.5/12	6.9/11	1.2/2	1.8/3	3.1/5
8:30	46. The Mole 7.7/12	22. JAG 10.6/17	70. 3rd Rock fr/Sun 5.7/9	51. That '70s Show 7.2/11	128. Mysterious Ways 0.8/1	108. UPN's Movie Tuesday—Dangerous Ground 1.8/3	91. Buffy the Vampire Slayer 3.3/5
9:00	43. Dharma & Greg 8.1/12	28. 60 Minutes-II 9.5/14	25. Frasier 9.9/15	64. Titus 6.1/9	118. Touched by an Angel 1.3/2		93. Angel 2.9/4
9:30	61. Geena Davis 6.4/10		37. Three Sisters 8.7/13	53. Dark Angel 7.1/11			
10:00	30. NYPD Blue 9.3/16	19. Judging Amy 10.8/18	47. Dateline NBC 7.5/13		115. Diagnosis Murder 1.4/2		
10:30							
8:00	9.5/15	6.3/10	11.3/18	8.6/13	1.0/1	2.5/4	2.7/4
8:30	7. Who Wants to Be a Millionaire? 13.7/22	78. Bette 4.7/8	39. Ed 8.3/13	65. That '70s Show 6.0/10	128. Twice in a Lifetime 0.8/1	103. 7 Days 2.0/3	89. Dawson's Creek 3.6/6
9:00	26. Drew Carey 9.6/14	85. King of Queens 4.2/6		62. Grounded/Life 6.2/10			
9:30	54. Spin City 7.0/10	48. CBS Wednesday Movie—Jewel 7.3/11	11. The West Wing 12.2/18	18. Temptation Island 11.1/16	123. Touched by an Angel 1.0/1	92. Star Trek: Voyager 3.0/5	108. Jack & Jill 1.8/3
10:00	58. Once and Again 6.5/11		8. Law & Order 13.5/22		120. Diagnosis Murder 1.1/2		
10:30							
8:00	7.9/12	12.8/20	14.5/22	5.4/8	1.0/1	4.0/6	2.9/4
8:30	33. Whose Line Is It 4.4/7	2. Survivor II 17.4/26	5. Friends 13.9/21	79. Getting a Ticket in America 4.6/7	126. It's a Miracle 0.9/1	87. WWF Smackdown! 4.0/6	97. Charmed 2.4/4
9:00	76. Whose Line 4.8/7		15. SNL Extra 11.3/17				90. Charmed 3.5/5
9:30	14. Who Wants to Be a Millionaire? 11.7/17	6. CSI 13.8/20	12. Will & Grace 11.9/17	62. Stupid Behavior Caught on Tape 6.2/9	128. Touched by an Angel 0.8/1		
10:00	48. Primetime 7.3/12	45. 48 Hours 7.8/13	15. Just Shoot Me 11.3/17		115. Diagnosis Murder 1.4/2		
10:30			1. ER 19.0/31				
8:00	8.3/14	6.7/12	10.4/18	4/8	0.8/1	1.7/3	1.7/3
8:30	34. Two Guys a Girl 4.3/8	56. Diagnosis Murder 6.9/12	24. Providence 10.1/18	67. Police Videos 5.8/10	133. Encounters With the Unexplained 0.7/1	111. Gary & Mike 1.5/3	100. Sabrina/Witch 2.3/4
9:00	35. Norm 4.2/7					111. Celebrity Death 1.5/3	97. Popstars 2.4/4
9:30	19. Who Wants to Be a Millionaire? 10.8/18	67. The Fugitive 5.8/10	19. Dateline NBC 10.8/18	88. Code Red 3.9/7	130. Touched by an Angel 0.8/1	106. When Chefs Attack! 1.9/3	120. 20 Teens 1.1/2
10:00	26. 20/20 9.6/17	48. Nash Bridges 7.3/13	23. Law & Order: Special Victims Unit 10.4/18		126. Diagnosis Murder 0.9/1		
10:30							
8:00	7.0/12	7.0/12	4.4/8	5.4/10	0.7/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (HR)=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	
8:30		72. That's Life 5.6/10	79. NBC NFL Football—Chicago Enforcers vs. Los Angeles Xtreme 4.6/8	76. Cops 4.8/9	133. Miracle Pets 0.7/1		
9:00	34. ABC Saturday Night Movie—The Parent Trap 7.0/12	58. Walker, Texas Ranger 6.5/11		73. Cops 5.5/10			
9:30		35. The District 8.9/16		70. AMW: America Fights Back 5.7/10	136. Touched by an Angel 0.6/1		
10:00					133. Mysterious Ways 0.7/1		
10:30							
7:00	11.7/18	10.5/16	5.4/9	7.1/11	1.1/2	2.1/3	1.7/3
7:30	33. ABC Sunday Picture Show—Dr. Dolittle 9.0/14	12. Buick Inv PGA 6.9/14	61. NBA Basketball All-Star Game 5.1/8	79. Futurama 4.6/8	119. Candid Camera 1.2/2	102. UPN NFL Football—Las Vegas Outlaws vs. Memphis Maniax 2.1/3	110. Jamie Foxx 1.6/3
8:00		10. 60 Minutes 13.0/21		73. King of/Hill 5.5/9			111. The PJs 1.5/2
8:30		17. Touched by an Angel 11.2/16		41. The Simpsons 8.2/12	120. Cupid's Funniest Moments 1.1/2		106. Steve Harvey 1.9/3
9:00	4. Who Wants to Be a Millionaire? 14.3/21		67. NBC Sunday Night Movie—The Truman Show 5.8/9	43. Malcolm/Middl 8.1/12			103. Steve Harvey 2.0/3
9:30		38. CBS Sunday Movie—Haven, Part 1 8.6/13		41. The X-Files 8.2/12			103. Nikki 2.0/3
10:00	3. The Practice 14.6/23				123. Mary Magdalene 1.0/2		111. Grosse Pointe 1.5/2
10:30							
WEEK	8.6/14	9.2/15	8.6/14	6.7/11	1.0/2	2.4/4	2.6/4
S-T-D	8.7/14	8.6/14	8.3/13	6.4/10	0.9/1	2.6/4	2.6/4

What, me worry?

Strong second half will push earnings up, says Karmazin

By Steve McClellan

Just wait 'til the second half. That was Viacom President Mel Karmazin's message to Wall Street last Wednesday when the company released its fourth-quarter earnings. Karmazin's outlook for 2001: Look for a major turnaround in the second half that will boost Viacom's annual pre-tax earnings at least 20%, to \$6 billion.

But that's the future. The immediate past and present aren't quite so rosy. Pro forma TV revenue for Viacom was down in the fourth quarter, and TV growth will be "modest" in the first quarter.

Revenue in Viacom's television division (CBS, UPN, the owned stations and syndication) fell 4% on a pro forma basis in fourth quarter 2000, to \$1.94 billion. But the cable

networks posted an 11% revenue gain, to \$1.2 billion, while revenue of radio/outdoor unit Infinity climbed 6%, to almost \$1.1 billion, in the quarter.



Viacom's Karmazin remains positive after weak fourth-quarter results.

Pre-tax earnings at the TV division were up 14%, to \$310 million. The cable networks' pre-tax earnings rose 16%, to \$475.5 million, and Infinity's pre-tax earnings climbed 10%, to \$489.6 million.

For 2000, television revenue climbed 3%, to \$7.25 billion, with pre-tax earnings of \$1.3 billion, up 40%. Cable-network revenues climbed 13%, to almost \$4.1 billion, with pre-tax earnings of \$1.6 billion, up 21%. Infinity revenue rose 13%, to \$4 billion, with a 19% rise in pre-tax earnings, to \$1.8 billion. Company fourth-quarter revenue was up 5%. ■

Hearst-Argyle takes hit

Wall Street shaves 4% off stock price after first-quarter warning

By Steve McClellan

After the stock market closed on Friday, Feb. 9, Hearst-Argyle Television (HTV) warned analysts and investors that first-quarter revenue will be down between 9% and 13% and that would translate to a loss of five to eight cents per share, or between \$46 million and \$74 million.

Wall Street didn't like the news and took 4% off of HTV's stock price over the first three days of last week. It closed Wednesday at \$21.30.

Thanks to almost \$34 million in political advertising, Hearst-Argyle Television was able to report a \$10 million pro forma revenue

gain, or 5%, to \$202.4 million for the fourth quarter. Without that political money, the company probably would have recorded a single-digit decline in revenue.

For the full year 2000, the company reported a 6.7% revenue gain, to \$740 million.

Assessing the company's prospects, Merrill Lynch media analysts Jessica Reif Cohen and Keith Fawcett concluded, in a recent report, that the best way to view HTV is "over a two-year smoothing period" that considers the biennial swings in political and Olympic revenue. For the next two years, the analysts estimated, HTV will probably show pre-tax earnings growth in the 8%-to-10% range. ■

IN BRIEF

LEVIN NO LONGER TEAM PLAYER

A management shakeup at cable TV producer Team Communications Group followed the company's warning that it would report much larger than expected losses for 2000. Company CEO Drew Levin was replaced last week by Michael Jay Solomon, former head of Warner Bros.' international TV division and a member of Team Communications' board. In addition to a \$21 million charge against earnings for the year 2000, the company said it would report a loss of perhaps \$19.5 million "or potentially a larger amount." It also said it is examining several program acquisitions and distribution deals made last year to see if they "lacked economic substance."

UNIVISION TIGHTENS BELT

Univision is taking some cost-cutting measures. Among them is the jettisoning of several programs currently on the air and in development that would result in an \$8 million to \$12 million write-off in the first quarter. For 2000, operating income was up 23%, to \$328 million, on a 25% revenue gain, to \$863.5 million.

LOWER EXPECTATIONS FOR CLEAR CHANNEL

Clear Channel Communications said last week that pro forma revenues for 2001 are expected to climb just 2%, to roughly \$8.3 billion, compared with a 13% gain, to almost \$6.9 billion, in 2000. Pre-tax earnings (EBITDA) are expected to grow 10% this year—less than half last year's growth (21%)—to \$2.7 billion.

Changing Hands

TVS

61% of KRPA-TV-DT Rancho Palos Verdes/Los Angeles, Calif.

Price: Up to \$40 million (for stock)

Buyer: RPVB Lender Inc., Los Angeles (Ronald L. Ulloa, president/owner); owns 36% of KRPA. Ulloa also owns KVMD(TV) Twentynine Palms/Los Angeles, Calif., and Ronald Ulloa's brother is Walter A. Ulloa, who owns/is buying KHIZ(TV) Barstow/Los Angeles, Calif., and KJLA(TV) Ventura/Los Angeles, Calif. Walter Ulloa also is chairman/10.6% owner of Entravision Communications Corp., which owns/is buying 18 TVs and 58 radios, including KSSE(FM) Riverside/Los Angeles, KSZZ(AM) San Bernardino/Los Angeles and KCAL(AM) Redlands/Riverside/Los Angeles, Calif. Univision Communications Inc., which owns 29.5% of Entravision, owns KMEX-TV Los Angeles.

Seller: Rancho Palos Verdes Broadcasters Inc., Washington (RPVB Lender [buyer], 36% owner; Susan Devaney, 9.5% owner; Terence E. and Timothy Crosby, each 8% owners); no other broadcast interests

Facilities: Ch. 44, 5,000 kW visual, 500 kW aural, ant. 1,479 ft.

Affiliation: Independent

Broker: Kalil & Co. Inc.

COMBOS

WFFX(AM) and WJDQ(FM) Meridian, WYYW(FM) Marion/Meridian, WMSO(FM) (formerly WMYQ-FM) Newton/Meridian and WZKS(FM) Union/Meridian, Miss.

Price: \$10 million cash

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, CEO, Clear Channel Radio); owns/is buying 18 TVs and about other 1,121 radios

Seller: Broadcasters and Publishers Inc. (G. Dean Pearce, president)/Apex Broadcasting Inc. (Houston L. Pearce, chairman/51% owner; Dean Pearce, president/48% owner), Meridian. Apex also owns three FMs and two AMs in Louisiana. Houston Pearce owns WTSK(AM)-WTUG(FM) Tuscaloosa and WTID(FM) Reform/Tuscaloosa, Ala., and 50.9% of WARF(AM) Jasper and WFFN(FM) Codova/Jasper, Ala.

Facilities: WFFX: 1450 kHz, 1 kW; WJDQ:

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 □ \$40,000,000 □ 1
 Combos □ \$10,725,000 □ 2
 FMs □ \$1,750,000 □ 2
 AMs □ \$425,000 □ 3
 Total □ \$52,900,000 □ 8

SO FAR IN 2001

TV/Radio □ \$200,000,000 □ 1
 TVs □ \$86,500,000 □ 5
 Combos □ \$2,329,095,000 □ 20
 FMs □ \$54,329,600 □ 34
 AMs □ \$37,486,054 □ 26
 Total □ \$2,707,410,654 □ 86

101.3 MHz, 99 kW, ant. 581 ft.; WYYW: 95.1 MHz, 50 kW, ant. 606 ft.; WMSO: 97.9 MHz, 11 kW, ant. 492 ft.; WZKS: 104.1 MHz, 16 kW, ant. 535 ft.

Formats: WFFX: sports, talk; WJDQ: AC; WYYW: country; WMSO: oldies; WZKS: urban AC

Broker: Gary Stevens (buyer)

KPCR-AM-FM Bowling Green, Mo.

Price: \$725,000

Buyer: Four Him Inc., Saint Louis (Mike Fallon and Matt Bross, principals); is buying KHCR(FM) Potosi (near St. Louis), Mo.

Seller: Indacom Inc., Bowling Green (Cloyd Cox, president); no other broadcast interests

Facilities: AM: 1530 kHz, 1 kW day, 250 w ch; FM: 94.1 MHz, 25 kW, ant. 270 ft.

Formats: Both country

Broker: Media Services Group

FMs

WDDH(FM) (formerly WPKK) St. Marys, Pa.

Price: \$1.175 million

Buyer: Laurel Media Inc., Ridgway, Pa. (Dennis Heindl, president); no other broadcast interests

Seller: CAM Communications, Ridgway (Monty Bluehler, principals); no other broadcast interests

Facilities: 97.5 MHz, 23 kW, ant. 705 ft.

Format: Country

WBGK(FM) Newport Village/Utica/Rome, N.Y.

Price: \$575,000

Buyer: Towpath Communications, Utica (Ken Roser, president); owns WBUG-AM-FM Utica/Rome

Seller: 21st Century Radio Ventures Inc., Pal Desert, Calif. (James Primm, principal); owns KFPB(FM) Chino Valley, Ariz.

Facilities: 99.7 MHz, 1.4 kW, ant. 618 ft.

Format: Country

Broker: Patrick Communications

AMs

WJZZ Kingsley, Mich.

Price: \$225,000

Buyer: Fort Bend Broadcasting Co., Houston (Roy E. Henderson, president/owner); is buying WLDR(AM) Traverse City, Mich. and KAJI(FM) Point Comfort, Texas. Henderson also owns/has interest in three AMs and 13 other FMs

Seller: Radio One Inc., Lanham, Md. (Catherine L. Hughes, chairwoman/owner; Alfred Liggins, president); owns/is buying 47 other radio stations

Facilities: 1270 kHz, 50 kW day, 2.5 kW CH

Format: Currently dark

WDDZ Zion/Chicago, Ill.

Price: \$100,000

Buyer: WDDZ LLC, Racine, Wis. (Robert C. Jeffers, president); owns WBJZ(AM) Racine

Seller: ABC Inc., New York (Robert A. Iger, president; John Hare, vice president/president, Radio Division [Walt Disney Co., parent (Robert Iger, president)]); owns/is buying 10 TVs, 18 FMs and 32 other AMs, including WLS-TV-AM, WMVP(AM), WRDZ(AM) and WXCD(FM) Chicago

Facilities: 1500 kHz, 250 W day

Format: Radio Disney

WQBC Vicksburg, Miss.

Price: \$100,000

Buyer: Corley Rushing Communications LLC, Vicksburg (Michael F. Corley and Jerry W. Rushing, principals); no other broadcast interests

Seller: WQBC Radio Inc., Vicksburg (William Stanford, president); no other broadcast interests

Facilities: 1420 kHz, 5 kW day, 500 W

Format: News/talk

—Compiled by Alisa Holmes

WFSB: Why give it away?

Hartford station 'monetizes' viewership in adjacent market by selling local ads there

By Steve McClellan

For years, WFSB, the CBS affiliate in Hartford-New Haven, Conn., has been a favorite of viewers in the adjacent Springfield, Mass., market. And now, advertisers will pay a premium to reach those viewers.

WFSB has struck a deal with AT&T, the dominant cable operator serving the Springfield-Holyoke market, to provide a separate WFSB feed that contains different advertisements from those shown in Hartford-New Haven.

That can't be welcome news for the NBC and ABC stations in Springfield (WWLP and WGGB, respectively), which up to now have been the only two stations selling ad time there.

There is no CBS affiliate in Springfield. WFSB has had CBS network exclusivity in Springfield for years but never before has tried to sell local time there. WFSB already has a big following in Springfield. It's tops in the ratings at 4 p.m. with *Oprah*, and a number of CBS shows win their time period, says WFSB General Manager Al Bova.

Now he hopes to "monetize" that viewership by feeding separate ads into the market. Bova believes he can generate double-digit revenue growth, while grabbing a double-digit share of the Springfield TV ad market, previously divided by WWLP and WGGB.

The general managers at WWLP and WGGB hadn't returned calls for comment by deadline last week.

AT&T will serve as WFSB's local sales rep in the Springfield market. AT&T also has an agreement to sell ad time for the other cable operator in the market, Charter, on whose system the Springfield-targeted



The graphic look is the same, but WFSB Hartford-New Haven, Conn., is branding itself as a Massachusetts station in Springfield, Mass., feed.



WFSB signal will also air. Bova says WFSB's national sales rep, HRP, will sell separate spots for the Hartford-New Haven and Springfield markets.

Hartford-New Haven is currently the 27th-ranked Nielsen designated market area (DMA), with almost 916,000 television households. Springfield-Holyoke is the 105th market, with almost 243,000 TV homes. With the separate feed, WFSB will increase its advertising base of saleable households by 26%.

And those are households that advertisers used to get as a bonus with their WFSB ads. "Some agencies reacted adversely because we're taking away something they used to get for free," says Bova. "But most found it an opportunity because they can put different weight levels in the two markets. They can buy different programming and run different copy. If they have the Connecticut Chevrolet dealers and Massachusetts Chevrolet dealers, they can buy it separately."

The technology is not new. A server at the AT&T cable headend feeds different spots into the WFSB Springfield signal. "We control it from Hartford," says Bova. "We put a signal in the vertical blanking interval, and our master-control operator puts a cue tone in that signal that controls the [advertising] breaks."

Currently, the program lineups on both signals are the same, but that could change over time. Bova says the station wants to create a separate newscast for the Springfield channel, but that's

probably a year away.

Right now, the station is working hard to give the Springfield signal a new look tailored to the market, starting first with network and syndication programs and then the local news. "Our positioning in Hartford-New Haven right now is 'Connecticut's News Station,'" Bova says. "You can imagine that doesn't play as well in Chicopee, Mass."

By competing in the market, WFSB will double the number of available gross rating points in some time periods. The 4-5 p.m. slot is a good example. *Oprah* averages a 3.5 rating in the Springfield market, but, up to now, advertisers couldn't buy it without buying all of the Hartford market. *Sally Jessy Raphael* on WGGB and *Arrest & Trial* on WLLP combine for an average 3.0 rating.

"Some advertisers tell us they buy around early fringe in the market because they can't get *Oprah*," Bova says. They can now. ■

Washington

Swearing in, swearing off

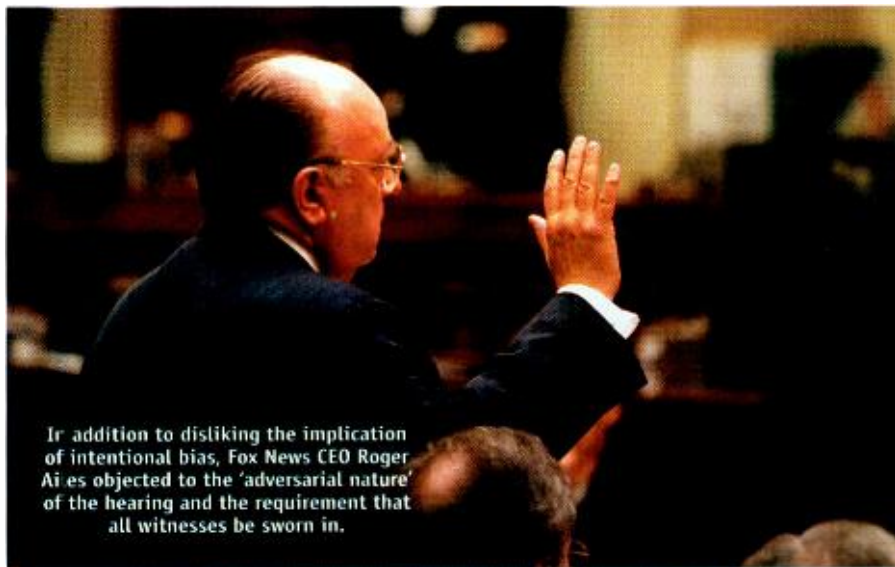


Photo: John Troha / Black Star

In addition to disliking the implication of intentional bias, Fox News CEO Roger Ailes objected to the 'adversarial nature' of the hearing and the requirement that all witnesses be sworn in.

Network news chiefs pledge to improve coverage and to hold off projecting states until all that state's polls are closed

By Paige Albiniak

News networks will change the way they cover elections to ensure that they never repeat the mistakes they made on election night 2000. That was the message from major news network chiefs to the House Energy and Commerce Committee last Wednesday.

Those changes include agreeing to no longer project winners in a state until all the polls in that state are closed and improving the much maligned Voter News Service, which they intend to continue using. They also supported uniform poll-closing legislation.

While the heads of ABC News, CBS News, NBC News, CNN, Fox News and the Associated Press all made the trip to Washington for the hearing and clearly took responsibility for wrong calls on election night, they took offense at allegations made by Committee Chairman Billy Tauzin (R-La.) last November that their election coverage was politically biased toward Democrat Al Gore.

"I am absolutely certain that political bias

played no role in NBC's election-night reporting," said NBC News President Andrew Lack, a sentiment echoed by all the executives, who were asked by one of the committee to respond individually to the charge.

AP President Louis Boccardi made the point that his organization did make one wrong call—Florida for Gore before 8 p.m. ET—but did not lead or follow the networks into the second call—the presidency for Bush around 2 a.m. ET.

Last November, Tauzin noted that the networks had called several close states for Gore within minutes of poll closings but had waited much longer before they called close states for Bush. Although Tauzin later said he did not believe intentional political bias had occurred, he continued last week to assert that statistical bias

had favored Democrats.

Paul Biemer, a statistician with Research Triangle Institute, agreed that exit polls tend to skew Democratic, largely because Democrats are more likely to stop and talk to interviewers.

As Fox News CEO Roger Ailes put it: "When Republicans get approached when they come out of the polls, they tend to tell you, 'It's none of your business,' but Democrats want to share their feelings."

Besides disliking Tauzin's implication of intentional bias, Ailes took issue with Tauzin's decision to hold an oversight hearing rather than a legislative hearing. The oversight hearing required every witness to be sworn in.

"I am ... disappointed that this Committee views its role as adversarial, requiring us to take an oath as if we have something to hide. We do not. With or without a swearing-in photo op," Ailes said, "we will hide nothing."

That said, the news chiefs made no bones about taking responsibility for the wrong calls.

"We are embarrassed by those errors, and we are intent on avoiding them and making sure they don't happen again," Lack said.

"I apologize for making those bad calls. It will never happen again," Ailes said.

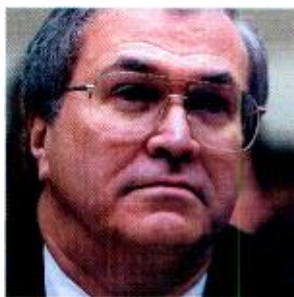
In terms of changes, all the news heads said that, although exit polls failed them in the case of Florida,

they'd keep using them. "We wouldn't use exit polls if we didn't think they increased the accuracy of our reporting," said ABC News President David Westin.

Academics testifying at the hearing sup-

Democrats were focusing on reports that votes of African-Americans were discarded, fundamentally changing the election result in Florida.

Photos: John Troha / Black Star



CBS News President Andrew Heyward (l): "[Our errors were] damaging to our most important asset: our hard-won credibility." CNN Chairman Tom Johnson (c): "We would rather be right than first." ABC News President David Westin: "We wouldn't use exit polls [if they didn't add to] the accuracy of our reporting."

ported the legitimacy of exit polls. "They are very valuable tools for students of political science," said Ben Wattenberg, senior fellow at the American Enterprise Institute and a researcher who worked on CNN's independent report.

But the news chiefs also said they would rely on many other methods of predicting elections besides exit polls and VNS. ABC's Westin noted that his network has no across-the-board standard for when to make a call but weighs a number of factors, including the experience of those on the decision desk.

CNN is going to fund a backup system in sample key precincts in close races, said CNN Chairman Tom Johnson.

The networks also will make sure that the AP's independently gathered data is included

in the in the VNS system for consideration.

Several other election-night changes include keeping the decision desks separate from the newsroom to avoid being influenced by the competition, and explaining more carefully to viewers how they determine when they can "project" or "call" election results in any state.

Although the network heads apologized and promised to put new systems in place, it was clear that Republicans were pointing at the networks while Democrats were focusing on reports that votes of African-Americans were suppressed and discarded, fundamentally changing the election result in Florida and perhaps accounting for the failure of exit polling to provide an accurate picture of voter preferences in the state. ■

JUDGE PENALIZES PRIMETIME

A federal judge has ruled that satellite TV carrier PrimeTime 24 must pay the National Football League \$2.6 million in damages for transmitting NFL games to Canada without permission. The ruling resolves the matter almost three years after the NFL first filed a complaint in the U.S. District Court for the Southern District of New York. The court ruled in 1999 that PrimeTime 24's actions violated copyright law, and the U.S. Court of Appeals for the Second Circuit upheld that ruling last April.

TRISTANI HITS INDECENCY DISMISSAL

Commissioner Gloria Tristani has taken issue with the enforcement bureau's dismissal of an indecency complaint against KLOU(FM) St. Louis, and suggested it was symptomatic of a bigger problem. In a statement, Tristani, who as the commission's V-chip czar is especially attuned to indecency issues, said the bureau was wrong in "failing to seek additional facts from the broadcast," and went on to criticize the commission for lax enforcement. "The commission appears averse to indecency cases and has erected so many barriers enforcement has become virtually nonexistent."

MOUSE TAPS FOX

Susan Fox has been named VP of government relations for Walt Disney Co. in Washington. Fox comes to Disney from the FCC, where she served as deputy chief of the mass media bureau and senior legal adviser to former FCC Chairman William Kennard. Fox replaces Marsha MacBride, who left Disney to return to the FCC as Chairman Michael Powell's chief of staff.

Criticizing the critics



Only AP's Louis Boccardi, in foreground, challenged the hearing on First Amendment grounds.

None of the network news chiefs were happy about testifying last week before the House of Representatives. But AP President and CEO Louis Boccardi was particularly pointed in his criticism of the hearing and its implications. An edited transcript of Boccardi's opening statement:

"The Associated Press first wants to place on the record its deep concern about the nature and scope of the Committee's inquiry into decisions made by journalists in the course of gathering and reporting the news.

"Chairman Tauzin has stated, in correspondence with executives of Voter News Service and the networks, that there are 'potential First Amendment issues raised by the nature of this inquiry.' We agree with the Chairman's assessment. There certainly are.

"AP has serious doubts that the Committee and its staff, no matter how sensitive they may be, can avoid crossing the line between appropriate government concern with the electoral process itself and, on the other hand, inappropriate government involvement with the reporting on that process by a free press.

"To put it more plainly, we believe that such an official government inquiry into essentially editorial matters is inconsistent with the First Amendment values that are fundamental to our society." ■

Photos: John Troha / Black Star

Content owners cheer ruling

But legal wrangling could delay shutdown of Napster's Web site

By Paige Albiniak

Last week's federal appeals court decision that online file-swapping service Napster is violating copyright law clears the way for copyright holders to put their works online, experts said.

"This certainly will give impetus to [the studios offering movies online]," said Steven Metalitz, partner at the Washington law firm of Smith Metalitz. "This decision will enhance the environment so it can happen more quickly. This will make it much more feasible than it would have been prior to this decision."

Studios are developing technology that will allow them to download movies to customers' computers. For a fee, users will be able to download and watch movies, like *The Matrix* or *Erin Brockovich*, on their PC. Once it is watched, the copy will be erased so that users will not be able to send perfect digital copies to their friends and neighbors.

"The biggest beneficiary from today's decision will be the consumer because it will encourage content owners to put their creative works online knowing that the courts have confirmed what everybody knows:

You cannot take for free what belongs to someone else," said Motion Picture Association of America President Jack Valenti. "The fruits of this ruling will be seen in the film industry within six months as studios start to put movies online and offer consumers an exciting new high-quality and legal opportunity to choose what they want to watch."



MPAA President Jack Valenti sees the verdict as a positive for the film industry.

Last week's decision by the Ninth Circuit Court of Appeals, in San Francisco, ultimately will shut down Napster as the free service its fans have grown to know and use. The court ruled that, although Napster's technology itself does not violate copyrights, the people who run Napster know its capabilities and could prevent infringement by keeping copyrighted material off the service. The court didn't go so far as to enjoin Napster, sending the decision back down to a federal district court for further polishing.

All is not lost for Napster, however. It is now a front-runner in the new online music-

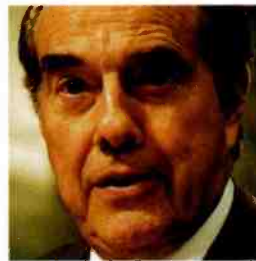
subscription business. To continue operating, it will have to strike agreements with record companies, which hold copyrights to the music Napster wants its subscribers to share. This is not necessarily a bad deal for Napster. With a little (or a lot of) capital from new partner Bertelsmann and license deals with record labels, Napster could become a real pay-subscription service.

What's more, it's unlikely that Napster could have made money with its existing model. Creating technology that allows subscribers to obtain and swap copyrighted music without a charge is great for consumers but does nothing financially for the company, other than give it valuable exposure and brand awareness.

"What would Napster gain if [it] won the case? The right for people to get this for nothing. But then what's their business? This can only be a business if they charge money for it," said Kevin Baine, a partner with the Washington law firm of Williams & Connolly, who represented the MPAA and others filing

briefs supporting the recording industry.

So while Napster spent some 14 months battling the record companies in court, it



Bob Dole leads lobbyists hired by the RIAA to combat Napster.



Host: Todd Newton

got those same 14 months for people to get familiar with Napster, to get addicted to it, to become—perhaps—willing to pay eight or ten bucks a month for it. At least, that's Bertelsmann's bet.

"Today's decision is another step in the process of accommodating the legitimate rights of the copyright holders and the important interests of Napster users," Bertelsmann said in a statement. "Bertelsmann is committed to implementing a win-win strategy—one that secures and compensates the rights of artists, copyright holders and the music industry, while also enabling Napster to provide music lovers with a first-class file-sharing system. That is why Bertelsmann made the deal with Napster in the first place and why we will redouble our efforts to reach a mutually satisfactory solution."

One alternative Napster has is to ask for some legislative relief from Congress, although it's unclear what form that might take. The company already has one important ally on Capitol Hill: Senate Judiciary Committee Chairman Orrin Hatch (R-Utah), who repeatedly has said publicly that, as a songwriter himself, he supports Napster in theory. "I do not think it is any benefit for artists or fans to have all the new, wide-distribution channels in the online world controlled by those who have controlled the old, narrower ones," Hatch told Georgetown University students last

month at a forum sponsored by the pro-Napster Coalition for the Future of Music.

Napster has hired Manus Cooney, until recently, one of Hatch's top committee aides, to lobby for it. But the recording industry also has girded for battle, and, although Cooney has great connections, he's just one against an oncoming army.

Led by one-time presidential candidate Bob Dole, an army of lobbyists hired by the Recording Industry Association of America (RIAA) includes Chuck Cooper, a partner at Washington law firm Cooper Carvin & Rosenthal and a member of President George W. Bush's legal team in Florida; Kenneth Geller, attorney at Washington law firm Mayer, Brown & Platt and former deputy solicitor general for President Ronald Reagan;

Robert Rabin, former assistant attorney general in the Clinton administration; Jonathan Yarowsky, a lobbyist with Washington law firm Patton Boggs and former special associate counsel to President Clinton; and former Reps. Vin Weber (R-Minn.) and Vic Fazio (D-Calif.), both of whom now lobby at Washington law firm Clark & Weinstock.

The legal front also remains open. Napster attorney David Boies, known for representing both the government in the Microsoft antitrust suit and Al Gore in the Florida election recount, can continue appealing court rulings all the way to the Supreme Court, which could take years. ■

The court didn't go so far as to enjoin Napster, sending the decision back to a federal district court for further polishing.

TV-NEWS SITES

January 2001
Ranked by unique visitors per month

Site	UVs (000)	Chg.
1 MSNBC.COM	9,755	down
2 CNN.COM	7,705	down
3 ABC NEWS*	4,313	up
4 FOXNEWS.COM	2,156	down
5 CNNFN.COM*	1,691	up
6 CNBC.COM	1,272	up
7 BLOOMBERG.COM	763	up
8 WEBFN.COM	—	NA
Total WWW	82,914	

CABLE-TV SITES

January 2001
Ranked by unique visitors per month

Site	UVs (000)	Chg.
1 NBCI*	14,351	down
2 WEATHER.COM	9,755	down
3 CNN.COM	9,643	up
4 MSNBC.COM	7,705	down
5 ESPN*	5,860	up
6 ABC*	4,734	up
7 DISCOVERY.COM	3,577	up
8 EONLINE.COM	3,207	up
9 CBS.COM SITES*	2,924	up
10 MTV.COM	2,673	up
11 FOXNEWS.COM	2,368	down
12 CARTOONNETWORK.COM	2,156	down
13 PBS.ORG	2,124	up
14 FOODTV.COM	1,652	down
15 CNBC.COM	1,272	up
16 SCIFI.COM	1,092	up
17 FOX.COM SITES*	974	up
18 VH1.COM	916	up
19 HGTV.COM	642	down
20 AANDE.COM	562	down
Total WWW	82,914	

Source: Media Metrix

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

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

** From December 2000 to January 2001.

—Statistically insignificant traffic.

Note: Sites categorized by BROADCASTING & CABLE.

NA: Comparison with previous month not available.

NC: No change from December 2000 to January 2001.

Sample Size: More than 60,000 nationwide.

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Mainly just a pretty face

Windows XP likely to have little effect on Web-site operations

I've just returned from a Seattle press briefing at which Microsoft Chairman Bill Gates and Group Vice President, Platforms Product Group, Jim Allchin briefed a largely skeptical audience of journalists and analysts on the new Windows XP operating system.

"Certainly, this is the most important Windows release since Windows 95," an ebullient Gates told the gathering. The new operating system should appear on new PCs from most manufacturers sometime this fall.

I got to play with XP, and the best things I can say about it is that it has a pretty interface and is easier for inexperienced users to operate than older operating systems. The commands for various functions are organized into logical groups of tasks, with attractive icons clearly pointing the path. It will be easier for the home user to run multiple applications, such as a quick check of your e-mail while your kids play computer games.

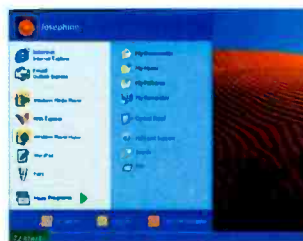
Bringing digital photos to a PC and then editing or e-mailing them will be easier. Windows Media Player looks more handsome than in previous iterations and, as eye candy, is far more attractive than the cluttered user interface of arch-rival RealPlayer. The new Windows Media Player's user-friendliness may well make some inroads into RealPlayer's market domination, making it necessary for you to encode your Web site's streaming video in the Windows Media Player format, as well as RealPlayer.

Aside from that, the new XP

should have little other direct effect on your station or program Web site. With an interface that is easier to use than the current crop of Windows 98 and Windows Millennium Edition PCs, the new OS (operating system) will be directed at consumers.

However, you should not be fooled into believing that momentum toward a new operating system comes from the ground up. That hasn't happened since the leap forward from the primordial Windows 3.1 to Windows 95 way back when.

Upgrade packages are com-



The interface is attractive and easier for inexperienced users to operate than previous versions.

monly available to install the new system on an existing PC, but the upgrade procedure itself can be balky and buggy, beyond the perceived competencies of non-experts. Unless the upgrade is truly *revolutionary*—and this Windows ME to Windows XP is *evolutionary*—few consumers will buy a new PC simply because it comes with the new operating environment.

That is where Microsoft excels. By persuasion—and, arguably, by stronger measures—the company convinces most PC manufacturers that they must include the latest system in new computers. In fact, last week's dog-and-pony show featured taped testimonials from Hewlett-Packard CEO Carly Fiorina and Compaq President and CEO Michael Capellas that, indeed, their machines would be preloaded with XP, beginning this fall. Gates added that most of the other manufacturers are on board, too.

This will play out, I think, in a "wag-the-dog" scenario. People will not buy a PC or upgrade their existing computer *because* of XP; they will buy a new machine when they are ready to, and XP will happen to run it.

"There is a lot of flash [in XP], but the consumer will need to be persuaded this is a must-have experience," Gartner Group Research Director, Personal & Distributed Technologies, Chris Le Tocq, told me after the demonstration.

In his view, the unveiling of XP several months before its general release was largely a defensive measure, indicating Microsoft's competitive and artistic concerns about the new Mac OS 10 computing platform, which blew everyone away when it was introduced by Apple CEO Steve Jobs at the Macworld trade show last month.

No surprise there. The reaction on the faces of the computer-trade press last week was the same "give me a break" that I saw at the unveiling of Windows 95. Generally, those who write mostly about computing tend to consider Microsoft a master marketer but a non-innovator. A pro-Mac and pro-open-source (Linux) bias is pervasive among the digerati. ■

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

'The consumer will need to be persuaded [XP] is a must-have experience.'

—Chris Le Tocq,
Gartner Group

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Morgan Stanley Dean Witter*

Tim Carruthers, *Sr. Director of Production, iBeam*

Francois Carayol, *Chairman & CEO, CANAL+ Technologies,
EVP, CANAL+ Group*

William Bryce Combs, *COO, GeoVideo Networks*

Michael Davies, *Executive Producer, Who Wants To Be A
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Jerry Della Femina, *Chairman, Della Femina, Rothschild,
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Sandhi Kozsuch, *VP, Audience Development, WorldNow*

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Hal Krisbergh, *CEO, Worldgate Communications*

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Jonathan Leess, *SVP, Enhanced Television, ABC/Disney*

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Buzz Potamkin, *President, Project X, Inc., Acting CEO,
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Brian Roberts, *President & CEO Comcast*

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DoubleClick*

Ed Salzano, *CEO/CTO, INTV, Inc.*

Fred Seibert, *President, Frederator, Inc.*

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Dan Somers, *President, AT&T Broadband*

Jonathan Taplin, *President and CEO, Intertainer*

James Taylor, *Partner & Co-Chair iLawGroup, Loeb & Loeb LLP*

Rob Tercek, *President, PacketVideo*

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IN BRIEF

ENCODA ACQUIRES ODAC

Having acquired ODAC, a provider of ad-commerce software, Encoda Systems has formed a business unit to provide a cross-media ad-commerce platform. The plan is for ODAC's media operating system software to be combined with two other interrelated initiatives, a standards-based gateway and an advanced data warehouse.

The company says the service will have three parts: developing an electronic order-management (EOM) gateway; providing the ODAC media operating system to agency, rep firm and station users; and completing its media-data warehouse.

TIME WARNER TAPS OMNIBUS

Time Warner Cable has selected OmniBus to supply stationwide news-automation and media-management systems for use in the launch of four upcoming 24-hour local news channels, as well as for *NY1 News* when it moves to its new headquarters.

The order is valued at more than \$6 million. According to Time Warner Cable Director of Engineering and Technology Harlan Neugeboren, use of standard databases and support made the system attractive.

Harris Corp. readies for DTV boom years

New Broadcast Manager designed to meet 'centralcasting' demand

By Ken Kerschbaumer

With the debate over DTV transmission standards apparently hushed, broadcasters have turned their attention to meeting deadlines and extending deadlines for building DTV facilities. And transmitter manufacturers, like Harris Corp., are gearing up for a busy couple of years.

"It's going to be crunch time," says Harris President and General Manager Bruce M. Allan. "We have a lot of people putting orders in now because they know that, if they want to pick the time frame in which they get a transmitter, they have to get an order in

now. We have the capacity to respond to everyone's requirements, but the question becomes, when do they really want to receive the transmitter?"

It wasn't too long ago that Harris was driving its DTV Express across the country, educating broadcasters and the public about DTV and HDTV. It wasn't too long ago, also,

that Harris was primarily a transmitter manufacturer. That has changed, however, as the company has become much more serious about the systems-integration business.

Therefore, Allan and company have been on top of the DTV rollout at stations, tracking developments and progress.

He does expect a lot of TV stations to use the two extensions the FCC is allowing them before they need to broadcast a digital signal, but he doesn't believe that a Republican administration will have much sympathy beyond that.

"I think the FCC and the administration are going to hold people's feet to the fire to

get the infrastructure in place," he says. "Everyone knows they have to get the infrastructure in place or they're never going to get the spectrum back."

One way broadcasters may look to cut costs on the infrastructure is through the construction of "centralcasting" facilities: One station serves as the broadcast operations for



One way to cut costs on infrastructure is for one station to serve as the broadcast operations for others, says Jay Adrick, Harris Broadcast Communication.

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to another video production center.
But there isn't one.***

 GRASS VALLEY GROUP



others. Harris Broadcast Communication Vice President Jay Adrick says broadcast groups and the networks are implementing centralcasting in a variety of ways, and he expects the concept to attract most of the attention at the Harris booth at NAB.

"Our overall product strategy and focus is in DTV conversion, and, there, the activities are centered around encoding, transport-stream monitoring and overall system monitoring," he explains. "The second focus is on the consolidation and what some people are calling centralcasting. It's a fairly broad product portfolio based on being able to monitor all sites from a central point."

The key to that strategy is the Harris Broadcast Manager, which is based on technology that comes out of the NetBoss system. "The software allows connectivity to a multitude of devices through simple network-management protocol and several other types of communication protocols, says Adrick. "It pulls information and looks at devices selectively and, in the mean time, runs in the background."

The system is already capable of working with products from 10 third-party manufacturers, according to Adrick, including GVG, Miranda and Leitch. In addition, it can communicate with non-broadcast equipment, ensuring that a facility manager can tell whether

Heading to NAB, Harris is launching NDCP, a protocol designed to provide a network-based standard for control of audio/video devices.

a remote facility is receiving power or a security system is active. "What if" scenarios can also be programmed to respond to given events. "It's a true facility-management system," Adrick says. "We feel that we have one of the few network systems that are out there, and it's based on

proven telcom-industry technology."

There will be a number of other products at the Harris booth at NAB, as well. Element Manager, a new management system for FlexiCoder encoders, replaces the GUI on the FlexiCoder chassis. Another monitor system to be introduced, the MonitorPlus Lite, was created for small- to mid-sized broadcasters. Designed to monitor transmitted ATSC DTV signals, the system includes a Harris ARX-H50 ATSC receiver, an 8-VSB RF analyzer, a color picture monitor and an MPEG-2 transport-stream analyzer.

Harris is also launching NDCP, or Network Device Control Protocol, designed to provide broadcasters with an open, network-based standard for control of audio/video devices. It's built on TCP/IP as a public protocol using XML and can be used for local- or wide-area connectivity. The goal is to allow broadcasters to control the recording and playback of material through audio/video or data ports and manage the content of a device. ■



Harris Corp's Bruce M. Allan believes that the FCC and the administration are going to hold people's feet to the fire to get DTV infrastructure in place.

IN BRIEF

PHILIPS, DOLBY LISTEN UP

Philips and Dolby Laboratories have found a solution for handling Dolby E and metadata in a standard master-control environment.

According to Philips, use of Philips' Venus 2001 AES audio router allows broadcasters to implement Dolby E, enabling distribution of up to eight channels of audio with accompanying metadata within infrastructures designed for two-channel distribution.

The challenge has been that, for Dolby E bitstreams to remain intact, they must not be processed or manipulated in any way. The solution uses standard, available Dolby and Philips products that would not require modification.

ACTV TO PURCHASE INTELLOCITY

ACTV is acquiring Intellocity for \$32 million in common stock, a move ACTV believes will enhance its position in the interactive-television area.

Intellocity recorded \$8.3 million in revenue in 2000 and also had a positive net income. It is currently working with companies like ESPN, Sony and nCube and is involved in interactive-TV portal deployment and enhanced television.

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People F A C E T I M E

REMEMBERING WAYNE

The Radio Wayne Silent Auction exceeded its goal, raising \$37,644 during RAB2001, the bureau's sales, management and leadership conference in Dallas earlier this month. Renamed after legendary radio broadcaster and RAB Executive Vice President, Meetings, Wayne Cornils, who died last summer, this year's auction more than tripled proceeds over last year. RAB CEO and President Gary Fries said, "The good work done by these charitable organizations is just one more way for Radio Wayne to continue to do what he endeavored to do his whole life: help other people."

GETTING TO KNOW YOU

The relatively unknown new chairman of the House Telecommunications Subcommittee, Rep. Fred Upton (R-Mich.), kicked off his term earlier this month by holding a get-to-know-you dinner at restaurant Ocean Air for Washington representatives. Attending the event were "three-quarters" of the telecommunications lobbyists in town, one source said, but the event "was not a fundraiser," emphasized Mike Waldron, Upton's spokesman.

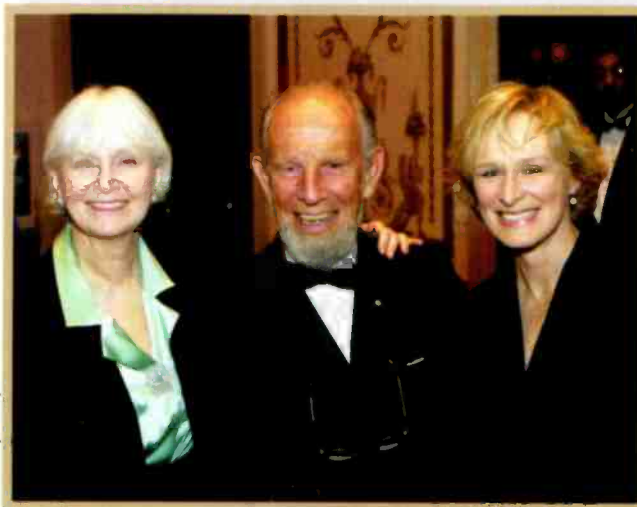


Photo: Jay Brady

Hall of Fame stars and gala attendees included (l-r) Joanne Woodward, Hume Cronyn and Glenn Close.

Hallmark of firsts

On Feb. 7, at its annual gala at the Waldorf-Astoria in New York, The Museum of Television & Radio celebrated the 50th anniversary of *Hallmark Hall of Fame*, the longest-running and most honored series of dramatic specials in the history of American television.

Presenters at the museum's annual gala were *Hallmark Hall of Fame* actors and actresses, including Glenn Close, Hume Cronyn, Blythe Danner, Charles Dutton, James Garner, Ed Herrmann, Gena Rowlands, James Woods and Joanne Woodward.

Hallmark Hall of Fame debuted on Dec. 24, 1951, with the world premiere of Gian Carlo Menotti's opera, *Amahl and the Night Visitors*—the first opera commissioned for television. The series was also the first sponsored program presented in color and the first to air a Shakespearean play (*Hamlet*) on television.



Photo: Morris Semiatin

Walking and talking

FCC Commissioner Gloria Tristani, earlier this month, spent a morning mingling with seniors who walk for exercise at Iverson Mall in Hillcrest Heights, Md. As part of an event during the commission's National Consumer Protection Week, Tristani told seniors at the mall about FCC programs meant to help them understand their telecommunications services and protect them from unlawful company practices, such as having their long-distance provider switched without their permission.

Tristani also promoted FCC decisions, such as video description and closed captioning, meant to assist some seniors and others who cannot see or hear well. "Just as you have taken advantage of the new information about diet and exercise to improve your health, you need reliable and accurate information to make the best consumer choices," Tristani said. Although she praised the seniors for their walking efforts, she failed to bring walking shoes herself, saying she occasionally walks during the day to escape the stress that working in Washington politics can bring.



Photo: Gabe Palacio / Image Direct

Mob mentality

Brad Grey (l), executive producer of HBO's *Sopranos*, talks with James Gandolfini, lead actor on the series, after "Discussion With David Chase," a presentation about the making of his groundbreaking hit show, which took place at the Museum of Modern Art Department of Film and Video in New York on Feb. 12.

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

Broadcasting

Appointments at WKFT(TV) Fayetteville, N.C.: **Robert G. Salat**, local sales manager, WTSP(TV) St. Petersburg, Fla., named VP/GM; **James Adams**, national sales manager, WXIN(TV) Indianapolis, joins as national sales manager. **Mike Smythe**, general sales manager, KFVS-TV Cape Girardeau, Mo., promoted to VP/GM.

Bea Morse, director, DTV strategic services group, Public Broadcasting Service, Alexandria, Va., promoted to senior director, broadcast operations.

Steven R. Stuck, national sales manager, KUVS-TV Modesto, Calif., named local sales manager.

Cable

Jim Gallagher, director, sales, KYW-TV Philadelphia, joins Comcast Marketlink Philadelphia, as VP/GM.

Programming

Appointments at Lifetime Television: **Kelly Abugov**, VP, West Coast, programming

and creative affairs, Los Angeles, promoted to senior VP, programming; **Marian Effinger**, director, Los Angeles, named VP, reality programming; **Paul Noble**, director, feature films, New York, appointed VP, film acquisitions and scheduling.

Appointments at USA Cable: **Donna Rothman**, VP, eastern sales, USA Network, New York, named senior VP, emerging networks; **Liz Koman**, senior VP, advertising sales, Tribune Entertainment, New York, joins as senior VP, USA Network advertising sales; **Scott Collins**, account executive, A&E Television Networks, New York, joins as VP, sports and specials, USA Network and Sci-Fi Channel, New York; **Frank Ciancio**, manager, USA Network, New York, promoted to VP, advertising sales, eastern division; **Dina Kalish**, account executive, USA Network, New York, promoted to VP, advertising sales, eastern division; **Christine Carbia**, New York sales manager, Sci-Fi Channel, eastern region, promoted to

VP, Sci-Fi advertising sales; **Mary Lee Quaid**, director, Sci-Fi sales team, Chicago, promoted to VP, Sci-Fi advertising sales, central region.

Darcy Antonellis, senior VP, technical operations, Warner Brothers, Burbank, Calif., adds responsibilities as senior VP, distribution technologies and operations.

Jack Sussman, VP, specials, CBS Entertainment, Los Angeles, promoted to senior VP.

Paulette Carpenter, director, community relations, CBS Television, New York, named VP, community relations.

John Hartinger, VP, new media distribution, A&E Television Network Interactive, New York, appointed VP, marketing and new-business development.

Alicin Reidy, director, volunteer services, MTV Networks, New York, promoted to VP, public responsibility.

Appointments at Paxson Communications Corp., Studio City, Calif.: **James Berwanger**, director, operations, promoted to VP, adver-

tising and on-air promotion; **Colleen Heydon**, director, marketing and promotions appointed VP.

Deborah T. Shinnick, director, marketing and research, ABC Networks, New York, joins Univision, New York, as director, audience and programming analysis.

Ronald R. Rubin, VP, corporate controller, AutoNation Inc., Fort Lauderdale, Fla., joins Paxson Communications, West Palm Beach, Fla., as VP, chief accounting officer.

Steve Smith, group marketing director, RSN, Portland, Maine, promoted to VP, sales and marketing.

Kobi Jaeger, COO, Victory Entertainment Corp., Orlando, Fla., named CEO.

Scott Diener, news director, WCPO-TV Cincinnati, joins KNTV(TV) San Jose, Calif., as VP, news.

Kimberly Givens, manager, sales communication, Showtime Networks Inc., New York, promoted to director, sales communication.

David Aulicino, casting



Liz Koman



Donna Rothman



Paulette Carpenter



Ronald Rubin

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

coordinator, Viacom Productions, Los Angeles, promoted to manager, casting.

Christie Legg, manager, affiliate relations marketing, The Inspiration Networks, Charlotte, N.C. promoted to director, digital network, Inspiration Life Television.

Radio

Peter Tripi, affiliate marketing manager, Premiere Radio Networks, New York, promoted to director.

Kurt Kretzschmar, associate director, affiliate relations, One-on-One Sports, Northbrook, Ill., promoted to program director, KMPC(AM) Santa Monica, Calif.

Journalism

Gene Cox, anchor, WDRB(TV) Louisville, Kentucky, join KIII(TV) Corpus Christi, Texas, as co-anchor.

Internet

Appointments at BET.com Interactive: **Navarrow Wright**, VP, technology, 360HIPHOP.com, New York, promoted to chief tech-

nology officer; **Carla Kelly**, VP, senior product manager, Colgate-Palmolive, New York, joins as VP, marketing, Washington.

Gersh Kuntzman, freelance writer, various media, joins Newsweek.msnbc.com, New York, as contributing writer.

Technology

Bret Lukezic, GM, Radamec Inc., Highland Park, New Jersey, promoted to VP.

Allied Fields

Eddie Waters, Avid editor, The Engine Room, Milwaukee, joins Sideshow Post, New York, as senior Avid editor.

Advertising/Marketing/PR

Jeff Siegel, Director, affiliate sales and marketing, ESPN, Bristol, Conn., promoted to VP, affiliate advertising sales and new business.

Krissie Verbic, director national accounts and affiliate marketing, Jericho, New York, promoted to VP, national accounts and affiliate marketing.

Obituaries

Bob Williams, radio station owner, died Jan. 28 of a heart attack. He was 68.

Beginning his career with representation firm McGavren Guild Radio in 1958, Williams went on to own his first radio station, WEZN-FM Bridgeport, Conn., in 1972. He subsequently owned several other stations, including WAAF(FM)/WTTQ(FM) Worcester, Mass., WHLI(FM)/WKJY(FM) Hempstead, N.Y., and WJYE(FM)/WECK(FM) Buffalo, N.Y.

He is survived by three children.

Andy Moes, Boston radio personality, died in his sleep Jan. 27. He was 50.

In 1979, Moes joined WROR-FM Framingham, Mass., as part of the *Joe and Andy Show*. After a successful 12 year stint with WROR-FM, he moved to WEEI(AM) Boston, as morning host. He later joined WRKO(AM) Boston, where, for four years, he anchored *Broadcasting Extravaganza*, a Saturday mid-morning program. WRKO (AM) management took note of his talents, and Moes went back to weekday morning drive, co-hosting *Blute and Moes in the Morning*.

Moes is survived by his wife, Diane.

Robert L. DeFelice, special projects coordinator, Statistical Research, Inc., Westfield, N.J., named marketing manager and multimedia mentor.

Associations/Law Firms

Appointments at the National Cable Television Association,

Washington: **David Pierce**, director, public affairs, promoted to senior director; **Rick Cimerman**, director, state telecommunications policy, named senior director.

Compiled by P. Llanor Alleyne (212)337-7141 palleyne@cabnrs.com



Christie Legg



Navarrow Wright



Bret Lukezic



David Pierce

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

'I love to watch TV'

Schacher's interest in the business dates back to childhood

Tribune Broadcasting's chief programmer, Marc Schacher, can't remember a moment when he wasn't immersed in the TV business. From his childhood obsession with CBS' *Winky Dink and You*—somewhat to the chagrin of his parents—to overseeing content on 23 stations covering about 30% of the U.S., he has never wanted to be involved in anything else.

"From what I remember and what my family tells me, I was always fascinated by TV. And I liked *Winky Dink*," says Schacher, pointing out that the show offered an early form of TV interactivity by encouraging kids to play along with the show using coloring kits. "But when I was a kid, my mother and father wouldn't let me get the kit. My father was always trying to get me to stop watching television and go do my homework, saying, 'You need to go and prepare yourself for life!'"

His father's sentiments have evolved into a running family joke: "I tell him that little did he know but I was preparing myself for

later in life."

After graduating from the University of Wisconsin in 1970, Schacher landed research positions at station rep firm Katz TV and later at KTLA Los Angeles, but he never lost his taste for programming. He admits that it was "satisfying" when he eventually jumped to the arguably more creative side of the business, snagging director of programming titles at KWGN-TV Denver in 1982 and WGN-TV Chicago in 1986.

Yet Schacher, Tribune's vice president of programming and development since 1995, acknowledges that "research was a big part of" his 2001 acquisitions, which included strips *Ananda* and *Talk or Walk*, new weekly hour *Mutant-X*, and off-

net sitcom *Just Shoot Me*. "You have to know your numbers, study what people like. But I think, very simply stated, I love to watch television. Look, we have to work very hard and very long to succeed in this business, and to be able to do something that I truly love makes it a lot easier to put in that time and effort."

Specifically, Schacher enjoys polling his station executives in order to get a well-rounded assessment of whether he should OK a particular program. He notes that Tribune's large size translates to "there not always being" unanimity "about what we should do."

However, he adds, "my greatest satisfaction is being able to work in that context and pull all those people



Marc Schacher
Vice president, programming and development,
Tribune Broadcasting

B. Dec. 19, 1948, New York City; B.A., speech, University of Wisconsin, 1970; assistant media buyer, Norman Craig and Kummel, New York, 1970-71; media buyer, Ted Bates, New York, 1971-72; vice president/director of sales research, Katz Television, New York, 1972-79; director of research, KTLA-TV Los Angeles, 1979-82; director of programming, KWGN-TV Denver, 1982-86; director of programming, WGN-TV Chicago, 1986-88; director of program services, Tribune Broadcasting Co., Chicago, 1988-95; current position since 1995; m. Cynthia Jaffe, 1994; children: Alana and Nathan. 1-year-old twins.

together to achieve some sort of consensus."

Looking at past team efforts, Schacher relishes the time when Tribune took a chance on

a relatively obscure NBC Saturday-morning show, *Saved by the Bell*, which ended up doing gangbusters in syndication, premiering in the early 1990s and running into the last part of the decade.

"Economically, it was a good deal for us and we made a lot of money with it. When we acquired it, I think there were a lot of people who asked, 'What are they thinking?'" he fondly recalls. "But when it hit the air, we did nice ratings, and there were some surprised people."

Opening his ears to different opinions at Tribune is similar to Schacher's treatment of the various studios. It upsets him to hear about grumbings that he prefers products originating from sister studio Tribune Entertainment to shows from rival companies.

Noting that *Ananda* is from King World and *Just Shoot Me* is from Columbia TriStar, Schacher says, "There's not enough good programming as it is. To think that we could do it on our own with virtually everything coming from Tribune Entertainment would be foolhardy. If we increase our choices, we have a greater chance of success."

As for his future in broadcasting, he says he is here to stay, excited by the new challenges facing traditional stations, such as cable and the Internet.

Besides "not knowing how to do anything else," he jokes, "change keeps things interesting. We are in a very interesting time in our business."—*Susanne Ault*

Classifieds

Television

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WTNH-TV and WCTX-TV has an immediate opening for the position of Business Manager. Responsibilities include all station accounting activities, supervision of the accounting staff, forecasting, managing the station's budgeting process, and the preparation of the monthly financial reports including account analysis. This position will also review and control accounts payable, accounts receivables, credit collections and cash forecasting. In addition, the Business Manager will be responsible for station Human Resource functions including salary and benefit administration. Qualifications: This individual must have a four year degree in accounting, a minimum of three to five years in financial management with a strong preference to broadcast management experience. This position requires excellent organization and communication skills, plus computer skills are a must. For immediate and confidential consideration, please send your resume and cover letter with salary requirements to: controller@lintv.com. LIN Television Corporation is an equal opportunity employer.

KTEL GENERAL MANAGER

Albuquerque's Telemundo Affiliate KTEL has an immediate opening for a General Manager. The ideal candidate should have a sales background, "start up" experience, Spanish language television experience, speak and write Spanish, and enjoy an entrepreneurial environment. KTEL is located in Albuquerque, New Mexico, the twelfth largest Hispanic DMA. Please send your resume to Brad Moran, Ramar Communications at bmoran@ramarcom.com or to 9800 University Avenue, Lubbock, Texas 79423. Ramar Communications is an EOE.

FOR SALE EQUIPMENT

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NEWS CAREERS

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WCBD-TV2 In beautiful Charleston, SC is looking for a strong News Anchor. Top candidates must have excellent investigative background and skills. "Readers" need not apply. EOE M/F Drug Screen. Send tape, resume, references and salary requirements to: HR Dept. WCBD-TV, 210 W. Coleman Blvd., Mt. Pleasant, SC 29464

ANNOUNCING THE NJN/DODGE FOUNDATION RESIDENCES

JOURNALISM RESIDENCY - We are asking the nation's most talented young journalists to apply for this exciting one-year paid television residency. The successful candidate will have outstanding major market potential in writing, reporting and on-camera skills. An audition tape must accompany letters of interest.

PRODUCTION RESIDENCY - We are looking for aspiring producers for this paid television residency. Candidates will be a recent college graduate or in their first job just out of college. The successful candidate will be curious and interested in reporting about New Jersey's diverse communities. The production resident will be exposed to a full range of work in all aspect of local program production. A sample tape must accompany letters of interest. The successful candidate will be based in Trenton New Jersey at the New Jersey Public Television and Radio Network NJN produces one of the few daily newscasts in public television, seen in both the #1 and #4 markets. Send letter of interest to: William Jobes, News Director, NJN News, PO Box 777, Trenton, New Jersey 08625-0777. Deadline for applications is May 1, 2001.

TELEVISION PRODUCTION ASSISTANT

ABC 11, the ABC owned station in Raleigh-Durham, North Carolina seeks an applicant with one year's professional broadcast experience. Experience in operation of still store, character generator, studio camera, and audio console during live newscasts preferred. Send resume to Jeffrey Hester, Production Manager, WTVD-TV, P.O. Box 2009, Durham, NC 27702. EOE.

ANCHOR/REPORTER

WDAY-TV, The number one news station in Fargo, North Dakota, has an immediate opening for a week-end anchor/reporter. Successful candidate will have exceptional writing, communication and organizational skills. Join a great team, at a station committed to news. Send tape and resume to: Al Aamodt, News Director, WDAY-TV, Box 2466, Fargo, ND 58108 EOE

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Are you a woman between the ages of 20 and 35 with a passion and strong knowledge of women's sports? The Oxygen network is looking for an on-air host for Oxygen Sports, a weekly 2-hour show dedicated to women's sports. Applicants should have 1-3 years of experience as a TV Sports anchor/reporter for this full-time, NY-based position. Please send resume and reel to: Oxygen Media; c/o of Kim Chessler/SPORTS HOST; 75 Ninth Avenue, 7th floor; New York, NY 10011

CRIME REPORTER

We are seeking for an aggressive, hard-hitting Crime Reporter with 3-5 years experience. This position requires that you can do it all - Report, Produce, and Anchor Crime Segments. Send Resume and Non-returnable VHS Tape to: CR-BCC Box 44227, Shreveport, LA 71134-4227. EOE.

EVENING NEWS CO-ANCHOR

WCTI, Eastern North Carolina's News Leader, has an immediate opening for an Evening News Co-Anchor. Our pioneering female co-anchor is retiring after 25 years with the station and we're looking for a "Ready for Prime Time" player to fill some big shoes. The person we choose will be a great communicator, writer and reporter who's willing to spend some time getting to know and getting involved in a great coastal community. Send VHS tape, cover letter and resume to Jeff Phillips, News Director, WCTI-TV, PO Box 12325, New Bern, NC 28561 EOE

NEWS DIRECTOR

Midwest affiliate looking for an aggressive news professional who wants to be number one. The right candidate must be creative and able to lead and motivate a young talented staff. This person needs solid news judgement, good communication skills, and must be willing to be part of the station management team. Send resume and statement of News Philosophy to: Mr. Greg Graber, WIFR-TV P.O. Box 123, Rockford, Illinois 61105. EEO.

PUBLIC RELATIONS CAREERS

TELEVISION PR PROS

Qualifications Required: Minimum 3-4 years of TV Trade and Consumer PR experience desirable, established Media Contacts in the US and Latin America, proven ability to strategically land and execute PR efforts, excellent writing skills in English and Spanish, college degree, willingness to relocate. Submit Resume to Melanie Lamadrid, 3845 Pleasantdale Road, Atlanta, Ga 30340, fax: 770-810-2501

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Television

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Must possess the skills to troubleshoot and repair to the component level. Experience in UHF high power transmitters, translators, cable TV distribution, microwave systems and computer systems desirable. Must be able to work in remote locations and operate a snowmobile and snow-cat and may include overnight travel. Candidate should have an engineering degree or equivalent technical training. SBE certification a plus.

Call (503) 644-3232 or stop by between 8am and 5pm for Application. Mail your information to Human Resources, KWBP-TV, 10255 SW Arctic Drive, Beaverton, OR 97005, or fax it to (503) 626-3576. Applications will be accepted until the position is filled. WB32 offers medical / dental / 401(k) / paid time off and other great benefits to all full time employees. KWBP-TV is an equal opportunity employer.

STUDIO MAINTENANCE ENGINEER

Must be able to perform the following duties: install and maintain studio transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras, and robotics. Familiarity with automation systems and master control environment. Should possess a general computer/networking background. Must be able to work on a rotating shift schedule. Candidate should have an engineering degree or equivalent technical training. SBE/FCC certification a plus. If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your resume and cover letter to: Kurt Hanson, Chief Engineer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.



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BROADCAST SYSTEMS ENGINEER

Will maintain and repair analog, digital, video and audio systems; including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

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The successful candidate will be detail-oriented with strong followthrough skills to ensure technical quality of picture/sound for DISH Network local channel programming. Duties include installing, maintaining and repairing RF, audio, video and digital equipment. We require experience in: video and audio signal processing (analog and digital), NTSC broadcast specifications and off-air headend systems to include construction and maintenance. Must be proficient in the use of spectrum analyzers, vectorscope/waveform monitors, oscilloscopes, DVMS and working with PC computers in an NT networking environment. A BSEE degree in Electronic or Broadcast Domain is desired. Extensive travel, tower climbing and a clean DMV record is required.

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CHIEF ENGINEER

Chief Engineer wanted. KADY-TV, located in beautiful Ventura County CA is looking for a Chief Engineer to supervise all technical aspects of the station. Knowledge of UHF transmitters, microwave, digital playback and editing equipment is required. We have a great facility with mostly new equipment. Must have an FCC General Class license and an ability to work well with others! Send resume to Human Resources, KADY-TV, 950 Flynn Road, Camarillo, CA 93012-8764 or fax to 805/388-2694

REMOTE BROADCAST TECHNICAL MANAGER

Manage the installation, operation and maintenance of the SKYCAM cable suspended robotic camera system. The SKYCAM covers a multitude of high-profile televised events such as the Final Four, the Super Bowl and the summer Olympics. 2 years live remote broadcast experience as EIC or E2 required. Travel required. Send or Fax resume to: Glenn Gordon, CF InFlight, 5 Great Valley Parkway Malvern, PA 19355 ggordon@cfinflight.com Fax: a610-722-9161

MASTER CONTROL OPERATOR

Seeking operator experienced in all phases of master control to include switching air, videotape operation/editing, satellite operations and transmitter operation. Computer literate.

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Television

EXECUTIVE CAREERS

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This state- and nationally-supported state telecommunications network headquartered in Columbia, South Carolina, seeks a new president/chief executive. Successful candidate should be experienced in and be an advocate for the delivery of standards-based instructional programming utilizing new media and cutting-edge digital technology. The position reports to the South Carolina Educational Television Commission, with which all strategy and policy is formulated. Crucial is the ability to communicate with diverse constituencies and to partner with other entities. Successful applicants must be able to provide visionary leadership. The president has full management and fiscal responsibility for the development, production and delivery of public broadcasting and instructional programming.

Please apply by letter to:
ETV Presidential Search Committee, Executive Recruiter
2221 Devine Street, Suite 100, Columbia, SC 29205.

Enclose a detailed resume and the names, addresses and telephone numbers of no fewer than five references qualified to attest to applicant's suitability.



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PRODUCER CAREERS

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Requirements include a BA/BS or an equivalent amount of experience; a minimum of 5 years production experience as a producer or director on professional events OR 2 years as an Executive or Coordinating Producer for a regional network or broadcast station; knowledge and experience in all aspects of sports production; and experience with production coverage of all four major sporting events (Football, Baseball, Basketball, and Hockey).

For consideration, please send a demo reel and resume to:

FOX Sports Net
HR Dept., Code: GG/EP
10000 Santa Monica Blvd.
3rd Floor
Los Angeles, CA 90067

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SALES CAREERS

WFAA SEEKS DIRECTOR OF SALES AND MARKETING

WFAA-TV, the flagship station of Belo and one of the leading ABC affiliates is looking for a Director of Sales and Marketing. This individual is responsible for all sales activities and oversees the traffic and research departments. Responsibilities include inventory pricing and control, forecasting and budgeting spot revenue and the creation and administration of expense budgets for the above departments. This person must be able to maximize revenue from existing clients while increasing non-traditional revenue streams. This position works closely with other Belo properties to create integrated media campaigns. The right individual must possess strong motivational and leadership skills, and be able to establish a clear vision for the sales force of tomorrow. Please send resumes to Nick Nicholson, Vice President/Marketing, WFAA-TV, 606 Young St., Dallas, TX 75202, or e-mail your resume to sales@wfaa.com. No phone calls please.

SALES

Clear Channel Jacksonville is seeking an innovative sales person to develop non-traditional revenue in support of FOX and UPN affiliates. Prior broadcast experience is a definite plus. Experience with a vendor programs and event marketing is desirable. Send resume to: Jerry Campbell, Director of Sales, Clear Channel Television, 11700 Central Parkway, Jackson, Florida 22224. EOE

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Television

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To find out more contact

Kristin Parker at 617-558-4532 or kbparker@cahners.com
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Academic

FACULTY CAREERS

THE FRANK RUSSELL ENDOWED CHAIR

The Walter Cronkite School of Journalism and Telecommunication and the College of Business at Arizona State University are searching for a continuing full professor to occupy the Frank Russell Endowed Chair. The Chair has been established through an endowment by Phoenix Newspapers, Inc., in the name of Frank Russell, former publisher.

DESCRIPTION OF THE POSITION

The Cronkite School and the College of Business seek a person who can communicate a vision of the future role of mass media and journalism in society and the new economy, and articulate the implications of that vision for management.

To that end, the Chair will be responsible for developing and managing journalism and business collaboration within ASU, and between ASU and the professional community, and for establishing the infrastructure to support the development of interdisciplinary projects. The Chair will play a leadership role in designing and implementing programs and in teaching courses to prepare students and working professionals for success in the emerging integrated media industries. The Chair will also engage in scholarly activities including theoretical or applied research leading to the publication of articles in academic or professional journals; organize and administer outreach programs such as seminars and workshops for those working in the local and national news media; and serve as a resource to faculty, students, and the community.

The person selected must have demonstrated teaching excellence and scholarly contributions or extensive media management experience to warrant the rank of Professor in either the College of Business or the School of Journalism and Telecommunication. The person selected must hold a Ph.D. in business administration or a graduate degree in mass communication or related field. A minimum of five years of upper-level media management experience with responsibility for hiring and supervising employees, budgeting, or marketing is also required.

APPLICATION DEADLINE: March 15, 2001, or the 15th of each month thereafter until the position is filled. **STARTING DATE:** August 16, 2001

APPLICATIONS

Each applicant must send a letter of application, resume, and statement of no more than five pages describing his/her vision of how the media will evolve over the next twenty-five years and outlining his/her relevant professional experience. The applicant must also provide the names, positions, addresses, and phone numbers of three references to:

Dr. Marianne Barrett and Charles Christian, Co-Chairs, The Frank Russell Endowed Chair Search Committee

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GENERAL INFORMATION

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The Walter Cronkite School of Journalism and Telecommunication offers instruction in journalism, broadcasting, new media and mass communication to more than 1,200 undergraduate and 80 master's level graduate students. Housed in the College of Public Programs, the School offers sequences in print journalism, broadcast journalism, public relations, photojournalism, and broadcast management, and it is fully accredited by the Accrediting Council on Education in Journalism and Mass Communications.

The College of Business offers a full range of programs to over 2,500 undergraduate and 1,000 graduate students. Its MBA program is consistently ranked in the top fifty by U.S. News and World Reports. It has been accredited by the AACSB, the international association for management education, for more than thirty years. AA/EOE

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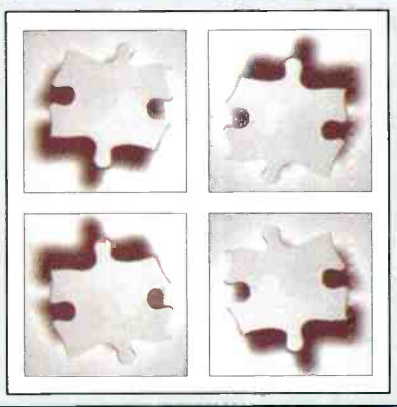
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Digital divide? Yes!

And it's FCC Chairman Michael Powell's job to close it

By Kathryn Montgomery

In his first major statements to the press as FCC chairman, Michael Powell presented what many parents and child advocates believe is an unfortunate vision for his agency. Breaking with the long-standing bipartisan agreements on the digital divide (e-rate and universal service) and public service to children (the Children's Television Act rules), Powell suggested that these positive policies would not find a supportive home at his commission.

Perhaps it was just foolish overstatement. As we all know, one of today's hot-button issues that generates widespread concern is the failure of the media to serve the needs of children, while pandering to them with violent-themed and commercial-overloaded programming.

A broad coalition of groups fought hard for more than a decade to get rules in place that would ensure some minimal level of children's educational programs on broadcast television. We had hoped that, during his tenure, Chairman Powell would continue to build upon this important legacy. Instead, his remarks show little willingness to enforce these policies, claiming they have "marginal impact." But research by his own agency and by the University of Pennsylvania's Annenberg Public Policy Center clearly shows that the rules have increased the amount of educational and informational programming for kids.

The Children's Television Act is one of the few remaining requirements that broadcasters must meet to serve the public interest, a core principle at the heart of the FCC's mandate. The television industry

continues to trade on its privileged public trustee status to press both Congress and the Commission for a long laundry list of special requests—from digital must-carry to removing ownership caps. At the same time, broadcasters complain (as many did at last month's NATPE meeting) that their obligation to children is onerous. Unfortunately, Chairman Powell's remarks about children's television are just the kind of signal that could send some stations to their vaults to pull out *The Jetsons* and *The Flintstones* as cheap replacements for the educational shows currently on the air.

As we move into the digital era, the FCC should play an even more prominent role to ensure that media serve children's needs. Interactive television will usher in a powerful new digital media culture that is sure to become a pervasive presence in the lives of children. The FCC's current rulemaking on digital television provides an opportunity to build into the framework for the new media a commitment to harness the capabilities of these technologies to enhance children's learning in a variety of ways.

At the same time, without effective safeguards against manipulative interactive-advertising practices targeted at children, DTV could become a Pandora's box of minute-by-minute behavior tracking, detailed consumer profiling, personalized one-to-one marketing, and instant t-commerce sales pitches.

Through its implementation of the e-rate provision of the Telecommunications Act of 1996, the commission has already provided many of our nation's schools and libraries with affordable access to the Internet, part of a broader national com-



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mitment to bridge the "digital divide." However, there is still a wide disparity in the quality of that access, with more-affluent communities far outpacing their counterparts in lower socio-economic areas. As broadband becomes the state-of-the-art technology, these inequities could be further exacerbated. Given this administration's promise to "leave no child behind," we find Mr. Powell's regrettable reference to a "Mercedes divide" one of the more cynical remarks he has made, significantly more disturbing than FCC Chairman Mark Fowler's "toaster" comment of two decades ago.

We hope that Powell will reconsider the positions he has articulated in his first few weeks at the helm of the FCC. We expect him to play a decisive leadership role in working with industry, parents' groups and educators to build consensus for policies that serve the broader public interest. If he chooses to promote a narrow ideological agenda focused only on the special interests of the media industries, he should not be surprised to see a rising tide of opposition from angry parents and the many others who care about a quality media culture for our children. ■

T W O C E N T S

"In some respects, when UPN and The WB elect to do a series about African-Americans, we still get these sitcoms. We still wonder, when we see some of the African-American male characters, how far we've really come. We aren't being taken in a new direction."

—Social commentator Donald Bogle on the continuity of African-American stereotypes in mainstream TV, as quoted in *the New York Daily News*.



"Kids are bombarded with the same commercial over and over again. But it doesn't take repeated exposure; [the effect of advertising] can happen from just a single exposure."

—The findings of research by Dina L. G. Borzekowski, of the Mount Sinai School of Medicine (NYC), and Dr. Thomas N. Robinson, Stanford

Center for Research in Disease Prevention, that children as young as 2 years old may be influenced in their subsequent food choices by a 30-second television commercial.

"This is a testament that should shock, in order to defend and protect women against the aggression of men. I hope this report will

help suppress this shocking phenomenon."

—Rafik Halabi, head of Channel One (Israel), defending the state television's transmission of a segment of a home video of a rape, taped by the perpetrator.

"Miami Vice: Paranoid undercover narcs battle the politics of blow in the Reagan-Bush '80s. Gets extra points for being presciently set in Florida, the most paranoid (and paranoia-inducing) state in the Bush '00s."

—Salon.com's Joyce Millman on the 10 most paranoid shows of all time.

"You had to wonder which contained less reality: Survivor: The Australian Outback or the network news program constantly promoting it?"

—Howard Rosenberg, *The Los Angeles Times*, on CBS' shameless plugging of its ratings bonanza as a newsworthy item.

"According to The New York Observer, former Vice President Al Gore has accepted a job at the Columbia School of Journalism. Apparently, the journalism school has hired Gore as a podium."

—Conan O'Brien, from NBC's Late Night.

"This is really a satire of the

American sitcom. They're making George out to be this wonderful, likable guy."

—Comedy Central spokesman Tony Fox on the cable channel's new presidential sitcom, *That's My Bush!*

"Ripping on George Bush is not hard—it's like shooting fish in a barrel."

—Matt Stone, co-creator of Comedy Central's *That's My Bush!*, to Emily Chenoweth of Brill's Content. Stone emphasizes that political satire is not the point of the show, family is.

"I didn't want to be wheeled in with my teeth in a cup and selling jewelry at age 81."

—Kathy Levine, former QVC host, to *The Philadelphia Inquirer* on why she left the shopping network a year ago.

"Considering the current political climate of yahoos and yapsters, you might feel a deeper wistfulness while watching PBS' Abraham and Mary Lincoln: A House Divided. In remembering one of our most transcendent presidents, the film reminds us how far down the political evolutionary scale we have come."

—Monica Collins, Boston Herald, in her glowing review of the new PBS Lincoln documentary.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

How high?

Network news executives swearing to government inquisitors that they would tell the truth, then apologizing for having made a decision that angered regulators and promising never to do it again. Sounds like something out of those old black-and-white newsreels of congressional witch-hunts. But that was the scene last week as the House Energy and Commerce Committee made top news executives stand before them and promise not to lie. We half expected to hear someone ask the journalists: "Are you now, or have you ever been, a commentator?"

Clearly, the networks screwed up on a couple of key election calls. Clearly, there were flaws in the system that were exposed and need correcting, just as the close election exposed flaws in the voting system and laws that also need correcting. But news executives' apologizing to their corporate bosses or their real bosses—the viewers—or vowing to *them* to correct those mistakes is one thing. Making that pledge to government under pressure from government is something else entirely. And it stinks. We're all unhappy with the events in Florida, but that anger is not a *carte blanche* for attacks on the handiest targets.

If there ever were an argument for freeing the nation's most powerful news media from government's power to intimidate, it was the sight last week of those news executives "yes, sir-ing" and "yes, ma'm-ing" their way to the woodshed like a bunch of disobedient children. That is something we've never seen and hope never to see again.

Those executives were first forced to cool their heels during hours of statements that produced more hot air than Vince McMahon's blow dryer, then were grilled by committee members unloading on the election, the blown calls and, at one point, even the airing of plugs for entertainment series in newscasts—just curiosity, explained the congressman.

None of the news executives should have shown up last week. But this is a regulated medium, so there could have been a price down the road for saying "the heck with you" to Washington's power brokers. We pay no such price, so, this being a family magazine, we say: "The heck with you." We don't mean to suggest that everyone went cheerfully into the lion's den (or should that be alligator's?). They didn't (just look at the faces on page 43).

Fox's Roger Ailes bristled at having to swear in, and David Westin's patience was sorely tested by one badgering congressman. Not adding obsequiousness to obedience is not exactly cause for celebration, though, again, we must always leaven our criticisms with the knowledge that Congress has regulatory power over broadcasters that it does not have over newspapers. It's like blaming the fish for having a hook in its mouth. We don't think broadcasters like their hook any more than the fish.

So, not only does compromised First Amendment protection prevent broadcast journalists from making decisions unalloyed by government pressures, but it prevents us from venting our full wrath at them when they jump at Washington's call. That's why, rather than beat up any more on the already beaten up, we'd rather praise those who fight hardest against being reeled in. The AP's Louis Boccardi was the strongest dissenting voice last week.

"We believe that such an official government inquiry into essentially editorial matters is inconsistent with the First Amendment values that are fundamental to our society," Boccardi told the committee in his opening statement. "We agree that there were serious shortcomings—call them terrible mistakes—in the election reporting of Nov. 7 and 8 and that these mistakes cannot be allowed to happen again. But fixing them is a job for the nation's editors and news directors, not its legislators. What we report and when we report it are matters between us and the audience we try to serve, not matters between us and our Congressman." How well or poorly they report it is none of Congress' business either.

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