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MAY 7, 2001

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DEAD AIR

As McVeigh's execution nears, public radio and ABC's *Nightline* aired audiotapes of Georgia electric-chair ordeals

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SURVIVING ALL OVER THE SKED

CBS milked everything it could out of its *Survivor* finale, including big Nielsen numbers

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WILL FCC TALK DIRTY?

Morality in Media wants new commissioners to tackle indecency

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ABC'S NEW SOAPNET IS RISING

The soap-opera cable network is bubbling into a Disney success story

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GOOD LOOKS

New this fall on The WB: Tori Welling suffers superteen angst as young Clark Kent in *Smallville*

Broadcast networks search for prime time hot properties » PA



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Top of the Week May 7, 2001



Survivor: The Australian Outback's two-hour finale attracted over 35 million viewers.

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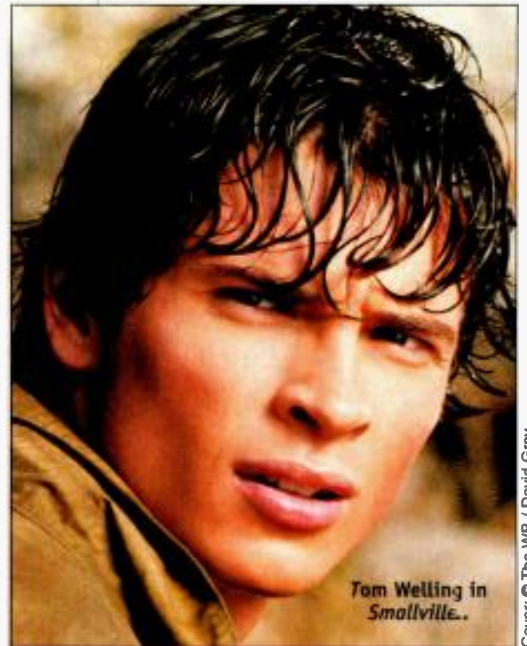
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Tom Welling in *Smallville*.

Cover: © The WB / David Gray

COVER STORY

FALL CROP

Broadcast network lineups are likely to be heavy on reality, plus a smattering of comedies and dramas. » 18

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BCEYE

SYNDICATION

Conventional wisdom

Warner Bros. Domestic TV's move to a hotel suite for next year's NATPE has been a hot topic of conversation, but not at last week's NATPE board meeting. "It never came up," said NATPE CEO Bruce Johansen of Warner Bros.' plans. "It wasn't on the agenda." The subject did come up in an online discussion with NATPE Chairman Jon Mandel (hosted by TVInsite.com, which is co-owned with B&C). "Warner is the only one" that is lessening its role, he said. Later, Mandel told Eye that NATPE would renew its agreement with the Association of Local Television Stations, under which ALTV holds its annual meeting in conjunction with NATPE's. Details are still to be worked out, Mandel said, but NATPE's annual payment to ALTV would be no less than this year's \$150,000.

ADVERTISING

Spot remover

The Television Bureau of Advertising has abandoned, for now, its plan to get some of those upfront ad dollars for the national spot sector. But TVB President Chris Rohrs says there may be an opportunity in scatter, especially with a writers' strike, because local newscasts would represent fresh programming for advertisers to buy. Getting a piece of the upfront was always premised, says Rohrs, "on a runaway bull market," which has slowed to a crawl.

Photo: Rick Rowell / Mathew Photographic



REGULATION

Odd man in

FCC Commissioner Susan Ness two weeks ago said she will step down June 1, prompting Washington telcom types to speculate about the date Commissioner Harold Furchtgott-Roth would pick for his exit. Turns out he doesn't have much choice. If he leaves before the three new commission nominees are confirmed, the commission won't have a quorum. Furchtgott-Roth could leave early anyway. But without at least three voting members, issues of top-tier importance will be left in limbo until the new crew arrives. Last week, Furchtgott-Roth said he would stay on and predicted that the nominees would be confirmed by the Senate between the Memorial Day and July 4 congressional breaks.

COMMUNICATIONS BREAKDOWN

Don't punish the networks for beating up affiliates, just make them stop, the Network-Affiliated Stations Alliance told the FCC. NASA officials, who asked the FCC in March to investigate alleged abuses by the nets, said they were concerned because the agency appears to be treating the review as an enforcement action—which could lead to fines against the nets. Instead, NASA wants a declaratory ruling

that would decide whether the networks are doing anything wrong. "The object is to clarify what the rules of the road are," NASA said in a letter to FCC Chairman Michael Powell. The declaratory approach also would allow the FCC to look beyond violations of existing rules to consider whether new rules were needed. Filings in the proceeding are currently confidential and on Friday an FCC official said the agency is still trying to decide whether to

keep it that way.

Sources said the agency was expected to send the petition back to NASA because officials weren't clear on whether NASA was seeking fines. The clarification was an attempt, sources said, to avert the public-relations blow if NASA were forced to rewrite its request. A NASA official said the group had no indication the FCC was planning to order a do-over and blamed the agency's confusion on press accounts.

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A tribal Thursday

While *Survivor* ratings dipped, in reality CBS over-delivered

By Joe Schlosser and Susanne Ault

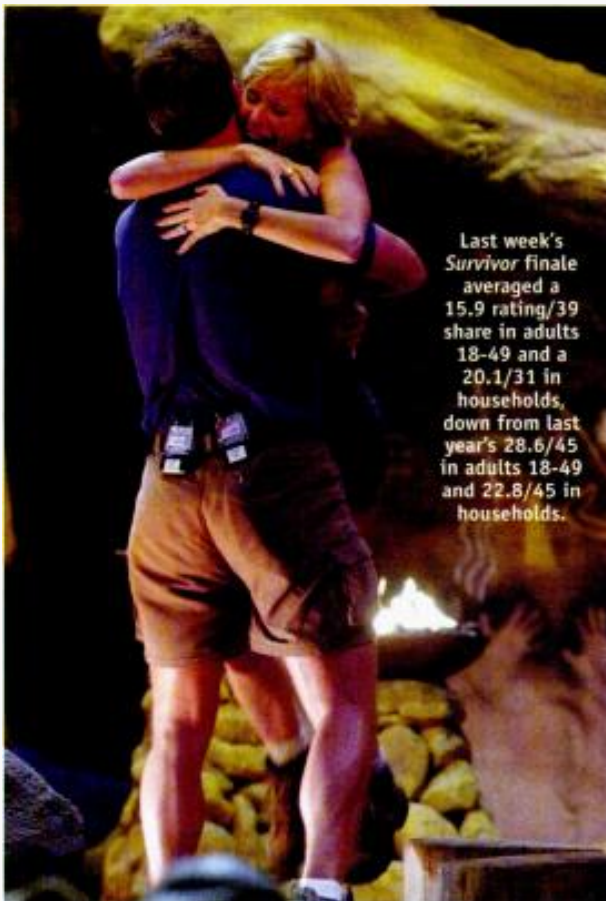
Increased May sweeps competition took a little bite out of *Survivor: The Australian Outback's* finale last week, but the CBS reality series managed to produce big ratings, and advertisers are already lining up for the next edition, which will take place in Africa.

Survivor: The Australian Outback's two-hour finale Thursday attracted more than 36 million viewers, down more than 15 million from the show's final episode the first time around. Last summer's finale also had stronger demographic ratings across the board, according to Nielsen Media Research figures.

Last week's finale averaged a 15.9 rating/39 share in adults 18-49 and a 20.1/31 in households. The Aug. 23 finale of the original *Survivor* posted much higher numbers—a 28.6/45 in adults 18-49 and a 22.8/45 in households.

But the ratings decline didn't seem to lessen advertiser interest in the third installment, taking place in Kenya and airing on CBS this fall. They believe that CBS will be able to increase its position on Madison Ave. during the upcoming upfront buying season.

Paul Schulman, media buyer for Schulman/Advanswers NY, says the first edition had a "free ride" last summer and



Last week's *Survivor* finale averaged a 15.9 rating/39 share in adults 18-49 and a 20.1/31 in households, down from last year's 28.6/45 in adults 18-49 and 22.8/45 in households.

ings," says Schulman. "This is a show that is a huge power in network TV. To get a 31 household share today is a huge number; it's big, and it's against NBC's biggest night."

John Lazarus, senior vice president/director of national broadcast at media buyer TN Media, which represented *Survivor* sponsor Dr. Scholl's, says *Survivor: The Australian Outback* actually over-delivered TN Media's estimates by a substantial margin.

Except for the finale, the second batch of *Survivor* episodes topped the first by nearly one million viewers per week—29.2 million viewers versus 28.2 million last summer ... except for the finale. The Australian version averaged 29.2 million viewers versus the original's 28.2 million. The one-hour reunion show hosted by Bryant Gumbel at 10 p.m. last Thursday averaged 28.6 million viewers and beat NBC's *ER* by seven million viewers—the first time an original episode of *ER* has not won its time period since 1994.

In the process, the median age of CBS' viewers has dropped from 52.4 to 50.8, and that's not including the finale numbers.

Advertisers paid up to \$800,000 per spot to be in the two-hour finale, and full-season sponsors such as Dr. Scholl's and Reebok paid up to \$12 million for comprehensive promotional packages that included product placement and ads during regular season and the finale.

The full-season sponsors paid \$300,000-\$350,000 per 30-second spot for non-finale episodes, according to sources.

"CBS, knowing they over-delivered, will probably bump up the price a

bit for full-season sponsors in the fall," says Lazarus. "People will have to evaluate whether *Survivor 3* has enough holding power to warrant that price. Right now, the numbers ought to say it does. It over-delivered, and that's all you can ask a show to do." ■

Prime time ratings race
Season-to-date, 2000-2001*

Total homes				Adults (18-49)			
Rank	Network	Rating	Share	Rank	Network	Rating	Share
1	CBS	8.6	14	1	NBC	4.7	13
2	ABC	8.5	14	2	Fox	4.5	12
3	NBC	7.9	13	3	ABC	4.5	12
4	Fox	6.2	10	4	CBS	4.0	11

Source: Nielsen Media Research *October 2, 2000 - May 2, 2001

that last week's ratings reflected much stiffer competition.

"The first time people got a tremendous deal on it, the second time they sort of tripled the price based on what happened with the ratings, and I think that people will be anxious to be in it again despite decreased rat-

Reaching agreement

A couple of days late, but screenwriters and studios hammer out a contract

By Joe Schlosser

After four months of negotiations, writers came to an agreement with major Hollywood studios and networks on a new three-year contract Friday afternoon in Los Angeles.

At press time, it appeared that the major points in the settlement included new rules that will give writers increased residual payment for work done for cable networks, particularly in made-for-cable movies, and strengthened residual schedules from sales in foreign markets. Altogether, the guild said, the new contract will increase writers' payments by \$41 million over the life of the contract.

For the first time as a result of the new pact, which still must be ratified, Fox Broadcasting will be considered on par with the other major networks as far as residuals are concerned. That change is triggered two years from now. Previously, Fox paid less because it was a newer and less fully scheduled network.

The guild also reached agreement on residual payments for video-on-demand productions and payments for Internet products still to come.

The deadline for WGA's contract with the Alliance of Motion Picture & Television Producers (AMPTP) came and went last Wednesday, but negotiations continued.

The new contract averts one potentially crippling strike facing Hollywood this summer, but another still looms.

Now that the WGA has a contract, the Screen Actors Guild goes on the clock. The actors union has until June 30 to reach a new accord with the AMPTP. Talks between SAG and the studios had been tentatively set to begin in Los Angeles this week but will probably be put on hold at least another week.



AMPTP's Barbara Brogliatti (l), with WGA representative Cheryl Rhoden, announced that talks would continue past the expiration date.

Can the 100,000-plus actors union learn anything from what has transpired between the WGA and AMPTP? "There will be a lesson to come out of it, but it's hard to know what lesson that will be," said SAG's Greg Krizman.

Network and Madison Ave. executives were optimistic late last week, hoping that SAG and the studios would follow the writers' lead and settle without a work stoppage. The major networks head to New York next week to unveil their fall lineups to advertisers.

"We don't think there is going to be a strike," NBC Entertainment President Jeff Zucker said earlier. "We will be prepared just in case, but we are very hopeful this is all going to be settled."

Advertisers and media buyers, who have to decide where to spend their millions within the next several weeks, say the settlement between the WGA and studios is a welcome relief.

"It would be great news if they settle," said media buyer Paul Schulman earlier in the day. "Most of my clients are very program-sensitive. They want to know what shows they are going to be in when they make their upfront buys. They want to know programming; they want to know dates. If we had a strike, you wouldn't know what was going to be on." ■

The WGA settled with the studios on Friday afternoon, averting a strike that Hollywood feared.

IN BRIEF

BUDGET LOSES FEES, KEEPS DELAYS

The budget compromise hammered out last week by the House, Senate and White House would not require broadcasters to pay fees for staying on their analog spectrum past 2002, sources say, but it would delay auctions of ch. 52-59 until 2004 and ch. 60-69 until 2006.

BROADCASTERS SEEK RULES FOR ITV

In a somewhat veiled swipe at the new FCC chairman, leaders of the broadcast industry said it's not too early to bar cable companies from stripping interactive-TV triggers of unaffiliated programmers.

"It is not premature for the commission to make the fundamental public policy choice between open and closed architecture," officials of the ALTV, Disney, NAB and others said in a letter to the FCC.

Although the FCC is conducting an inquiry into the need for ITV rules, FCC Chairman Michael Powell has said repeatedly that the nascent business is too unformed and unpredictable to regulate now.

NEXT BIG STAR TO BE PAX SERIES

Previously syndicated as a series of talent-competition specials, *Ed McMahon's Next Big Star* has been turned into a 26-episode series for Pax. Rolling out in August, it will feature contestants found through open auditions around the country and through admissions sent to NextBigStar.com.

Laugh In creator George Schlatter has been named an executive producer on *Next Big Star*, which will also include segments from celebrities who got their big break on McMahon's *Star Search*. Contestants will advance toward a final competition, where they can win cash and prizes.

The executioner's song

In national first, ABC and noncommercial radio stations air tapes of Georgia electrocutions

By Dan Trigoboff

The nation for the first time got to hear the executioner's side of a working death chamber last week when excerpts from 23 electrocutions taped by the State of Georgia aired on public radio and on ABC *Nightline*.

Public Radio Special Report: The Execution Tapes ran on WNYC-AM-FM New York, which co-produced it, and on other public stations around the country. ABC advanced the *Nightline* program on *World News Tonight*.

Listeners heard some muffled audio from the chamber but mostly the voice of a prison official describing the executions in detached and unemotional commentary to state officials connected by phone—including an apparently botched electrocution that had to be performed twice before the prisoner died.

"This is not a decision we made lightly," said Laura Walker, president of WNYC Radio. "We were concerned that the tapes might be sensational. We wanted to make sure we would be providing context and provoke a discussion."

"That they showed the procedure to be clinical, methodical, that's what appealed to us," said *Nightline* producer Richard Harris. "There are people who would take comfort in how calm, clinical—almost banal—these tapes are. Critics of the death penalty would look at the tape in which it took two procedures to electrocute the prisoner. Anybody who wants to use these tapes on either side can do so."

Documentary producer David Isay found the tapes when he read that Georgia criminal defense attorney Mike Mears had subpoenaed them for his constitutional challenge to Georgia's use of the electric chair. The state has changed its method of execution to lethal injection, though only for murders committed after May 2000.

Public executions have been nonexistent since the 1930s, and taped executions are a rarity. A videotape of the 1992 execution of double-murderer Robert Alton Harris was made for the American Civil Liberties Union but never shown; KQED-TV sued the State of California in 1994 to allow it to televise the

tape, but a court ordered it destroyed.

Despite its airing of the Georgia tapes, *Nightline* would not necessarily show the Timothy McVeigh execution even were it available. Says producer Harris: "Some of these tapes were made 17 years ago. McVeigh is a fresh wound." ■

Tired of it in Terre Haute

The execution of Oklahoma City bomber Tim McVeigh is a local story in Terre Haute, Ind., probably the biggest one in its history.

But "the people in this town are sick of it," says WTWO(TV) News Director Kathy Dash. "They're tired of hearing about the people who are coming, about Timothy McVeigh. They're concerned about the traffic, the protests, the effects on their community. They want to go to work, come home and see their regular local news about local government and local events. What are all the people who are being interviewed supposed to say? There's more to Terre Haute than the place Timothy McVeigh's going to die. But that's all we're hearing."

Not all the reporting that comes from Terre Haute (DMA No. 139) can be believed, Dash says. "The day the execution was announced, the media started scrounging up rooms, and the reports said there were no rooms left. But we got a call from a local Knight's Inn that said they were not sold out. There were lots of rooms available, but not everyone wanted to stay at a Motel 6. They all wanted the pool and the bigger rooms."

Two hours before the execution on May 16, some of those temporary residents—the ones from ABC, CBS, CNN, NBC, Fox and Court TV—will have to select two reporters to witness the execution, sans recording devices, from among their ranks.

A third TV reporter, this one from Oklahoma City but not affiliated with the same network as the network representative, will witness McVeigh's death, as well, says Dash, a member of a media advisory committee. Dash said that reps from the other eligible local markets, Terre Haute and Indianapolis, deferred to Oklahoma City, where McVeigh's effect was deepest.

More than 600 miles west of the Terre Haute federal penitentiary, Oklahoma City faces the same challenge as Terre Haute. "I hope that, over time, this isn't what defines Oklahoma City," says KOCO-TV News Director Joe Hengemuehler. "The challenge is to make sure the victims are not forgotten and not to keep replaying the same video of the burned-out building. There is a strong sentiment in the journalistic community here that, at some point, we need to move on. But we have to cover the story."

—Dan Trigoboff



"There's more to Terre Haute than the place Timothy McVeigh's going to die," says WTWO's Kathy Dash.

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*Source: Yankelovich Image Segmentation Viewer Study, March 2001

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IN BRIEF

JAHELKA MOVES TO KERO-TV

WNEP-TV Scranton, Pa., Station Manager Craig Jahelka is leaving the New York Times-owned station to become general manager at McGraw-Hill-owned KERO-TV Bakersfield, Calif.

NO FLAG FAN

The FCC continues to "flag" radio acquisitions that cause significant concentration of ad revenue, despite Chairman Michael Powell's effort to eliminate the backlog of merger requests created by the policy. Fellow Republican Commissioner Harold Furchtgott-Roth and radio-industry officials complain that the FCC never established procedures for resolving flagged deals.

In 1998, the commission began asking for public comment on any merger that led to one radio station's controlling 50% of a market's ad revenue or two stations' controlling 70%. To win en masse approval to clear the backlog, Powell promised the Democratic commissioners that flagging would continue but could not be used to hold up mergers indefinitely, said an FCC source, adding, "You won't see any more backlogs."

SHOWTIME RENEWS CHRIS ISAAK SHOW

Showtime has renewed comedy series *The Chris Isaak Show* for 17 more episodes. Starring real-life singer Isaak, the show explores the rock-star life, with celebrities such as Minnie Driver appearing as themselves.

Separately, Showtime Networks' new digital channel, Showtime Next, has picked up short-lived ABC series *Wasteland*, which will air 10 never-seen episodes starting in June.

Breakthrough for black network

BET challenger raising \$100M from AOL, Radio One CEO

By John M. Higgins

After four years of scrounging, startup black network New Urban Entertainment is in the final stages of negotiations to secure solid financial backing from the likes of AOL Time Warner and the CEO of black-owned radio group Radio One, enough cash to fund a challenge to Black Entertainment Television (BET).

According to industry executives, the new investors are close to putting \$100 million into the company's NUE-TV channel, which has been on the air since last summer with ultra-thin distribution and even thinner programming. Those expected to come up with cash include AOL Time Warner; Radio One CEO Alfred Liggins, whose company has already put \$2.5 million into NUE; Prudential Insurance's investment arm; and a fund controlled by investment banker Goldman Sachs & Co.

The backing would be enough to give NUE-TV the financial cushion to be taken seriously by programming suppliers and cable operators and to carry the operation for two or three years. It would not, however, be enough for the network to pay operators significant launch fees for quick and widespread distribution.

But carriage may come from AOL Time Warner. The executives said that COO Bob Pittman is particularly keen on investing in NUE—partly to earn political capital for backing a network serving minorities, partly because of the huge \$2.9 billion valuation Viacom put

on BET when buying that network last year.

Since AOL took over Time Warner Cable, the MSO is suddenly granting cable networks unusually wide rollout commitments, recently providing carriage to Oxygen and WE: Women's Entertainment.

Dennis Brownlee, chairman of NUE-TV parent Space Station TeleVision, would not comment on the negotiations, other than to acknowledge that the valuation of BET at 22 to 25 times cash flow hasn't hurt his effort.

He thinks BET will continue to skew toward teens, both black and white, and he wants to target older audiences with black-oriented programming.

With its heavy schedule of rap videos, "audiences over 25 don't even register in viewing patterns of BET," he said. "There's an opportunity for another alternative."

NUE-TV is in a hurry. The company has burned through much of the \$14 million it has raised since 1997 from the likes of sports agent David Falk, ex-AT&T Broadband and GlobalCenter President Leo Hindery, and music producer Quincy Jones. The network is running just six hours of programming, cycling it four times a day. A daily news-

cast has been shelved, and the company has laid off an undisclosed number of its 60 employees.

NUE-TV (pronounced "New TV") is carried primarily on digital cable to 500,000 cable subscribers in markets with a sizable black population, including part of AT&T's Atlanta operation and AOL Time Warner in Jackson, Miss., and Bakersfield, Calif. ■



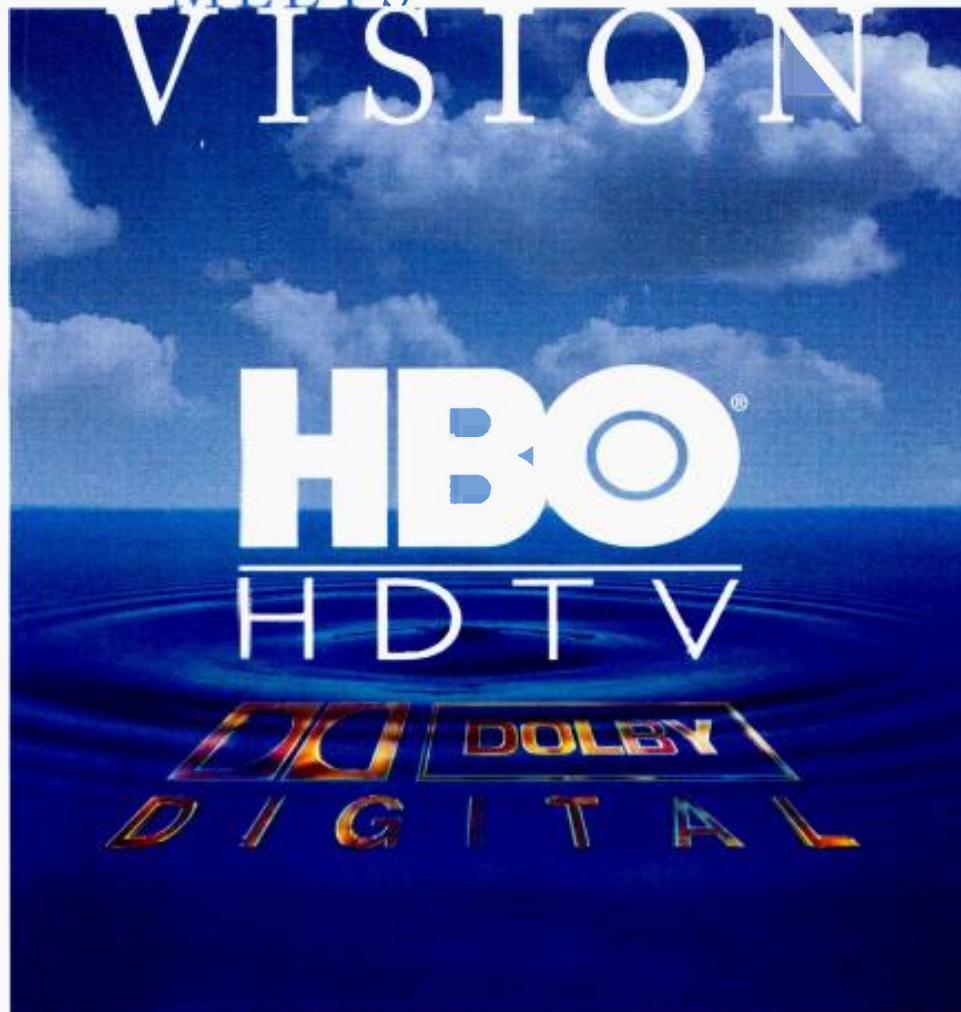
AOL Time Warner's Bob Pittman is keen on investing in NUE—partly to earn political capital, partly because of Viacom's \$2.9 billion valuation on BET.

The backing would give NUE-TV the financial cushion to be taken seriously by programming suppliers and cable operators.

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IN BRIEF

BLINKE BACK IN 'BURGH

KDKA-TV Pittsburgh tapped consultant and longtime newsman Al Blinke as news director. Blinke has been with Frank N. Magid Associates for three years but had been a news director at WPXI(TV) Pittsburgh and WSB-TV Atlanta. Blinke replaces Joe Coscia, who left in March.

C-W SYNDICATES ONLINE

Carsey-Werner Distribution, which handles such off-net hits as *3rd Rock From the Sun* and *Cosby*, began CweDistribution to syndicate programming online. The unit will operate much like any regular TV distributor with revenues from license fees and ad dollars.

LONGMAN SENTENCED

Following a plea agreement, former New Orleans newsman Mike Longman was sentenced last week to four years in a federal prison treatment center on a child-pornography conviction. Longman left WVUE(TV) following his arrest last year.

KENNARD TO CARLYLE

Former FCC Chairman William Kennard will join private equity investment firm Carlyle Group as a managing director of the global telecommunications and media investment group, as of May 14.

CORRECTION

In April 30 Changing Hands, the format for WVVC(FM) Utica, N.Y., should have been listed as Christian music.

PUBLISHER'S NOTE

Because of a printing error, the April 30 ad from the Hallmark Channel did not include its traditional metallic gold background.

Pearson's other shoe drops

Harris out after five-year run; Mackay becomes deputy CEO

By Joe Schlosser

The long-expected shakeups hit Pearson Television North America's executive ranks last week.

In a complicated arrangement, Brian Harris resigned as CEO of the international media giant's North American division and gave way to Catherine Mackay, who took on the newly created title of Deputy CEO at Pearson Television North America. Harris, who also held the title of CEO of Pearson Television International, had been with the company for five years.

Mackay, who was previously the president of Pearson Television Enterprises, has also been named CEO of Pearson Television International and Enterprises and will be based in New York. Tony Cohen, who is the CEO of parent com-

pany RTL Group, will hold the CEO title at Pearson Television North America, but Mackay will handle day-to-day responsibilities.

"Catherine has an extremely impressive track record in developing businesses and finding new commercial opportunities for Pearson Television brands," says Cohen.

In another new position, David Lyle has been named president of entertainment at Pearson Television North America, responsible for U.S. programming efforts.

Lyle and Cohen inherit a division that has struggled with its

first-run efforts of late. It canceled veteran series *Baywatch* and failed to get *Colosseum* and *Lean Angle* launched for fall. Pearson has cleared a new version of *Card Sharks* and is returning *Family Feud* and *To Tell The Truth*. ■



David Lyle will head U.S. programming, based in Santa Monica, Calif.

Fox O&Os dump Petry

A \$50 million hit to the rep firm's bottom line

By Steve McClellan

As if the national spot business isn't bad enough right now, Petry found out last week it will lose its largest single client next month: the Fox stations group, which bills about \$800 million a year for national spots. Sources estimate that translates to annual commissions for Petry of as much as \$50 million.

Fox has decided to sell its national spot business in-house—which is what the owned-stations divisions of the Big Three have all done for more than 20 years.

Fox will base its national sales unit in New York, where it will be headed by Debbie Carpenter, formerly vice president and general

manager of Fox-owned WTTG-TV Washington.

Carpenter reports to Jim Burke, president of sales at the Fox Stations. Burke insisted last week that the decision to go in-house had nothing to do with the performance of Petry as

the group's rep firm. Rather, it's about Fox's ability "to more fully control its sales strategy going forward," he said.

Outside sources said Fox is betting that the national ad-sales market will turn around and be a better business more often than not in the future. "In good times, you're leaving money on the table when you pay commissions," the source said. Petry executives didn't return calls seeking comment. ■

The Big Three have handled national spot in-house for years.

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January 2001

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Follow-on Offering
Joint Book-Running Manager

January 2001

Adelphia Communications Corporation

Adelphia

\$862,500,000

Convertible Notes
Joint Book-Running Manager
January 2001

\$500,000,000

Convertible Notes
Joint Book-Running Manager
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FINANCIAL WRAP-UP

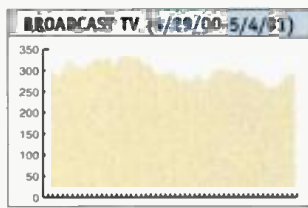
Week of April 30 - May 4

WINNERS

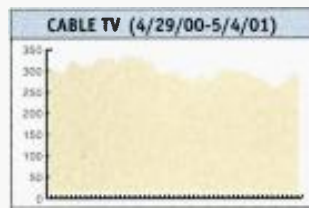
	5/4	% change
EchoStar Comm.....	\$38.31	25.52
Cumulus Media.....	\$9.00	16.43
Pegasus Comm.....	\$26.71	14.98
Playboy.....	\$12.19	14.46
Liberty Satellite.....	\$4.48	14.29

LOSERS

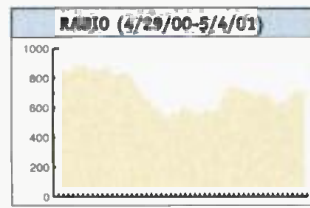
	5/4	% change
TiVo Inc.....	\$4.40	(19.56)
Big City Radio.....	\$2.15	(12.25)
Hispanic Brst.....	\$21.02	(5.70)
Valuevision Intl.....	\$17.00	(5.03)
Cablevision Sys.....	\$65.05	(4.83)



Week ending 5/4/01
Close.....287.16
High.....287.16
Low.....283.43



Week ending 5/4/01
Close.....304.32
High.....306.66
Low.....302.52



Week ending 5/4/01
Close.....693.19
High.....702.13
Low.....683.89



DOW JONES
 Week ending 5/4/01
Close.....10951.20
High.....10951.20
Low.....10735.00



NASDAQ
 Week ending 5/4/01
Close.....2191.58
High.....2220.60
Low.....2116.24



S&P 500
 Week ending 5/4/01
Close.....1266.70
High.....1267.43
Low.....1248.58



Chris-Craft buy on track

Although foes challenge N.Y. Post financial figures, Fox expected to get NYC waiver and OK to exceed caps for now

By Bill McConnell

Fox Television's \$5.4 billion purchase of the Chris-Craft TV group faces only minor obstacles as FCC commissioners begin final deliberations on the deal.

Public advocacy groups have been pushing to either block the 10-station deal or force the company to divest media properties because of conflicts with industry ownership limits and restrictions on foreign control of broadcast stations. (Fox parent, News Corp., is based in Australia.) But the agency isn't expected to take a hard line against the company and now even some divestitures expected when it filed merger documents in September may not have to be made.

The FCC's Mass Media Bureau, perhaps as early as today, is expected to offer its recommendations on the deal and a final decision by the four commissioners could come shortly. The Justice Dept. OK'd it last month.

One of the most contentious issues has been the request of News Corp., the parent of Fox, to add a second station to its New York City coverage area and also keep the *New York Post*, despite a ban on same-market newspaper/TV ownership. The bureau late last week

appeared set to recommend a temporary waiver. It was unclear, however, whether the staff would urge ordering the company to comply by a specific date or keep both properties indefinitely, pending the FCC's broader review of the newspaper crossownership ban.

The commission's two Democrats have opposed open-ended waivers. But with Commissioner Susan Ness scheduled to step down by June 1 and new commissioners possibly taking posts soon after, she and Democrat Gloria Tristani have little power to delay.

News Corp. already has a waiver allowing it to own the *Post* and WNYW-TV. Advocacy groups say expanding the waiver to include WWOR-TV would concentrate control of the New York market. News Corp. officials contend the *Post* is losing money, and there aren't buyers.

Opponents say the company is cooking the books. Consumer groups represented by

the Georgetown Law Center last week said financial documents submitted to the FCC overstate the *Post's* financial troubles. For instance, they say the construction of a new *Post* printing plant is listed as a liability, while the plant itself is carried as an asset on News Corp.'s books. Also, they say the *Post* "opportunistically" timed a 50% cut in the

newsstand price in order to increase short-term losses. News Corp. officials last week declined comment on the complaints.

Sources familiar with the deal say questions about foreign ownership raised by FCC staff also have been resolved, absolving the company of a \$127 million-plus tax bill that would have been generated if the deal needed to be redone.

The company's obligation to sell enough stations to get under the 35% cap on a station group's national TV household reach has been thrown into doubt by court battles over the audience limit. With the Chris-Craft deal, national reach of Fox O&Os would be 41%. Fox has agreed to sell one station, KTVX-TV Salt Lake City. ■

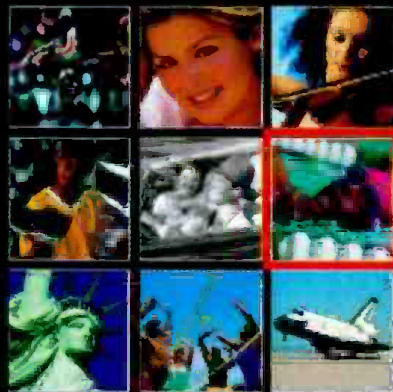


Sources familiar with the deal say questions about foreign ownership raised by FCC staff also have been resolved.



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COVER STORY

20th Century Fox and CBS Productions' *The Education of Max Bickford* stars Richard Dreyfuss as a professor going through a mid-life crisis.

Comedies and dramas abound, but reality is front and center

What's due for

fall?

By Joe Schlosser

Network programmers gathered in darkened screening rooms last week to get their first look at the crop of new shows for the fall. When they make their decisions this week, they'll just have one thing to worry about: Whether strikes will ultimately prevent viewers from seeing what they chose.

Like every year, the network chiefs are picking sitcoms and dramas, but, this year, reality has sunk in. Has it ever. The genre has taken off with viewers, and, what's more, it's the sort of programming networks don't need lots of union writers or actors to produce.

The broadcast networks take over Manhattan starting May 14 to unveil their fall lineups to advertisers with presentations at such hotspots as Radio City Music Hall, Lincoln Center and the U.S. Intrepid moored in the Hudson River.

With the threat of strikes, nearly every network went overboard on the reality front. Each one of the networks has at least five projects in the works, including The WB, which stayed out of the genre until hitting success with *Pop Stars*. The WB now has nine reality projects in active development. Even little Pax has a pair of reality series, including a comedy/reality series with comedian Jeff Foxworthy.

The combination of a down economy and threat of strikes, by both the Writers Guild of America and Screen Actors Guild, is making advertisers and media buyers nervous.

"I think the biggest thing is whether or not we are going to see six schedules or 12," says Stacey Lynn Koerner, of media buyer TN Media, referring to the fact that each network is apparently preparing the schedule it wants—and the schedule it may be forced into if there's a work stoppage.

"I think we will see complete schedules for the best-case scenarios for the fall, and I think, depending on the network, we will either see real schedule plans for a strike schedule or we will get the broad ideas of

What the networks are cooking

what a strike plan would be.”

The WGA contract expired on May 1, but, at deadline, it was said to be close to a new pact with studios. Programmers were optimistic late last week that the fall lineups will be unaffected by labor disputes. SAG has until June 30 to reach a new pact with studios to avert the possibility of a strike.

“We don’t think there is going to be a strike,” says Jeff Zucker, NBC’s new entertainment president. “We will be prepared just in case, but we are very hopeful all of this is going to be settled.”

Added Fox’s Entertainment President Gail Berman, “I think we’ll have an ‘A’ schedule. We’ll be prepared to tell advertisers what we will have in case of a strike, but we think it’s going to be A all the way.”

The surprise move late last month by UPN to steal *Buffy the Vampire Slayer* from The WB brought some of the attention back to the programming side of the upfronts. UPN’s move was followed by ABC’s renewal of *Dharma & Greg* and a handful of other deals made at the last minute.

The focus across the major broadcast networks this spring is undoubtedly on comedy. The Big Six have 68 comedy pilots in development, with a couple more at Pax. The WB has 17 pilots. NBC is developing 16, ABC and Fox have 11 each, CBS has 10 and UPN two.

“I think this is about twice as much as we have ever done here in terms of comedy. The most we ever did in the past was something like eight,” says Susanne Daniels, The WB’s co-president of Entertainment.

In drama, there were 46 pilots ordered. CBS led the way with 11, and ABC had ten. NBC, which already has ordered a third *Law & Order* series for the fall, piloted seven dramas, and The WB has six. ABC, which has enjoyed success with three midseason comedies, can now put more attention to dramatic development for the fall. “Our 8 p.m. drama development is very strong, and it’s rare for ABC to have strong early-evening drama development,” says Stu Bloomberg, ABC Entertainment’s co-chairman. ■

ABC

Quick take: At ABC’s upfront presentation last year, Regis Philbin was carried on to the stage like royalty. This year, *Who Wants to Be a Millionaire?* is still attracting millions of viewers, but as Stu Bloomberg, co-chairman of ABC Entertainment, says, “I don’t think you’ll be seeing four nights a week of it next year.” Bloomberg says *Millionaire*’s overall strategy “enabled us to put a lot of weight and finances behind our development, and it’s really paying off.”

Going ... going: ABC will take *My Wife and Kids*, *The Job*, *What About Joan?*, *Gideon’s Crossing*, *Geena* and *Once and Again* into the scheduling room this week. The first three mentioned might be back; the last three probably won’t.

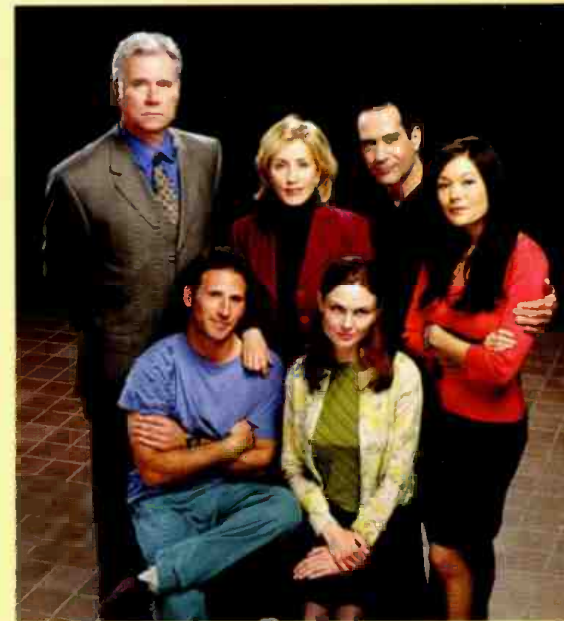
High hopes: ABC has only one series commitment this spring, for new Steven Bochco drama *Philly* starring *NYPD Blue*’s Kim Delaney. Last minute renewal of *Dharma & Greg* keeps Tuesday night anchor alive, though ABC apparently paid dearly. Dramas *Alias* from J.J. Abrams and *Thieves* with John Stamos are liked. Comedies *HMO* and *Seinfeld* alum Jason Alexander’s project—he plays a motivational speaker—have good buzz.

Reality check: ABC thinks it has a blockbuster in *The Runner*. A second installment of *The Mole* is coming. We’re still waiting for *Millionaire* producer Michael Davies’ next big thing.

Biggest need: ABC still hasn’t come up with a *TGIF* replacement. Also, “We need to introduce the next generation of signature comedies and dramas to our schedule,” says Bloomberg.

Wild card: *The Runner*, which is from Ben Affleck and Matt Damon, may wind up with two weekly time slots and a number of live break-ins across different nights in fall.

Advertiser take: “Now we are wondering how many *Millionaires* they will leave on the schedule versus how many they were going to add last year. *Millionaire* has allowed them time to get their development efforts in order, and their midseason shows have been strong.”



John Larroquette (top left) stars in *Heart Department*, a drama about San Francisco cardiologists, for CBS from Columbia TriStar.

CBS

Quick take: The network is coming off a big second half of the season with *Survivor* and the Super Bowl. *C.S.I.* was a nice bonus. CBS’ weekend programming could look very different in fall, especially Friday and Saturday nights. *Survivor 3* is coming in the fall, but CBS executives are keeping silent on almost everything else. Median age has dipped to 50.8 years, the best drop of all the networks.

Going ... going: Bubble shows include *Family Law*, *The Fugitive*, *Nash Bridges*, *That’s Life* and *Kate Brasher*. *Walker, Texas Ranger* is calling it a day. And, of course, there’s *Diagnosis Murder*, the show CBS seemingly can’t kill.

High hopes: CBS has given the green light for only one series, *Citizen Baines* from ER producer John Wells. The other leading drama contender is *Education of Max Bickford* starring Oscar winners Richard Dreyfuss and Marcia Gay Harden. A few comedies have an early buzz, including *Saturday Night Live*’s Cheri Oteri in *Loomis*.

Reality check: The third installment of *Survivor* is set to hit in fall, and *Amazing*

Race may hold for fall rather than air this summer. The network has a number of other projects quietly in development.

Biggest need: Friday and Saturday nights need new blood, with loss of *Walker* and expected loss of other dramas, including *Nash Bridges*.

Wild card: CBS programmers are considering yanking their Wednesday-night movie and going with another reality project.

Advertiser take: "Their schedule is pretty strong from Sunday through Thursday now. It's really Friday and Saturday from 8-10 p.m. that needs attention."



Law & Order: Criminal Intent stars Vincent D'Onofrio (second from right). The series will be Dick Wolf's third on NBC.

NBC

Quick take: Nearly everything new failed—remember *The Michael Richards Show*? Garth Ancier was canned, and *Today* producer Jeff Zucker was hired. This will be Zucker's first network lineup; reportedly Ancier's star began to fade with NBC President Bob Wright the day of NBC's upfronts last May. "Our focus is comedy, and our focus is good comedy," says Zucker.

Going ... going: *3rd Rock From The Sun*, *The Weber Show* and *Deadline* are gone. *Fighting Fitzgeralds* and *Three Sisters* are both fighting to stick around after their midseason debuts. NBC is also expected to dump movies on Sunday and go with dramas.

High hopes: The fall lineup will have three *Law & Order* series on it, including

newcomer *Law & Order: Criminal Intent*. Also, *Seinfeld* alum Julia Louis-Dreyfus is coming back in a limited-run midseason comedy. Insiders say single-camera comedies *Scrubs* and *Leap of Faith* have a good chance, as does *Inside Schwartz*. Drama *U.C. (Undercover)* with Jon Seda is also a leading contender.

Reality check: NBC is expected to announce a new deal for British game show format *Dog Eat Dog*, and the network is still working with *Survivor* producer Mark Burnett on *Destination Mir*—just without *Mir*. Two Endemol formats are in works—*Fear Factor* and *Spy TV*.

Biggest need: Keeping *Must See TV* on Tuesdays and Thursday is key. Sunday and Monday both need help, too.

Wild card: Producer Bruce Helford and Drew Carey may have a second improv show on their hands. Insiders say NBC may pick up its own version of *Whose Line is it Anyway?* for the summer.

Advertiser take: "They've had a lot of success with their returning shows, not their new ones. And at this point, because they have started to take a little bit of a hit on Thursdays from *Survivor*, new shows will be very important for them this fall."

FOX

Quick take: Fox was in trouble a year ago; now it's talking about winning the adult 18-49 category in the coming season. Veterans *That '70s Show*, *Ally McBeal* and sopho-

Fox's *Greg The Bunny*, from co-owned 20th Century Fox TV, features Dina Waters (below) and stars SCTV's Eugene Levy.



more *Malcolm in the Middle* pitched in with a couple of new series to change fortunes. "We are very content with our schedule this year. We think we have a lot of building blocks in place, and we look forward to adding some additional posts to those building blocks in fall," says Entertainment President Gail Berman.

Going ... going: Will *The X-Files* return? A deal is far from done, insiders say. Spin-off *Lone Gunmen* is riding the fence, and fellow freshman *Dark Angel* has yet to be picked up, but likely will. *Freakylinks* is dead.

High hopes: Fox has commitments for four new series: *Undeclared*, *Greg The Bunny*, *Fling* (formerly *When I Grow Up*) and *The Tick*. Insiders say comedies with Andy Richter and Bernie Mac have a good shot, as well.

Reality check: Reality guru Mike Darnell is developing five projects and has a number of offbeat, improv and hybrids up his sleeve. *Temptation Island 2*, *Love Cruise*, *Love and Rejection* and *End Game* are all on tap.

Biggest need: Thursday and Friday night. This year they get special attention, Fox says.

Wild card: New unconventional comedy *Greg The Bunny*, a show about a puppet who is the star of a kids show, may take the Sunday slot now occupied by *Malcolm in the Middle*; *Malcolm* may lead off Wednesday night for Fox in fall.

Advertiser take: "If they were going to have a big setback, like everybody was saying, it should have been this year because they had something like 80% of their Monday through Friday schedule was new programming."

THE WB

Quick take: How much will the loss of *Buffy The Vampire Slayer* hurt? Perhaps, not much. The WB has developed 17 sitcom pilots, its largest comedy development slate ever, nine more than any other previous season. (UPN, just two.) The WB developed six drama pilots, four less than last year. "We felt we needed a priority push

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technologies and the integration of systems enterprise-wide are now a reality. Broadcasting and cable companies can be linked with advertisers, agencies and reps by one of the industry's leading providers of e-business technology. For greater profitability through total asset management, look to the one and only company that can get your assets working together.



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The WB has given a 13-episode order for *Smallville*, starring Tom Welling (c) as a young Clark Kent.

in comedy," says The WB Entertainment President Susanne Daniels. "We sort of traded around this year and kept our development budget the same."

Going ... going: A lot is on the bubble, including *Popular*, *Jack & Jill*, *Angel*, *Roswell*, *Felicity*, *Hype*, *Grosse Pointe*, *The Oblongs* and *The PJs*. (*Felicity* and *Angel* are probable, though UPN would be happy to get its hands on *Buffy* companion *Angel*.)

High hopes: The WB has series commitments for hold-over series *Dead Last* and *Smallville*, the story of young Superman that will possibly be *Buffy*'s replacement. Comedies *Maybe I'm Adopted* and *Young Person's Guide to Being a Rock Star* are said to have the inside track. Jamie Foxx's variety show and *Cedric The Coach* are also front-runners.

Reality check: The network went from zero to 10 quickly on reality development. *Into The Cube*, *No Boundaries*, *Elimidate Deluxe*, *Lost in U.S.A.*, *Classmates* and a remake of *That's Incredible* are on the short list. Sunday night could become a reality outlet.

Biggest need: Life without *Buffy* could leave The WB toothless on Tuesdays. Also, The WB is banking plenty on as many as six sitcoms this fall.

Wild card: Saturday night's all right for programming. The WB may go to a seventh night. It won't be in the fall, but possibly midseason, insiders say.

Advertiser take: "Although it clearly has a core audience, *Buffy* had been declining, and you are only talking about a 4 share with the show. The real problem is how many hours are they going to have to replace now. If they lose *Angel*, there might be some real problems."

UPN

Quick take: The addition of the next *Star Trek* series, *Enterprise*, gives the network a much-needed shot in the arm. "We really have our best opportunity in almost four years to take off at the upfronts," says Entertainment President Tom Nunan. "If we have the next *Star Trek* and *Buffy* going in, the wind is really going to be at our back." Wind? It could be a tornado if News Corp. ends up owning a chunk of UPN along with Viacom.

Going ... going: Veteran comedy *Moesha* may be out after five seasons. *Voyager* is flying off after seven seasons, and another Wednesday series *7 Days* may follow, though Paramount wants *7 Days* to get a fourth season. Claymation series *Gary & Mike* and repeats of MTV's *Celebrity Deathmatch* are gone.

High hopes: *Dead Zone*, based on Stephen King's bestseller, is said to have an inside track, airing after *Enterprise* on Wednesdays. Holdover comedy *One on One* has the best shot at knocking *Moesha* off Monday nights.

Reality check: UPN has five reality projects in development, including a battle-of-the-sexes talk show with radio personality Tom Leykis. Other projects include *Ambush TV*, *Rebuild Your Life* and *Manhunt*. *Chains of Love* is clinging to another shot in fall.

Biggest need: Fix Fridays. Nothing has worked there. Expect movies to return there in fall.

Wild card: Sources say *WWF Smackdown* is going to 90 minutes and UPN will use the following 9:30 p.m. slot to launch sitcoms. UPN may have some leverage with XFL negotiations ongoing.

Advertiser take: "They certainly have some calling cards now. *Buffy* is a nice addition. We'll have to see how the new *Star Trek* works. Just saying *Star Trek* to the show's fans doesn't work anymore. It has to be of a certain caliber to keep a loyal following."

PAX

Quick take: Pax received a breath of fresh air midseason with the addition of *Doc*. The new series with Billy Ray Cyrus has popped strong ratings. Pax currently airs all original programming at 8 p.m. and is looking to add more. Pax's Jeff Sagansky says the three-year-old network will rely less on repeats of *Diagnosis Murder* and *Touched by an Angel*. Pax, which is co-owned by NBC, will continue to reap benefits from its bigger relative. The networks will share *Mysterious Ways* again in fall and are working together on quiz show *Weakest Link*.

Going ... going: *Twice in a Lifetime* is probably not coming back.

High hopes: *Next Big Star*, with Ed McMahon in his former *Star Search* role, is coming and development includes *Bonanza* spin-off *The Ponderosa*.

Reality check: Former sitcom star Jeff Foxworthy is developing reality/comedy series coined *You've Got to be Kidding*. Also, *Forbidden Secrets* is on order.

Biggest need: Find 9 p.m. programs to follow 8 o'clock originals.

Wild card: Look for Pax to create one night of all-original programs—probably on weekend night.

Advertiser take: "Nobody talks about Pax, but there is a little network that has been growing. It's not growing by leaps and bounds, but its showing steady growth. How far they can grow is certainly a question, but they seem to be doing nicely. An it doesn't hurt to have NBC as a partner."

BROADCASTING & CABLE will take a look at Spanish-language Univision and Telemundo in the May 14 edition.

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--Gary Cozen
General Manager, KDKA-TV

Pittsburgh Tribune-Review
newspaper article 3/18/01

TV Meteorologists' Accuracy Rated in Monthly Study

"of the three (TV stations), KDKA (the AccuWeather affiliate) correctly predicted the temperatures in its five-day forecast most often... with KDKA nailing the high temperature 83 percent of the time." (The other stations scored 75 and 62 percent accuracy.)

Still Another AccuWeather Victory

Pittsburgh forecasts made Wednesday evening, 4/11/01:

AccuWeather: "Rather cloudy tonight, nothing more than a stray shower."

Government: "Flash Flood Watch until 7:00 am Thursday... Tonight... Showers and thunderstorms likely... Rain may be heavy at times."

What happened: Mostly cloudy with only a trace of rain.

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--Larry Richert
Weather Anchor, KDKA-TV

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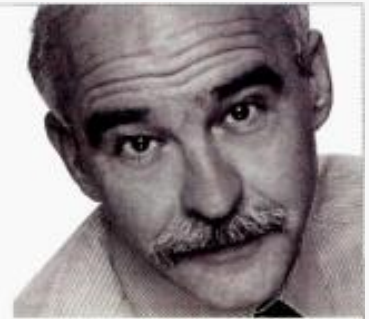
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Carmela, I'm home!

An open letter to NBC President Bob Wright about *The Sopranos*

Dear Bob:

Hey, I got your letter dated April 23 about how *The Sopranos* is kicking the broadcast networks' sideways on Sunday night. You say you want to figure out what to do about it—what with all the sex and violence and profanity that HBO can do but you can't air without people having major conniptions.

You sent the letter to producers and other NBC executives inviting them to comment on "the nature of the content" of the drama and how it affects "mainstream entertainment and NBC in particular."

I got the letter because your PR department sent it out, and, given that publicity effort, I took it to mean that you are trying to find a way to stretch the limits of what is allowable on broadcast television and needed to write a letter in which you established the fact that not only had you done some soul-searching, you had even asked important folks in Hollywood to search theirs.

I searched mine just for the hell of it.

So I've been thinking about this, and naturally, the first thing I

think about is that, on *The Sopranos*, quite a few people get whacked, quite a few women are seen naked at the Bada Bing and elsewhere, and there's a lot of swearing. None of *that* is going to get on NBC very easily.

But when I thought about *The Sopranos* a little more, it occurred to me that, while it's the nudity, language and violence that seem to differentiate the series from network television, that's really not the appeal of the series. Nor is it why it has won a Peabody Award and been compared to the greatest movies ever by *The New York Times*.

Let's forget the R-rated stuff and pretend that *That's Tony's Life* was proposed to NBC. Here's the pitch: *That's Tony's Life* is a dramatic series about a

guy's family business, his eccentric partners, his unrelenting mother, his wise children and his long-suffering wife in suburbia.

That's *The Sopranos*—except on NBC and other networks, Tony would be handsome and in his late 30s. His wife would be gorgeous and working (architect? pediatrician?), the kids would be wisecrackers (and the daughter would be a sexpot), and Tony's mom would be annoying mainly by doting on him, not by psychologically torturing him.

If you tell me I'm wrong, Bob, you're fooling yourself.

Tony's co-workers would be hunks, too, and they'd be loyal to each other and always truthful to themselves. They'd always make noble decisions and always have

profound revelations. Beautiful women at work would flirt, and sometimes they'd fall in love with these beautiful guys. No one would have ailments, certainly none that are messy.

Tony's family business would be a law firm or a fashion magazine.

Homes would be stylish. Clothes would be current. Weight would be perfect. And what you'd have, more or less, is a typical television show.

Before NBC can understand

will destroy them the next. Tony has a moral sense of right and wrong and no morality at all.

Maybe, ultimately, network television creates bland characters because shows have to stick around long enough to reach syndication. There have been fewer than 40 episodes of *The Sopranos*. I don't know if we'd be so excited about Tony's latest panic attack if there were another one in episode No. 127. But if that's the problem, it means networks and producers

**If NBC did *The Sopranos*,
it would be called *That's Tony's Life*.**

how *The Sopranos* is a hit, it must deliberately eliminate most of the demographically tested and blessed conventions of prime time and decide that some of its characters can, well, have *real* characters. In other words, Bob, watch *Just Shoot Me* and do exactly the opposite.

An important lesson from *The Sopranos* is also this: Viewers do not need to have characters to idolize, only stories with which they can relate to some degree. I admire the kinds of doctors I see on *ER*. I don't admire Tony Soprano, not most of the time. Tony Soprano loves and hates his wife and disappoints and shames his kids at the same time that they look up to him. Tony is loyal to co-workers one minute and

must devise an economic model in which each can profit even if programs come and go more quickly.

The fact is, Bob, television could have more characters like those on *The Sopranos*, fewer laugh tracks that tell us what's funny, and far fewer shouting promo voiceovers making exclamation points that double as lies. It's a matter of doing things differently, Bob, and that's always scary. Maybe you should try it.

Sincerely,
P.J.

*Bednarski can be reached at
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212-337-6965.*

Programming

Paramount agenda

New programming chief aims to create hits for all Viacom units

By Susanne Ault

As Paramount Domestic Television's new president of programming, Greg Meidel hopes to churn out hits not only for broadcast stations, considered the division's core business, but for just about everybody within the gigantic Viacom media family, which houses Paramount's syndication unit.

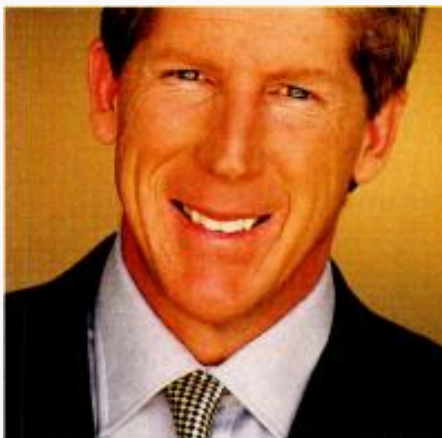
Meidel is an old pro in the business, having been television chief at Universal and Twentieth. (Most recently he was a founding partner of digital rights firm Massive Media.) Obviously, he knows how to create hits, having previously overseen such series as *Hercules: The Legendary Journeys* and *America's Most Wanted*.

Now, he says, he is not "just thinking about traditional syndication," a sluggish programming arena of late. "I'm looking at cable, I'm looking at first-run, I'm looking at network," Meidel ticks off. "I look forward to working with all the various Viacom-owned companies. I really believe there is a synergy here that is addictive. I wouldn't be surprised if [King World CEO] Roger King and I did a project together someday."

He asks, "Why can't we do an *ET Kids* for something like Nickelodeon with a sixth day run of it on CBS Saturday mornings?" referring to leveraging a children's version of Paramount signature strip *Entertainment Tonight* to two Viacom subsidiaries.

Under the Viacom parent banner, Meidel could work with everyone from CBS' Les Moonves to MTV's programming head Brian Graden, both of whom worked closely with Meidel during his stints at Universal and Fox.

"To me, syndication is like a third of our business," Meidel adds, explaining that he will focus on reality, alternative and some typical first-run formats. "I want to come up with the next *Survivor*. I'm not saying doing *Survivor* for syndication. I'm saying doing the



Greg Meidel: "I'm looking at cable, I'm looking at first-run, I'm looking at network."

next reality hit for prime time."

His move, effective May 1, coincided with Joel Berman's being named Paramount Domestic Television's sole president, after Frank Kelly, the company's co-president left the post for a three-year production/development deal with the studio.

Yet Paramount TV Group chairman Kerry McCluggage offers assurances that Meidel will enjoy a seamless transition back to Paramount, the place where he got his start in 1979 selling such shows as *Entertainment Today* (now *Entertainment Tonight*). "This is about a number of things. Frank wanted to make a change in his career. And this is about a long-standing desire on my part to have Greg here."

There is some speculation that Meidel is just in a holding pattern, waiting for a bigger spot at Paramount or Viacom. One rival syndicator said, "He won't be president of programming one year to 18 months from now. He'll be doing something bigger."

Meidel is not the top studio executive. He will report to Berman, in a role reversal; less than a decade ago at Paramount, Berman reported to Meidel, the company's then-general sales manager. ■

IN BRIEF

THURSTON, THREE EX-SPARTANS TEAM UP

Barry Thurston, former president of Columbia TriStar Television Distribution, and three former Spartan Communications executives—Nick Evans, Jack West and Steve Castellaw—formed Associated Media Partners LLC, a station broker/consultant firm with offices in Atlanta and Los Angeles.

TOUCHING ALL BASES

CBS and NBC split the 30th week of the TV season. NBC took the week of April 23-29 in adults 18-49 (4.9 rating/14 share), while CBS claimed victory in total viewers (12.0 million), according to Nielsen Media Research. The weekly ratings include the first three days of the on-going May sweeps. ... A study by child-advocacy organization **Children Now** found that the 8-9 p.m. so-called Family Viewing Hour contains the least racially diverse programming in all of network prime time. The report said that 13% of all prime time network fare during the hour has "mixed opening credits by casts," compared with 67% of programs during the 10 p.m. hour. Latino representation on prime time slipped from 3% of total characters during the 1999-2000 season to 2% this season. ...

Time Warner Cable will add **Rainbow's WE: Women's Entertainment** to 10 million of its 12.7 million homes by fourth quarter 2002. Previously known as Romance Classics, WE should have a total of 50 million subs by December. ... **Bonnie Hammer** has been promoted to president, a new position, at the **Sci Fi Channel**. She had been EVP/GM.

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

APRIL 23-29 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	UPIN	WB
30	4.6/7	8.5/14	8.6/14	7.6/12	0.9/1	2.1/3	3.4/6
8:00		49. King of Queens 6.7/11	18. Weakest Link 9.4/15	44. Boston Public 7.1/12	121. Miracle Pets 0.9/1	97. Moesha 2.1/3	77. 7th Heaven 4.3/7
8:30	75. ABC Monday Night Movie—Kiss My Act 4.4/7	52. Yes, Dear 6.5/10				97. The Hughleys 2.1/3	
9:00		7. Ev Lvs Raymd 11.4/17	40. Dateline NBC 7.6/12	35. Ally McBeal 8.0/12		96. The Parkers 2.2/3	90. Roswell 2.6/4
9:30		12. Becker 10.2/15			121. Nothing Lasts Forever, Part 2 0.9/1	99. Girlfriends 2.0/3	
10:00	67. Vanished 5.1/9	31. 48 Hours 8.3/14	24. Third Watch 8.8/15				
10:30							
	9.9/16	8.8/14	6.1/10	5.8/9	1.1/2	1.4/2	2.9/5
8:00	6. Who Wants to Be a Millionaire? 11.7/20	24. JAG 8.8/15	73. In Style: Celebrity Moms 4.9/8	59. That '70s Show 5.8/10	123. Mysterious Ways 0.8/1	102. Chains of Love 1.7/3	87. Buffy the Vampire Slayer 3.0/5
8:30				64. Titus 5.5/9			
9:00	21. Dharma & Greg 8.9/14	31. 60 Minutes II 8.3/13	39. Frasier 7.7/12	57. Dark Angel 6.0/9	108. Doc 1.3/2	117. All Souls 1.0/2	89. Angel 2.8/4
9:30	38. What Abt Joan 7.8/12		59. Three Sisters 5.8/9				
10:00	16. NYPD Blue 9.6/16	18. Judging Amy 9.4/16	47. Dateline NBC 6.9/12		108. Diagnosis Murder 1.3/2		
10:30							
	6.5/11	5.0/8	9.7/16	5.9/10	1.1/2	2.4/4	2.8/5
8:00	42. My Wife & Kids 7.2/13		59. Ed 5.8/10	66. That '70s Show 5.2/10	127. Twice in a Lifetime 0.6/1	100. Special Unit 2 1.8/3	86. Dawson's Creek 3.1/5
8:30	36. My Wife & Kids 7.9/13			69. Grounded/Life 5.0/8			
9:00	49. Drew Carey 6.7/11	69. CBS Wednesday Movie—Contact 5.0/8	5. The West Wing 11.9/19	49. Boot Camp 6.7/11	108. Touched by an Angel 1.3/2	87. Star Trek: Voyager 3.0/5	95. Felicity 2.4/4
9:30	63. Spin City 5.7/9						
10:00	54. Once and Again 6.4/11		8. Law & Order 11.3/19		108. Diagnosis Murder 1.3/2		
10:30							
	6.6/11	12.7/20	12.4/20	4.4/7	0.9/1	3.7/6	2.5/4
8:00	85. Who's Line Is It 3.3/6	2. Survivor II 16.6/27	10. Friends 10.9/19	75. World's Worst Drivers 4.4/7	124. It's a Miracle 0.7/1		91. Gilmore Girls 2.5/4
8:30	77. Who's Line Is It 4.3/7		36. Weber Show 7.9/13				
9:00	14. Who Wants to Be a Millionaire? 9.9/15	3. CSI 14.4/22	11. Will & Grace 10.5/16	77. Surviving the Moment of Impact 4.3/7	124. Candid Camera 0.7/1	82. WWF Smackdown! 3.7/6	91. Charmed 2.5/4
9:30			12. Just Shoot Me 10.2/15				
10:00	55. Primetime 6.2/10	48. 48 Hours 6.8/11	1. ER 17.5/29		108. Diagnosis Murder 1.3/2		
10:30							
	7.3/14	7.5/14	8.3/15	3.3/6	0.9/2	1.7/3	1.3/3
8:00	83. Who's Line Is It 3.6/7	42. Diagnosis Murder 7.2/14	33. Providence 8.2/16	80. World's Wildest Police Videos 4.2/8	127. Encounters With the Unexplained 0.6/1	91. UPN Movie Friday—The Fifth Element 2.5/5	105. Sabrina/Witch 1.6/3
8:30	83. Who's Line Is It 3.6/7						107. Sabrina/Witch 1.4/3
9:00	17. Who Wants to Be a Millionaire? 9.5/17	21. CSI 8.9/16	45. Dateline NBC 7.0/12	91. The Lone Gunmen 2.5/4	117. Diagnosis Murder 1.0/2		114. Popular 1.2/2
9:30							
10:00	24. 20/20 8.8/16	52. Nash Bridges 6.5/12	15. Law & Order: Special Victims Unit 9.7/18				
10:30							
	5.1/10	7.2/14	4.5/9	5.1/10	0.6/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00		59. Walker, Texas Ranger 5.8/12	(nr) NBA Playoffs 3.9/10	80. Cops 4.2/9	127. Miracle Pets 0.6/1		
8:30		45. Walker, Texas Ranger 7.0/13	74. NBC Saturday Night Movies—Goldeneye 4.6/9	69. Cops 5.0/10			
9:00	67. ABC Saturday Night Movie—Meet Joe Black 5.1/10			64. AMW: America Fights Back 5.5/10	127. Touched by an Angel 0.6/1		
9:30		21. The District 8.9/17					
10:00					131. Mysterious Ways 0.5/1		
10:30							
	8.8/15	8.8/15	8.6/14	7.1/12	1.1/2		1.5/2
7:00		20. 60 Minutes 9.1/18	(nr) NBA Playoffs ---	69. The Simpsons 5.0/10	124. Candid Camera 0.7/1		117. Popstars 1.0/2
7:30	58. Wonderful World of Disney—Tarzan 5.9/11			56. The Simpsons 6.1/11	117. Candid Camera 1.0/2		115. The PJs 1.1/2
8:00		24. Touched by an Angel 8.8/15		30. The Simpsons 8.4/15	108. Doc 1.3/2		102. Steve Harvey 1.7/3
8:30				34. Malcolm/Middl 8.1/13			105. The Oblongs 1.6/3
9:00	4. Who Wants to Be a Millionaire? 12.0/18	28. CBS Sunday Movie—On Golden Pond 8.7/14	29. NBC Sunday Night Movie—U.S. Marshals 8.6/14	41. The X-Files 7.4/11	115. Joseph of Nazareth 1.1/2		100. Nikki 1.8/3
9:30							102. For Your Love 1.7/3
10:00	9. The Practice 11.2/18						
10:30							
AVERAGES	7.1/12	8.4/14	8.2/14	5.7/10	0.9/2	2.4/4	2.3/4
5-4	8.5/14	8.6/14	7.9/13	6.2/10	1.0/2	2.4/4	2.5/4

SyndicationWatch

APRIL 16-22 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.9	9.9
2	Jeopardy	8.3	8.3
3	Entertainment Tonight	5.8	5.8
4	Judge Judy	5.6	8.3
5	Oprah Winfrey	5.5	5.6
6	Friends	5.2	5.9
7	Frasier	4.9	5.6
8	Seinfeld (wknd)	4.7	5.5
9	Seinfeld	4.3	4.3
10	Live With Regis & Kelly	3.9	4.0
11	Jerry Springer	3.7	4.0
12	Wheel of Fortune (wknd)	3.7	3.7
13	Entertainment Tonight (wknd)	3.6	3.8
14	Judge Joe Brown	3.5	4.6
15	Hollywood Squares	3.3	3.4
16	Drew Carey	3.2	3.4
17	The X-Files	3.2	3.4
18	Maury	3.2	3.3
19	Friends (wknd)	3.1	3.6
20	Extra	3.1	3.2
21	ER	3.0	3.5
22	Andromeda	3.0	3.3
23	3rd Rock From the Sun	2.9	3.1
24	Montel Williams	2.8	2.9
25	Stargate SG-1	2.8	2.9

TOP GAME SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.9	9.9
2	Jeopardy	8.3	8.3
3	Hollywood Squares	3.3	3.4
4	Family Feud	2.5	3.0
5	Blind Date	2.2	2.6

According to Nielsen Media Research Syndication Service Ranking Report April 16-22, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = Not Available

Saving it up for sweeps

In the last week before May sweeps' onslaught of ratings-grabbing stunts, several syndicated shows posted sleepy performances. Perhaps saving their energy for the big month ahead, seven series hit new lows and none rang up season highs in the week ended April 22.

Both of Twentieth Television's first-run series, sophomore *Divorce Court* and rookie *Power of Attorney*, logged season worsts. Both fell 13% from the previous week, to a 2.7 and 2.0 rating, respectively, according to Nielsen Media Research. *Xena* (2.4, down 8%) and rookies *Arrest & Trial* (1.4, down 13%) and *Spin City* (2.3, down 8%) also dropped to new lows.

To be fair, many shows pulling weak numbers were in repeats, waiting to unspool the rest of the season's original episodes in May, when it counts. For example, *Power of Attorney* brings out its biggest guns beginning May 7, when O.J. Simpson prosecutor Marcia Clark will guest star for the week.

As she requested, Clark will not do battle with her former partner, *Power* co-star Christopher Darden. Nevertheless, insists Twentieth TV President Bob Cook, the show "will get a nice shout" from her appearance. "Besides being well known, she has quite an animated personality. People will be curious. And they will tune in to watch her do her thing."

Power also plans a "Feuding Friends and Neighbors" week, a response to Twentieth-initiated research into which cases viewers most want to see. There will also be contests in which *Power* and *Divorce Court* fans can win trips to the Caribbean and to Cancun, Mexico, respectively.

Some outings managed to escape the week's downward pull. All four newsmagazine strips, whose formats call for fresh, relevant episodes, jumped in the numbers, most likely boosted by coverage of exploding reality TV series, like CBS' *Survivor: The Australian Outback* and NBC's *Weakest Link*, the latter debuting April 16. *Entertainment Tonight* (5.8, up 2%) led the bunch, followed by *Extra* (3.1, up 11%), *Inside Edition* (2.8, up 4%) and *Access Hollywood* (2.5, up 9%).

Another bright spot: *Seinfeld* rebounded 8%, to a 4.3, after two weeks of lows. In the third week of its second cycle, the sitcom has changed stations in 13 metered markets.—Susanne Ault



This month, *Divorce Court* will run a contest awarding a trip to Cancun, Mexico.

Richmond's Top Court Show

The Access Time Period Performer

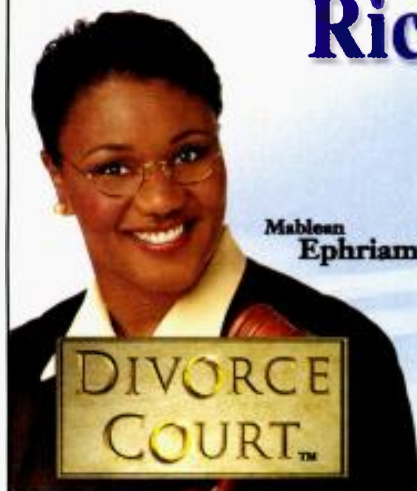
All Court Shows, Share

			W25-54
Divorce Court	WUPV/UPN	7-8pm	12
Judge Judy	WWBT/NBC	3pm	10
Judge Mathis	WUPV/UPN	6pm	8
Curtis Court	WRLH/FOX	11am-12pm	6
Judge Joe Brown	WRLH/FOX	9am-10am	6
Mills Lane	WRLH/FOX	10am-11am	6
Judge Hatchett	WUPV/UPN	12:30pm	1
People's Court	WUPV/UPN	11am	1

The New Court Leader



Source: NSI, Snap, Feb 01, Share.



StationBreak

BY DAN TRIGOBOFF

NONCOMPETE NEWS

Only days after AFTRA-backed legislation passed the Illinois legislature banning noncompete clauses for on-air talent in that state, North Carolina broadcasters beat back a similar bill there.

AFTRA was not involved in the North Carolina legislation, which had been introduced by State Senator Robert Rucho, who had expressed concern that the clauses reduce reporters and anchors to "indentured servants to the broadcasting industry." He specifically targeted restrictive clauses that prohibit talent from appearing in the market even after they've been terminated.

But Rucho's bill was defeated in the North Carolina Senate Commerce Committee by voice vote, the North Carolina Association of Broadcasters reported last week. Its president, Tom Allen, senior vice president of broadcasting at Capitol Broadcasting, said the bill's defeat was "a credit to the collective efforts of North Carolina broadcasters who worked tirelessly on this issue."

HAPPY ENDING IN HARTFORD

A Hartford, Conn., photographer went from filming the story of a missing girl to providing a happy ending. WTNH-TV cameraman John "JP" Coleman was in Stonington, with main anchor Keith Kountz, preparing to go live at 11 p.m. with the story of missing 10-year-old Ingrid Chung. After shooting, Coleman was driving off to get some more footage when he saw a shadow moving in the woods. He rolled down his window and found that it was the missing girl, whom he brought to police. The child had apparently left school after recess. Although police did not suspect an abduction, they had brought dogs out for the search and gone door to door, concerned over the darkness and cold. Coleman found Chung at about 9:45 p.m.

BOSTON WHEELING AND DEALING

WSBK-TV Boston last week acquired the rights to long-running syndicated game show hits *Wheel of Fortune* and

Jeopardy after crosstown rival WHDH-TV voluntarily relinquished them.

Ed Goldman, who runs the Viacom duopoly of WSBK-TV and co-owned CBS O&O WBZ-TV there, said: "We're ecstatic to get these shows on ch. 38. This is a great opportunity for us. These two marquee shows add a lot of weight to this station's schedule. How much better does it get?" The duopoly will now have three games and a magazine in access since WBZ-TV slots *Hollywood Squares* and *Entertainment Tonight* in the key time period. King World said that Viacom stations get no break when picking up its shows (Viacom owns King World). "Our policy is to go with the highest bidder," a spokesman for the syndicator said.

Wheel and *Jeopardy* are consistently atop the syndicated ratings, but WHDH-TV, which has aired the shows for more than a decade, says that, over numerous ratings periods, the shows, particularly *Jeopardy*, have dropped in ratings and demos and, thus, made less

money. "We initiated talks with King World indicating our interest to get out of our *Wheel* and *Jeopardy* commitment," said Mike Carson, vice president and general manager of WHDH-TV. Carson has talked about declining ratings in the local media as far back as 1998, when King World brought *Jeopardy* to Boston for two weeks. WHDH-TV will be filling the slots with *Access Hollywood* and *Extra*, which, it says, bring a younger demographic. Carson has also suggested that the station might drop its current 4:30 p.m. airing of *Extra* for an additional newscast.

NO BROTHERLY LOVE

Another Philadelphia news helicopter last week shot what appeared to be a police beating of a suspect following a car chase, and the WTXF-TV footage has led to an internal police investigation of the incident. Last summer, a similar incident attracted national attention as the city was preparing for the Republican convention. That dramatic footage led to local stations' breaking WPVI-TV's embargo. WTXF-TV News Director John Mussoni said no other local station had used its tape. Police have asked for the station's footage, Mussoni said, and the station had offered, as of last week, only what had been shown on the air.

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



FocusSeattle

THE MARKET

DMA rank	12
Population	4,187,000
TV homes	1,606,000
Income per capita	\$22,140
TV revenue rank	14
TV revenue	\$369.3 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1. KING-TV	5	NBC	Belo
2. KOMO-TV	4	ABC	Fisher
3. KIRO-TV	7	CBS	Cox
4. KCPQ	13	Fox	Tribune
5. KSTW	11	UPN	CBS
6. KTWB-TV	22	WB	Tribune
7. KONG-TV	16	Ind.	Belo
8. KWPX	33	Pax	Paxson

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

CABLE/DBS

Cable subscribers (HH)	1,172,380
Penetration	73%
ADS subscribers** (HH)	160,600
ADS penetration	10%
DBS carriage of local TV?	Yes

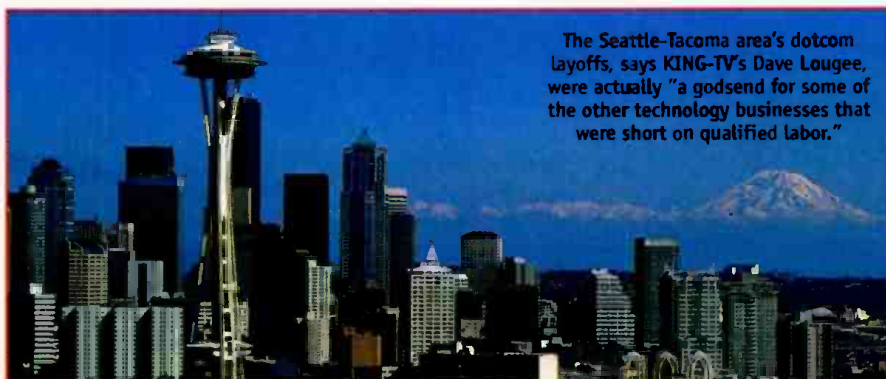
** Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NUMBER ONE

Syndicated show	Rating/Share***
<i>Jeopardy!</i> (KOMO-TV)	9.8/16
Network show	
<i>Survivor II</i> (KIRO-TV)	21.7/32
5 p.m. newscast	
KING-TV	8.6/19

***February 2001, total households

Sources: Nielsen Media Research, BIA Research



The Seattle-Tacoma area's dotcom layoffs, says KING-TV's Dave Lougee, were actually "a godsend for some of the other technology businesses that were short on qualified labor."

Life after the dotcoms

Seattle is known as the "Emerald City," but it would seem to have lost some of its "green" over the past year with the many failures of dotcom enterprises based there. The reality, though, is not as bleak as it may appear at first, according to Dave Lougee, general manager of Belo Corp.'s KING-TV, KONG-TV and Northwest Cable News: The loss of dotcom business "was a hit but, just like its rise, may have been a little over-hyped, because a lot of the other wireless and technology businesses are still out there. Some are being reshaped, but the technology sector remains a growing and important sector in the Seattle-Tacoma market."

Richard Warsinske, general manager of KOMO-TV, offers another explanation for the market's current economic condition: "The first quarter wasn't terrific, but that's magnified after an outstanding last year. Broadcasters have short memories: You're only as good as your last quarter. We had political business in every month of last year, save one. The second quarter continues to be soft, but it's firming up every month. We're optimistically looking at a fourth quarter that might be stronger."

To deal with this loss of a major advertising segment, KOMO-TV has tried to be creative, Warsinske says: "We've long had a focus on developing new business. It's what allows you to make a budget in these kinds of times. Being innovative will serve us well this year."

In addition, he adds, KOMO-TV has "done some things with our Web selling. We are able to take advantage of the power of television to drive people to the Web. We're north of 8 million page views a month on our site, which is not insignificant. We see it as another distribution platform. Our news product is on cell phones right now, on pocket PCs and Palms. We don't do this with armies of people but use digital technology to parse the information to these platforms with a minimum of work."

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



HATCHETT RULES BIRMINGHAM!

JUDGE HATCHETT is **#1** in its Time Period and the **#1** New Syndicated Program in Birmingham!

Rank	Station	Program - 12:30pm	HH Rating
#1	WBRC	JUDGE HATCHETT	6.4
#2	WVTM	Days of Our Lives	5.3
#3	WBMA	Port Charles	3.7
#4	WIAT	Bold & Beautiful	3.4
#5	WTTO	To Tell The Truth	2.4
#6	WABM	Jenny Jones	1.2

Source: NSI, WRAP Overnights; Birmingham April '01
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The Leader in Young Adult Programming™
cttd.com

No tears for SoapNet

Soap-opera channel makes strong Nielsen debut

By Allison Romano

The tears being shed on SoapNet certainly aren't over the Niensens: The startup soap-opera channel made a surprisingly big debut in the ratings.

Completing its first month as a Nielsen-metered network, the ABC cable unit scored a 0.9 rating in prime time, on par with established networks like MTV and The Learning Channel and slightly ahead of ESPN and Sci Fi Channel.

Of course, SoapNet's distribution is small, just 9 million vs. 60 million to 80 million for the more established networks. So SoapNet's 0.9 translates into just 74,000 homes in its universe. If MTV gets an 0.9, that means it's in 676,000 homes.

The limited distribution also means that the sample size is tiny, so a 0.9 rating means that only about four of Nielsen's 5,000 metered homes are tuned in, on average.

Nevertheless, ABC Cable Networks Group President Anne Sweeney believes the numbers demonstrate that SoapNet is reaching dedicated soap-opera fans who can't watch in the afternoon. "The ratings were a wonderful validation of the idea," she said. "Soaps are stronger than ever creatively but have seen an erosion in ratings because of lifestyle changes."

SoapNet airs same-day replays of ABC-owned *General Hospital*, *One Life to Live*, *Port Charles* and *All My Children*, along with reruns of classic dramas such as *Knots Landing* and *Ryan's Hope*. The programming also features an original news-and-highlight show, similar to ESPN's *SportsCenter*.

In the morning, SoapNet airs the previous day's programming and, in prime time, it replays same-day episodes. In the afternoon and overnight, it airs the older shows, which also include *Falcon Crest*, *The Colbys*, *Hotel* and *Sisters*. Hence, the network's total-day viewership shrinks dramatically to a mere 0.3 household rating.

"What they are doing is not changing viewing patterns but getting this whole audience that they lost to tune in again," said Lynn Leahey, editorial director of *Soap Opera Digest* and *Soap Opera Weekly*. "They give soap-viewing flexibility."

Sweeney envisions someday adding non-ABC soaps to the network, although there are no negotiations currently under way.

SoapNet is reaching some subscribers on major systems, such as Time Warner, Comcast, Cox Communications and Direct TV and EchoStar satellite systems. The network is currently negotiating deals with other carriers, including AT&T and Adelphia.

SoapNet's subscriber base has grown to about 9 million from 1 million at launch. The network projects that it will reach 14 million homes by year-end and 30 million homes by early 2004. ■

ESPN hikes rates

ESPN defended its move to hike cable operators' rates by as much as 20%, a move that has angered operators.

Unlike most cable networks, ESPN has built into most of its affiliation contracts an aggressive yearly escalator originally conceived to make it easier for the network to bid for pro sports that had been broadcasters' exclusive province. But now that the NFL and NBA are cable staples, operators are less excited about the sports rights and more agitated about paying an additional 20 cents to 25 cents per subscriber monthly.

Charter Communications' Jerry Kent expressed frustration: "Programming-cost increases are probably one of the top things I worry about," he said.

ESPN Executive Vice President Ed Durso would not confirm the size of the increase but said it's justified. "We feel it recognizes the value of what we bring." Although ESPN's ratings are currently tumbling, it has long been top-rated, particularly among men. ESPN and other sports nets attract cable subscribers.

The new rate varies among MSOs. ESPN had been averaging about \$1.20 per subscriber. But MSOs can get a better deal or smaller increases by committing to wide carriage and prominent channel placement of other Walt Disney Co. co-owned services, such as ESPN Classic or SoapNet.

Kent suggested that the government could help by allowing cable operators to offer expensive sports programming on an à la carte basis. Expensive channels like ESPN oppose being carried as a premium channel, like HBO, because they get more exposure and can charge higher advertising rates if they are carried in operators' basic programming tiers.

And, like other pay networks, ESPN would increase its rate to several dollars per month per subscriber. —John M. Higgins

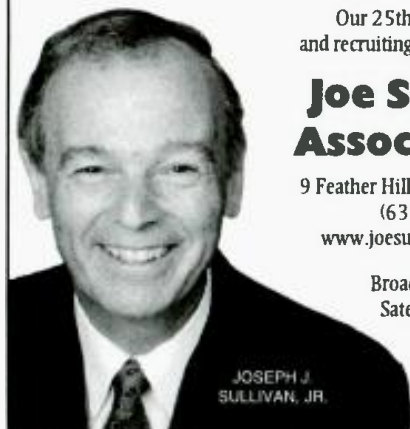
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INTRODUCTION

It seems unimaginable that as recently as 1994 there were only about 3000 Web sites on the Internet – or that the Internet itself was then generally regarded as a shadowy, exotic realm accessible only to an elite group of technomaniacs hunched over their keyboards late into the night, exchanging arcane secrets in indecipherable languages. Today there are millions of Web sites with new ones being launched on what seems to be an hourly basis.

Today, the Web can still be a complex and baffling place without a road map. Hence this guide, which shows at a glance some of the valuable information and resources that are only a mouseclick or two away at cable-related Web sites.

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Visit us at: www.broadcastingcable.com
www.cablevisionmagazine.com
www.multichannel.com



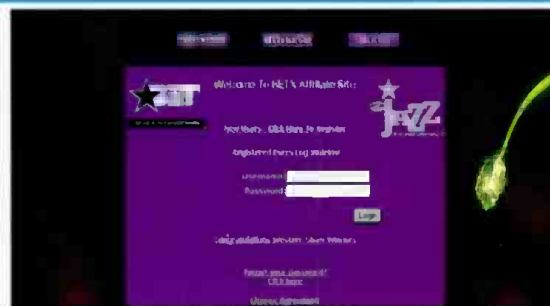
NETWORK CONSUMER



American Movie Classics www.amctv.com

American Movie Classics' website is the place to explore information about the timeless and contemporary Hollywood Classics. The website's design allows visitors to move effortlessly throughout the site to enjoy a multitude of dynamic features including:

- Up-to-the-minute programming schedules
- Behind-the-scenes insights
- Star profiles & celebrity interviews
- Interactive games and trivia
- Viewers can be reminded of coming films with "Remind Me" email
- Visitors can elect to have monthly programming schedules emailed



BET Networks

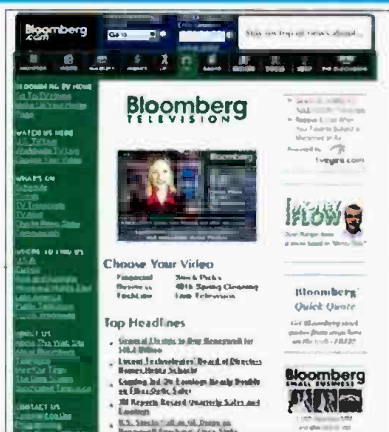
www.bet.com/affiliatemarketing

BET is dedicated to supporting our affiliates with quality service. Check out the BET Virtual Affiliate Kit today. Our online service tool will make your partnership with BET more effective. At a touch of a button, the BET Virtual Affiliate Kit will give you access to the latest:

- Programming Information
- Technical Changes
- Local Ad Sales opportunities
- Campaigns and Events
- Affiliate Representative Contact
- Community Outreach Programs
- General Marketing Materials
- Downloadable Ad Slicks and Logos
- Video Spots
- ...and much more!

The Virtual Affiliate Kit is updated on a regular basis to keep you informed at all times. Take advantage of our online resource. Register for your password by visiting www.bet.com/affiliatemarketing and start having full access to BET and BET on Jazz.

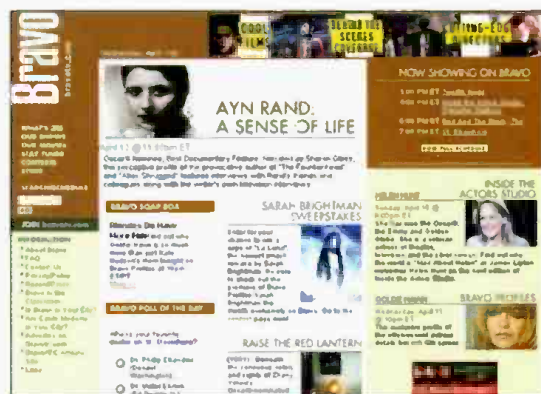
NETWORK CONSUMER



Bloomberg Television www.bloomberg.com

The BLOOMBERG TELEVISION® website is a sub site of www.bloomberg.com, Bloomberg's general site. The BLOOMBERG TELEVISION area is a financial news environment that includes popular multi-media tools. Content ranges from breaking financial news and top world headlines to savvy strategies on personal finance. With just a click of the mouse, site visitors can watch BLOOMBERG TELEVISION live via streaming video. With BLOOMBERG® Alert, powered by TVEyes.com, investors receive email alerts whenever their favorite financial topics or stocks are mentioned on BLOOMBERG TELEVISION. BLOOMBERG Alert sends an email plus a transcript of the televised segment.

BLOOMBERG TELEVISION is a 24-hour money news channel, covering market action worldwide with exclusive breaking news.



Bravo Network www.bravotv.com

bravotv.com is a smart connection to follow the Bravo viewer and Internet user 24/7. bravotv.com guides users deep into the creative experience of film and arts. The newly upgraded site provides behind-the-scenes footage from Bravo's original series, information on performing arts and specials, multi-platform coverage of high profile events, film festival sweepstakes, interactive games, and more.

NETWORK CONSUMER



C-SPAN
www.c-span.org

Public Affairs on the Web C-SPAN.org offers access to the current events, issues and history that shape the nation. Watch live events online and check schedule information for C-SPAN programming, take advantage of educational opportunities with C-SPAN in the Classroom and explore the world of non-fiction books with BOOK TV.

CREATED BY CABLE. OFFERED AS A PUBLIC SERVICE.



CRN Networks
www.CRNi.net
The Radio Channels

CRN Networks offers six themed channels of talk radio programming that provide added value to your analog and digital cable customers. Program highlights include Law & Order Radio, old time classic radio, sports talk, Wrestle Talk, UFO Sightings, lifestyle and travel programming, and nationally known talk show hosts like Bob Dornon and Michael Savage. CRN also offers a customized digital music on hold service. Visit www.CRNi.net for more information or to listen to live 24 hours a day!

NETWORK CONSUMER



Cinemax
www.cinemax.com

Check out Cinemax.com and get closer to your favorite movies – with original web programming and fan communities:

- Live events and chats with movie stars and directors featured on Cinemax
- Discussion boards and chat rooms
- A personalized movie recommendation service based on individual movie preferences
- Comprehensive reviews for thousands of movies, including Cinemax titles
- Background information on Cinemax's exclusive Reel Life documentary series
- Complete Cinemax programming schedule and a downloadable monthly guide



CNN
CNN.com

CNN.com is among the world's leaders in online news and information delivery. Staffed 24 hours, seven days a week by a dedicated staff in CNN's world headquarters in Atlanta, GA., and in bureaus worldwide, CNN.com relies heavily on CNN's global newsgathering team of more than 4,000 news professionals. CNN.com features the latest multimedia technologies, from live video streaming to audio packages to searchable archives of news features and background information. The site is updated at least 150 times daily.

NETWORK CONSUMER



CNNfn
CNNfn.com

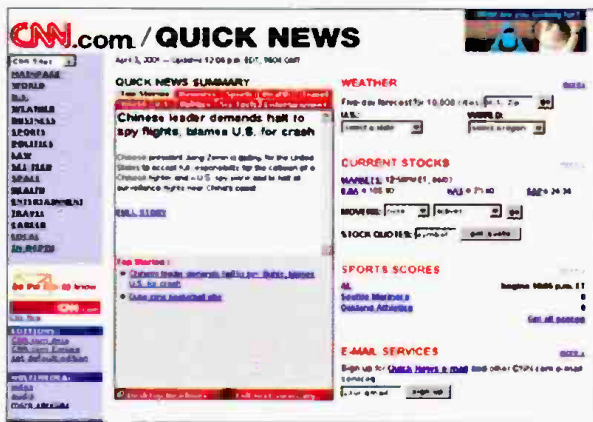
CNNfn.com is one of the Internet's leading sources for business and financial news, dedicated to providing 24-hour-a-day access to accurate, independent financial news and information on both domestic and international markets. In addition to providing breaking news and in-depth features, CNNfn.com also offers its users helpful financial tools that allow them to find the exact information they need. With sections focused on news, mergers and acquisitions, consumer issues, retirement planning and small business concerns, CNNfn.com delivers the most comprehensive financial news and information.



CNN en Español
CNNenEspanol.com

CNNenEspanol.com is CNN's Spanish-language Web site that features breaking news and uses the resources of CNN's 24-hour Spanish-language television network, CNN en Español. The site concentrates on the world's top stories and users are able to navigate to sections dedicated to Latin American, International and U.S. news. The site also features global business and financial news; weather reports for over 10,000 world cities; and information on sports, science, technology, entertainment, health and travel. The site also offers a community area with message boards and online chats.

NETWORK CONSUMER



Headline News
CNN.com/QuickNews

CNN.com/QuickNews, formerly CNNHeadlineNews.com, is a companion site for the 24-hour network, CNN Headline News. It offers users top stories from the United States and around the world, plus news from business, sports, health, travel, politics, science and technology. Also anchored on the home page are options for local weather, stock and sports scores.



CNN/Sports Illustrated
CNNSI.com

CNNSI.com is AOL Time Warner's sports Web site, the home of Sports Illustrated on the Web and the sports site for CNN.com and CNN/Sports Illustrated, the sports news network. The site features up-to-the-minute scores, news, statistics and analysis of domestic and international sports, as well as free fantasy sports, live streaming video and a local sports section for more than 150 cities. The site features the renowned journalism and photography of Sports Illustrated, as well as Turner Sports' NBA, golf and motor sports coverage.

NETWORK CONSUMER



Comedy Central
www.ComedyCentral.com

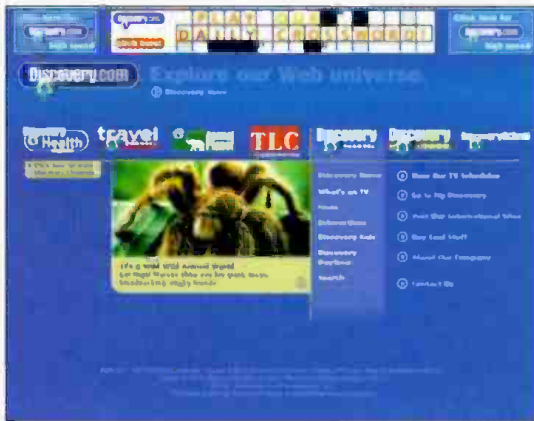
ComedyCentral.com is the ultimate destination on the web for comedy seekers. Relaunched with expanded presence of COMEDY CENTRAL original programming, a 24-hour radio station, schedule information, advanced technology, games, downloads, contests and an online store, comedycentral.com provides visitors with even more ways to laugh.



COURT TV ONLINE
www.courttv.com

Find the latest updates on Court TV's trials, including video of key testimony, 13th Juror polls, the nation's latest legal news, Yahoo! Chats, a verdicts directory, programming information, and *Choices and Consequences*, our public service initiative. TheSmokinGun.com and Crimelibrary.com are integrated within the site, offering a wide range of distinctive crime and justice resources.

NETWORK CONSUMER



Discovery Networks
Discovery.com

Discovery.com is your gateway to the world of Discovery Networks—one site with multiple doorways to the best brands in cable, enabling audiences to extend and enhance the network experience on their own terms. Discovery.com is committed to producing the highest quality, family-friendly, real-world storytelling and interactives with a mission to fulfill curiosity and inspire exploration. It delivers on its mission with unique, in-depth content packages converged with compelling on-air programs, fan sites dedicated to popular series and personalities, conversations, behind-the-scenes newsletters, interactives and games showcasing the best in broadband content, and much more.



Do It Yourself Network
diynet.com

The fix-it genre enters the 21st century with DIY: tune in, then log on to our Web site for step-by-step, printable instructions — or create your own project archive with My DIY! And every Saturday morning, 10 to noon EST, chat online with our experts.

Your favorite programs return, along with several new series and workshops featuring something for almost everyone. Remember: Whether you want to hang wallpaper, change a flat tire or plant a garden, we're here when you need us. With DIY just Watch. Click. Print. Do!

NETWORK CONSUMER



Food Network
FoodTV.com

FoodTV.com features more than 10,000 searchable recipes, original video demonstrations, menus, a wine recommender, an encyclopedia of more than 2,000 culinary terms, a food lover's marketplace and much more. It also kicks things up a notch with profiles and recipes from Food Network's celebrity chefs, including Emeril Lagasse, Bobby Flay and many more. FoodTV.com is the destination for chefs, busy home cooks, foodies and anyone looking for a finger-clicking good time.



Game Show Network
www.GameShowNetwork.com

GameShowNetwork.com - the number one source for game show excitement on the web - is a virtual playground complete with games, chat rooms, contests, sweepstakes, trivia, streaming video, merchandise and more! Tune-in, log-on and get in the game, literally, on-line or through your set-top box with Game Show Network's interactive original programs. Why just watch when you can play?

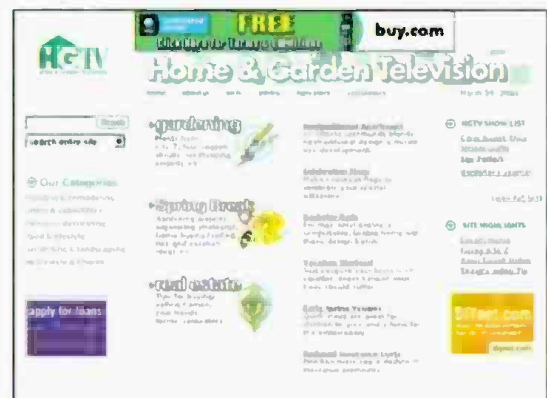
NETWORK CONSUMER



HBO
www.HBO.com

Check out HBO.com to get closer to your favorite HBO shows - featuring exclusive online entertainment and fan communities:

- Live events and chats with HBO stars
- Original web programming
- Discussion boards and chat rooms
- Games and polls
- Video clips from your favorite shows
- Exclusive kids entertainment web site
- Complete HBO programming schedule and a downloadable monthly guide
- Online HBO sign-up

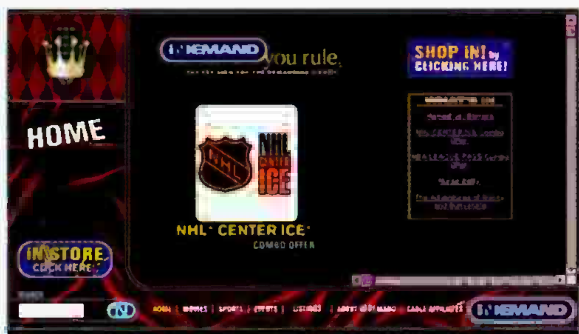


Home & Garden Television
hgTV.com

From foundations to furnishings - fig trees, hgTV.com has in-depth information and ideas for everything home and garden. Visitors can find step-by-step instructions from their favorite shows, search for air-times and episode descriptions, connect with other home enthusiasts on our message boards, chat live with HGTV experts or research projects they'd like to do at home. Plus, hgTV.com now has project calculators, live interactive cams, and video clips from select HGTV shows.

Updated every 30 minutes, hgTV.com features a variety of ideas and information on the following categories: Building & Remodeling, Design & Decorating, Gardening & Landscaping, Crafts & Collectibles, Food & Lifestyle, and Real Estate & Finance

NETWORK CONSUMER



IN DEMAND iNDEMAND.com

iN DEMAND, cable's proprietary pay-per-view brand, offers the ultimate online destination for entertainment and sports fans that want to go iN.

iNDEMAND.com features information and schedules for movies, events and concerts and for Sports iNDEMAND subscription sports packages. And with added features like movie promos, special promotions and contests and the iN Store, iNDEMAND.com rules!



IFC www.ifctv.com

ifctv.com is the online companion to IFC, the premier commercial-free network featuring award-winning independent films, original series and productions, documentaries, and live events.

ifctv.com provides in-depth information on IFC's programming, exclusive multimedia coverage of film festivals and events, live chats, and film news. In addition, ifctv.com offers feature-length films in high quality streaming media formats.

NETWORK CONSUMER



Lifetime Television www.lifetime.com

Lifetime Online offers women everything they love about Lifetime's programming—and more...

- The scoop on Lifetime's shows, movies and stars, with exclusive interviews, video clips and scheduling.
- Fun and games, including Golden Girls' trivia challenges, horoscopes, and love quizzes.
- Weekly newsletters and celebrity chats.
- Expert advice on dating and relating.
- The latest on health, fitness, and weight-loss.
- Inspiring stories about real women—plus news on issues that matter, from breast cancer to childcare.



Outdoor Life Network www.OLNTV.com

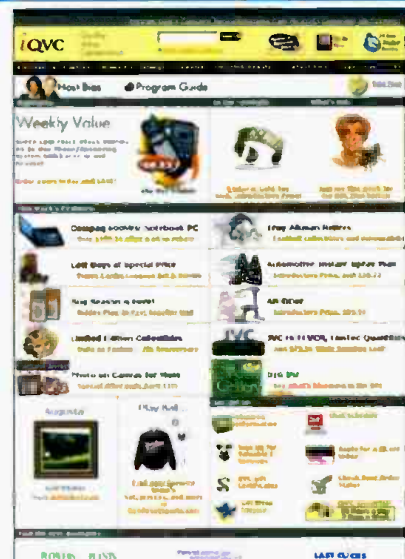
On the Outdoor Life Network site, you'll discover a complete schedule of shows that will help you take your outdoor adventures to the next level. Shows that will inspire you to push yourself to the limit when you're skiing, hiking, fishing, cycling or doing anything outside. You'll also find the latest news from leading outdoor adventure sources like Ski Racing, Running Times and Velo News. So before you head outside, go to www.OLNTV.com.

NETWORK CONSUMER



Oxygen
oxygen.com

Oxygen Media is an integrated media brand that combines the best qualities of the Internet and cable television to serve women innovative, entertaining and informative programming. Oxygen was the first network to launch on the Web before it hit TV. Animation, talk shows, music, movies, sports, comedy and current events are served up with unique attitude and irresistible energy around the clock. Founded in 1998 by Geraldine Laybourne, Marcy Carsey, Tom Werner, Caryn Mandabach and Oprah Winfrey, Oxygen consists of a network of popular Web sites located at www.oxygen.com and a 24-hour cable network.



QVC
qvc.com

For Quality, Value and Convenience, shop with QVC's top-rated Web site. You'll find jewelry, sporting goods and apparel, today's hottest electronics, beauty products, and decorative items for your home. Take advantage of discounts through Last Clicks. Get the "scoop" on our shows with the online Program Guide. And use our online Customer Service for instant service.

NETWORK CONSUMER



Showtime Networks
SHO.com

SHO.com offers original web-only content, unique interactive events and innovative destination websites that complement Showtime Networks' programming. You'll find sites dedicated to groundbreaking Original Series such as Soul Food and Queer as Folk. Fight fans can score bouts and learn more about their favorite boxers. SHO.com invites viewers to check out:

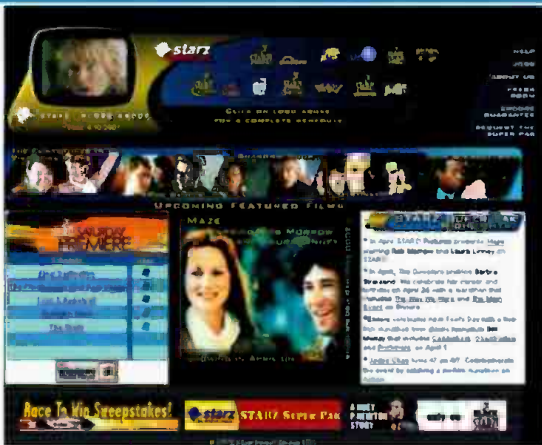
alt.SHO.com queer.SHO.com soulfood.SHO.com stargateSG-1.com
chris.SHO.com



Speedvision
www.Speedvision.com

Speedvision.com brought to you by Speedvision Network and Racer Magazine – targeting the millions of people who share a passion for speed and the lifestyle that goes with it. The site's editorial content is based around the network's core programming: Motorsport and Product news, Features, Expert Columns and Shopping from the entire world of Cars, Boats, Airplanes and Motorcycles. Fuel your need for speed – log on to the fastest network online!

NETWORK CONSUMER



STARZ ENCORE GROUP www.starzsuperpak.com

This fully loaded consumer site has the latest information on all 12 STARZ Super Pak channels, including:

- Programming Schedules and a special "Remind Me" Feature
- Movie Search
- Streaming Video Clips of Movie Trailers
- Upcoming Feature Films with Synopsis and Cast Information
- Request the Super Pak Feature
- About Us
- SEG Job Opportunities



Sundance Channel www.sundancechannel.com

The new Sundance Channel online provides viewers the tools to explore the world of independent film with articles, interviews, photographs, links and previews.

Sundance Channel online includes: a comprehensive program guide with detailed film descriptions; articles, interviews, and filmographies of featured filmmakers along with links to purchase hard-to-find videos and DVDs; resource pages for our original programming, like *24 Frame News* and *Conversations in World Cinema*; and each January, special in-depth coverage of the Sundance Film Festival.

NETWORK CONSUMER



TechTV www.techtv.com

TechTV, the only cable television channel covering technology news, information and entertainment from a consumer, industry and market perspective 24 hours a day. With nearly one million unique visitors per month, techtv.com is the fully integrated companion website that encourages viewer interaction through e-mail, live chat and video mail.



The Weather Channel www.weather.com

The world's leading source of weather on the Web, weather.com ranks among the top single-content sites and one of the leading news and information sites on the Web.

weather.com delivers forecasts for over 77,000 locations worldwide and weather-related lifestyle information including travel, health and golf to over 13 million unique visitors per month.

The industry leader in ITV and Broadband

TWC weather content is optimized for Broadband and ITV applications.

Use our brand recognition and expertise in content and software to power your Web, Broadband and Interactive TV initiatives!

NETWORK CONSUMER



Turner Classic Movies Turnerclassicmovies.com

Turnerclassicmovies.com is the leading online destination for classic movie lovers featuring monthly streaming video content such as movie trailers and clips, as well as photo galleries, message boards, polls, trivia and games. The site provides visitors movie search capabilities by genre, star, director, and year of release and an extensive interactive program schedule that includes personalized e-mail notification.



WE: WOMEN'S ENTERTAINMENT we-womensentertainment.com

WE: WOMEN'S ENTERTAINMENT is supported with new media platforms on the web and broadband. The online guide provides simple solutions for women and is also a destination to explore the network's original programming "Cool Women", "Journey Women Off the Map" and "Cinematheque", television's largest collection of women's interest films.

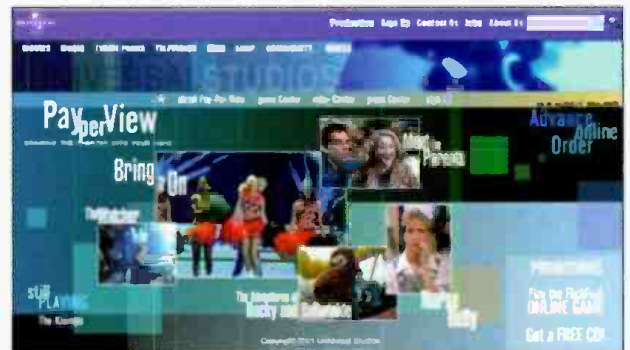
NETWORK CONSUMER



WISDOM Television www.wisdommedia.com

www.wisdommedia.com is the convergent media destination for millions of people across the globe interested in Personal Growth, Social Consciousness, and Healthier Living. Leveraging the program content of WISDOM® Television and WISDOM® Radio, the site invites users to more deeply explore ways "to make the most of their lives." wisdommedia.com features video and audio streaming, discussion groups, topical columns, an extensive calendar of conferences and special events, e-commerce opportunities, and numerous links to related material.

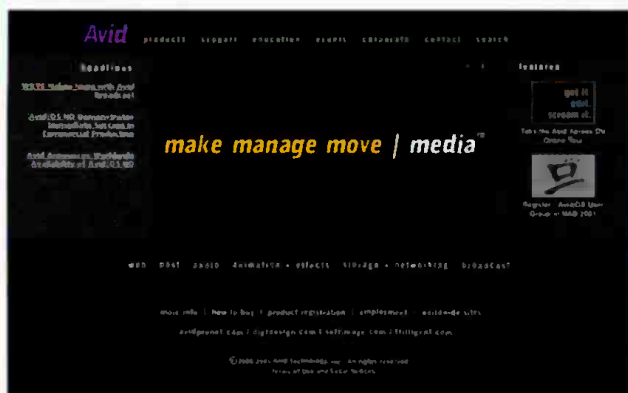
STUDIO



Universal Studios Pay-Per-View www.universalstudios.com/ppv

Movie information and more awaits the consumer at the Universal Studios Pay-Per-View site. Sweepstakes, fun promotions and value-added offers entertain as well as inform. Get the scoop on featured movies with video trailers, cast and filmmaker biographies, and behind-the-scenes buzz. Newest features include the Press Center, with the freshest news from USPPV; the Game Center, a world of movie-themed online games, and Advance Online Ordering, the way to plan weeks ahead for a big night in!

TECHNOLOGY



Avid Technologies
www.avid.com

News happens in an instant. Do you have what it takes to break the story? Avid is committed to helping broadcasters manage and move news footage in ways never before possible. Our editing stations, servers, control room and networking systems are engineered to provide the fastest, most flexible and most reliable solutions for air, cable, and web distribution.



Com 21
www.com21.com

Com21 Inc. is a leading global supplier of system solutions for the broadband access market. The Company's Data Over cable Services Interface Specification (DOCSIS), Digital Video Broadcasting (DVB), and Asynchronous Transfer Mode (ATM)-based products enable cable operators and service providers to deliver high-speed, cost-effective Internet and telephony applications to corporate telecommuters, small businesses, home offices, and residential end-users.

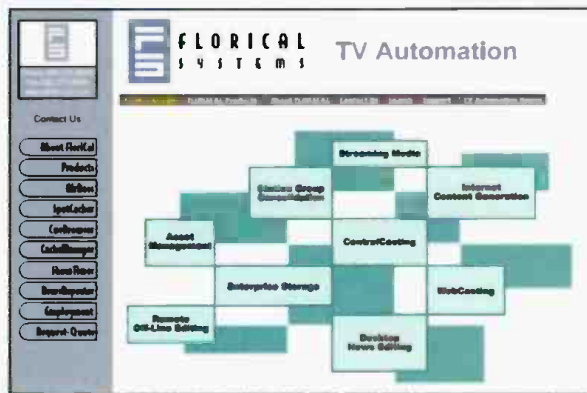
TECHNOLOGY



elcom, inc.
www.elcom.com

elcom, inc., the eProcurement and eMarketplace solutions subsidiary of Elcom International, Inc. (Nasdaq: ELCO), offers its clients remotely-hosted (ASP) eProcurement and eMarketplace systems and services with a single point of responsibility.

By leveraging elcom's solid infrastructure, mature system platforms and eCommerce expertise, our clients can outsource their B2B eCommerce initiatives with confidence. elcom recognized very early that the Internet was rapidly changing markets and accelerating the trend away from high maintenance and costly enterprise-based infrastructures. Providing rapidly deployable remotely-hosted B2B eCommerce solutions is the most cost effective way for our clients to take advantage of the emerging trends of the growing Internet economy.



FloriCal Systems
www.florical.com

FloriCal specializes in TV station and TV network asset management and control, ranging from simple breaks-only commercial insertion to full automation of all video source and storage equipment used in on-air presentation operation. FloriCal's new economic model is a centrally controlled multiple city enterprise network for asset management and digital TV transmission.

TECHNOLOGY



Pathfire

www.pathfire.com

Pathfire (formerly Video Networks Inc.) is a business-to-business provider of digital media content distribution and management services. Pathfire's network of servers and software applications allow customers to access, manage and distribute ads, news, movies, syndicated content, promos, stock footage and other video content. Pathfire serves major broadcast networks, cable systems and other leading media companies.



Rohde & Schwarz

www.rohde-schwarz.com

Rohde & Schwarz, the global leader in communications and measurement technology, has contributed to international industry standards for continued research, development, production and service of test and measurement instruments and telecommunications systems.

Rohde & Schwarz's exceptional product range provides Broadcasters, Cabled Telecommunications and Wireless Data Service Providers with test and measurement solutions for "end-to-end" quality assurance and compliance certification of transmitted digital signals including DVB, ATSC, and MPEG standards. Visit us at NAB Booth L5750.

TECHNOLOGY



Universal Remote Control, Inc.

www.universalremote.com

www.hometheatermaster.com

Universal Remote Control, Inc. is one of the world's largest manufacturers of remote controls, and other wireless and RF hand-held devices. The Company has been supplying remote controls to the cable industry for the past 10 years as a manufacturer for US Electronics, Contec and Motorola, Scientific Atlanta, BellSouth, Ameritech, and others.

The company markets and licenses proprietary technologies, software programming and related development services capabilities to other industry-related companies and consumer electronics manufacturers. From a single function unit to the feature rich, 12 device Home Theater Master® MX-1000 featuring an LCD touch-screen, PC interface, arc joystick, the Company has earned a solid reputation in providing high quality, innovative home entertainment products.

NETWORK AFFILIATE



AMC Networks

More Information. More Materials. More for you.

www.amcnetworks.com

Get caught visiting our affiliate website...your boss will be thrilled. Check out the ultimate affiliate resource www.amcnetworks.com featuring the latest AMERICAN MOVIE CLASSICS and WE: WOMEN'S ENTERTAINMENT promotions, up-to-the minute programming highlights, links to your AMC NETWORKS regional representative, downloadable marketing materials, local events and press releases. Get the scoop on current marketing campaigns, find out how to market to your most important customers, play interactive games and contests to win prizes and much more.

NETWORK AFFILIATE



Affiliate Sales & Marketing, Inc., A Subsidiary of QVC

www.asm.qvc.com

Affiliates can now stay up to date with what's going on at Affiliate Sales & Marketing, Inc. (a QVC subsidiary) with just a click. Log on to ASM's website and check out the latest QVC marketing opportunities, happenings, QVC Local stops, and more. Our site changes regularly, so be sure to check it often.

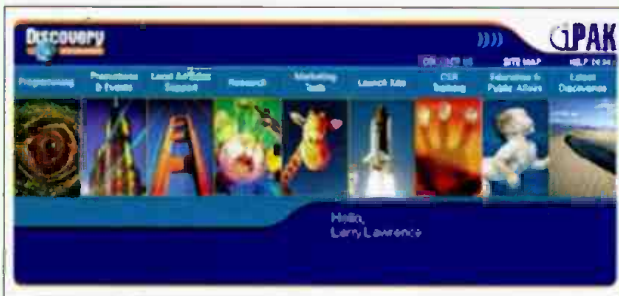


Comedy Central "Get It Online"

www.get-it.comedycentral.com

"Get It Online" is a valuable resource exclusively for Comedy Central affiliates. "Get It Online" offers up-to-the minute local ad sales and marketing information, as well as instant access to programming, research, promotions, pro-social opportunities, materials, contacts, premiums, games and more. Take advantage of this comprehensive affiliate resource and receive a free gift just for registering on the site.

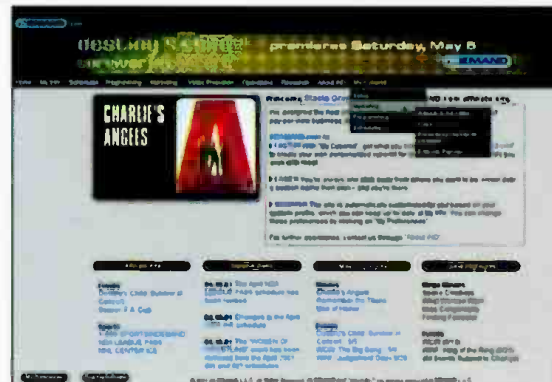
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www.nbcmarketplace.com

This comprehensive site provides ongoing and updated support for all of our affiliates' marketing, local ad sales and community relations efforts. Information can be found on CNBC, MSNBC, The Complete Olympics and shopNBC (formerly Valuevision). Contents include, but not limited to: program schedules, launch forms, current promotions, downloadable art, news releases, complete Olympic support information and materials.

For technical issues, please contact our webmaster ahmad.chebli@nbc.com

NETWORK AFFILIATE



Scripps Networks
affiliate.scrippsnetworks.com

The Scripps Networks Affiliate Web site is filled with invaluable information about HGTV, Food Network, and DIY. This easy-to-access database and professional support tool has been created especially for marketing and local ad sales. The site, updated daily, is designed to help you maximize marketing opportunities and local ad sales revenue by providing instant access to brand specific promotional materials, proprietary sales information, demographics, research, marketing studies, and local tie-ins to Scripps Networks national promotions. The site will expand to cover the same valuable information for our newest network, Fine Living, which is launching in 2001.



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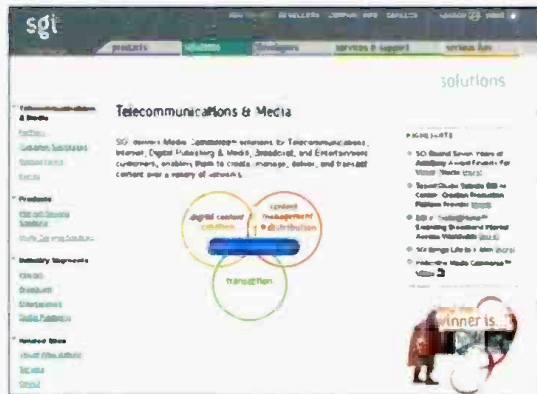
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Juicing up GSN

Cable veteran takes the top spot at Game Show Network

By John M. Higgins

Rich Cronin is spinning the wheel once again, taking the helm of the Game Show Network. The ex-Fox Family Channel president replaces Michael Fleming, who had run Sony Pictures-owned GSN since its launch in 1994.

Cronin is well known in the cable industry, having spent 13 years at MTV Networks in affiliate marketing and as president of TV Land. His task is to put some juice into GSN, which is rather thinly distributed and viewed for a network of its age and its ownership by a major media conglomerate.

Hiring a new CEO was one of the terms Liberty Digital insisted on when agreeing to pay \$225 million for a 50% stake in GSN in February, valuing the network at a moderate \$15 per subscriber. Both Liberty and Sony are keen on the possibilities of linking GSN with nascent interactive-TV services, given that playing along with game shows is the most natural programming for

interactive services.

Cronin considers GSN a fairly healthy operation. The network should start breaking even this year, roughly on schedule.

"The distribution growth was slow in the first few years, but there are a lot of networks that would kill for 35 million homes," he says. He also notes that GSN's average 0.6 rating is in the same ballpark as such networks as E! and VH1.

Cronin was tapped by Fox Family Worldwide Chairman Haim Saban to revamp The Family Channel, which Saban and partner News Corp. had recently acquired. MTV Networks executives saw the autocratic kids-TV syndicator Saban as aiming directly at Nickelodeon. So they fired and sued Cronin because he had seven months left on his con-

tract. That kept him sitting on the bench until his contract ran out.

Saban had already set much of Fox Family's programming, but Cronin's marketing spin was to make the staid family network "edgy" and hip. Viewers got so edgy they fled; Fox Family's ratings plunged. Saban fired Cronin last May.

Since then, Cronin has been wooed by myriad Internet entertainment operations and startup cable networks. "He wanted to work for a real company," says one industry friend. "And there aren't that many top slots around in cable."



Rich Cronin says one goal for GSN is to draw a younger audience but adds, "I don't want to alienate the existing audience. It's going to be more of an evolution."

Cronin believes that his background at TV Land and Nick-At-Nite makes him well suited for GSN, whose most popular programming is reruns of old game shows. One goal is to draw a younger audience, since GSN's current shows tend to skew 50-plus. That will partly come through marketing. "I don't want to alienate the existing audience," he says. "It's going to be more of an evolution." ■

CableWatch

APRIL 23-30 *Cable programming ratings according to Nielsen Media Research*

CABLE'S TOP 10

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

Rank	Program	Network	Day	Time	Duration	Cable Rating	U.S. Rating	HHs (000)	Cable Share
1	WWF Entertainment	TNN	Mon	10:00P	67	5.3	4.2	4246	8.5
2	WWF Entertainment	TNN	Mon	09:00P	60	4.9	3.9	3935	7.1
3	Rugrats	NICK	Sun	09:30A	30	2.8	2.3	2286	8.9
3	m/"Her Final Fury"	LIF	Sun	07:00P	120	2.8	2.2	2233	4.8
5	m/"Her Hidden Truth"	LIF	Sun	03:00P	120	2.6	2.0	2048	6.1
6	m/"A Woman Scorned"	LIF	Sun	05:00P	120	2.5	2.0	2037	5.4
6	JAG	USA	Mon	07:00P	60	2.5	2.0	2031	4.6
6	Spongebob	NICK	Sun	10:00A	30	2.5	2.0	2023	7.7
9	NBA/Trailblazers-Lakers	TNT	Thu	10:38P	166	2.4	2.0	1989	5.5
9	Spongebob	NICK	Sun	10:30A	30	2.4	2.0	1970	7.7
9	Rugrats	NICK	Sun	09:00A	30	2.4	2.0	1969	8.0
9	JAG	USA	Thu	07:00P	60	2.4	2.0	1959	4.7
9	Rugrats	NICK	Sat	09:30A	30	2.4	2.0	1955	8.3
9	JAG	USA	Wed	07:00P	60	2.4	1.9	1931	4.6

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GAME SHOW NETWORK



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Hollywood Showdown
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Mall Masters

CLASSIC

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Hollywood Squares
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Joker's Wild
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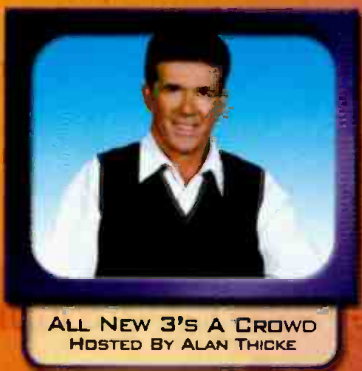
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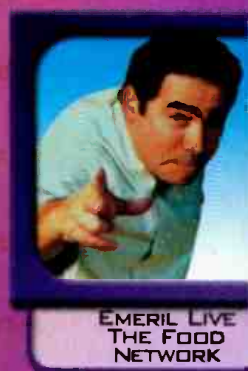
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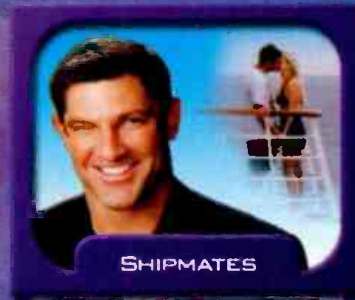
Just Shoot Me!
Mad About You
Married...With Children
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IN BRIEF

HEARST CASH FLOW, REVENUE DECLINES

Hearst Argyle Television reported a 27% drop in broadcast cash flow, to \$54.5 million, on a 13% drop in revenue, to \$148.3 million. The company expects second-quarter revenue to be down 10% to 14%. Besides the soft economy, the first-quarter declines were attributed to a drop in political dollars and in Super Bowl dollars in 2001, when CBS had the game. The group has two CBS affiliates but had 11 ABC affiliates last year when that network had the big game. Dotcom advertising was also way off, the company said. Four markets were cited as particularly hard hit by the weak economy: Boston, Pittsburgh, Sacramento and Kansas City. The company will continue to cut costs where it can, said President and CEO David Barrett, noting that, over the past 15 months, it has pared staffing levels by 7.5%.

UNIVISION PRETAX EARNINGS DROP 24%

Univision reported a 24% drop in pretax earnings (EBITDA), to \$47.8 million, for the first quarter, on a 7% revenue gain, to \$194.9 million. The company attributed the drop in EBITDA to an \$11.9 million charge related to program write-offs and severance packages for terminations. The company expects television revenues to climb 1% to 4% in the second quarter and 7% to 10% for the full year, but that assumes a "modestly improving economic climate in the second half of the year," the company said. Its online division will post a loss of at least \$30 million for the full year.

Staving off extinction

Two small syndicators agree to combine sales forces

By Steve McClellan

Independent syndicators are a dying breed. But two survivors—MG Perin and BKS—have entered into a unique agreement to try to forestall extinction.

BKS and Perin have agreed to combine their sales forces into a single unit that will sell the shows of both companies, which will remain separate for now. The parties describe the arrangement as something less formal than a joint-operating agreement but say a merger is possible if this first step works to their mutual benefit. Industry observers say it's the kind of move other boutiques will have to consider if they want to escape the bone pile.

"It's sort of like an engagement," says Dick Perin, CEO of MG Perin Inc. But, he adds, there's no date set for the wedding.

Executives at both companies have run small but well-known syndication companies for decades. Perin co-founded MG Perin in 1976 with partner Marvin Grieve, who retired last year. Recent offerings from the company include reality show *Coast Guard*, *WOW: The Women of Wrestling* and *The Extraordinary*, with host Corbin Bernsen.

Len Koch and Bob Silberberg are partners in BKS Entertainment, which started in 1995 as a joint venture with ad agency Bates USA; Bates was bought out in 1999. In 1970, Koch had founded boutique syndicator Syndicast and run it for nearly 20 years.

Between network sales stints, Silberberg had been on the agency side of syndication, including a hitch with Bates before joining BKS. Recent BKS projects include *Superstars*

on Tour, a series of music specials and film packages comprising such titles as *The Mambo Kings* and *Shaft's Big Score*.

"We have to find ways to cut costs in order to function," says Perin. "We got killed in the last three quarters. The market just fell apart."

So the two companies have agreed to use one sales department, with Joe Weber based in Los Angeles, Bob Greenstein in Miami and David Steinfeld in New York. Weber was with Perin; the other two, with BKS. Three other members of the department were let go.

Bill Carroll, vice president of programming, Katz Television, believes the move makes sense, especially in the current soft

market and when major syndicators are merging. "When you look at the expense of going out and selling," he says, "I'm not surprised that boutique companies would find alliances like this in order to survive." He predicts that other independents may follow suit: "If you have to be in the market and you're going to be in front of the same people,

why not make one trip instead of two?"

Silberberg says, "This is about preparing for the way business is being done now. We're not going to stop what's happening in this business."

Although the two companies aren't ready for a full merger yet, they will share a booth if they decide to go to the NATPE conference next year. But that's a big if. At the latest conference four months ago, many of their station clients simply weren't there. "A lot of exhibitors have great trepidation about going to NATPE," Koch says. "The world is different now." ■

'This is about preparing for the way business is being done now. We're not going to stop what's happening in this business.'

—Bob Silberberg, BKS Entertainment



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Changing Hands

TVs

WTMW(TV) Arlington, Va./Washington

Price: \$30 million

Buyer: Univision Communications Inc., Los Angeles (controlling general partner; A. Jerrold Perenchio, president/70% owner); owns/is buying 25 TVs; has applied to build TV in Blanco (near Austin and San Antonio), Texas. Univision owns about 32% of Entravision Communications Corp., which is buying WJAL-TV-DT Hagerstown, Md./Washington (Changing Hands, April 16) and owns WMDO-LP Washington

Seller: Urban Broadcasting Corp., Arlington (debtor-in-possession; Theodore M. White, president); no other broadcast interests

Facilities: Ch. 14, 129 kW visual, ant. 718 ft.

Affiliation: Independent

COMBOS

WBTR-AM-FM Carrollton/Atlanta, Ga.

Price: \$2.375 million cash (\$1.8 million for FM; \$575,000 AM)

Buyer: WYAI Inc., Carrollton (Steven L. Gradick, president/owner). Gradick owns WCKS(FM) Fruithurst, Ala., and WKNG(AM) Tallapoosa, Ga.

Seller: Dallas M. Tarkenton, Athens, Ga.; owns WDTL-TV Greenville, Miss.

Facilities: AM: 1330 kHz, 500 W day;

FM: 92.1 MHz, 580 W, ant. 636 ft.

Format: AM: news/talk; FM: country

WMPL-AM-FM Hancock, Mich.

Price: \$237,500

Buyer: Victor Corp. Inc., Laurium, Mich. (John R. Vertin, president/45% owner); no other broadcast interests

Seller: Copper Country Enterprises Inc., Hancock (William J. Blake, president). Blake owns WZAM(AM)-WMQT(FM) Ishpeming, Mich.

Facilities: AM: 920 kHz, 1 kW day, 206 W night; FM: 93.5 MHz, 3 kW, ant. 249 ft.

Format: AM: talk/news, info; FM: talk

Broker: Media Services Group Inc. (seller)

FMs

WRMX(FM) (formerly WBEH)

Norris/Knoxville, Tenn.

Price: \$2.5 million

Buyer: South Central Communications Corp., Evansville, Ind. (John D. Engelbrecht, president/81% owner); owns WAZE-TV (formerly WWAZ-TV) Madisonville, Ky./Evansville, nine other FMs and two AMs, including WIMZ-FM, WJXB(FM) and

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	\$30,000,000 1
Combos	\$812,000 2
FMs	\$2,500,000 1
AMs	\$5,040,000 6
Total	\$38,352,000 10
SO FAR IN 2001	
TV/Radio	\$200,000,000 1
TVs	\$418,540,000 15
Combos	\$2,438,367,820 39
FMs	\$138,347,900 77
AMs	\$76,864,811 55
Total	\$3,272,120,531 187

WTXM(AM) (formerly WIMZ) Knoxville

Seller: Newko GP, Knoxville (John W. Pirkel, general partner of JP Broadcasting, managing general partner). Pirkel owns WOKI-FM Knoxville and WNFZ(FM) Oak Ridge, Tenn.

Facilities: 106.7 MHz, 1.5 kW, ant. 666 ft.

Format: Oldies

AMs

WGSM Huntington/Queens, N.Y.

Price: \$2.5 million (includes two-year non-compete agreement)

Buyer: K Media Inc., Flushing, N.Y. (Young D. Kwon, president/58% owner); no other full-power broadcast interests

Seller: IW LLC, Newton, Mass. (Albert J. Kaneb, managing member); owns WRCN-FM Riverhead and WMJC(FM) Smithtown, N.Y.; has TBA with WLVG(FM) Center Moriches, N.Y. Kaneb is chairman of Barnstable Broadcasting Co., which owns/is buying 17 FMs and five AMs. Kaneb also owns/has interest in 16 more FMs and eight more AMs

Facilities: 740 kHz, 25 kW day

Format: Country (to be foreign-language)

Broker: Daniels & Associates (seller)

WICE (formerly WLKW) Pawtucket, R.I.

Price: \$2.05 million cash

Buyer: ABC Inc., New York (Robert A. Iger, president; William John Hare, vice president/president, Radio Division [Walt Disney

Co., parent (Robert Iger, president)]; owns/is buying 10 TVs, 18 FMs and 31 AMs; is selling WHRC(AM) (formerly WDYZ) Providence, R.I. (see next item)

Seller: AAA Entertainment Licensing LLC, Pawtucket (Peter H. Ottmar, chairman of ultimate manager); owns 18 radios

Facilities: 550 kHz, 1 kW day, 500 W night

Format: Oldies, news/talk, sports

Brokers: Media Venture Partners Ltd.

(buyer); Star Media Group (seller)

WHRC (formerly WDYZ) Providence, R.I.

Price: \$410,000

Buyer: Hall Communications Inc., Lakeland, Fla. (Bonnie H. Robotham, VP/owner); owns 10 FMs, six other AMs (none in Rhode Island) and 60% of WKZA(FM) Lakewood, N.Y.

Seller: ABC Inc. (see preceding item)

Facilities: 1450 kHz, 1 kW

Format: Children's music

Broker: Star Media Group Inc. (seller)

WXRB (formerly WGIA) Blackshear, Ga.

Price: \$60,000

Buyer: Marmac Communications LLC, Brunswick, Ga. (Gary Marmitt and Sharon McKeand, each 50% member); owns WSNW(AM) Brunswick

Seller: Yates Broadcasting Inc., Waycross, Ga. (David Yates, president); no other broadcast interests

Facilities: 1350 kHz, 2.5 kW day

Format: Contemporary Christian

WSNW Seneca/Greenville, S.C.

Price: \$40,000 cash

Buyer: Fulmer Broadcasting Inc., Spartanburg, S.C. (Matthew Fulmer, president/owner); owns WZJY(AM) Mount Pleasant, S.C. Matthew Fulmer also has interest in WCRS(AM) Greenwood, S.C.

Seller: Covenant Broadcasting Inc., Seneca (Freeman B. Martin, president); no other broadcast interests

Facilities: 1150 kHz, 1 kW day, 45 W night

Format: Christian

Construction permit for AM in Palm Beach Gardens/West Palm Beach, Fla.

Price: \$25,000

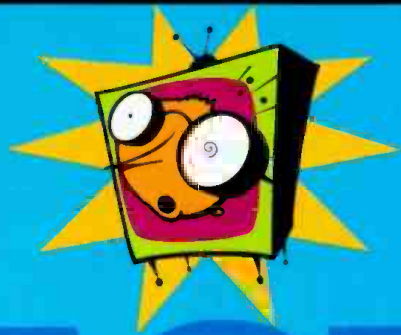
Buyer: Birach Broadcasting Corp., Southfield, Mich. (Sima Birach, president/owner); owns six other AMs. Birach also owns WWTL(AM) Walkersville, Md.

Seller: Palm Beach Gardens Radio, Los

Gatos, Calif. (Leo Kesselman, owner); no other full-power broadcast interests

Facilities: 1110 kHz

—Compiled by Elizabeth A. Rathbun



HASTA LA VISTA, old ratings.

PRIMETIME
RATINGS UP

43^{*}%

ADULTS 18-49

Telemundo's share of the Hispanic market is up, way up, nationally. So, if you want to reach the fastest growing segment of the U.S. population, buy the fastest growing network in the U.S. Telemundo, Spanish for "big numbers."

*Source: Nielsen Hispanic Television Index, M-Su 7-11PM, Percentage Adult 18-49 Ratings Growth March 2001 vs. March 2000.



TELEMUNDO

IN BRIEF

NCTA ATTENDANCE DOWN, STAFF UP

Attendance at the national cable convention in Chicago next month is expected to be down by about 15%, says Robert Sachs, president of the newly renamed National Cable & Telecommunications Association.

Sachs attributes the downturn—from 32,00-plus last year to an anticipated 30,000—to a sluggish economy, the dotcom slide and attrition at several major technology companies, including Lucent, Nortel and Cisco. That said, programming attendance hasn't dropped off, he says, adding: "The program networks continue to make this their priority venue."

DBS HAMMERS HOME ITS NORTHPOINT

The satellite industry took the results of independently performed interference tests (B&C, April 30) to Capitol Hill last week, sending a letter to every lawmaker.

"Make no mistake," wrote SBCA President Charles Hewitt, DirecTV Global Chairman Eddy Hartenstein and EchoStar Communications Chairman Charlie Ergen. "Despite what you may be hearing from Northpoint, the results of this independent test are devastating to its case for terrestrial sharing of the DBS band. ... There should be no more disputes as to whether or not interference from Northpoint poses a major problem for many of the 40 million DBS viewers," the satellite industry executives wrote, "It does. Period."

Northpoint disagrees. "The DBS industry has severely misrepresented the report's contents and conclusions," company executives told members of Congress last week.

Martin ready at the gate

Former Ken Starr staff attorney and 'chad-war' vet, rising Republican seems headed for FCC seat

By Bill McConnell

Kevin Martin is taking another big stride on the GOP fast track. Martin, one of three people President Bush nominated last week to serve as FCC commissioners (see In Brief, page 42), has held a string of increasingly high-profile posts since joining the agency as an aide in 1997.

Martin is among a group of young Republican lawyers who joined the staff of Commissioner Harold Furchtgott-Roth early in his tenure and have moved on to bigger things either in the party's ranks or in the corporate world.

Martin left Furchtgott-Roth's staff in June 1999 to become deputy general counsel for the Bush campaign. After Bush was declared the victor, he led the transition team's effort to pick the new FCC nominees, which also include lobbyist Kathleen Abernathy and former Clinton trade official Michael Copps.

It might raise a few eyebrows that Martin picked himself as a candidate, but Vice President Dick Cheney had already set that precedent.

Since inauguration, Martin also has been serving as special assistant for economic policy.

He was a key player in the legal battle over the Florida vote recount, helping to manage



Previous to joining the '99 Bush campaign, Martin was part of Ken Starr's Whitewater investigation and the staff of Commissioner Furchtgott-Roth.

the legions of GOP lawyers who invaded the state to observe the manual tallies.

According to an account in the *Los Angeles Times*, Martin at least once was forced to bear the brunt of tensions rising among the exhausted team of Republicans as they moved between Miami, West Palm Beach and other towns over 35 days.

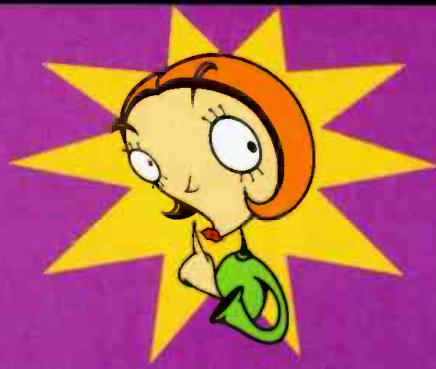
In one episode, the executive director of New York's state committee eventually "exploded" at Martin after being forced to pack up and move one too many times, tossing a garbage can at his youthful GOP minder and ultimately throwing him out of the hotel room.

Martin, like the other FCC nominees waiting for Senate confirmation, declined to comment for this story.

The Florida vote battle wasn't Martin's first trek into the minefield of partisan disputes. Before joining Furchtgott-Roth's staff, he served roughly six months as a lawyer on Kenneth Starr's Whitewater investigation team.

But it isn't just Martin's willingness to hold the GOP flag in high-profile political spats that has earned him a quick trip up the ladder. The Harvard Law graduate wins effusive

It might raise a few eyebrows that Martin picked himself as a candidate, but Vice President Dick Cheney had already set that precedent.



One topic OPRAH WON'T DISCUSS.



Laura en América has almost 1 million Hispanic viewers each day. Ocurrió Así is watched by 829,000. Together, they have helped make Telemundo not only the fastest growing network in Early Fringe, but the fastest growing network in the U.S. Telemundo, Spanish for "big numbers."

*Source: Nielsen Hispanic Television InCex, March 2001; Percentage Year-to-Year Ratings Growth.



praise from colleagues and former employers for his legal skills.

"Kevin is one of those guys who can combine legal skills with political savvy," says Paul Misener, another former Furchtgott-Roth aide and now lobbyist for Amazon.com. "That combination worked well for him in the presidential campaign, and it will serve him well as a commissioner."

"He is an outstanding lawyer," adds Richard Wiley, head of Wiley, Rein & Fielding, one of Washington's top telecommunications firms. Martin focused on broadcasting clients during his tenure at the firm, although he specialized in telephone issues when he joined Furchtgott-Roth's office. "He's now got a pretty good fix on the entire range of FCC jurisdiction," Wiley says.

On Furchtgott-Roth's staff, one of Martin's first tasks was to help his boss pen a string of stinging dissents criticizing the FCC's management of telephone universal-service charges and referring to the e-rate charge used to wire schools and libraries to the Internet as a "hidden tax."

Furchtgott-Roth gives a lot of credit to Martin for honing his views on telephone issues. "Kevin's insights were very valuable to me," he says. "I delegate a lot of responsibility to my staff."

Martin joins two other Furchtgott-Roth alums now in senior White House jobs. Helgi Walker, former senior legal adviser and mass-media aide, is now associate White House general counsel and Rebecca Beynon, another senior counsel to the commissioner, is now assistant general counsel at the Office of Management and Budget.

Martin and the other conservative lawyers helped their boss win the cranky moniker "Dr. Dissent" for opposing much on the former FCC Chairman's agenda in the past three years.

But Furchtgott-Roth predicts his protégé will bring a cheerful and confident approach to the job: "He always wears a smile and understands telecommunications markets very well." ■

Dirty talk and due diligence

Morality in Media wants FCC nominees to voice their views on enforcing decency

By Bill McConnell

Congress should make President's Bush's FCC nominees express their opinions on enforcement of broadcast indecency law, the watchdog group Morality in Media said Tuesday.

The group has complained repeatedly that the FCC is shirking its enforcement duties and says the incoming commissioners should be required to reverse the trend. "Radio stations that provide national and local platforms for grossly vulgar 'shock jocks' have little to fear from the FCC; and no broadcast TV station has paid an indecency fine in over 20 years," the group wrote in an open letter to members of Congress.

The group also criticized as too lax the long-delayed indecency guidelines the agency published April 6.

Under a 1995 court decision, broadcasters are forbidden to air "indecent" content that "describes or depicts" sexual or excretory organs or activities in a "patently offensive" way between 6 a.m. and 10 p.m. Obscene programming is forbidden entirely. Identifying what truly constitutes indecent or obscene programming has always been difficult, however.

Besides making the latest batch of FCC nominees hold forth on the current status of airwave indecency, Morality in Media also called for Senate hearings on the issue. Specifically, the group urged lawmakers to examine why the FCC took six years to



FCC Chairman Michael Powell has said he is reluctant to have the five unelected commissioners take the lead in regulating content.

issue indecency guidelines, why so few fines are levied for indecent broadcasts, and whether the FCC can better monitor TV stations' compliance.

Although Morality in Media's comments echo sentiments expressed by FCC Commissioner Gloria Tristani, the FCC has been reluctant to take on the role of active arbiter of indecent broadcasts. Complaints are often stifled because they must be accompanied by a tape or transcript. Listeners and viewers, often caught off-guard by offensive broadcasts, are rarely prepared to

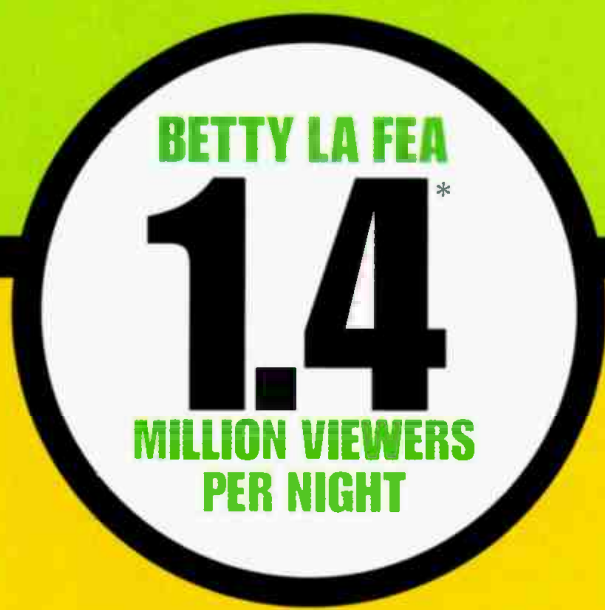
make recordings or take detailed notes during a show. For his part, FCC Chairman Michael Powell has said he is reluctant to have the five unelected commissioners take the lead in regulating content.

Although some lawmakers have been critical of the proliferation of raunchy broadcasts, few have taken Morality in Media up on its demand for a tougher line against the FCC. ■

Identifying what truly constitutes indecent or obscene programming has always been difficult.



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TELEMUNDO

*Source: Nielsen Hispanic Television Index, March 2001 "Betty La Fea" (M-F 8-9PM) Viewers 2+.

IN BRIEF

FCC PICKS GO TO SENATE

The White House last week sent the Senate its nominations for three FCC vacancies. The Senate Commerce Committee could hold a confirmation hearing for Mike Copps, Kathleen Abernathy and Kevin Martin as early as May 17, said a committee spokeswoman.

Unclear is whether the Senate will receive FCC Chairman Michael Powell's nomination to a second five-year term in time for him to be a part of that hearing.

FINANCE REFORM RETURNS

The debate over campaign finance reform started up in the House of Representatives last week, with the House Administration Committee holding a hearing on a bill sponsored by Reps. Christopher Shays (R-Conn.) and Marty Meehan (D-Mass.).

That bill has passed the House twice in previous sessions but has never made any headway in the Senate. Shays-Meehan prohibits political parties from soliciting soft, or unregulated, money from corporate donors but so far contains nothing to which broadcasters might object, such as free- or reduced-rate-airtime requirements.

Bell bill hits bumps

High-speed-data dereg bill still expected to pass, but jurisdictional battle and counter-legislation could make it interesting

By Paige Albiniak

Reps. Billy Tauzin (R-La.) and John Dingell (D-Mich.) are still expected to win House approval of a bill that would deregulate the incumbent phone companies' high-speed data service. But its path to passage was looking anything but smooth last week.

Just last week, House Judiciary Committee Chairman James Sensenbrenner (R-Wis.) asserted that his committee also should have jurisdiction over the bill, adding another set of scrutinizing eyes.

"The Judiciary Committee has exercised jurisdiction over unlawful monopolies and restraints of trade in the telecommunications industry since the 1950s," Sensenbrenner wrote. "That naturally flows from the fundamental nature of the problem: The owners of the local exchanges, now the regional Bell operating companies, exercise monopoly power over those exchanges. The Telecommunications Act of 1996 set up a careful balance to alleviate that monopoly power ... that persists today. [The bill] seeks to radically rewrite—indeed eliminate—that balance."

The bill's supporters want to keep the bill out of the Judiciary Committee because they

say that a stop there could derail or seriously delay the measure.

"It's another curve in the road that we'll have to negotiate, but the Energy and Commerce Committee is clearly driving this legislation, and we don't intend to give up the wheel without a fight," said Tauzin spokesman Ken Johnson.

But the House Judiciary Committee isn't stopping at claiming jurisdiction over Tauzin-Dingell. Last week, two members of that committee—Reps. John Conyers (D-Mich.) and Chris Cannon (R-Utah)—introduced rival legislation that would directly oppose the goals of Tauzin-Dingell. Such a bill would likely be referred to the judiciary committee, again giving it a chance to write opposing legislation.

Meanwhile, the cable industry officially has decided to sit out this fight, sending a letter to the committee declaring its neutrality.

"NCTA would strongly oppose efforts to classify cable Internet services as telecommunications services or otherwise extend common carrier-like regulation, including mandatory access requirements, to cable Internet services and facilities," wrote NCTA President Robert Sachs. But even so, "NCTA remains concerned that a broad rewrite of the Telecommunications Act of 1996 would create regulatory uncertainty, having a negative impact on capital markets and discouraging competitive investment."

That concern was shared by Cox Communications CEO James Robbins last week. He told the Senate Antitrust Subcommittee that "Congress ... should resist urgings to revisit the delicate balance achieved in the 1996 Act" because regulatory uncertainty would prevent new facilities-based competitive local exchange carriers, such as Cox's local phone offerings, from entering the market.

Top MSO and long-distance provider AT&T Corp. vigorously opposes the bill. ■



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Whither iBlast?

Seeking the 'killer app,' the company remains committed to datacasting

By Michael Grotticelli

The sputtering economy and slow transition to digital television have been rough for most companies serving the broadcast business, especially those in datacasting. Just ask Michael Lambert, chairman and CEO of iBlast Networks.

Aside from his role at Los Angeles-based iBlast, Lambert owns two TV stations (WNAB-TV Nashville and WSLI-TV Chattanooga, Tenn.) and is a general partner in Partner Stations Network, a broadcaster-owned programming alliance of 117 stations, so he understands the pressures the industry faces. "What we need to do is find some additional revenue streams, because advertisers are not going to pay us any more money to run their commercials in high definition than they will in standard definition," he says. "We have to mine whatever profits we can out of our digital spectrum."

In 1999, Lambert, Chief Technology Officer Oliver Luckett and then-President Ken Solomon founded iBlast, aiming to send personalized rich-media files and applications via high-speed connection directly to PCs, game consoles, personal



iBlast's Michael Lambert: 'We're pushing on two ends. One is on content companies that we want to understand the capabilities of our TV stations and how valuable this fat pipe is. The other is to find out what the consumer wants.'

video recorders and other receiving devices. Since then, the company has faced a number of challenges: Consumer demand for data services is virtually nonexistent; Ken Solomon left the company in February to run Scripps Networks' Fine Living network and interactive Web-based service; and the company recently laid off about 20 of its 65 employees.

"We did an alpha test, and we had an operations staff that was running the live datacasting test in five cities," Lambert explains. "We expect to hire some [laid-off workers] back when we begin full commercial service [in spring 2002]. It's really part of the ebb and flow of the business."

The stations involved in the iBlast field test are KTLA-DT Los Angeles; KICU-DT San Jose, Calif.; KGTV-DT San Diego; KPNX-DT Phoenix; and WOFL-DT Orlando, Fla.

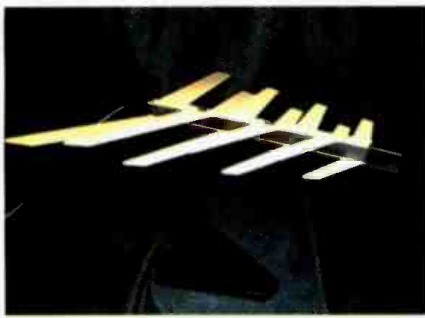
By most accounts, the field tests were successful, although there were some technical glitches in Orlando. Apparently, the multiplexing equipment, which embeds the data into the broadcast signal, was located too far away (1,000 feet) from the server, and data streams were lost. Signal repeaters were able to solve the problem, according to Lambert.

To be successful, iBlast needed spectrum to reach the entire country, so it persuaded a number of terrestrial broadcasters to allow it to use a portion of their over-the-air digital spectrum during certain dayparts. Even though CBS and other networks urged their affiliates to hold onto the spectrum, nearly 250 stations potentially covering 93% of the country have signed 10-year contracts, agreeing to share in the revenue generated by iBlast's services.

Besides the recent downshift in the U.S. economy, an apparent lack of consumer demand for data services has caused competitor Geocast Networks to go out of business and others to rethink their business



Host: Todd Newton



Dozens of Antiference (shown) and RDI antennas were used for iBlast's field trials earlier this year.

strategies. Having invested approximately \$40 million already, Lambert remains committed to his original vision of using the broadcast spectrum to reach the largest number of people with a high-speed connection. The key is finding the "killer app" to make the service attractive when it is officially launched next year.

The issue of consumer demand is a subject with which Lambert and others in datacasting struggle every day. He's looking to markets other than entertainment—such as distance learning and military training—for potential revenue.

"That's a challenge for us," Lambert says. "We're pushing on two ends. One is on content companies that we want to understand the capabilities of our TV stations and how valuable this fat pipe is. The other is to find out what the consumer wants."

Lambert is quick to point out that he's not trying to be a content distributor. "Our

interest here, since we own TV stations, is in monetizing the investment that we made in digital spectrum. To really take advantage of this huge infrastructure that covers the whole country, we think that the best use of it is to try to reach millions of people, not thousands. That's why we're looking at consumer applications."

The sluggish economy has "slowed us down a little bit," and having Geocast go out of business didn't help with the perception of datacasting's potential, but Lambert believes that iBlast can make it work.

"We're owned by very deep-pocketed broadcasters who are committed to the enterprise," he points out. "We weren't happy when Geocast went out because we like the idea that there are several players in this space. We come at this as station owners, and, now that the FCC has said to get on with the transition to DTV, we have an urgency to make this work."

With about 45 on staff and "money in the bank to operate for more than a year," Lambert is raising about \$25 million in investment capital in anticipation of the commercial launch; he says he has \$17 million committed already.

"I think we're in good shape with regard to staying in business," he says. "The question is, what are the applications and who are the guys who are going to step up first and turn [datacasting] into an exciting thing that consumers might want in their home." ■

Nearly 250 stations potentially covering 93% of the country have signed 10-year contracts, agreeing to share in the revenue generated.

WebWatch

TV-NEWS SITES

March 2001

Ranked by gender composition

Source: Jupiter Media Metrix

Rank	Site	Males 18+	Chg.**
1	BLOOMBERG.COM	71.8	up
2	CNNFN.COM*	70.5	down
3	FOXNEWS.COM	67.4	up
4	CNBC.COM	66.7	down
5	CNN.COM	58.8	down
	All WWW	40.5	

Rank	Site	Females 18+	Chg.**
1	MSNBC.COM	40.5	up
2	ABC NEWS*	39.4	down
3	CNN.COM	35.7	up
4	FOXNEWS.COM	30.9	down
5	CNBC.COM	30.1	up
	All WWW	41.1	

CABLE-TV SITES

Rank	Site	Males 18+	Chg.**
1	AMCTV.COM	70.9	up
2	FOXNEWS.COM	67.4	up
3	CNBC.COM	66.7	down
4	ESPN*	64.1	down
5	FXNETWORKS.COM	64.0	up
	All WWW	40.5	
	Cable/Network Universe	46.6	up

Rank	Site	Females 18+	Chg.**
1	LIFETIMETV.COM	74.1	up
2	USANETWORK.COM	65.6	up
3	COURTTV.COM	62.8	up
4	FOODTV.COM	61.0	up
5	COUNTRY.COM	60.3	up
	All WWW	41.1	
	Cable/Network Universe	41.4	down

Gender composition: The percentage of a Web site/channel/application's visitors that belong to a specific age/gender grouping.

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

** From February 2001 to March 2001.

—Statistically insignificant traffic.

Note: Sites categorized by BROADCASTING & CABLE.

NA: Comparison with previous month not available.

NC: No change from February 2001 to March 2001.

Sample size: More than 60,000 nationwide.

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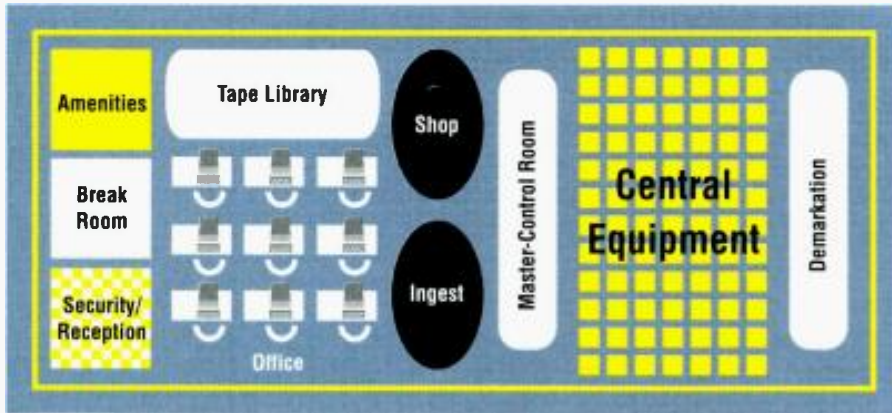
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Technology

Keeping it SIMPLE

Azcar wants to combine several stations under one roof



The proposed SIMPLE facility would function as the master control for as many as four stations.

By Michael Grotticelli

Centralcasting, in one form or another, was a common topic at NAB 2001, but the likelihood of its working for smaller-market (DMAs 50 to 100) stations is slim. Not even counting the cost of building out a central facility, the monthly cost of leasing a long-distance fiber connection to get material from one facility to another can be daunting. Toronto-based Azcar has devised an approach to centralized digital operation that it believes will help.

Azcar's Small Individual Market Payout Enterprise, or SIMPLE, concept would also serve stations distributing multiple

channels on their 6 MHz of spectrum.

Like centralcasting, SIMPLE is intended to satisfy management's desire to reduce costs by combining master-control activities from several remote facilities into one location that feeds a series of stations, either within the same market or across state lines. Azcar's strategy would combine several stations within a given market into one shared facility operated by Azcar. Stations would lease space and personnel from the company, avoiding large equipment and labor costs.

SIMPLE is the brainchild of Azcar's John A. Luff, vice president of business development; Phil Livingston, vice president of

technology; and Karl Paulsen, vice president of engineering. It's just a concept at this point, but Paulsen says that, based on the reaction at NAB, several broadcast owners are seriously considering the model, and one has already committed to the SIMPLE approach; he wouldn't reveal who.

"If you think of centralcasting, we're usually dealing with a station group that's trying to connect remote stations together," he explains. "What if we took a different perspective? What if an independent third party came into a market and put up a facility, effectively a network operations center, that supplied services to more than one broadcaster?"

These stations do not necessarily have to belong to the same group or the same network, Paulsen points out. The optimum number of stations that this facility would control would be three or four, according to Azcar studies, although it could accommodate more. Given the company's expertise in systems integration and facility design, Paulsen says, it can build a serial digital plant in six to nine months, depending on market conditions and station participation.

"The ideal small-market candidate would be one station operating an LMA, so all we'd need is to find one more station to participate," he says. "It takes the factory part of television, which is master control, and puts it into our hands so that the station owner is paying only for the creation and distribution of programs. They still have control over everything we do, but we actually do it for them."

***This feeling now comes
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shared storage solution.***



Virtually every station records the same satellite feeds. In most cases, they all record the same national spots. And they all operate their program segments out of a master-control room. So the strategy could drastically reduce the costs of building and operating a serial digital facility and maintaining people to run it.

"This idea allows stations to maintain their 'storefront,' their production studio and their news operation in their existing building," Paulsen says. "But when you put distribution in a separate location that's secure, with power, redundancy and servers sufficient to handle all of their needs and do all of the recording off a reduced number of satellites, you start to see the savings add up."

And, given that most small markets include roughly four or five stations, this could help the DTV transition move along faster than it might if each station attempted to build out of its facilities. The Azcar-operated facility would take a signal from a station, add commercials or other content and send it directly to the station's transmitter. Or it could accept content into the common master-control plant to combine segments and then send it back out to the station's studio, where local news would be added by the station. The station would then send its feed via microwave to the transmitter.

"We're saying to stations, continue doing your news and local programming; we'll take over the rest of it," Livingston adds. "They send us a traffic log of their programming

times; we'll have an automation system that can handle all of their traffic files. We distribute that material from our central location, not as a central broadcaster but as a service bureau that feeds the various transmitters. In a lot of cases, there are common transmitter sites, so connectivity to that is a one-time fee, divided by the number of stations involved."

Because Azcar would be operating among stations in the same local market, the savings from this local connection—as opposed to a long-distance connection—might be thousands of dollars per month, Paulsen notes.

"The cost of the infrastructure necessary to take advantage of DTV, in regards to multiple streams and data-casting, doesn't have to be in each of the individual broadcasters' facilities," he explains. "What we're doing is spreading the cost out among three or four stations instead of

one. Getting involved in an independently owned facility makes sense for a lot of smaller broadcasters because it becomes an operating expense rather than a capital investment and a long-term labor cost."

Paulsen also stressed that stations operating under one roof can still maintain their individual on-air look and operating independence. After the first station is on air, Azcar's cost of adding other stations to the central facility is incremental by about 20% per station, according to Paulsen. Also, a station can continue to operate its analog channel, while letting the SIMPLE facility operate the digital channel. ■

'Getting involved in an independently owned facility makes sense for smaller broadcasters because it becomes an operating expense rather than a capital investment.'

—Karl Paulsen, Azcar

IN BRIEF

PANAMSAT TO DELIVER A&E TO 75M HOMES

A&E Television Networks has signed a long-term agreement with PanAmSat Corp. that extends the cable programmer's service in the Galaxy cable neighborhood through 2018. Under the deal, PanAmSat will continue to deliver the A&E Network's leading cable programming to more than 75 million cable-television households across the United States.

MOTOROLA, ASTROLINK PARTNER ON MODEMS

Motorola's Broadband Communications Sector and Astrolink International LLC have entered into an agreement to provide two-way data communications service via satellite modems. Under terms of the agreement, Motorola will supply terminals for the transmission and reception of broadband data signals by Astrolink's global next-generation satellite telecommunications system.

Motorola has agreed to design, develop and manufacture the terminals to meet the needs of Astrolink's target customers, including small to medium-size enterprises, large enterprises and multi-national corporations. The first satellite terminals are scheduled for deployment in 2003.

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C O M M E N T A R Y

Something to watch

It'll take more than a CEA/NAB push for consumers to buy DTV

By Michael Grotticelli

One of the more significant announcements at the recent NAB convention was that the Consumer Electronics Association and the National Association of Broadcasters will work together to promote digital television to consumers starting this fall. This is a statement that was too long in coming. If over-the-air distribution is going to be a factor in the future of DTV, it's going to take a Herculean effort to convince consumers that installing an antenna on their roof will bring them into the 21st century in television.

It may be too late. Most terrestrial broadcasters seem to be counting on digital cable must-carry to get into the nation's roughly 102 million TV households. Mitsubishi Marketing Director Bob Perry told a group of CBS engineers during NAB, "Due to the lack of digital must-carry, we could give a free DTV to every household in America, and only 30% would be able to watch it."

Distribution method aside, if this CEA/NAB campaign is to be successful, the networks and independent station groups have to give consumers a reason to buy these new digital sets. Demand is crucial to DTV.

HDTV is another story. Stations could pull out all the stops and promote HDTV as a "unique" service. That's what Jim Goodmon, of Capitol Broadcasting's WRAL-DT, told the CBS engineers, although no one seemed ready to act on it. Getting a standard-definition digital signal on the air, they said, is challenging enough.

When the CEA/NAB campaign comes to a consumer's local market (Cleveland could be first), there has to be a stimulus to pay the extra \$800 to \$1,500 for a channel

tuner. The reason cable has become so formidable is not its impressive technology: Consumers watch cable because there's attractive content—and lots of it.

The CEA/NAB effort was instigated by the Advanced Television Systems Committee in an effort to move the DTV transition forward. Or at least that's what ATSC Executive Director Mark Richer says. He was "proud" of the presentation of digital receivers, monitors and PC tuner cards displaying off-air signals and D-5 source material from a Senecore server at the DTV Store in the lobby of the Las Vegas Convention Center. Many visitors were impressed with the pictures, even

with the signals being received off-air via 8-VSB modulation from local CBS affiliate KLAS-TV. The images, in some cases, were startlingly vivid.

However, there's still the issue of nothing to watch. Although many people came to gaze at the display, they soon left because nothing really caught their attention. That's a feeling I get from everyone I know who has a digital-TV set with a tuner. They brag about it for the first two months, then go quiet because there's nothing noteworthy coming from the set to talk about. Sure, the pictures look good, but ...

The situation seems hopeless.

I asked Richer and CEA President and CEO Gary Shapiro whether funds for programming would be generated to develop

new HDTV-exclusive shows or any digital shows, and they both essentially said no. Their campaign is designed to inform consumers in specific local markets that one or more stations are broadcasting DTV. That's it.

Shapiro, who says broadcasters alone should be responsible for programming, reports that first-quarter sales of DTV products for this year totaled 234,000 units. Of course, most of those displays do not have tuners (in fact, of the 648,000 sets sold since DTV's inception three years ago, only 27,000 have tuners in them), but the 158% increase in sales over the same time last year shows that consumers at least are beginning to recognize that digital sets are available.

So why not redirect some of the promotional money collected jointly from the CEA and NAB coffers to finance the hundreds of producers that would be more than willing to shoot in HD and get their

Why not redirect some of the money from CEA and NAB coffers to finance producers that would be more than willing to shoot in HD and get their programs on-air?

programs on-air? This programming could be shared among station groups/affiliates. For example, the folks at WRAL-DT in Raleigh, N.C., have put together a captivating documentary on the relocation of a historic lighthouse there. The images captured with 1080i-native cameras would be appealing across the country.

Representatives from the CEA and NAB will meet in June (prior to the CEA's CEO Summit in Lake Tahoe, Nev.) to hammer out the details of their print, TV and public relations campaign. I suggest they play Bruce Springsteen's song "57 Channels and Nothing On" as the members walk in. If the goal is significant digital *tuner* penetration, the industry has to provide consumers something to tune in to see. ■

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People

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

Broadcasting

Phyllis Schwartz,

president/GM, KNSD(TV) San Diego, will receive the Monty Award of Distinction from San Diego State University.

Pamela Miller, senior VP, business affairs, CBS Broadcast International, Los Angeles, appointed senior VP, CBS Enterprises, Los Angeles.

Lee Meredith, VP/GM, WACH-TV Columbia, S.C., joins WAFF-TV Huntsville, Ala., as VP/GM.

Ben Holbert, reporter/anchor, WOIO(TV) Shaker Heights and WUAB(TV) Lorain, Ohio, joins Cleveland Television Network as GM.

Artie L. Bedard, business manager, KAIT-TV Jonesboro, Ark., appointed GM, KTRE(TV) Lufkin, Texas.

Ron W. Johnson, local sales manager, AT&T Broadband Cable Advertising and Internet, Quad Cities, joins WCIA(TV) Champaign, Ill., as local sales manager.

Arika Zink, sales manager, WUPW(TV) Toledo, Ohio,

named sales manager, WYFF(TV) Greenville, S.C.

Cable

Glenn Farrell, VP, marketing and communications, TechTV, San Francisco, appointed GM/VP, Web operations.

Programming

Reggie Fils-Aime, chief marketing officer, Derby Cycle Corp., Stamford, Conn., joins VH1, New York, as senior VP, marketing.

Ray Gutierrez, senior VP, human resources and administration, Showtime, New York, promoted to executive VP.

Kim Becker, director, public relations, Bravo Networks, Jericho, New York, promoted to VP.

Appointments at TBS Superstation and Turner South, Atlanta: **Nancy Lucas**, VP, research, promoted to senior VP; **Nora Foster**, director/controller, financial management, promoted to VP/controller.

Stephanie Levin, VP, creative affairs, Regency Television, Los Angeles, pro-

moted to senior VP.

Appointments at Lifetime Television, New York:

Victoria Gusciora, controller, Get Music LLC, New York, joins as VP, finance; **Christa Horan**, director, strategic planning and operations, promoted to VP, finance.

Roger Marmet, VP, advertising and promotion, TLC, Bethesda, Md., named VP, programming.

Patricia Marrero, VP, national sales, Galavision, New York, joins Univision, New York, as VP/director, sports marketing.

Reshelet Barnes, creative advertising manager, New Line Cinema, Los Angeles, joins Fox Cable Networks, Los Angeles, as manager, creative services.

Journalism

Appointments at CNN:

Sheila MacVicar, correspondent, ABC News, London, joins CNN, London, as international correspondent;

Thelma Gutierrez, reporter, KCBS-TV Los Angeles, joins CNN, Los Angeles, as corre-

spondent; **Ed Lavandera**, reporter, WFAA-TV Dallas, joins CNN, Dallas, as correspondent.

Jonathan C. Knopf, news director, WLFL(TV) Raleigh, N.C., joins News 12 New Jersey, as news director/GM.

Gordie Hershiser, sports director, WKMG-TV Orlando, Fla., joins Fox Sports Net, Denver, as co-anchor, *Rocky Mountain Sports Report*.

Radio

Dale Harris, general sales manager, Midland-Odessa station cluster, Texas, promoted to market manager.

Advertising/Marketing/PR

Promotions at Rainbow Advertising Sales Corp., Bethpage, New York: **J.**

Brian Gault, senior VP, operations, promoted to executive VP; **Kimberly Norris**, VP, advertising sales, local division, promoted to senior VP.

Phil Delbourgo, executive creative director, Pittard Sullivan, New York, joins FutureBrand, New York, as



Pamela Miller



Ben Holbert



Reggie Fils-Aime



Kim Becker

We have a lineup that's sure to hit a home run!



SECOND BASE Pre-NCTA/ Guide to the Top 25 MSO's

Representing 90% of U.S. cable households, our guide to the Top 25 MSO's will take you straight to the leaders in the business—and to your potential customers in the cable marketplace.

THIRD BASE NCTA Show Issue

With extensive in-room and show distribution, our unparalleled coverage will keep you informed on the top industry news as events unfold.

FIRST BASE Original Cable Programming

Our in-depth report will provide information on a plethora of cable's upcoming original shows to keep you in the loop of what's going on the air.

THE GRAND SLAM

From our pre-show and show issues to tabloid sized dailies, *Broadcasting & Cable* will be forecasting every detail of the NCTA to keep you on top of the latest information.

ISSUE	ISSUE DATE	SPACE CLOSING DATE	MATERIALS DUE
Cable Original Programming	Mon, May 28	Fri., May 18	Tues, May 22
Top 25 MSO's/Pre-NCTA	Mon, June 4	Fri., May 25	Tues, May 29
NCTA	Mon, June 11	Fri., June 1	Tues, June 5
NCTA Daily #1	Tues, June 12	Fri., June 1	Tues, June 5
NCTA Daily #2	Wed, June 13	Fri., June 1	Tues, June 5
NCTA Wrap-Up	Mon, June 18	Fri., June 8	Tues, June 12

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

director, media and entertainment.

Kevin Weaver, worldwide management supervisor, OgilvyOne Worldwide, New York, joins R/GA, New York, as group account director.

Rachelle Brooks, local ad sales manager, Eastern region, BET, Washington, joins Maslow Media Group, Washington, as director, new business development.

Technology

Promotions at Gotuit Video Inc., Andover, Mass.: All of the following were previously with iCAST, Woburn, Mass.:

Scott Durgin, senior VP, technology and research, named chief technology officer; **Vincent Colella**, VP, product management, appointed for the same duties; **MacFarland Hale**, director, architecture and server development, appointed senior director, development.

Appointments at IFAST, Santa Clara, Calif.: **Gregory Dudey**, VP, engineering, iEngineer.com, Sunnyvale, Calif., joins in the same capaci-

ty; **John Chen**, VP, research and development, GRIC Communications Inc., Milpitas, Calif., joins as VP, worldwide operations; **Gale D. Sroelov**, director, human resources, global operations and people services, Ask Jeeves, Emeryville, Calif., joins as VP, human resources; **Jeff Benrey**, senior director, marketing and business development, promoted to VP, marketing.

Internet

Leyla Turkkan, senior VP, strategic marketing and special projects, 360hiphop.com, New York, appointed VP, music development, BET Interactive, New York.

Associations/Law Firms

Stuart N. Brotman, president, Stuart N. Brotman Communications, Lexington, Mass., named to the board of directors, The United States-Israel Science and Technology Foundation.

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



Stephanie Levin



Krista Horan

Obituaries

Edward Codel, reportedly the first television division director in an advertising agency, died April 25 in New Canaan, Conn., at 87. The cause was cancer.

Codel was the first advertising executive elected president of the Station Representative Association. Among his positions: promotion manager at Hearst Radio, WBAL(AM) Baltimore; general manager of WPAT (AM) Paterson, N.J.; and vice president of the Katz Agency. It was at Katz that he was instrumental in creating research and data banks that led to publishers' moving into broadcasting and manufacturers' advertising in broadcast media.

In WWII, he served with the OWI in London, the American Broadcasting Station in Europe and the Allied Expeditionary Forces in France, Belgium and Luxembourg.

He was a member of the NAB, Radio and Television Executives Society, and Radio Pioneers.

He is survived by a son, Michael, of Arlington, Va.; a niece, Sureva Codel Towler, of Lawrence, Kan.; and a nephew, Richard, of Grand Rapids, Mich. His brother Martin, who predeceased him, was a co-founder of this publication in 1931, at which time its name was *Broadcasting* magazine.

—Beatrice Williams-Rude



Marshall

Nathaniel Monroe Marshall, cable manufacturing pioneer, died March 17 at 78.

Marshall graduated from Brown University in 1943 with a B.S. in engineering. He later served in the Naval Reserve as a naval observer and electronics officer, achieving the rank of lieutenant commander during World War II. After the war, he joined General Precision Equipment Corp.

In 1967, Marshall relocated to Arizona, where he served as founder, director, president and CEO of Systems Communications Cable Inc. In 1981, he received the National Cable Television Association's Vanguard Award. He settled into retirement in 1985.

He is survived by his wife, Gloria; his son, Barry Potter Marshall, former CEO of TCI; a daughter, Carol Hope Marshall Nelson; four grandchildren; and one great grandson.

—P. Llanor Alleyne

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

News with a salsa beat

Mauldin's turnaround strategy: Reflect the energy of the community

Steve Mauldin had been on the job at WFOR-TV about six weeks in November '98, when Miami's new American Airlines Arena caught fire—a major story by any estimation. “I sat here in my office with about six TVs,” he recalls, and watched crews from several competitors show up before WFOR-TV's. “A West Palm Beach station beat us there. The next day, I called a meeting.”

Mauldin was determined that the station work its way toward the top spot in the market. Since that time, “I'm not saying we win them all, but we're definitely in the hunt every day.”

WFOR has gone from ratings disappointment to contender and frequent winner in what is perhaps the nation's tightest large market for English-language stations. It has become a bright spot in the CBS station group, whose top-market stations are mired in low ratings.

“The job he did was incredible,” says Patrick McGinley, vice president and general manager at CBS-owned KEYE-TV Austin, Texas,

and former WFOR-TV director of sales.

“You don't see a station turn around like that very often, and I've seen Steve do it at several stations,” adds McGinley, who has a 15-year history with Mauldin and credits his mentoring with helping him prepare to run his own station. “We were in last place. We weren't very well thought of in the buying community. Viewers weren't watching. But Steve has a way of immersing himself in the community. He changed the look, the lineup; he made the station reflective of South Florida.”

“I came up through the business with good teachers and good coaches. I'm a player-coach,” says Mauldin, who

attended Baylor University on a baseball scholarship. “I'm heavily involved in news, sales, marketing and promotion. You have to be. But I have strong managers. That gives you the ability to move quickly.”

Among his changes were the station graphics and the addition of a salsa beat to its news theme “that better reflects the South Florida community we cover. We better reflect the energy and excitement of this market. The graphics feel like the market; they showcase the beauty of the market.”

And then there's *Oprah*.

“[King World's] Roger King and I have a relationship that goes back a long time, and there was a window of opportunity to get *Oprah*. We had to



Steve Mauldin
Vice president and general manager, WFOR-TV Miami

B: Dec. 16, 1948, Monahans, Texas; Baylor University, University of Texas, marketing major; disc jockey, KACL-AM Santa Barbara, Calif., 1972; sales, KBBY-FM, Ventura, Calif., 1972-74; account executive, KOSA-TV, Odessa, Texas, 1975-76; sales manager, KLAS-TV Las Vegas, 1976-79; local sales manager, KNTV(TV) Las Vegas, 1979-81; sales, KABC-TV Los Angeles, 1981-85; general sales manager/general manager, WVUE(TV) New Orleans, 1985-87; vice president/station manager KTVT(TV) Dallas, 1987-89; general manager, KHTV Houston, 1989-91; general manager, WTSP Tampa, Fla., 1991-98; current position since September 1998; children: Michael (24), Christopher (17), Jeffrey (13), Stephanie (11)

move quickly.” Viacom President Mel Karmazin signed off on taking the show within 48

hours, Mauldin says. *The Oprah Winfrey Show* began on the station in September 1999.

“I don't know if losing the show was as big for WPLG (TV) as getting it was for us. It was the exact audience we were looking for, the best lead-in for us. We got a lot of promotional opportunities.”

The gains, Mauldin says, have been dramatic: From February '99 to February 2001, the station was up more than 100% in household ratings at 5 p.m. and 88% at 5:30. But, he notes, “the first newscast we won was at 11 o'clock.”

Mauldin has also built on the community presence already in place with the station's Neighbors for Neighbors relief effort, started after Hurricane Andrew in 1992. The station is now involved in selecting students and teachers-of-the-month and in partnering with educational institutions to recruit school volunteers.

One community promotion particularly close to Mauldin's heart is the “Team Up 4 Kids” initiative, which kicked off in late March with a riverfront celebration called “Stephanie's Day,” named for Mauldin's autistic 11-year-old daughter.

Broadcasters believe his success in Miami and elsewhere makes him a candidate to run a station group or to move up within CBS' own group—including the current slot open at KCBS-TV Los Angeles.

Mauldin demurs. “I'm very happy here, and I don't think the job's done” yet. —Dan Trigoboff

Classifieds

Television

MANAGEMENT CAREERS



KMWB (WB) in Minneapolis, MN is offering an outstanding opportunity for a proven, aggressive and dedicated General Manager. Extensive knowledge of Sales, and Promotion, are required, as is a strong working knowledge of all station operations. This position is for a people-oriented sales professional with a vision for the future. Qualified candidate must have at least 3 years General Manager experience. Please send your resume and cover letter to Steve Marks, 5510 Gray Street, Suite 38, Tampa, FL 33609.

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Opportunity in Denver Tech Center. Execute programming strategies to optimize the Hallmark Channels' inventory and fulfill requirements of affiliates and advertisers. Develop programming team, provide direction and long form content scheduling strategy. Five years management in program scheduling environment and bachelor's degree required. International television experience preferred. Send resume and salary history to attention of:

smiller@hallnetwork.com

FAX (303)224-0879

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www.crownmedia.net

EOE/AA

STRATEGIC PLANNING/BUSINESS MANAGER

Miami co. involved in distribution of Spanish language programming and films seeks a Strategic Planning/Business Manager to provide management, analysis and strategic planning for programming distribution operations. Min. req. MBA in Management plus 2 yrs exp. Send resumes to Human Resources, Venevision International, Inc., 550 Biltmore Way, #900, Coral Gables, FL 33134 Ref HR102.

SALESCAREERS

LOCAL TV SALES MANAGER

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BUSINESS & PERSONNEL MANAGER

Fox affiliate needs business and personnel manager. Broadcast financial and human resource experience required. Must be team player. Please send resume to Tvstat@aol.com. Deadline May 21, 2001. EOE

GENERAL MANAGER

We are a privately-owned affiliate of six radio stations in the Texas Hill Country in search of a leader who will have the unique challenge and opportunity to help create the future of and then operate an innovative and growing broadcasting enterprise. Candidate should have a comprehensive knowledge of all facets of broadcasting, including, sales, engineering, production, programming, marketing and management. Requires minimum 5 years prior mgmt. experience. We are seeking a people person with great mentoring skills who can build and motivate a team. Must be willing to re-locate to Kerrville, TX and become familiar with the local community. Fax resume and salary history to HCBC, (301) 656-9845. Equal Opportunity Employer.

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GENERAL SALES MANAGER

Strong NBC affiliate in one of the fastest growing markets seeks General Sales Manager. Candidate needs to be proficient in inventory control and have strong revenue and expense budgeting skills. Knowledge of TvScan, BIAS, Media Center, Leigh Stowell, and Maxagrid helpful. Responsible for motivating and training sales staff. Previous sales management experience in a metered market desirable. Please submit your cover letter, resume, and references to Human Resources, KVBC, Channel 3, 1500 Foremaster Lane, Las Vegas, NV 89101 or e-mail to hr@kvbc.com. No Phone Calls Please. An Affirmative Action/Equal Opportunity Employer.

GENERAL SALES MANAGER

Emmis' New Orleans Fox affiliate WVUE-TV seeks a dynamic General Sales Manager with great leadership skills and a "get-it-done" attitude. Must possess exceptional forecasting, inventory control and new business development skills. Prior TV GSM experience with a proven history of consistent budget achievement is a must. This is an enthusiastic, team-building environment in a very challenging market that needs the direction of a real pro. Great benefits, lots of opportunity awaits the right individual. Forward resume and references to:

D. Luckette, WVUE TV Fox 8, 1025 S. Jefferson Davis Pkwy. New Orleans, LA 70125. NO PHONE CALLS, PLEASE. E.O.E.

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Classifieds

Television

PRODUCERCAREERS

COORDINATING PRODUCER Interactive Programming

The Coordinating Producer will work closely with Broadcasting Department, PGA TOUR Productions, and PGATOUR.COM. Duties of this position include, but are not limited to: Supervising/coordinating special event live streaming programming; working closely with existing television partners to develop/implement enhanced television programming; serving as on-site Broadcasting Representative to oversee live early-round and television coverage of PGA TOUR events; overseeing roll-out and integration of new PGA TOUR ShotLink Scoring System on network and cable broadcasts for the PGA TOUR. The Coordinating Producer reports to the Vice President of Broadcasting and Programming.

The successful candidate will have at least 8-10 years experience in television sports production and/or programming and a proven track record in on-line, interactive and/or enhanced television programming as well as extensive work with live remote sports production. Bachelor's degree in Communications or related field is required as is the ability to communicate well and thrive as a team player. Management, multi-tasking abilities and prior experience in golf would be ideal. Extensive travel is required, including weekends.

Qualified candidates are invited to send their resumes to: **PGA TOUR, Inc., 100 PGA TOUR Blvd., Ponte Vedra Beach, FL 32082** or fax to (904) 273-3588. No phone calls, please.



www.pgatour.com

EOE, M/F/D/V

CREATIVESERVICES

CREATIVE SERVICES

CREATIVE SERVICES DIRECTOR for FOX affiliate with news Need Creative Services Director to bring team leadership to Production and Promotion. Experienced with all areas of Creative Services. Great opportunity with a growing company. Please submit resume/portfolio (no airchecks at this stage) to: Tvstat@aol.com. Deadline for applications May 21, 2001. EOE
INTERNET COORDINATOR needed to establish presence of station on internet, including web page design, web hosting, and various other internet related projects. Must have broadcast experience. Please submit resume to: Tvstat@aol.com. Deadline May 21, 2001. EOE

NEWSCAREERS

MORNING DRIVE ANCHOR WBAL RADIO

WBAL Radio, a 50kw, major market heritage station is seeking an experienced anchor to become the city's authoritative morning-drive news voice. Must be an aggressive self-starter, with a contemporary writing style and professional, pleasant, conversational delivery. Requires a minimum of three years prior radio news experience, preferably in a news/talk or all-news environment. College degree is desirable, but work experience is taken into consideration. Experience with AP's ENPS and Cool Edit is helpful. Familiarity with Windows OS necessary. Should be proficient at conducting interviews, gathering and editing tape, and operating news studio control board. Must have excellent news judgement and the ability to act quickly in emergency situations. Credibility and creativity are a must. Women and minorities are encouraged to apply. EOE. Send resumes and tapes to:

Mark Miller, News Director
WBAL-AM
3800 Hooper Avenue
Baltimore, Maryland 21211

PHOTOGRAPHER

WOTV/ABC 41 in the Battle Creek/Kalamazoo/Grand Rapids market needs an NPPA style shooter. Our photographers are journalists in every sense of the word. If you're ready to be a part of a story telling "team" then send your tape today. We need a photographer with versatility and energy. Send resume to:

Reggie Espolon, Chief Photographer
WOTV / ABC 41
5200 West Dickman Road, Battle Creek, MI 49016
No phone calls please.
WOTV IS AN EQUAL OPPORTUNITY EMPLOYER

MORNING REPORTER/HOST

Gulf Coast Fox station needs vibrant, creative journalist to join successful morning team. You'll go live from various locations each morning; help on-set when needed. Must be a team player. At least two years experience preferred. Tapes/resume to Chuck Bark, News Director, WALA-TV, 210 Government Street, Mobile, Alabama, 36602. EOE, M/F.

MORNING ANCHOR

KJRH TV needs a dynamic person to join our award-winning Morning Newscast. The ideal candidate will be a proven anchor and reporter with at least 5-7 years experience. Please send tape (include reporting) and resume to: Todd Spessard, News Director; KJRH TV; 3701 S. Peoria, Tulsa, OK 74105; EOE.

WEATHER ANCHOR/METEOROLOGIST

Weather Anchor/Meteorologist for an award winning Midwest station. Anchor and produce weather in one of the nation's leading small market television and radio station. A community leader with committed local ownership and a great reputation. Previous on-air and weather reporting experience necessary. Ability to meet with the public in personal appearances a must. Applications will be accepted immediately through Friday, May 18, 2001. EOE M/F. Send resume to: Box 507, Broadcasting & Cable, 275 Washington Street, 4th fl., Newton, MA 02458, attn: K. Parker.

REPORTER

WOTV / ABC 41 needs an experienced reporter. We report on events in the 38th market, and we want someone who can get the job done day in and day out. We have state of the art equipment, and a great team of journalists.

If you're ready to lead every newscast, rush your tape, resume, and salary history to:

Tim Malone, News Director, WOTV / ABC 41,
5200 West Dickman Road, Battle Creek, MI 49016
No phone calls please.

WOTV IS AN EQUAL OPPORTUNITY EMPLOYER

INTERNCAREERS

INTERN - TELEVISION OPERATIONS

Graduate or upper classman in mass communication, telecommunications or related field. Experience in television production and studio and remote producing required. Experience in ENG shooting, editing and reporting preferred. Responsibilities include producing and assisting in the production of weekly football, basketball, and baseball coaches' shows, and also serves as a producer on various other feature shows on Gator athletics. Handles video requests from outside media outlets, and production companies. This ten month appointment will be from July 16, 2001 to May 17, 2002.

Qualified applicants please forward cover letter, current resume, non-returnable VHS tape with examples of work, and three (a3) professional references to:

University Athletic Association, Inc.
Human Resources/Television Operations
Intern Search
P.O. Box 14485
Gainesville, FL 32604-2485
EOE M/F/D/V

SITUATIONSWANTED

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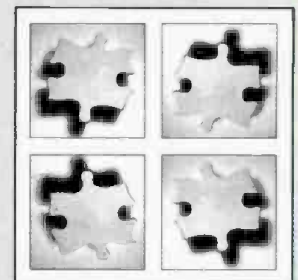
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Editorials

COMMITTED TO THE FIRST AMENDMENT

Backbones wanted

We think it was the right move for individual public radio stations, led by WNYC-AM-FM and ABC's *Nightline*, to air audiotapes last week of several Georgia executions, the first time a national audience has had access to them. The broadcasters warned their audiences and put their stories in context with discussions about the broader issue of journalistic access that has been raised by the scheduled federal execution of Timothy McVeigh on May 16.

We were struck by a couple of things about the tapes. The first was the pedestrian quality of the prison officials' "tab A into slot B" narration of the act. Not surprising, perhaps, since the tapes were made to document a procedure (and protect against future litigation). We were also struck by the one execution that almost wasn't, when the condemned had to go through the process twice because he hadn't been killed the first time. That same matter-of-fact delivery was suddenly supplying descriptions of the twitching and breathing that indicated that the chair had failed to dispatch its occupant. It is that sort of information conveyed to a national audience that might generate some public concern for the method of execution, one of the stronger arguments, we think, for allowing electronic journalists to use the tools of their trade to cover these news events. In fact, the tapes aired last week came to light after they were subpoenaed by a lawyer looking to make the case that electrocution is cruel and unusual punishment and thus unconstitutional.

Nightline understood the importance of the tapes to the ongoing national debate about executions. "There are people who would take comfort in how calm, clinical—almost banal—these tapes are," says producer Richard Harris. "Critics of the death penalty would look at the tape in which it took two procedures to electrocute the prisoner. Anybody who wants to use these tapes on either side can do so."

Yet neither *Nightline* nor any other television organization has demanded to air the McVeigh execution live or even a tape of the closed-circuit telecast being done for the families of victims in Oklahoma City. *Nightline* isn't fighting for the right because it isn't interested in broadcasting the execution. Unlike the killers executed by Georgia in the 1980s, Harris explains with an unfortunate metaphor, "McVeigh is a fresh wound."

We have argued before that TV ought to air the McVeigh execution because it would force more Americans to confront the reality of executions and decide whether they should continue. Beyond that, TV ought to fight to air executions simply because the government says they can't. If it's open to a reporter and his notepad, it ought to be open to a producer and her camcorder.

Georgia has switched from the electric chair to lethal injection for crimes committed after May 1, 2000. Maybe it would have switched sooner if the difficulties of electrocution were pressed immediately upon the public conscience. We'll never know. TV and radio journalists can now add: We didn't try to find out.

Broadcasting & Cable (ISSN 0007-2028) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Cahners Business Information, 245 W. 17th St., New York, NY 10011. Broadcasting & Cable copyright 2001 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0807533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$149, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0800). Cahners Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

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