

BROADCASTING CABLE

JUNE 18, 2001

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IS THAT ALL THERE IS?

The media convention crowd is staying home, and that scares organizers of the Western Show and others

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HOW A-ROD IS HURTING CABLE TV

At NCTA convention, execs complain that sports networks are gouging MSOs

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OLD STORY AT THE BIG NETWORKS

Have a warm glass of milk, put on your bifocals and look at the median age of broadcast networks' series

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FREE-SPEECH CONUNDRUM

Washington debates how to stop gutter campaigning without also gutting the First Amendment

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STREAM

Old media survived the

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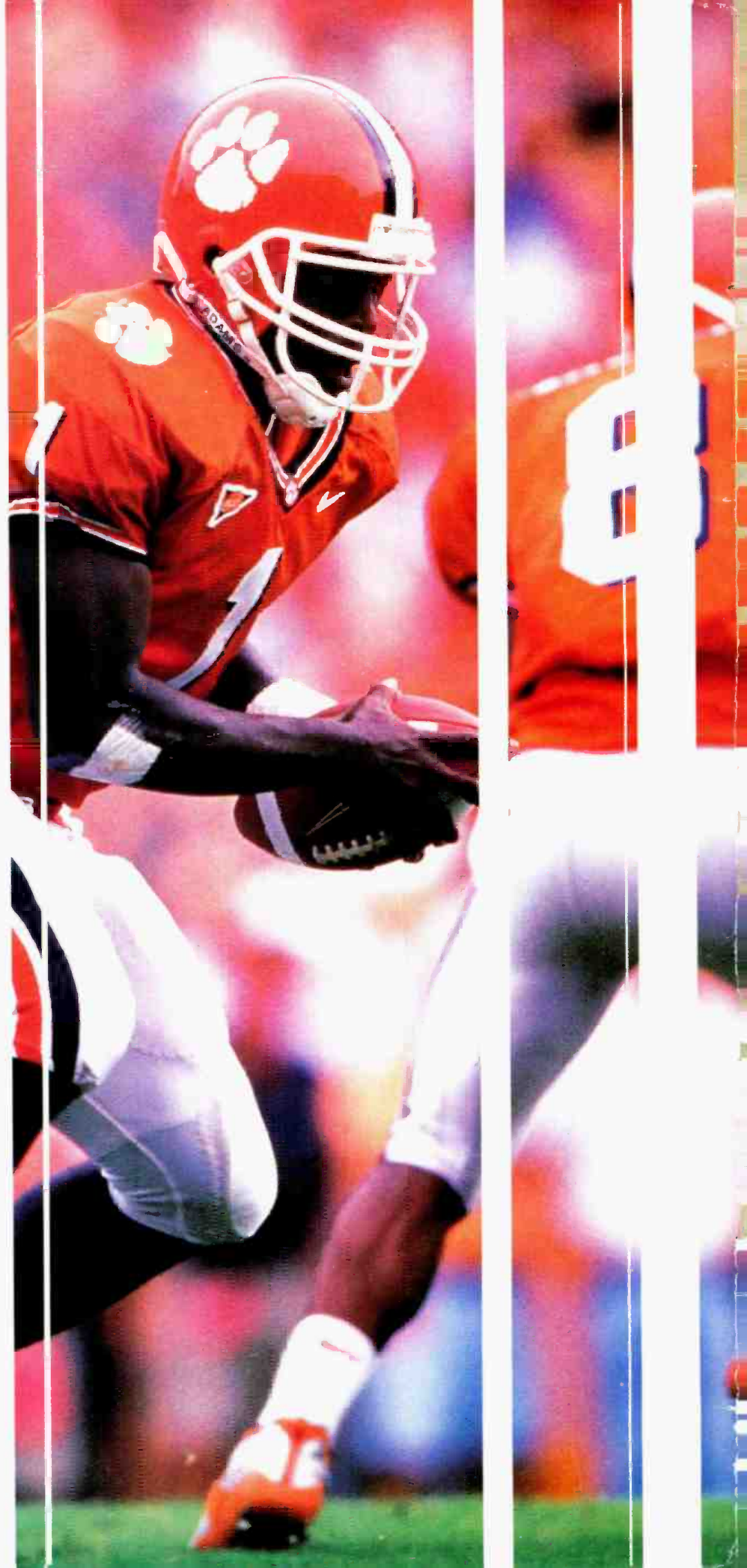
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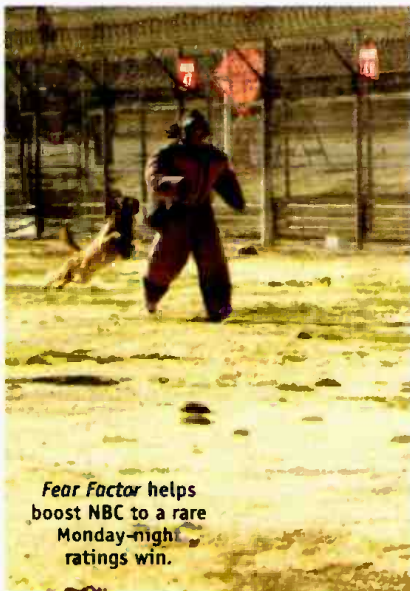


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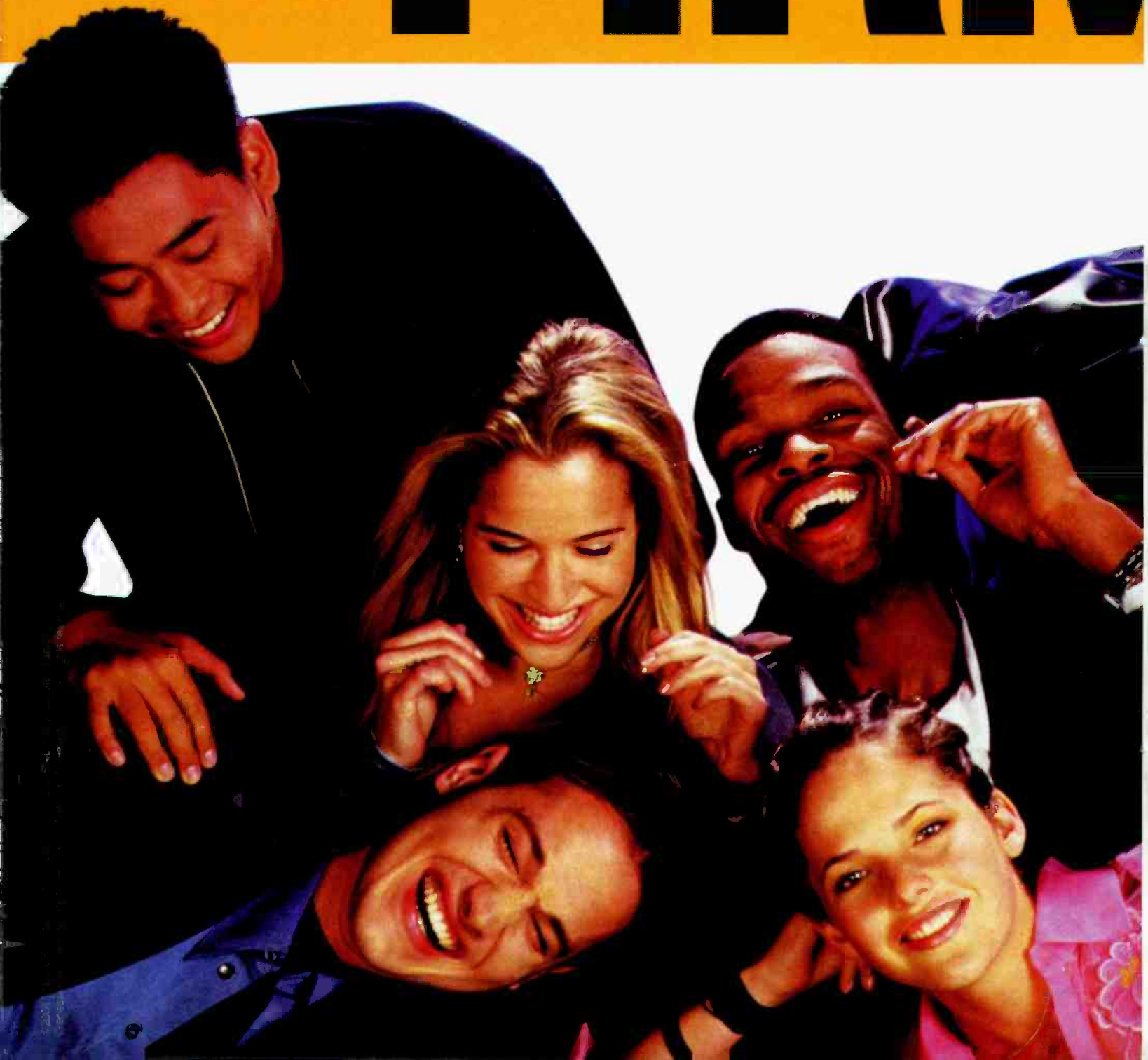
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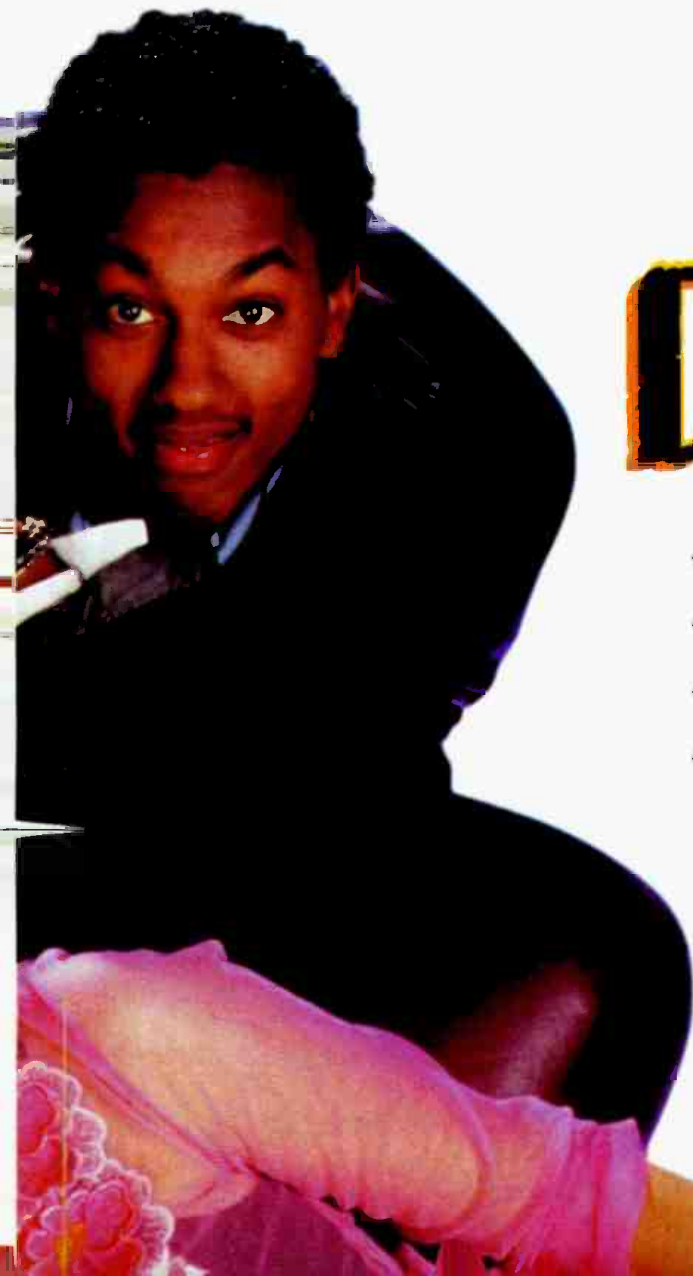
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TRIBUNE
ENTERTAINMENT



WASHINGTON

New deal for FCC

New FCC Commissioner Michael Copps proudly points to a portrait of Franklin D. Roosevelt silently presiding over an office that a few weeks ago was occupied by conservative economist Harold Furchtgott-Roth (no New Dealer he). But Copps credits FDR with "saving capitalism" by infusing America's faltering free-market economy with a healthy dose of social justice. But when it comes to the FCC, the former history professor sounds like an old-school Democrat. Although he's willing to consider relaxation of media-ownership rules, he first wants to see how changes would benefit Americans. And when it comes to enforcing government rules against indecent broadcasts, he says the FCC isn't doing enough. "Conducting two to three dozen inquiries a year is insufficient," he told B&C last week.—*B.M.*

BCEYE

SYNDICATION

Fox lends a shoe

Michael J. Fox has been enlisted to help promote the second season of off-net *Spin City* episodes, the first in the syndication batch that will feature Charlie Sheen, Fox's replacement in the starring role. Fox will join Sheen and Heather Locklear for the campaign, to be unveiled this week at the Promax/BDA convention in Miami. When the spots launch this summer, it will be the first time viewers will see all three stars together on screen. The three are then scheduled to appear together in the show's network season premiere this fall. One of the spots is entitled "Really Big Shoes" (see below), which points out that Sheen has his work cut out for him.—*S.A.*



REGULATION

FCC loosening up?

The FCC has always taken a harsh line against broadcasters who lied in their dealings with the agency, known as "lack of candor" in the commission's official parlance. That is especially true in license challenges.

But Washington attorneys say things are changing now that the government auctions licenses to help fill its coffers. Some say the agency is no longer taking the hard line that once led to an elderly woman losing a chance at a permit because her application misrepresented her age by a year.

An FCC decision last month awarded Liberty Productions the license for a new FM in Biltmore Forest, N.C., even though an agency administrative judge disqualified the company for telling the FCC it had a landowner's permission to construct a transmission site when it didn't. Three of the four commissioners overruled the judge on grounds that Liberty may have believed it had permission. Only Commissioner Gloria Tristani objected, arguing the panel had no reason to reverse the judge's ruling, made after an eight-day hearing. She also complained the commission had set a new standard of review making rules against misrepresentation almost unenforceable.

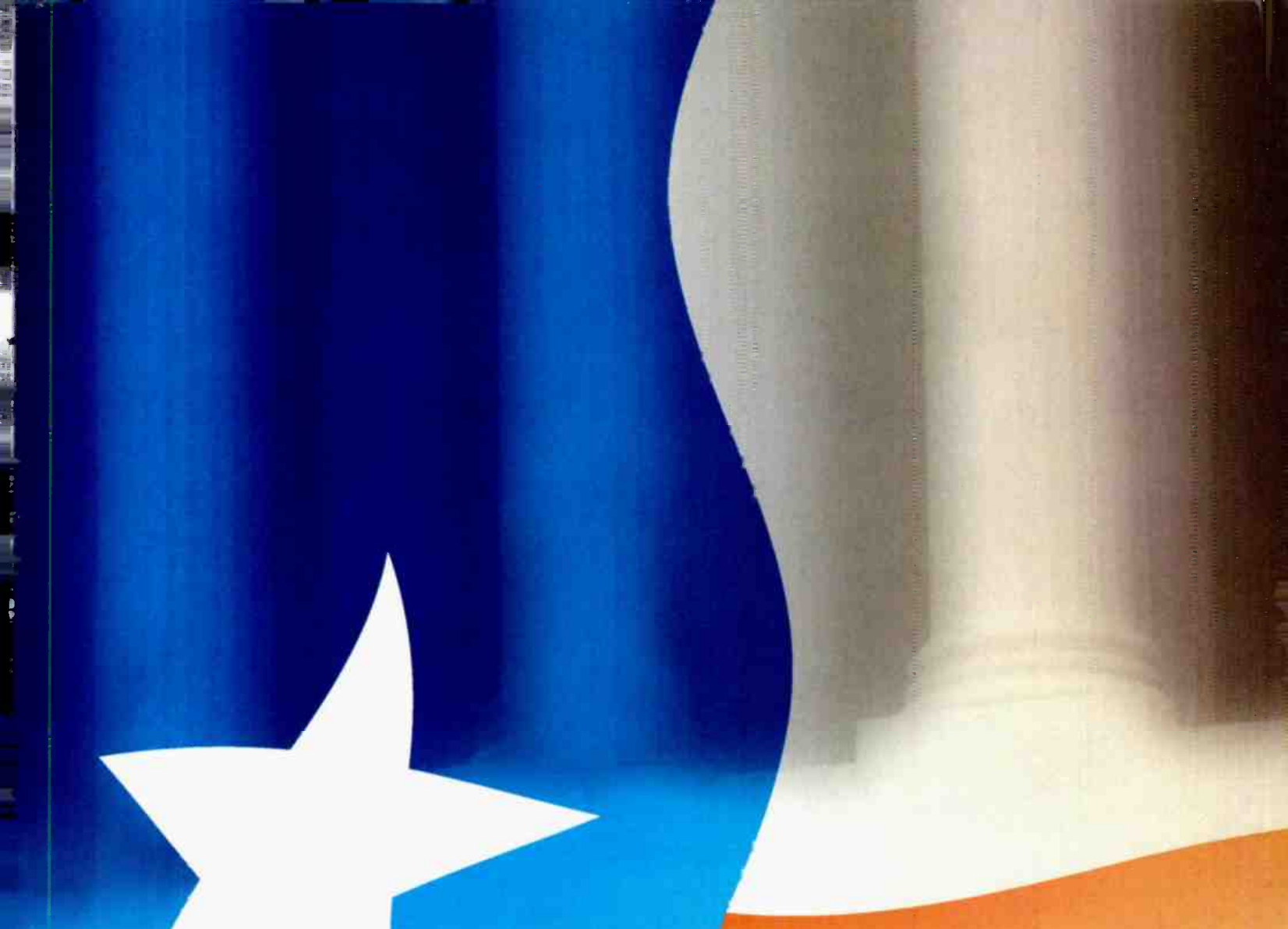
Enforcement Bureau attorney James Shook, however, said the other commissioners' decision was based solely on the facts of Liberty's case and that the standard for determining misrepresentation hasn't changed.—*B.M.*

DIGITAL COMPETITION

NAB board members were surprised to hear that EchoStar is considering carrying a national HDTV feed from Raleigh, N.C.-based Capitol Broadcasting's WRAL-DT. Broadcasters are concerned that EchoStar would offer a nationwide service in so-called "digital white areas," i.e., markets not already being served by a CBS affiliate's digital signal. CBS has digital affiliates in

40 or so markets, theoretically allowing EchoStar to offer WRAL-DT everywhere else in competition with local analog CBS affiliates. That prospect troubles broadcasters, and EchoStar says its plans are uncertain.

"We are excited about the possibility of launching WRAL, but are still in discussions about the degree of distribution," says spokeswoman Judianne Atencio.—*P.A.*



THE
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HAS
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TM

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CHICAGO	WFLD	CHARLOTTE	WJZY
PHILADELPHIA	WTFX	KANSAS CITY	WDAF
SAN FRANCISCO	KTVU	MILWAUKEE	WITI
BOSTON	WFXB	SALT LAKE CITY	KSTU
DALLAS	KDFW	SAN ANTONIO	KENS
WASHINGTON, D.C.	WTTG	BIRMINGHAM	WBRC
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Send in the crowds

As confab attendance slumps, Western Show will pay some attendees to come

By John M. Higgins

Pay no attention to that space behind the curtain. That's how the National Cable & Telecommunications Association tried to prevent attendees from noticing just how many vendors and industry executives were missing from the show last week. Chicago's cavernous McCormick Center had erected an elaborate curtain around the perimeter of the exhibit hall, concealing the ample square footage that lay unrented.

Two years ago, the NCTA had filled that same exhibit hall wall-to-wall.

Attendance dropped a dramatic 23% this year, from 31,000 last year to 24,000. The number of exhibitors stayed about the same, but the association said its space rentals fell 10%.

The National Show is far from alone. The California Cable Television Association is so worried about space cancellations that it is offering to cover the expenses of MSOs who send their senior managers.

In April, the National Association of Broadcasters saw attendance at its annual convention dip for the first time since 1986, although exhibition rentals rose. The Radio and Television News Directors Association is lowering registration fees.

The conventions are pinched by a combination of the recession and industry consolidation. Like TV networks, TV trade shows suffer from the disappearance of Internet companies looking to converge.

More important, as the big media companies get bigger, there are fewer key decision makers. Rapid consolidation means that there are only 10 operators of any size, and



as they amass larger clusters, there are fewer regional managers making decisions, or going to shows.

Vendors find it easier to visit customers in person than to spend \$300,000 to \$700,000 renting space plus buying, moving, erecting and staffing a booth.

"Our booth is totally empty," complained an executive of one cable network last week.

"We never cut deals at these shows any more," lamented an executive with Turner Broadcasting System.

"We're evaluating what we'll be doing at the conventions," said C.J. Kettler, senior vice president of affiliate sales for Oxygen Media.

The Western Show is proposing to fight the trend by covering the expenses of cable operators, including transportation, hotel, meeting rooms and meals.

"It's target marketing," said CCTA COO C.J. Hirschfeld. "Why shouldn't we spend our money on the people who are most important to exhibitors?"

Hirschfeld would not say how the association plans to structure payments, but bring-

ing the top 10 executives from the top 10 operators could cost \$300,000 or so, about the cost of a booth rental by one major exhibitor. Cancellations this year include Home Box Office, In Demand, Discovery Networks and Starz Encore.

The Western Show generates about \$8 million in revenue, a bit less than \$5 million profit for the CCTA.

Industry executives approve the pay-to-stay

move. "I applaud them for doing something smart about it rather than sitting back and taking the hit," said one NCTA official.

Belt-tightening station groups are not sending big numbers to this week's Promax/BDA conference in Miami, and syndicators, in turn, are scaling back their presence.

Promax/BDA CEO Glynn Brailsford overly isn't concerned. He says that high-tech design firms will be there in droves and attendance is tracking at 4,000, the same level as last year.

"We know this is a difficult year economically," said Barbara Cochran, president of the RTNDA, which will hold its annual convention in September in Nashville, Tenn. She

said "early-bird registration," currently at several hundred, is about normal, although at least one network, NBC, is not planning an affiliates meeting there.

RTNDA is offering a significant discount for those who register this month: \$335 vs. \$435 last year. ■

Additional reporting by Allison Romano, Dan Trigoboff and Suzanne Ault

Rapid consolidation means that there are only 10 operators of any size and fewer regional managers making decisions, or going to shows.

Photos: Craig Mathew / Matthew Photographic

Leaves of summer

Cartoon's Cohen, WB's Daniels and UPN's Nunan are going

By Susanne Ault and Allison Romano

All in one week. Cartoon Network President Betty Cohen stepped down Friday after 10 years, and UPN's Tom Nunan and The WB's Susanne Daniels are leaving their top programming jobs, too.

Cohen is staying in the AOL Time Warner family to develop multiplatform content aimed at young adults and teens.

Both Nunan and Daniels are looking to pursue other opportunities: Nunan, UPN's entertainment president, is hunting new challenges that UPN can't offer; Daniels, co-president of entertainment at The WB, is looking to spend more time with her just-born third child and hoping to take on a time-freeing, independent TV role. Nothing has been made official, but each network is apparently finalizing its executive's exit.

Cohen said management changes at Turner Broadcasting, which brought in AOL Time Warner COO Bob Pittman and TBS CEO Jamie Kellner, instigated her resignation—but in a positive way: “They understood what it was to build Cartoon Network up, and I felt the entrepreneurial need to start something new again. That’s how Jamie and Bob have been in their careers.”

She is staying at Turner Broadcasting and will work with AOL to create an interactive product that mixes entertainment and educational content. She won't give details, but hopes it will be ready by year's end.

Brad Siegel, Turner's president of general entertainment, will take

Cartoon Network under his umbrella, which also includes TBS, TNT, Turner Classic Movies and Turner South.

In Nunan's case, CBS's new ownership position at UPN paves the way for Viacom/CBS to better assert itself. But, he dismisses talk that Viacom wanted a CBS executive in his spot.

“I didn't have any pressure to leave. It was my decision,” he said, pointing out that he has taken the reins in finding his replacement. Right now, “there's no one inside the Viacom family who's come up. There's nobody available at CBS who I think would be interested.”

Also, TV insiders noted, Nunan stayed six months past his current UPN contract to make sure things were in order before he left. “I definitely reached the end of my growth curve here,” he said, adding, “There's stuff within Viacom that interests me a lot. But nothing concrete.

“Had there been opportunity for me to grow, I would have stuck around. But there's only one of those jobs, and Dean's got it. And he's doing great,” Nunan said of his boss, UPN CEO Dean Valentine.

Daniels “just had her third kid and wanted to do something entrepreneurial,” insisted a WB source. She has been pondering this move ever since naming Jordan Levin co-president just prior to taking maternity leave. Levin will continue.

Her move does “play into opportunities she now sees with Turner being a bigger template,” the source added. Daniels may believe juicier career opportunities will materialize at AOL Time Warner. ■



Former Cartoon Network President Betty Cohen “felt the entrepreneurial need to start something new again.”



The WB's Susanne Daniels is looking to spend more time with her new baby and hoping to take on an independent TV role.



UPN's Tom Nunan says, “Had there been opportunity for me to grow, I would have stuck around.”

IN BRIEF

VIACOM IN TALKS TO BUY TELEMUNDO

Viacom has approached the owners of Telemundo about buying the Spanish-language TV network, sources confirmed last week. One owner, Liberty Media, recently facilitated the sale of BET to Viacom, in which Liberty also had a sizable stake. Viacom President Mel Karmazin has publicly stated his interest in the fast-growing U.S. Spanish-language TV market. Sony Pictures Entertainment is the other major shareholder in Telemundo and oversees the network's operation in Los Angeles. There was no official comment from any of the parties involved last week.

TRIBUNE CUTS 6%

With profits down, Tribune Co. plans to cut 6% of its work force. That means that it will have reduced staffing by 10% since its merger with Times Mirror a year ago. About half the current reductions are expected to come from a voluntary retirement program; the rest, through “further initiatives within the publishing group.”

TNT'S WITCHBLADE SCORES A 2.7 RATING

TNT executives are giddy over the June 12 premiere of its new original series, *Witchblade*. The first episode of the sci-fi detective drama harvested a 2.7 rating and nearly 2.2 million viewers, about 60% higher than the cable network's average 1.7 prime time rating so far this year. The *Witchblade* series is a spin-off of an original movie which scored 4.5.

TNT executives have to be relieved: Last summer's original series *Bull* averaged a 1.5 and was pulled from the schedule, even though the network had filmed 13 episodes for a second season.

IN BRIEF

FCC TAPS ZWERLING

Susanna Zwerling has been named interim mass media and cable adviser to new FCC Commissioner Michael Copps. Zwerling had been the Mass Media Bureau's assistant chief for planning and communications. Before joining the commission in 1997, she was a trial attorney for the Justice Department's antitrust telecommunications task force. Jordan Goldstein is Copps' interim senior legal adviser and Lauren Maxim Van Wazer will be interim adviser for wireless and international issues.

MORAL COURT AXED

Warner Bros.' rookie *Moral Court* has been canceled, after rarely pulling national Nielsen numbers above 1.0. Safer but not out of the woods, apparently, is Warner Bros.' other rookie, *Street Smarts*. Tribune Broadcasting, which initially launched the show in several markets, including on WPIX-TV New York, KTLA-TV Los Angeles and WGN-TV Chicago, has not renewed it for next season. Some sources say, though, that *Street Smarts*, one of the season's highest-rated freshmen, is secured in more than 100 markets for next fall.

NICK RETAINS SATURDAY CROWN

Nickelodeon, powered by *Rugrats* and *SpongeBob Square Pants*, took the Saturday-morning ratings crown for the fourth straight season. For the 2000-01 season, the kids net grabbed a 4.8 rating/21 share (1.9 million viewers) in kids 2-11, jumping 17% from this time last year. Runner-up network The WB (3.0/13, 1.2 million viewers in that demographic) fell 25% from its year-ago performance.

Looks like upfront, at last

But a top ad forecaster drastically cuts his projections for remainder of 2001

By Steve McClellan

It looks like networks and advertisers are ready to talk turkey. Most advertisers last week submitted their proposed spending plans with the networks for the upfront market. And guess what? Those budgets are a lot lower (that is, double digits lower in many cases) than last year's.

Network executives said they'd be working over the weekend to respond to the spending plans with proposed pricing and placement schedules for the advertisers.

The real fun starts this week, when network sales executives and media buyers are expected to start negotiating. But that said, several networks, including Fox, ABC and CBS, have already done a small amount of business. CBS for example has re-upped most of the nine sponsors it had this season for *Survivor*. Most of those sponsors committed \$25 million (apiece) to be in *Survivor* III and IV, both scheduled to air next season.

Network sources contacted last week said the market would likely drag on over a number of weeks.

One of the unanswered questions is how much money advertisers are holding back for the scatter market. Several network executives said last week they expect to sell less inventory upfront and more in scatter. Typically between 75% and 80% of the network inventory is sold upfront. But some

sales executives suspect the advertisers are withholding some additional money that may be sprung loose in the course of upfront negotiations. "The hardest part of this upfront is gauging how much money they're sitting on and how much they move to scatter," commented one network sales chief. "Three hundred advertisers can't all be down the same percentage. It doesn't work that way and yet that seems to be the pattern," in the budgets that have been submitted, he added. Many of those budgets are prepared by the same agencies.

Meanwhile, Universal McCann's Robert Coen, one of Madison Avenue's most respected ad forecasters, drastically cut his projections for 2001 last Thursday (June 14). "I have to confess it's a lot worse than I thought it would ever be," Coen said of this year's ad market. "The economy has weakened to such a degree that it is unrealistic to think advertising will outpace it" as it has in recent years, he explained.

Last December, when Coen made his initial projection, he believed the four major networks would post a 1% gain for the year. Now, six months later, he predicts a 2.5% decline in ad spending on the Big

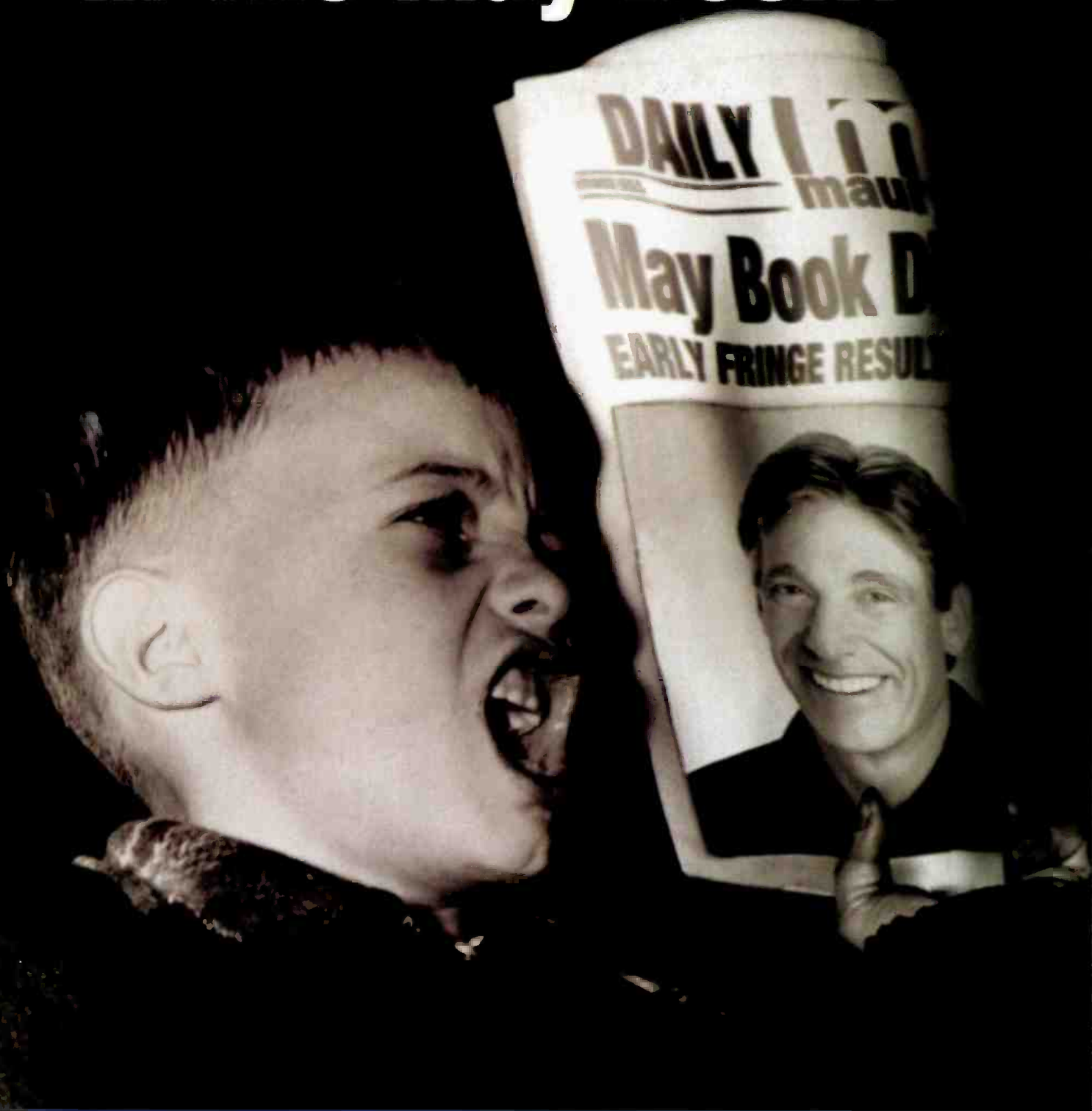
Four, to \$15.5 billion.

For national spot TV, he now sees a 6% drop this year to \$11.5 billion and not the 1% falloff he forecast in December. Cable will be up 8% to \$11.8 billion instead of the 12.5% initially predicted. And syndication may climb 3% to \$3.2 billion, but not the 6% originally forecast.

Separately, Competitive Media Reporting, the New York ad tracker said first-quarter domestic ad spending was down 5.2% overall to \$22.6 billion. Network TV was down 2.2% to \$5.2 billion. And despite predictions of a big falloff for syndication TV this coming upfront, the medium posted a 5.5% gain in the first quarter to \$811.2 million. Cable TV posted a 6.6% gain to almost \$2.5 billion. National spot TV was down 15% to \$3.5 billion. ■

One of the unanswered questions is how much money advertisers are holding back for the scatter market.

What's The Big News In The May Book?



Maury!



The One For Early Fringe

MAURY				
MARKET	STATION	TIME	HH RT/SH	MAY 2001 SWEEP ACHIEVEMENT
Detroit	WDIV/N	4PM	5.0/13	#1 5pm News In Detroit Follows Maury
Minneapolis	KARE/N	3PM	2.4/11	#1 In The Time Period*
Miami	WPLG/A	4PM	5.1/12	#1 In The Time Period*
Sacramento	KOVR/C	4PM	5.4/14	#1 Syndicated Strip On KOVR
Orlando	WESH/N	3PM	4.3/12	#1 Syndicated Show In Time Period
San Diego	KUSI/I	3PM	2.8/9	#1 In The Time Period*
Charlotte	WCNC/N	3PM	2.0/6	#1 Syndicated Daytime Strip On WCNC
Raleigh	WNCN/N	3PM	3.0/9	#1 Strip On WNCN*
Nashville	WSMV/N	3PM	6.3/17	#1 In The Time Period
Columbus	WCMH/N	3PM	3.7/12	#1 Daytime Strip On WCMH*
New Orleans	WDSU/N	4PM	4.7/10	#1 Syndicated Daytime Strip On WDSU
Albuquerque	KOAT+/A	3PM	4.5/13	#1 In The Time Period

Source: NSI/WRAP Overnights; 4/26-5/23/01; Ranks based on HH share; Daytime = M-F/9am-5pm. *Includes ties.

Boosts News Numbers

MAY SWEEP COMPARISON NEWS HH RT/SH						
MARKET	STATION	TIME	PRIOR TO MAURY LEAD-IN		MAY 2001 WITH MAURY LEAD-IN	% SHARE CHANGE
Dallas	KDFW/F	12N	MAY'97	3.2/9	3.5/12	+33%
Detroit	WDIV/N	5PM	MAY'99	8.7/20	9.5/21	+5%
Cleveland	WJW/F	12N	MAY'98	3.3/13	4.9/19	+46%
Sacramento	KOVR/C	5PM	MAY'99	3.5/8	4.9/11	+38%
Portland	KOIN/C	5PM	MAY'97	5.8/14	6.0/15	+7%
Raleigh	WNCN/N	4PM	MAY'98	0.7/2	2.3/6	+200%
Milwaukee	WITI/F	12N	MAY'98	4.3/16	4.7/17	+6%
New Orleans	WDSU/N	5PM	MAY'00	4.9/9	5.2/10	+11%
Oklahoma City	KFOR/N	12N	MAY'99	5.7/17	6.6/21	+24%
Greensboro	WGHP/F	12N	MAY'98	1.8/7	4.4/15	+114%

Source: NSI/WRAP Overnights; 4/26-5/23/01; 4/27-5/24/00; 4/29-5/26/99; 4/23-5/20/98; 4/24-5/21/97. NSI/WRAP Sweeps; 4/23-5/20/98 (Raleigh).

Stop the presses! *Maury* is proving itself as a strong news lead-in, resulting in higher news numbers in key markets. Plus, it's the only strip showing growth for two consecutive seasons*, delivering outstanding performances in afternoon time periods. Now that's news you can use.



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*Source: N3S/Galaxy Explorer. HH AA/GAA%; Premiere-to-date thru 5/27/01 vs PTD thru 5/28/00 vs PTD thru 5/30/99.

Nothing much ventured

ABC's regional affiliate meetings leave the biggest issues on the table

By Steve McClellan

They met and talked but largely avoided the critical issues that will shape their future relationship. ABC executives gathered with their affiliates in a series of regional meetings last week in New York, Chicago, Atlanta, Houston and Los Angeles, and affiliates later characterized the meetings as positive if somewhat superficial. Key issues, such as the NASA filing and the "affiliate plan" weren't addressed.

The affiliate plan, struck two years ago with one more year to run, is the agreement under which affiliates pay \$45 million a year to support ABC's National Football League broadcast rights in return for some extra inventory and limitations on network repurposing. John Rouse, vice president, affiliate relations, ABC-TV, said renewal talks on that plan would begin this summer. "Whether it's something we do on its own or as part of a bigger deal is yet to be determined," he said.

The sooner the better, said Bruce Baker, chairman of the ABC affiliate board. Baker noted that affiliates feel "a little bit disappointed at the inactivity" concerning substantive talks with the network about their ongoing relationship. "We keep asking the network about the future relationship and what the future [affiliate] contract structure is going to be like," he continued. "Quite frankly, we don't seem to be able to move it forward. Hopefully, at some point soon, we can begin some discussions beyond surface discussions about what it is they want from the relationship."

In closed-door sessions without network executives, affiliates expressed support for the NASA filing that outlines perceived abuses heaped upon affiliates by ABC, NBC, CBS and Fox. The ABC affiliates agreed to ante up a total of \$300,000 to support the legal case for that filing as have the NBC and CBS affiliates as well.

The two sides talked about high-defini-

tion television and the network's commitment to it, although affiliate and network sources had different interpretations of exactly what was said. Affiliate sources came away with the impression that the network made a definite commitment to create more productions next season, citing three new shows that ABC said would be produced in HDTV: *Alias*, *Philly* and *Thieves*.


But Rouse said ABC has made no firm commitment to do more HDTV next season. "One thing we did say is we're definitely looking toward possibilities in HDTV. And we'll make decisions on that soon." But Rouse did confirm that *Monday Night Football* would not be done in HDTV next season.

That's a cost issue. At \$7 million per game, network executives told affiliates, presenting *MNF* in HDTV was prohibitively expensive without a sponsor like Panasonic, which produced HDTV *MNF* games for the network two seasons ago.

Executives also announced that they have decided to flip the regular and special celebrity editions of *Who Wants to Be a Millionaire?* Monday will now air the special editions, and Thursday will offer the regular edition.

Separately, the affiliates elected Baker, who oversees Cox Broadcasting's affiliate stations, to a new two-year term as chairman of the board. Baker has been chairman for the past year, filling out the term of Pat Scott, who retired from Fisher Broadcasting. Young Broadcasting's Deborah McDermott was elected vice chairman.

Baker characterized last week's meetings as positive. But he hopes the network will switch back to one big meeting next year. "It was the right way to address the current economic situation this year," he said. "But there is a real benefit to getting everybody together in one place. There's a dialogue and energy and chemistry you just can't duplicate" in the regional sessions. ■



Fear a factor for NBC

NBC's new one-two reality punch powered the network to a rare Monday-night ratings win over CBS sitcom reruns.

The debut of *Fear Factor*, which pits six contestants—three men and three women—in a competition to perform bizarre stunts based on their deepest fears, drew a 7.4 rating/14 share with 11.8 million viewers in Nielsen fast national numbers. *Weakest Link* turned in its strongest performance of the season, hitting a 9.0/15 and 13.6 million viewers. CBS' *Everybody Loves Raymond* repeat logged an 8.9/15 with 12.6 million viewers, followed by *Becker* with a 7.6/12 and 10.8 million viewers.

NBC took the night among adults 18-49 with a 4.9 average rating and also in total viewers with an 11.1 million average. CBS finished a close second in total viewers with a 10.2 million average and scored a 3.5 rating with the 18-49 crowd. —Richard Tedesco



Linda Cavanaugh thought she "was handling it with little emotion" but "my heart started racing." Byron Pitts "was determined not to be caught up in" his own emotions.

Eyewitness blues

Tough assignment for news pros chosen to watch McVeigh execution

By Dan Trigoboff

WLS-AM's Susan Carlson trembled when she learned that, in a few hours, she would be watching a man die and then tell the world about it.

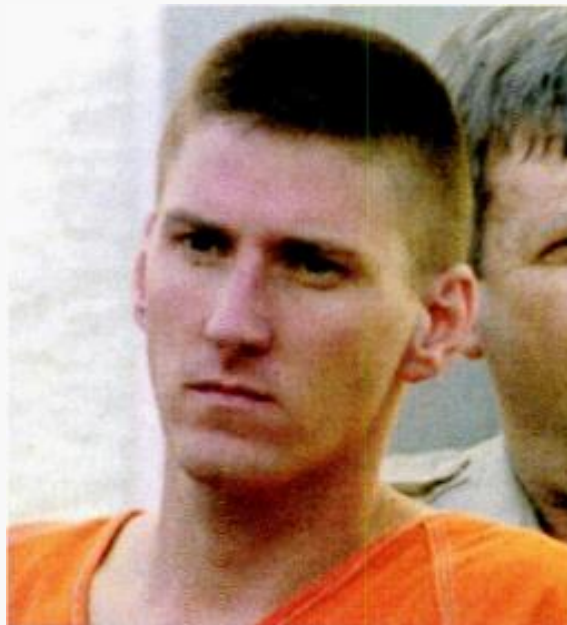
The Chicago radio reporter hardly expected to be among a handful of media witnesses chosen by lottery when she drove to Terre Haute, Ind., to report on the execution of Oklahoma City bomber Timothy McVeigh last week.

For her, the experience was frightening throughout. After being searched, she was transported to the death house and brought into the small chamber, where, with only a couple of feet and a window between the witnesses and the condemned man, McVeigh made extensive eye contact with each of them. "I thought I would feel sympathy for him," she says. "But when I looked into his eyes, my instinctive reaction was fear. I was scared of the man in front of me."

Even later that night, alone in a Terre Haute hotel room after a whirl-

wind day providing accounts of McVeigh's death for a worldwide journalists' pool, she remained anxious and, despite her exhaustion, had trouble sleeping. "I replayed the execution in my mind over and over. I left the light on, and the TV."

For the four broadcast and cable newspeople who served as witnesses to the execution, their role in the historic event called on them to confront not only fear but also their sense of justice, professionalism, family and even faith.



Timothy McVeigh made eye contact with the witnesses and then died with his eyes open.

"I was determined not to be caught up in my own emotions," said CBS correspondent Byron Pitts, who brought first word to the world that "Timothy James McVeigh died with his eyes open." Although most of the media witnesses were selected only a few hours before the execution, the TV networks had conducted their own drawing two days before, in which Pitts and Fox News' Shepard Smith were selected.

Ten years from now, Pitts said, "that's what I'll remember." He says he kept his own eyes on McVeigh's, "trying to determine when he passed from life to death."

It was not "a time for me to come out and give my personal views," said Fox's Smith. "I have a lot of have feelings, about it—deep and powerful feelings. But you find a place for those emotions when you're a journalist."

KFOR-TV Oklahoma City reporter Linda Cavanaugh "thought I was handling it with little or no emotion, until the warden said, 'The execution may proceed.' I felt my body might betray me. My heart started racing, and my notes became illegible.

"There are many stories I don't look forward to," she continues, "but someone had to do it, And I feel a responsibility to the people of Oklahoma City." One of them, an Indian elder, had offered her a prayer ceremony. He was concerned, she says, "that this would affect my spiritual well-being."

News last week of a CBS miniseries about Timothy McVeigh is not likely to go over well in Oklahoma City, she adds. Days after the execution, CBS announced the project, based on the book, *American Terrorist: Timothy McVeigh and the Oklahoma City Bombing*—purportedly drawn from taped interviews conducted with McVeigh and his family. "I think that this city has had enough." ■

FINANCIAL
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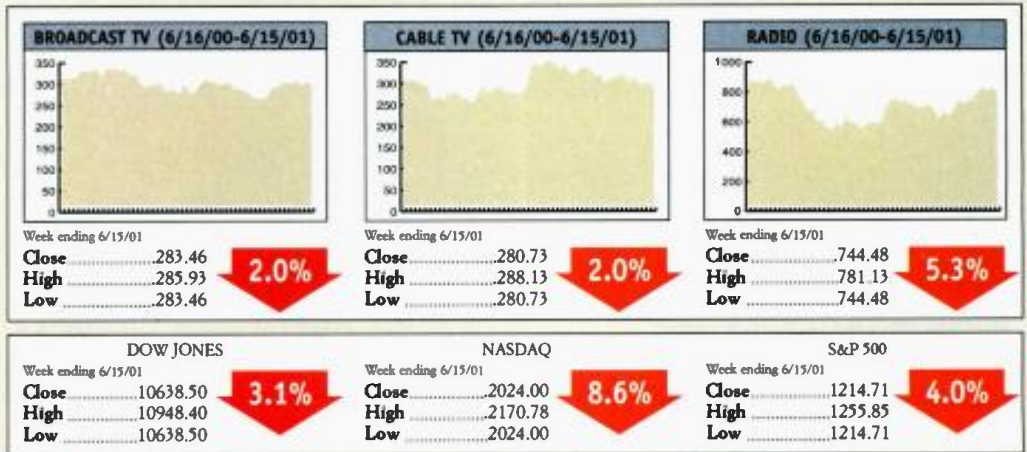
Week of June 11 - 15

WINNERS

	6/15	% change
Granite Best.....	\$2.75	13.17
Comcast Corp.....	\$41.72	3.40
USA Networks.....	\$25.45	2.78
Shop At Home.....	\$2.96	2.78
Playboy Enterprises.....	\$15.88	2.45

LOSERS

	6/15	% change
TiVo.....	\$6.37	(24.17)
Unitedglobalcom.....	\$10.03	(19.57)
Liberty Satellite.....	\$3.22	(17.01)
Big City Radio.....	\$3.00	(13.30)
Pegasus Comm.....	\$18.87	(12.72)



NAB 'waivers' on rollout

Warned of a possible 'firestorm' of protest, board decides not to ask FCC for a blanket extension of DTV deadlines

By Paige Albiniak

With a little help from a powerful congressman, the NAB board last week decided that small-market TV stations that are going to miss the May 2002 digital conversion deadline should ask the FCC for individual waivers, as opposed to the entire industry asking for a blanket delay.

Although the board had been expected to vote the other way, the decision is in step with the philosophy of new FCC Chairman Michael Powell, who said at the NAB convention in April that he recognized that a number of small-market stations might not make the 2002 deadline. But he also said that he preferred that they ask for a waiver individually as the need arose, rather than a blanket waiver that might remove the incentive for stations to continue to "drive toward the objective."

"The waiver process that exists at the FCC is an opportunity for those TV stations that might not make the deadline," said NAB President Eddie Fritts. "I don't foresee the FCC taking away any [digital] licenses as the result of stations making a good-faith effort."

Board members said they had a "very full discussion," before deciding to let individual stations fend for themselves.

The NAB board's discussion was preceded by a breakfast meeting with House Energy and Commerce Committee Chairman Billy Tauzin (R-La.), who urged struggling broadcasters to seek individual waivers because a blanket request might "set off a firestorm in Washington" because Congress would see the move as proof that broadcasters never intended to make the transition, said Tauzin spokesman Ken Johnson.

Board members ultimately agreed with Tauzin.

"We didn't want to be in a position where asking for blanket extensions looked like we were slowing down the process," said newly elected TV Board Chairman Paul Karpowicz, who is vice president of LIN Television. "We heard FCC Chairman Michael Powell loud and clear when he

told us at the NAB show that it would hard for us to justify blanket waivers."

Tauzin also told the NAB board that by 2006, the date by which broadcasters are expected to give back the analog spectrum, "they better have their ducks in a row," Johnson said. "There's likely to be attempts by Congress between now and then to firm up that deadline. Broadcasters

had better pay attention when even their friends are saying they are taking too long."

Meanwhile, public broadcasters last week asked the FCC to try a different formula. America's Public Television Stations, the Center for Public

Broadcasting and the Public Broadcasting Service suggested that the FCC drop its DTV rollout dates—May 2002 for a commercial stations and May 2003 for non-commercial outlets.

Instead, public stations, commercial stations without major network affiliations in top-30 markets, and commercial outlets in small markets wouldn't go digital until a year after a specific nationwide digital-penetration level was reached. ■

In contrast, public stations last week asked the FCC to adopt a new phased-in deadline.

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IN BRIEF

TRIBUNE GETS RIGHTS TO SYNDICATED LINK

Tribune Entertainment has snapped up the barter ad sales rights to NBC Enterprises' syndicated version of *Weakest Link*, set to launch in January 2002. The move follows the multiyear deal struck between the two in February, whereby Tribune will oversee barter activities for several NBC syndicated efforts, including fall 2001 entry *The Other Half* and long-running weekly *George Michael Sports Machine*.

CLEAR CHANNEL RETURNS TO THE WEB?

Clear Channel could be putting its radio stations back on the Web this week, according to reports from the Radio & Records Convention in Los Angeles last week. Kevin Mayer, head of the company's Interactive division, said its stations may begin testing Internet-only ads on some Web sites. The giant radio company and other prominent radio groups halted Internet streaming in April.

MSNBC'S NEWS MOVES TO 8 P.M. ET

MSNBC's *The News With Brian Williams* will be bumped to 8 p.m. beginning July 9. The time change is apparently sparked by an abundance of re-broadcasts of the program—which can also be seen on CNBC at 10 p.m. and again on MSNBC at midnight—and, according to MSNBC's Mark O'Connor, to eliminate competition with the broadcast networks' nightly programs on the West Coast, namely *NBC Nightly News With Tom Brokaw*.

MSNBC Investigates, which had *The News'* new slot, moves to 9 p.m. ET.

Goodwill hunting

Texas Justice going pro bono to entice stations to sample it

By Susanne Ault

Something that you'd think would eventually happen with a court strip: *Texas Justice* will soon be working pro bono.

To pique stations' interest in snapping up the series for its now official national launch next year, Twentieth Television won't charge license fees for four months, from September until its wide rollout in January. Twentieth is also letting stations keep the entire commercial inventory for the episodes during that period.

The economic crunch spurred Twentieth to think up a plan that will fit station belt-tightening, says chief sales executive Paul Franklin. "Think about it: Stations are saving and making a lot of money. This gives them an incentive to look at this very seriously."

In return, Twentieth expects stations to schedule *Texas Justice* in healthy time periods, with hopes of helping it compete in the crowded court genre—which in 2002 will mean eight total strips, including renewed rookies, Twentieth's own *Power of Attorney* and Columbia TriStar's *Judge Hatchett*.

The Fox O&O group, Twentieth's distribution partner, is among those already on board for the deal, which reverts to a typical cash-plus-barter split arrangement come January.

Currently, 53% of the country has cleared *Texas Justice*, including such non-Fox-owned stations as Cox Broadcasting's KTVU-TV San Francisco and KIRO-TV Seattle.

Twentieth won't be financially drained by the offer, Franklin insists, because so many episodes of *Texas Justice* are already in the can. Previously intended as a test effort for selected markets, *Texas Justice* has aired just 45 of 70 episodes that have been produced up to this point.

But Twentieth hopes stations will see *Texas*



Twentieth Television hopes stations will see *Texas Justice*, steered by lawyer Larry Joe Dougherty, as more than just a financial steal.

Justice, steered by Houston lawyer Larry Joe Dougherty, as more than just a financial steal. "It's been incredibly well-received," says Franklin.

In its nine-week test run (March 26-May 25), *Texas Justice* ranked No. 1 in its time slot in

three metered-market stations in the trial, according to Nielsen Media Research. On KDFW-TV Dallas, the show beat *Rosie O'Donnell*; on WHBQ-TV Memphis, *Judge Judy*; and on WGHP-TV Greensboro, *Live With Regis and Kelly*.

"The response to *Texas Justice* during the regional test let us know we had a winner on our hands," says Bob Cook, Twentieth's president.

Next season, *Texas Justice* will continue to be executive-produced by Seigel Levine.

Although viewers seem to be judging *Texas Justice* positively, when it is launched nationally, the show will have to compete in a rather crowded genre. However, the departure of some court shows—*Arrest & Trial*, *Judge Mills Lane*, *Curtis Court* and *Moral Court*—next season should leave *Texas Justice* some elbow room. ■

'Stations are saving and making a lot of money. This gives them an incentive to look at this very seriously.'

—Paul Franklin, Twentieth Television



Good, bad and ugly

NAB salutes public service, but the blind just don't see it

A few years back, the NAB had a great idea. It would host a conference and black-tie dinner to showcase some of the good deeds that broadcasters routinely do. The day of events would encourage more good deeds and, not incidentally, answer critics who say stations shirk their public-interest obligation and ought to be more heavily regulated.

While most of this magazine's staff flew to Chicago for the National Cable & Telecommunications Association convention last week, I went to Washington last Monday for the third annual Service to America Summit at the Ronald Reagan Building, a grand federal edifice that stands as an ironic tribute to the president of small government. If nothing else, it was a chance to hang with Muhammad Ali, who was to receive the top prize at the dinner. So with a bow to Sergio Leone, here is my report on the good, the bad and the ugly of the summit.

The good: There was plenty of it. At the dinner, the NAB recognized eight TV and radio stations for community service above and

beyond the call of business. It also presented a handsome trophy to the broadcasters and law-enforcement agencies of Dallas, which are working together on the Amber Plan, which is named after 9-year-old Amber Hagenman, who was abducted and killed in 1996. The Plan is a system for quickly alerting the city whenever a child is abducted. It is credited with recovering seven children since its inception five years ago.

The NAB also inaugurated an award for family broadcasters committed to public service. The Hubbard Award is named for the pioneering broadcasting family of St. Paul/Minneapolis. The first recipient: patriarch Stanley S. Hubbard.

Take the time to read about

the other winners in the program, which is inserted in this magazine (B&C is among the sponsors on the event).

At the summit luncheon, the NAB Education Foundation presented diplomas to the first graduates of its Broadcast Leadership Training Program, which is aimed at giving minorities and women—experienced broadcasters—the know-how for acquiring stations. The program was created in response to then FCC Chairman Bill Kennard's call in 1998 for the industry's "best ideas" for increasing minority broadcast ownership.

Muhammad Ali really has nothing to do with broadcasting, except that TV helped make him, if you believe the

clips, the most famous man in the world. But despite severe Parkinson's disease, Ali has lent his name and image in recent years to many charitable causes and the fight against intolerance and racism. He belongs in the company of the past Leadership Award winners, Nancy Reagan and Jimmy and Rosalynn Carter.

The bad: Let's start with Bruce Jenner.

He was as out of place as emcee of the summit dinner as

dozen blind persons, members of the American Council of the Blind. They were there to protest NAB's court challenge of the FCC's newly minted video-description rules, which require affiliates of the Big Four networks to air video descriptions four hours a week via their SAP channels.

The video descriptions are actually audio descriptions of what's happening during program, a great enhancement for vision-impaired viewers.

The cops chased off the protesters, seeing-eye dogs and all, after an hour or so. But maybe broadcasters got the message.

a pole vaulter in a china shop. I'd advise him to stick to the high school sports banquet circuit. And, Bruce, that San Francisco FM is known as K-Fog, not K-frog.

Never missing a chance to stroke a politician, the NAB also dragged several congressmen and senators up on stage to say a few kind words about the winners. Too much. Too much.

And the absence of CBS, Fox and NBC also hurt. It's tough to celebrate broadcasting's best side, while ignoring the owners of scores of stations in the nation's largest markets.

The ugly: Early guests to the summit had to run a red-carpeted gauntlet of about two

Fortunately for the NAB party planners, the cops chased off the protesters, seeing-eye dogs and all, after an hour or so. It seems they didn't have the necessary permit to assemble outside a federal building.

But I hope every broadcaster entering the building got the message. I've argued in this space before that the NAB should embrace video description, not oppose it. It would be an important new service to America. Broadcasters just need to loosen their grip on that fistful of dollars. ■

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

Ball control

Charter chief says feds should require à la carte ESPN

Photos: Craig Mathew / Matthew Photographic



Charter Communications' Jerry Kent (l) and AT&T Broadband's Dan Somers surprised many with a call for congressional help on rising sports fees.

By John M. Higgins and Allison Romano

It's not often that a cable operator asks for more regulation, but cable operators annoyed at the cost of ESPN are starting to lend support to Charter Communications Chairman Jerry Kent's call for help from Congress.

Industry executives have generally viewed Kent's recent requests for the federal regulation of sports networks as, at best, quixotic and, at worst, insincere.

But ESPN's push for a 20% license-fee hike—the third in three years—to around \$1.20 per sub monthly is provoking operators who are typically adverse to scrutiny by Washington. At last week's NCTA convention in Chicago, however, Kent's discontent was starting to catch on.

AT&T Broadband Chairman Dan Somers and even a resistant Insight Communications Chairman Mike Willner publicly expressed support for the idea. Other operators concur privately.

"I would support regulatory action," Somers said. "I think sports has to step back and look at how it manages itself."

The only other topic competing with ESPN-bashing for dominance at the show

was how poorly the show itself was performing. Attendance was off about 20% and there was lots of unused space in the middle of the exhibition floor, monuments to dot-com or tech companies that had canceled.

Kent said that the cost of sports rights and, hence, TV networks licensing those rights is so onerous to cable subscribers that Congress should intervene. He called for a law that would let operators treat sports networks the same as Home Box Office or Starz, selling them à la carte to sports fans rather than in basic tiers for which every subscriber pays.

Such laws would apply to any network that licenses rights for any sports exempt from antitrust rules, not just baseball's famed 1922 antitrust exemption but also the 1961 Sports Broadcasting Act covering most major pro sports.

That exemption allows teams to pool individual broadcast rights and divide the proceeds among the teams. Media executives say that dramatically increases the

money that leagues raise for TV rights.

Only ardent sports fans, which Kent puts at 10% of all cable subscribers, would pay for the increasingly expensive product.

"When I stay up at night, I worry about two things," he said. "One is my kids; the other is sports-programming costs."

Kent has been embroiled in several disagreements with sports networks. Fox Sports threatened to yank one of its Midwestern regional nets off Charter in a rate dispute. ESPN is threatening to take ESPN News off Charter systems in a disagreement over what the network can stream over the Internet.

Networks generally don't want to be sold on tiers or, worse, à la carte, because they want the best chance to capture surfers who wouldn't ordinarily pay for a channel individually. Also, pay networks like HBO have enormous marketing costs to keep their subscriber levels up.

ESPN has increased its license fees 15% to 20% in each of the past few years, to as much as \$1.20 per subscriber. A network like CNN charges about 30 cents per subscriber, and smaller networks charge as little as 5 cents per sub per month.

Under the new rate, ESPN would account for about 14% a cable operator's basic programming budget.

ESPN President George Bodenheimer blamed the increases on the high cost of sports rights, which in turn are

inflated by the rising salaries for ball players. He noted the irony of operators' complaints, since "most of the MSOs are team owners themselves." That includes Charter's controlling shareholder, Paul Allen, who owns the Portland Trailblazers.

Bodenheimer said that operators have to look at the amount of local ad-sales rev-

Networks generally don't want to be sold on tiers or, worse, à la carte, because they want the best chance to capture surfers who wouldn't ordinarily pay for a channel individually.



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IN BRIEF

VIACOM'S CLOSED WALLET

Despite the scarcity of cable networks for sale, Viacom Chairman Sumner Redstone is not particularly interested in joining the bidding for Fox Family Worldwide. He would not say specifically whether he planned to bid for FFW and its Fox Family Channel. But he emphasized that "we buy things that make money" and that FFW's operations might be too weak.

Pieces of FFW have been shopped to just about every media player, including Viacom, The Walt Disney Co. and NBC. Viacom is in a fairly acquisitive mood, but FFW is a tough sell, with ratings trouble on both its cable and broadcast syndication operations and without the high-profile programming of a Nickelodeon.

But Wall Street executives believe that FFW simply duplicates too many existing Viacom operations. Disney and NBC don't have general entertainment networks in their portfolios and are seen as more interested.

ROAD SHOW REVAMP

C-SPAN has souped up its grassroots tour bus with the latest in digital equipment and cable modems. It is intended to showcase broadband technology to educators, operators and government types as it travels the country.

FROM TRASH TO CASH

The Learning Channel and Discovery's consumer products division have tapped JAKKS Pacific to create products for Learning Channel's *Junkyard Wars*. The series challenges eight teams of technically skilled people to build contraptions out of junkyard trash. The toys and working machines will be based on those produced on the series. The line should be available in spring 2002.

venues they generate from ESPN and the collection of networks the company sells, including ESPN2 and ESPNNews. "The trick going forward is to maintain the price-value relationship for not just ESPN but ESPN Inc."

ESPN Senior Vice President of Affiliate Sales Sean Bratches cited the creation of ESPN Broadband, a sports service that would allow cable modem subscribers, for example, to have a collection of highlight clips from their favorite teams packaged for them after every game. "Our proclivity," he said, "is to work something out with our affiliates, as opposed to pursuing solutions that are outside the business

arena and are capricious, at best, at the end."

It's not clear how serious Kent's proposal will become. He acknowledged that he doesn't have lobbyists seriously working on a proposal, and the NCTA is taking no stance. "I think the problem is easier to diagnose than the solution," said association President Robert Sachs.

One non-sports network CEO called Kent's proposal "the stupidest thing I've ever heard." The big danger is that Congress wouldn't stop at regulating just a sliver of the industry, particularly given the kinds of political counterattacks ESPN parent Walt Disney Co. tends to launch. ■

—Additional reporting by Paige Albinak

Advancing with VOD

While some play Hamlet, cable operators charge ahead with deployment

By Allison Romano

While Hollywood studios deliberate video-on-demand's (VOD) impact on revenues, cable operators are charging forward with deployment.

"When you roll out VOD in substantial numbers, [the studios] begin to say, 'We're missing an opportunity,'" said John Hildebrand, vice president of multimedia technology for Cox Communications, at the NCTA convention last week. "That will cause them to be more aggressive with their negotiations for titles."

The studios want to see wider distribution—perhaps to 10 million customers—before they buy into VOD. They're concerned that VOD will eat into their home-video profits, which account for 51% of domestic revenues. Another issue is the window for distributing movies on VOD before or after they go to home video.

"Our interest in is creating windows, not collapsing windows," said Mel Karmazin, president and COO of Viacom Inc., which owns both Paramount movie studio and

Blockbuster Video. "We want to be able to give the American public our content any way they want to receive it, but there has to be a business connected to it."

The studios are wary about the security of VOD and possible piracy. Cable operators scoff at security questions and assert that their closed-end, encrypted systems offer more far protection than the Internet video.

In Demand, which is owned by Time Warner, Cox, Comcast and AT&T, is negotiating with the studios on behalf of most operators. It inked its first studio deal last week with Artisan Entertainment.

VOD requires an advanced set-top box that receives streamed video, and technology that enables consumers to pause and play at whim. The cost is similar to

pay-per-view, about \$4 per movie. But, for now, VOD is limited to a few test markets per cable system, although operators have plans for aggressive deployment in the next 12 months. Several studios are contributing to VOD tests, but licensing deals are going slowly.

Until the studio deals are in place, operators can offer only subscription VOD programming. Premium cable nets, including HBO, Showtime and Starz, offer packages and individual pur-

'Our interest in is creating windows, not collapsing windows.'

—Mel Karmazin, Viacom

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IN BRIEF

SYNDICATION AT LARGE

Court TV is syndicating its pop-culture crime-and-justice series, *Hollywood at Large*, on NBC-owned KNBC-TV Los Angeles and WNBC-TV New York. The syndicated episodes will air weekly after the show airs on Court TV Fridays at 6:30 p.m. The series, based in New York, also is expanding its reporting from Los Angeles.

CABLE ONE INKS PACT WITH FOX NEWS

Fox News Channel has reached a carriage agreement to add 750,000 subscribers served by Cable One in its Southern and Midwestern regions over the next three years, according to Fox News Executive Vice President Jack Abernethy. The news channel now is carried in 67 million homes.

MIZRAHI ON MIZRAHI

Oxygen will get a dose of high fashion this fall when Isaac Mizrahi joins the women's network to host his own documentary show. *The Isaac Mizrahi Show* will follow the legendary designer through his day-to-day dealings in the film, fashion and entertainment industries. It will be shot on location in New York and Los Angeles, with Dori Berinstein serving as executive producer.

FX ADVANCES NY DEBUT

Time Warner will add FX to its New York City cable system on Sept. 5, earlier than the cable operator had originally planned, boosting the cable channel by a million viewers in the nation's largest market. Time Warner had a deal with FX to add the channel at the end of the year but, Gardner said, asked to accelerate the timetable; FX will take a channel that had been reserved for PPV.

chases (some of the most popular are *Sex and the City* and *Sopranos* episodes), along with children's shows, older movies, sports and adult programming. Affiliates cut their own SVOD deals. Some cable networks, including ESPN, are aggressively courting operators for VOD deals, but others are concerned that VOD will disrupt their linear programming and ad revenues.

SVOD may be enough to get services off

the ground, but it's new movies that will generate serious revenue.

Even though the short-term strategy is to march ahead, cable operators are hoping deals get done soon. "It's a little hard to justify allocation of those kinds of resources when you don't know how you will amortize the costs without the resources," said Rob Jacobson, In Demand's executive vice president. ■

Tech speeds to SVOD

Several server manufacturers seek to capture a slice of the action

By Michael Grotticelli

Several cable networks, with the help of server manufacturers, are betting that offering video-on-demand as a monthly subscription service is a key to unlocking the movie studio vaults.

ESPN, HBO, Showtime, Starz Encore and others have announced SVOD models that will allow consumers to access such popular shows as *The Sopranos* as many times as they want for a monthly fee. A trial of his company's HBO On Demand begins at an AOL Time Warner system in Columbia S.C., next month.

Similar to VOD, these new subscription services would also provide VCR-like control that enables subscribers to play, rewind and pause a program whenever they want. That, says Bob Zitter, HBO senior vice president of technology operations, is essential to success and helps such services match some popular features of personal video recorders.

"Pay-per-view didn't take off as much as was first predicted," he said. "But we feel that, with personal controls to start and stop a program at will, consumers will embrace VOD."



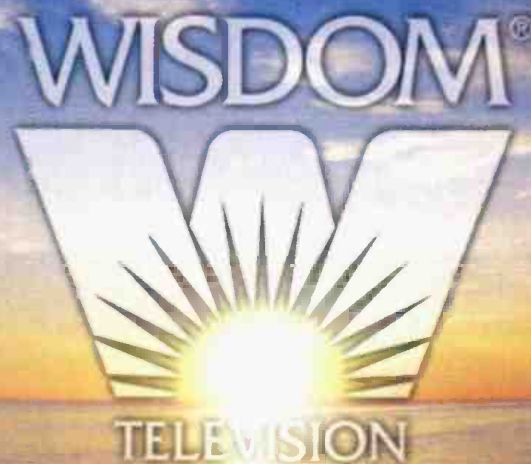
Server manufacturers' booths were a main stop on many operators' agendas. Here (l-r) Eagle Communications' Gary Shorman, The Weather Channel's Decker Anstrom and AT&T Broadband's Dan Somers survey the nCUBE booth during the NCTA's CEO Press Tour.

Photos: Craig Mathew / Matthew Photographic

SVOD demands more storage capacity, faster operation and increasingly complex electronic transactions, and companies that manufacture servers and VOD billing software demonstrated that technology at the NCTA convention last week.

Concurrent Computer Corp. showed an upgraded version of its MediaHawk Model 2000 Broadband VOD system, which is installed in about 16 AOL Time Warner systems and Comcast and Cox systems using either Motorola and Scientific-Atlanta set-top boxes. The company is now claiming up to 1,000 hours of storage capacity within a single rack unit.

Del Kunert, vice president of marketing at Concurrent Computer Corp., said a Concurrent VOD system costs about \$350 per stream per session. The operator also pays about \$350 per stream for hardware to get the signal to a



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Alfred Lord Tennyson

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IN BRIEF

WE IN VOGUE

WE: Women's Entertainment network has teamed up with *Vogue* magazine to create a special on upcoming fall fashions. *Fall Forecast* will premiere Aug. 30, hosted by model/actress Daisy Fuentes and highlighting fall trends in film, fashion, beauty and music.

TECHTV GETS DOWN TO BUSINESS

TechTV and *BusinessWeek* are teaming up to share content and programming. The business magazine will provide editorial content for news and lifestyle shows, while TechTV experts contribute to the magazine.

TechTV also will host *BusinessWeek* correspondents as guests on newscasts. The partnership should bolster *BusinessWeek's* technology coverage and gives TechTV access to the magazine's content and writers.

SEGARS IS SENIOR VP AT FINE LIVING

Fine Living, the new Scripps cable network set to debut early in 2002, today named Charles Segars Jr. senior vice president of programming, production and network strategy. He previously worked at DreamWorks SKG, where he helped develop several prime time series, and previously was vice president of prime time specials for CBS.

The cable network also named John MacDonald, a Twentieth Television veteran, senior vice president of business operations; Robyn Miller, a Disney exec, senior vice president of marketing; Greg Neal, from the Fox Family, director of creative services; and Carol Hicks, formerly an executive for Scripps' HGTV, vice president of communications.

subscriber's home. That stream is sent wide over a cable system, but, with an estimated 7% consumer use per stream, Kunert says, the operator makes about \$2 per month per sub.

SeaChange International exhibited servers handling its version of a QAM signal to ensure that it can work with any headend system in the country. According to Yvette Gordon, vice president of interactive technologies, the IC 4000 video server can be configured to deliver up to 2,000 video streams in the European Digital Video Broadcast (DVB) standard from a single rack system.

Diva provides electronic billing and systems integration that enable VOD and says it has systems installed in 26 systems in 24 markets.

The company announced a new partnership with Universal Music Group to develop and deliver interactive music video programs for cable subscribers. Called "The Viewing Lounge," the on-demand service will enable consumers to create personalized blocks of their favorite music videos from Universal artists. Charter Communications will also use Diva to bring VOD to Fort Worth, Texas, and St. Louis using its DVS 5000 server. ■

Set-top setback

Microsoft exec challenges AT&T on consumer appeal of advanced features

By Michael Grotticelli

In the wake of AT&T's decision to scale back deployment of advanced set-tops, Microsoft is challenging AT&T's assessment that consumers aren't eager for advanced services.

Working with AT&T's Broadband division, in which it invested \$5 billion, Microsoft had put most of its Microsoft TV R&D efforts behind advanced features to take advantage of Motorola's high-powered DCT-5000. When the cable giant said it would deploy only less-featured (and less expensive) boxes, Microsoft was left to rethink that development.

Ed Graczyk, director of Microsoft TV Platform Group, urges network operators to think about the future instead of short-term goals.

"An advanced platform gives you the ability to make money on new services that you can't do on the lower-end platforms," he says. Services like broadband data and home networking, in addition to a richer level of services for things like gaming and electronic



Ed Graczyk, Microsoft TV Platform Group: "We still feel that the advanced platform is the one that is going to bring the biggest return on investment for the operator."

Photos: Craig Mathew / Mathew Photographic

program guides (EPGs), are limited on the DCT-2000 box from Motorola, he says.

Many in the media have blamed a delay in the delivery of Microsoft's interactive software for A&T's decision, but Graczyk says that his company's software is being deployed internationally and that other U.S. operators have announced plans to move forward with other companies' advanced software.

He cites the recent deployment of the Ultimate TV platform on Samsung set-tops in Globo Cabo in Brazil and others, but he names no U.S.-based cable customers at this point (Charter Communications is said to be experimenting with the Microsoft TV platform).

"The market has changed, specific to AT&T, and that's why they're re-evaluating their position," he says. "There are other network operators that are moving aggressively with deployment of an advanced set-top box.

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"We still feel the advanced platform is the one that is going to bring the biggest return on investment for the operator," he adds.

Graczyk acknowledges that currently deployed "thin client" boxes can accommodate basic applications, and, in fact, Microsoft offers several options for cable operators building out with these boxes. The options includes a basic software package and the company's Access Channel Server, a software application that enables delivery of interactive services and various Windows-based content to set-top boxes.

In announcing their revised set-top strategy, AT&T spokespeople cited several test markets in which consumers were not using advanced features like digital video recording and Web access via a built-in DOCSIS modem. AT&T's Tracy Baumgartner says it doesn't make sense to invest in the more advanced boxes when, so far, few subscribers are willing to pay for the interactive services. In some test markets, though, both DVR and Web access showed promise, she notes.

Graczyk says he sees great interest in interactive features from both consumers and cable operators. "I think part of the challenge is how you define 'interactive service,'" he says. "People are definitely interested in EPGs and enhanced broadcasting. For us, interactive TV is moving forward in the U.S., and we're right in the thick of it."

Discussing the DVR category, into which Ultimate TV falls, Graczyk notes that the marketing challenge in educating consumers needs to be addressed. "In general, consumers still do not know what a DVR is."

Along with DVR functionality, Ultimate TV also integrates two channel tuners, a satellite receiver, interactive TV decoder and Web browser in one box.

Citing Microsoft's \$5 billion investment in AT&T, Graczyk notes that the company still feels strongly about working with AT&T and will work hard to develop software that the MSO wants to develop for a "mid-level" box.

"The investments are not about specific products," he stresses. "We're not a near-term-focused company." ■

Powell's cable rollout

Chairman says industry must be good actors to maintain the most positive regulatory regime in decades

By Paige Albinia

FCC Chairman Michael Powell didn't bend over backwards to make the cable industry feel good about itself last Tuesday at the NCTA convention, but the former gymnast did somersault his way onto the stage.

Following a troupe of acrobats, Powell flipped his stocky frame—dressed in a pinstripe suit—head over heels before getting up to tell the cable industry that it needs to stay on its best behavior if it wants to stay on regulators' good sides.

Powell illustrated his point with a fairy-tale theme, calling the cable industry a toad that has been turned into a prince by a "digital kiss."

"Once upon a time, cable was known as a toad of communications policy: Yeah, it was a nice little business, but it was hardly charmed," Powell said. But now: "Coaxial cable has been spun into gold thread."

"This industry," he continued, "has all the tools it needs to succeed, and may I suggest that this is the most positive regulatory regime the cable industry has seen in decades. But it's largely in the hands of the



FCC Chairman Michael Powell somersaulted his way onto the NCTA stage.

Photos: Craig Mathew / Matthew Photographic

industry to maintain favorable conditions."

Powell listed several areas in which the cable industry needs to watch itself, starting with digital television.

Broadcasters complain that cable operators are not trying hard enough to create interoperability between digital broadcast signals and digital cable systems. "This industry should find ways to be a productive partner in this transition, rather than an obstacle."

Not everyone in the audience was pleased with what he had to say. "Powell's fairy tale has a nightmare end for consumers," said Jeff Chester, of the Center for Digital Democracy.

Chester and other consumer advocates are pushing the FCC to implement rules that would require cable operators to allow competitive Internet service providers to use their high-speed networks. Consumer advocates also agree with Disney and Viacom that vertically integrated broadband companies—AOL Time Warner in particular—should be forbidden to carry exclusively their own and their partners' interactive-TV content. ■

'Once upon a time, cable was known as a toad of communications policy: Yeah, it was a nice little business, but it was hardly charmed,' Powell said. But now: 'Coaxial cable has been spun into gold thread.'

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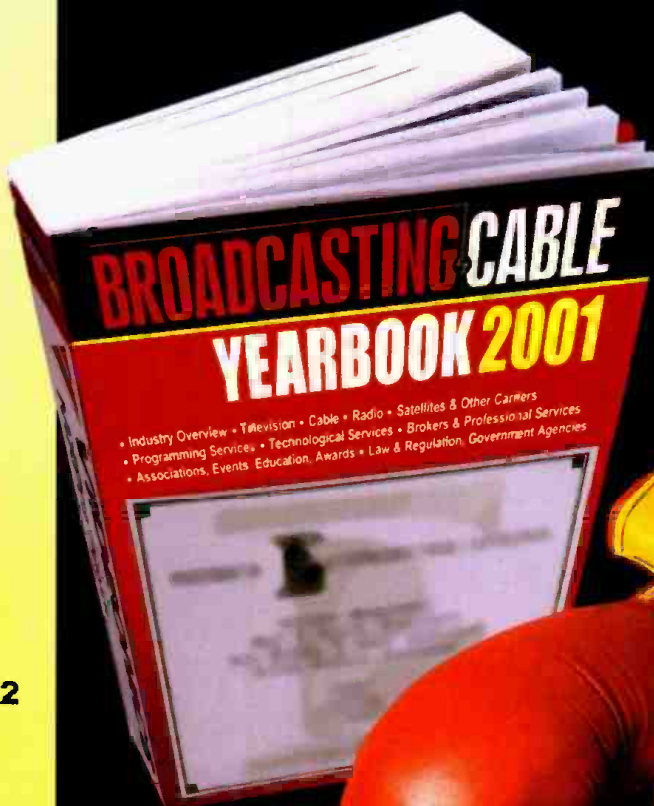
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IN BRIEF

SUNNY WEATHER

Patrick Scott has been named president of The Weather Channel Networks. He had been executive vice president and general manager. Reporting to President and CEO Decker Anstrom, he will be responsible for The Weather Channel's core analog network; Weatherscan Local, its 24/7 all-local network; TWC's radio network and newspaper syndication; and all related cable, satellite and media distribution.

NBC'S KIM BONDY TO CNN

Former NBC producer Kim Bondy is joining the news network as vice president and senior executive producer, announced CNN Executive Vice President and General Manager Sid Bedingfield on Friday.

Bondy will become the third-ranking newsroom executive and will assist Senior Vice President Sue Bunda with newsroom operations and news coverage. Bondy was most recently executive producer of NBC's *Weekend Today* and news director of the *Today* show.

THE WB'S STREET SMARTS CLEARS 90% FOR FALL

Warner Bros. has scored renewal victories for its freshman *Street Smarts*, landing key homes on top-market stations KCAL-TV Los Angeles and WLNY-TV New York. *Street Smarts* was previously considered "on the bubble" because its initial launch group, Tribune Broadcasting, had declined to take it for a second season. Now the show is tracking at 90% clearance levels for next fall.

Also, The WB's upcoming dating strip *Elimidate* has apparently filled its last big clearance hole on WLNY-TV New York. A network version is set to debut this fall.

The graying of the networks

ABC viewers age 3.2 years, making it the second-oldest broadcast network after CBS

By Steve McClellan

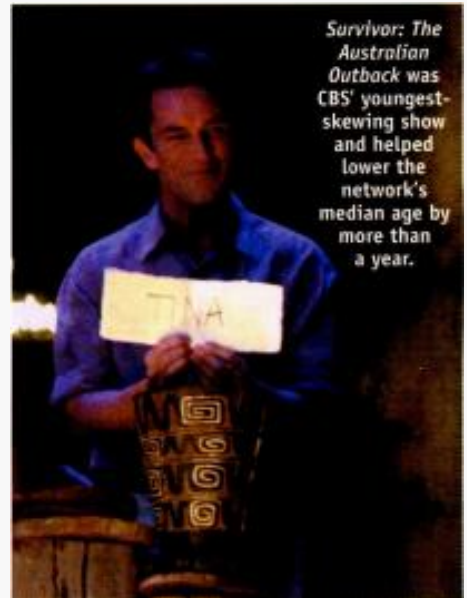
For years, CBS has been kidded as the geriatric network because the median age of its viewers has been a decade or so above the other networks'. But, if aging trends among the six broadcast networks this year continue, CBS may want to make room in the nursing home for ABC.

Two seasons ago (1999-2000), there was a nine-year difference in the median age of the typical CBS and ABC viewers, according to data supplied by TN Media, the New York-based ad buyer. At CBS, the median age was 52.4, the oldest among the networks. The median age at ABC was 43.4 years, putting it third-oldest behind NBC (45.2).

For the season just ended, the difference between CBS, still the oldest network, and ABC was cut in half. The median age at CBS dropped more than a year to 51.2 years, while ABC's aged a whopping 3.2 years to 46.6, making it the second-oldest network and dropping NBC to third.

Four of the six networks aged this season, reflecting to some degree the aging of the general population. Fox aged by about a year to a median age of 36; UPN, by 1.3 years to 34.1; and The WB, almost half a year to 29.1. NBC was essentially flat at just a shade over 45.

But CBS showed the only significant decline and ABC the most significant increase. In both cases, reality programming played a key role. CBS' hit show *Survivor: The*



Survivor: The Australian Outback was CBS' youngest-skewing show and helped lower the network's median age by more than a year.

Australian Outback was the network's youngest show, with a median age of 39.6. The previous season, without *Survivor* (the first edition aired in summer 2000), CBS' youngest-skewing show was the since-cancelled *Nash Bridges*, with a median age of 48.1.

ABC's reliance this season on *Who Wants to Be a Millionaire?* was responsible for much of the network's aging. It wasn't a particularly youthful show to begin with, and it got old quickly in the course of two seasons.

In the 1999-2000 season, the Sunday edition of *Millionaire* posted a median age of 46.9 years. For the season just ended the show aged by 5 1/2 years, to 52.4. And this season, the Tuesday, Wednesday, Thursday and Friday editions of the show all fell within the 10 oldest-skewing shows of the season, with a median age of 55 or older.

The youngest show on the networks this season was UPN's *Celebrity Deathmatch*, which died after just four outings with a medi-

The youngest show returning to the schedule next season is The WB's *Popstars* at 24.4.

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**SERVICE TO
AMERICA**

2001 Summit

June 11, 2001, The Ronald Reagan Building, Washington, DC

The National Association of Broadcasters Salutes the Winners...

Service To America Award recipients


Muhammad Ali
Dallas Area Broadcasters
KBCI-TV Boise
KFOG San Francisco and San Francisco Bay Area Food Banks
KMOV-TV St. Louis
KRQE Albuquerque
KSTP-FM St. Paul
WAVE-TV Louisville
WBAL-TV Baltimore and Maryland Area Food Banks
WSBT-TV South Bend, IN

Crystal Radio Award recipients

KELO Sioux Falls, SD
KNX Los Angeles
KUZZ Bakersfield, CA
KZQZ San Francisco
WENS Indianapolis
WJJY Brainerd, MN
WLEN Adrian, MI
WPEG Charlotte, NC
WRAL Raleigh, NC
WUSL Philadelphia

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2001 Service to America Awards Program

June 11, 2001, The Ronald Reagan Building, Washington, DC

6:00 PM: Cocktail Reception

*7:00 PM: Banquet Seating and Presentation of
The 2001 Service to America Awards*

**Welcome and Introductions: Chuck Sherman, President, NABEF
Master of Ceremonies: Bruce Jenner**

Presentation of Award:

**Service to Children Television Award — Small Market
Service to America Partnership Awards for Radio and Television**

Appetizer

Presentation of Award:

**Service to Children Television Award — Large Market
Friend in Need Awards for Radio and Television**


Entrée and Dessert

Presentation of Award:

**Service to Children Television Award — Medium Market
A Special Tribute to the 2001 Winners of NAB's Crystal Radio Awards**

Presentation of Award:

**Service to America Television Award
Service to America Samaritan Award
Service to America Leadership Award**



Welcome to the 2001 Celebration of Service



Dear Friends and Colleagues:

Once again we gather for an event that takes its name from a long-standing tradition of the broadcasting industry, Service to America. Technologies may change, programs may change, and personalities may change, but broadcasting's mission to serve the public has remained strong as we move into this new millennium.

Earlier today, our Service to America Symposium took a look at an issue of great importance both to the country at large and our industry in particular. The cultural diversity of our nation is one of its strengths, but only if we recognize it as such and act accordingly. As broadcasters, we must see the value of a diverse workforce, particularly if we hope to continue serving our increasingly diverse audience. We also looked at the vital role that local broadcast news plays not just in its own market, but nationally as well when local stories grow beyond their markets and assume importance for the entire country.

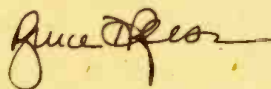
Tonight we shine a light on those broadcasters who are setting an example for others to follow. We'll honor stations large and small for their achievements and, in so doing, encourage others to follow their example. The pages that follow will give you an idea of the creativity and commitment demonstrated by radio and television stations all across America in serving their communities. We extend a

special welcome to our guests from the Dallas/Fort Worth radio and television stations who join us tonight to receive our Samaritan Award for The Amber Plan. Their efforts to locate abducted children truly exemplify the spirit of this award, which recognizes those who use the power of the airwaves to help those in need.

Finally, we are privileged to recognize a great American who first entered the nation's consciousness as an outstanding athlete, then entered the nation's heart as a humanitarian who is sharing his philosophy with the world. Muhammad Ali is truly one of our nation's heroes, having lived the quintessential American dream, rising from obscurity to become a beloved figure around the world. We are delighted that the majority of the proceeds from tonight's banquet will benefit the Muhammad Ali Center in Louisville that will help spread a message of peace, social responsibility, respect and personal growth.

It seems there are always new challenges arising, but we believe that the people and organizations we celebrate tonight have demonstrated the spirit to confront whatever problems may come down the pike. Let us all follow their examples.

With kindest regards,



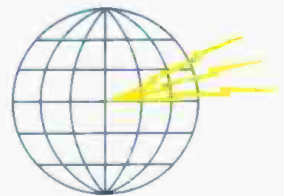
Bruce T. Reese
President and CEO
Bonneville International Corporation

An American flag is draped over the side of a building with horizontal siding. In the upper left corner, a window with a dark frame and multiple panes is visible. The background is a bright, slightly overexposed white wall.


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Bringing Community Service Home



Eddie Fritts



Jim Yager

Good Evening Ladies and Gentlemen:

Welcome to the third annual Service to America Summit.

As broadcasters, sometimes we take a lot of heat here in Washington, but the people we honor tonight remind us that our efforts are truly worthwhile. Our award recipients represent the best our industry has to offer, and they set the standard by which other broadcasters can measure their own commitment to community service. They are our inspiration and our best argument for the system of free, over-the-air, universal broadcast service that has helped our nation thrive and prosper.

The last time we checked, our nation's broadcasters are contributing in excess of eight billion dollars worth of community service, and we can't begin to tell you all the ways they go about doing these good works. Tonight's proceedings will give you some idea as we recognize our winners. Some of them have impressed us with their innovative approaches and creative campaigns; others are here for demonstrating a remarkable, ongoing commitment to serving their public day after day, year after year. They all have something to teach us about how local stations, rooted in their communities, can identify and address problems effectively when left to their own devices.

Of course, we don't do it alone. Broadcasters have wisely learned to work with partners to create synergies and solve problems. Tonight we also recognize those non-profit organizations, government agencies, and corporate sponsors who have joined with us to provide food, clothing, educational opportunities, health care and many other kinds of assistance and support to those in need.

We hope you enjoy the evening. On with the show!

Warmest regards,

Edward O. Fritts
President and CEO
National Association of Broadcasters

K. James Yager
Joint Board Chairman
National Association of Broadcasters



A Message From the President of NABEF



Welcome Ladies and Gentlemen:

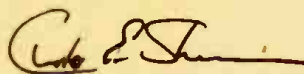
This afternoon the NAB Education Foundation celebrated a milestone when we graduated the first class of our Broadcast Leadership Training Program. This ceremony not only marked a major achievement for the participants in the program, it was also a coming of age for the Foundation itself.

Since its inception, NABEF has focused on increasing diversity in the broadcasting workforce. We developed an approach that cultivates talent at all levels of our business. From early on, we have supported programs that help students get a foothold in the industry, such as the Emma L. Bowen Foundation for Minority Interests in Media. More recently, we partnered with Howard University to present a Media Sales Institute designed to show students how stations are run in the real world. We established the Gateway Fund for Diversity in Broadcasting to help entry-level employees receive the training and skills they will need to succeed in their careers. The Gateway Fund also provides faculty fellowships for academics who teach minority students to attend the Broadcast Sales Academy presented by our friends at Belo Corporation, Hearst-Argyle Television, and LIN Television. When individuals move up the career ladder into management roles, they may participate in our Professional Fellowship Program, which provides them with advanced business training at NAB's Executive Development Program for Radio Broadcasters at Georgetown University and the Management Development Seminar for Television Executives at Northwestern University.

All that was lacking was a way to help women and minorities break through into the top ranks of the industry as group executives and station owners. This final piece fell into place when Diane Sutter, president and CEO of Shooting Star Broadcasting and a longtime supporter of NAB, approached us with an innovative and unique proposal: to create an MBA-style program that would meet one weekend each month to train up-and-coming broadcasters how to purchase and operate their own radio and television stations. Thus was born the Broadcast Leadership Training Program. We are tremendously proud of the 21 exceptional individuals who have persevered through ten weekends of lectures, workshops, case studies, and station tours to emerge as the next generation of industry elites.

This multi-tiered approach to promoting diversity reflects our belief that recruiting talented female and minority employees is barely half the battle; the real challenge is to retain them by providing opportunities to grow and advance in the industry. While we recognize that our efforts alone will help only a few, we hope other organizations and forward-thinking companies will continue to join with us to accomplish this worthy and important mission.

Kindest regards,



Chuck Sherman
President
NABEF

2001 Service to America Leadership Award

The Service to America Leadership Award recognizes an individual or organization, not necessarily involved in broadcasting, for exceptional leadership in community service.

Photo by John Lair



Muhammad Ali is receiving the Leadership Award for his lifelong commitment to world peace, tolerance and human rights, and for ongoing efforts to establish the Muhammad Ali Center in his hometown of Louisville, Kentucky. Scheduled to open in 2003, the Center will serve as a legacy to the life and ideals of Ali, who is a United Nations Messenger of Peace and was named "Athlete of the Century" by *Sports Illustrated*. Ali was presented the Presidential Citizens Medal last January at the White House, in recognition of his exemplary service on behalf of civil rights. He and home run king Hank Aaron were honored for breaking down racial barriers in sports.

Ali became an international celebrity with worldwide fame as a result of his remarkable athletic achievements, yet he chose to take on many of the most important social issues of the day. Rather than using his celebrity for personal gain, he transformed himself from a boxing champion to a champion of humanity. He has traveled the world drawing attention to the needs of children and the cause of tolerance.


The Muhammad Ali Center will serve as a place to celebrate the deeply rooted values and worldwide influence of Ali. It will be a place that redeems and esteems the core values behind Ali himself - peace, social responsibility, respect and personal growth. Among its many endeavors, the Ali Center will have the following messages:

- *Believing in one's self;*
- *Appreciating the underlying human values that all people share;*
- *Having a spiritual center and knowing its powerful force in our lives;*
- *Recognizing that life's choices determine who we are and who we will become;*
- *Knowing that our world today is interdependent and each of us can make a difference.*

The Center aims not only to explore Ali's life and what makes him such an enduring hero, but also aims to touch its visitors' lives and inspire them to emulate his discipline, dignity and willingness to stand up for core values.



The Greatest is yet to come...



2001 Service to America Samaritan Award

The Service to America Samaritan Award pays tribute to an individual or organization involved in broadcasting that has exemplified the industry's commitment to use the airwaves to promote the public interest.

The Amber Plan Participants

Dallas/Fort Worth Broadcasters and Law Enforcement Agencies


The Dallas/Fort Worth Association of Radio Managers, in cooperation with area law enforcement agencies, developed a plan in 1996 to help safely recover missing children that police believe have been abducted. The "Amber Plan" was created in memory of nine-year-old Amber Hagerman, who was abducted and murdered in 1996 in Arlington, Texas.

The Amber Plan

In the event of an abduction, a law enforcement agency faxes an Amber Alert message to two radio stations in Dallas. Those stations relay the message to other stations using the Emergency Alert System (EAS). Broadcasters immediately interrupt their programming to broadcast the Amber Alert message (and any updates) every half-hour for the next two hours or until the child is safely recovered.

In 1999, area television stations also joined their radio colleagues in the immediate broadcast of Amber Plan bulletins. Today, there are 32 radio and eight television stations voluntarily participating, along with 43 Dallas/Fort Worth law enforcement agencies. Seven Texas children have been safely returned to their families, thanks to the Amber Plan, which has become a model for similar efforts in other communities across the country. With the success in Dallas, the Amber Plan is now being used statewide in Oklahoma and is being considered by many other states. The National Center for Missing and Exploited Children in Washington, DC will step in to oversee the Amber Plan nationwide and provide free Amber Plan kits for broadcasters and police across the country.

The Amber Plan demonstrates how the ubiquitous power of broadcasting can be harnessed to serve the public good in a way that no other industry can duplicate. It also demonstrates the willingness of broadcasters to set aside competition and join together for the common good of their communities. Although the success of their efforts is the greatest reward they can receive, NABEF is pleased to recognize the Amber Plan participants with the 2001 Samaritan Award.



2001 Service to America Partnership Award

Service to America Partnership Award ~ Radio



KFOG-FM San Francisco, CA
Partner: San Francisco Bay Area Food Banks



KFOG 104.5 San Francisco / 97.7 San Jose produces Live From the Archives, a compillation CD of nationally known artists recorded live at KFOG's private concerts and broadcasts. All proceeds from these CDs are donated to the San Francisco Bay Area Food Banks, a local organization that helps feed disadvantaged children, families in crisis and others in need. In November 2000, the sale of 35,000 Live From the Archives CDs raised a record-breaking amount of over \$412,355.25. In the past six years, KFOG has raised more than \$1.5 million for the San Francisco Bay Area Food Banks, and plans to continue the project for years to come.


Service to America Partnership Award ~ Television



WBAL-TV Baltimore, MD
Partner: Maryland Food Bank

In partnership with the Maryland Food Bank, WBAL-TV is in its eleventh year of "Harvest for the Hungry." Ongoing efforts have collected over 17 million pounds of food and raised over \$1 million for the purchase of additional food supplies. Events include annual food drives, walk-a-thons and donation collection recruitment from both local schools and the U.S. Postal Service. On-air time was valued at \$85,000.

**Maryland
Food Bank, Inc.**



2001 Service To America Friend in Need Award

Service to America Friend in Need Award ~ Radio

KSTP-FM St. Paul, MN

In July 2000 several tornadoes hit the west side of Granite Falls, destroying 41 homes and damaging over 350 more. KS95-FM organized a "caravan to great falls," enlisting volunteers to donate food, water, supplies, money and time to help tornado victims clean-up their homes and salvage their memoirs. A 24-hour plea, additional PSAs and Web site coverage resulted in over 200 volunteers and trucks full of supplies. Total contributions and airtime was valued at over \$300,000.



Service to America Friend in Need Award ~ Television

KRQE Albuquerque, NM

Last spring the Cerro Grande wildfire tore through more than 47,000 acres in New Mexico, forcing the evacuation of Los Alamos. Some 25,000 people were displaced and more than 200 homes destroyed. At the same time, three additional wildfires threatened residents in the southern part of the state. KRQE News 13 pre-empted all regular programming for more than two days and spearheaded numerous multi-faceted efforts including collection of supplies, clothing, food; on-location Town Hall; web-site link for fire victims and relatives worldwide; call center with aiding agencies; on-going PSAs including evacuation tips, "Pet Find" for evacuees, houses affected, etc. Total on-air time donated was estimated at over \$200,000.



2001 Service to America Television Awards

Service to Children Television Award Small Market

KBCI-TV Boise, ID



KBCI is entering its fourth year of the "KBCI-School to Work-Academy." A four-week course of study of the television industry. Ten

to fifteen high school students are invited to spend four hours a day, Monday - Friday, at KBCI learning about all aspects of the stations operation. Students participate in lectures and role-playing activities, and must complete



various assignments including a daily analysis of what they have learned. Finally, participants produce a fifteen- to twenty-minute television program which is conceived, produced, written, taped,

hosted and edited by the students assisted by KBCI staff members. Although the course focuses on the television industry, a great deal of emphasis is placed on exposing students to the requirements and expectations of a pro-



fessional work environment. In addition to providing the course of study, KBCI donates over \$30,000 each year in on-air time and production. Further, KBCI will share

their experience with any station interested in providing a similar program.

Service to Children Television Award Medium Market

WAVE-TV Louisville, KY



Through the "It's Your Life" project, the WAVE staff works with students from area high schools to

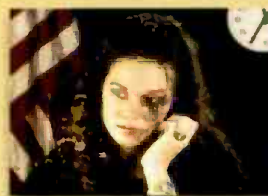
concept, write, produce and edit public service announcements on topics relevant to their daily lives.

Students are responsible for everything from coming up



with the concept, performing the research to back their proposal, writing the scripts, pitching the scripts, finding the locations and the actors, making schedules and assisting in the shooting

and editing processes. The PSAs are then placed in prime rotation. Past topics include drinking and driving, eating disorders and peer acceptance. Students gain knowledge about project development, sales, planning



and execution as well as increased awareness about current social issues and participation in an in-school open dialogue about those issues. In addition, WAVE's

campaign efforts include a 24-hour-a-day youth helpline, a Web site and in-depth documentary programming dedicated to youth issues. As of March 2001, WAVE has worked with 30 high schools and "It's Your Life" has received five prestigious awards including an Emmy.

2001 Service to America Television Awards

Service to Children Television Award

Large Market

KMOV-TV St. Louis, MO



KMOV was one of the original founders of "Do the Right Thing" in St.

Louis five years ago. This non-profit organization is dedicated to recognizing and rewarding students in our community for doing good deeds that might otherwise go unnoticed. Local teachers, parents and neighbors are



encouraged to nominate children they know who have done something that demonstrated strong character and integrity. "Do the Right Thing" was created in partnership with St. Louis City

and County police departments and cooperating school districts. Each month during the school year, ten children are recognized at a ceremony held at police headquarters and their stories are included in news

stories and vignettes. KMOV donates extensive news coverage and promotional time in excess of \$200,000 to the "Do the Right Thing" program every year. To date more than 10,000 nominations have been received and

400 children have been recognized. Working together with law enforcement and area schools, KMOV Channel 4 is extremely proud that the "Do the Right Thing" program has touched the lives of so many young people in their region.



Service to America Television Award

WSBT-TV South Bend, IN



22WSBT-TV believes in serving its community.

Each year the station commits substantial on-air time and talent to projects that make life better for all its viewers. The most notable of these in the year 2000 were: Hot New Blood, a drive for new blood donors; Habitat for



Humanity's All Women House Build; Town Hall Meetings that dealt with education issues; a two-week Gun Lock Giveaway, responding to local

gun violence; and I Love to Read, a month-long reading challenge for grade school students. 22WSBT ended the year 2000 with its most ambitious project:



22 Ways of Giving, a holiday campaign highlighting (you guessed it) 22 not-for-profit agencies in northern Indiana and southwest Michigan.

Reports on the evening news helped raise awareness about each agency's contribution to the community. The project culminated with "Blitz Day," when viewers responded by donating thousands of dollars, truckloads of food and clothing and hundreds of volunteer hours to the agencies featured.

2001 NAB Crystal Radio Award Winners

The NAB Crystal Radio Awards recognize stations for their year-round commitment to community service. The ten stations listed below were chosen to receive Crystals at an awards ceremony during NAB2001. They represent the very best in our industry. NAB salutes these and all the other stations dedicated to serving their communities.



Back Row: KÜZZ Bakersfield, CA (Sylvia Cariker, Public Affairs Director); WLEN Adrian MI (Julie Koehn, President/GM); KZQZ San Francisco, CA (Chuck Tweedle, Market President). Middle Row: WJJY Brainerd, MN (Mike Boen, Owner/GM); WENS Indianapolis, IN (Doyle Rose, President); WUSL Philadelphia, PA (Mike Guidotti, Regional Engineer). Front Row: WPEG Charlotte, NC (Sheila Stewart, News/Public Affairs Director); KELO Sioux Falls, SD (Mike Costanzo, VP/GM); WRAL Raleigh, NC (John Francioni, Engineer). Not pictured: KNX Los Angeles, CA.

Community College (kə-myoo'ni-tē kōl'ij) *n.*

1: a non-residential junior college that is usually government supported

Community Property (kə-myoo'ni-tē prōp'ər-tē) *n.*

1: property held jointly by husband and wife

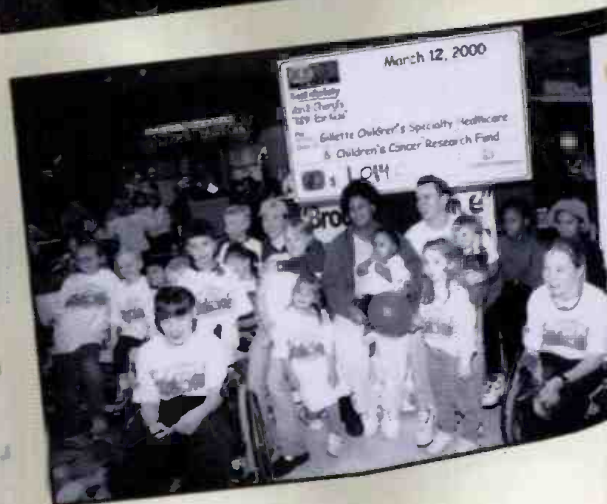
Community Service (kə-myoo'ni-tē sūr'vīs) *n.*

1: local radio and television stations

Community Service

368

Community Service



Community Service

368


Community Service

Across America, local broadcasters are defined by our service to communities. Radio and television stations raise millions for local charities, provide free airtime for radio and telethons, and serve as a lifeline to people in need when natural disasters strike.

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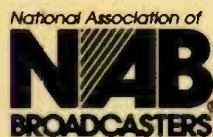
National Association of
NAB
BROADCASTERS


local broadcasters
Bringing Community Service Home



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*Thank you to all the organizations below that have joined together
to make this Celebration of Service to America possible.*



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2001 Service To America Awards Contributors

*The following have purchased tables for tonight's banquet.
Their generosity will help the Ali Center promote the core values behind
Ali himself — peace, social responsibility, respect and personal growth.*

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2001 Service To America Awards Judges

*The National Association of Broadcasters Education Foundation
thanks the 2001 Service to America Awards judges who graciously
contributed their time and knowledge to this event.*

Ms. Ellen Kelly Holland

Electronic Media Specialist, U.S. Department of Education

Ms. Leslie Pankowski

Manager, Media Partnerships, Ad Council

Mr. David E. Wallace

Senior Account Executive, Edelman Public Relations Worldwide

Mr. Chip Wheeler

Vice President, Private Sector Initiatives, America's Promise

Ms. Theresa Whitfield

National Media Director, Salvation Army



The National Association of Broadcasters Education Foundation exists to conduct long-range research and educational projects related to the future of the broadcasting industry. The foundation's areas of interest include economic, social and technological research; educational and training programs with an emphasis on increasing diversity; and First Amendment issues. NABEF is a 501(c)3 organization. Contributions to NABEF are deductible to the fullest extent allowed by law. For additional information, please call (202) 775-2559, or email hmarcantel@nab.org or visit www.nabef.org.



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We applaud the
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Programming

an age of 21.2. The youngest show returning to the schedule next season was The WB's *Popstars*, at 24.4. The oldest show on the schedule was CBS' now-defunct *Diagnosis Murder*, at 57.7, followed by the returning *60*

Minutes, at 57.0. (*60 Minutes* was No. 1 in the ratings last week.) The accompanying list supplied by TN Media shows the median ages for 2000-01 network programs that are returning in the fall. ■

How old are your viewers?

Prime time October 2000-May 2001

Program	Median age	Program	Median age
ABC		Boston Public	
The Mole	38.5	Ally McBeal	38.7
Whose Line Is It Anyway? (8:30 p.m.)	39.2	Cops	41.4
The Drew Carey Show	40.0	America's Most Wanted	42.3
Wonderful World of Disney	40.0	NBC	
Spin City	40.1	Will & Grace	37.8
Whose Line Is It Anyway?	41.1	Just Shoot Me	37.9
The Job	41.2	Friends	38.1
Once and Again	41.8	ER	41.1
My Wife & Kids (8 p.m.)	42.2	Weakest Link	42.1
Dharma & Greg	42.4	NBC Sunday Night Movie	43.3
ABC Saturday Night Movie	42.9	Three Sisters	43.4
What About Joan	43.1	NBC Saturday Night Movies	44.0
NFL Monday Night Football	43.7	Frasier	45.2
NYPD Blue	46.8	Ed	45.7
The Practice	48.4	Third Watch	46.0
20/20 (Friday)	51.3	Dateline (Tuesday)	46.7
20/20 (Downtown)	52.0	Law & Order	48.7
Who Wants to Be a Millionaire? (Sunday)	52.4	The West Wing	49.7
PrimeTime Thursday	53.1	Law & Order: SVU	50.1
CBS		Dateline (Sunday 8 p.m.)	51.3
Survivor	39.6	Providence	51.4
Yes, Dear	45.7	Dateline (Friday)	51.6
King of Queens	47.2	Dateline (Sunday 7 p.m.)	52.8
Everybody Loves Raymond	47.6	UPN	
Becker	49.5	WWF Smackdown!	26.6
CSI: Crime Scene Investigation	49.5	The Parkers	28.3
Family Law	51.0	The Hughleys	29.0
CBS Sunday Movie	52.1	Girlfriends	30.5
That's Life	52.3	UPN's Movie Friday	37.5
48 Hours	52.8	Star Trek	40.1
Judging Amy	53.1	Special Unit 2	41.5
The District	53.6	The WB	
JAG	53.8	Popstars	24.4
Touched by an Angel	55.2	Nikki	25.2
60 Minutes II	56.4	Sabrina, the Teenage Witch	25.3
60 Minutes	57.0	Dawson's Creek	26.1
Fox		Felicity	27.9
The Simpsons	27.8	Buffy the Vampire Slayer	28.8
Malcolm in the Middle	28.8	Roswell	29.9
Grounded for Life	29.4	Angel	30.8
King of the Hill	29.5	Gilmore Girls (Monday)	30.9
Futurama	29.8	The Steve Harvey Show	30.9
Temptation Island	30.4	Gilmore Girls	31.8
Titus	30.8	7th Heaven	32.2
That '70s Show	31.3	Charmed	33.2
Dark Angel	34.8		
The X-Files	36.1		

Base = Persons 2+

Source: TN Media

IN BRIEF

IT'S TRUE: MILLIONAIRE TO BE STRIPPED

Buena Vista has confirmed that it's offering a strip version of *Who Wants to Be a Millionaire?* Prospective hosts are still being mulled over for the half-hour syndicated show, which is being shopped for a fall 2002 debut.

Rosie O'Donnell, once thought to be a candidate, is more likely to just host Warner Bros.' prospective game show *Let's Make a Deal*.

As expected, Michael Davies, executive producer of the ABC network version of *Millionaire*, is "of course" heading up the syndicated series, says a Buena Vista spokesperson.

No clearance information has been revealed, but Hearst-Argyle stations and Young Broadcasting stations have expressed interest.

MCGOWAN IS CHARMED

Rose McGowan has charmed her way into The WB. McGowan, best-known for her relationship with shock-rocker Marilyn Manson, will replace the departing Shannen Doherty on *Charmed* next fall.

FOX CHOOSES NATHAN'S CHOICE

Fox has picked up for midseason *Nathan's Choice*, a half-hour comedy for which viewers determine, by voting online or by phone, the ending to each episode.

Nathan, from *Dharma & Greg* co-creator Chuck Lorre, features a college graduate trying to figure out his way in life. Each episode will be packaged with two endings, and viewers will choose one each week. The episode with the ending that doesn't air may wind up on Fox sister cable outlet FX.

Also, Fox is said to be close to signing up for midseason *Andy Richter Controls the Universe*, a project that would star former *Late Night With Conan O'Brien* sidekick Andy Richter.

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

JUNE 4-10 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	UP/N	WB
36	3.1/5	8.6/15	7.5/13	4.3/7	1.1/2	2.0/3	2.4/4
MONDAY	8:00 79. Stanley Cup Finals Game 5—New Jersey vs. Colorado 3.1/5	21. King of Queens 7.3/13 23. Yes, Dear 7.1/12 5. Ev Loves Raymd 9.7/16 12. Becker 8.6/14 6. 48 Hours 9.4/16	16. Dateline NBC 7.8/14 11. Weakest Link 8.7/14 38. Third Watch 6.0/10	52. Boston Public 4.6/8 68. Ally McBeal 4.1/7	125. Miracle Pets 0.9/2 111. Touched by an Angel 1.2/2 98. Diagnosis Murder 1.7/3	96. The Parkers 1.8/3 94. The Hughleys 1.9/3 89. The Parkers 2.0/3 88. Girlfriends 2.1/3	79. 7th Heaven 3.1/5 98. Angel 1.7/3
TUESDAY	8:00 4. Who Wants to Be a Millionaire? 10.3/18	41. JAG 5.6/10 24. 60 Minutes II 7.0/12 48. Geena Davis 4.9/8 54. NYPD Blue 4.5/8	54. Frasier 4.5/8 52. Kristin* 4.6/8 35. Frasier 6.1/10 22. Frasier 7.2/12 59. Ed 4.4/8	68. That '70s Show 4.1/8 75. Titus 3.5/6 71. Dark Angel 3.9/7	129. Mysterious Ways 0.7/1 121. Doc 1.0/2 104. Diagnosis Murder 1.5/3	118. 7 Days 1.1/2 111. 7 Days 1.2/2	85. Flix From Frog— I Know What You Did Last Summer 2.6/4
WEDNESDAY	8:00 54. Whose Line Is It 4.5/9	66. Ladies' Man 4.2/8 71. Ladies' Man 3.9/7 18. CBS Wednesday Movie—Before He Wakes 7.5/13	40. The West Wing 5.7/11 2. NBA Finals Game 1— Los Angeles Lakers vs. Philadelphia 76ers 12.4/23	59. Malcolm/Middle 4.4/8 59. Grounded/Life 4.4/8 59. Million Dollar Mysteries 4.4/7	129. You Gotta Be Kidding 0.7/1 111. Touched by an Angel 1.2/2 102. Diagnosis Murder 1.6/3	102. Star Trek: Voyager 1.6/3 104. Star Trek: Voyager 1.5/2	98. Dawson's Creek 1.7/3 111. Buffy the Vampire Slayer 1.2/2
THURSDAY	8:00 75. Stanley Cup Finals Game 6—Colorado vs. New Jersey 3.5/6	41. JAG 5.6/11 9. CSI 9.0/15 8. 48 Hours 9.1/16	19. Friends 7.4/14 35. Three Sisters 6.1/11 24. Will & Grace 7.0/12 26. Just Shoot Me 6.9/11 26. ER 6.9/12	59. Fox Thursday Night Movie—The Frighteners 4.4/8	121. It's a Miracle 1.0/2 118. Touched by an Angel 1.1/2 106. Diagnosis Murder 1.4/2	71. WWF Smackdown! 3.9/7	94. Gilmore Girls 1.9/4 89. Charmed 2.0/3
FRIDAY	8:00 83. Making the Band 2.8/6	54. Diagnosis Murder 4.5/9 44. Diagnosis Murder 5.0/9 48. Nash Bridges 4.9/9	31. Dateline NBC 6.5/14 3. NBA Playoffs— Philadelphia 76ers vs. Los Angeles Lakers 11.6/22	89. The Lone Gunmen 2.0/4 87. Freakylinks 2.2/4	121. Weakest Link 1.0/2 125. Encounters With the Unexplained 0.9/2 111. Diagnosis Murder 1.2/2	89. UPN Movie Friday— Interview With the Vampire 2.0/4	111. Sabrina/Witch 1.2/3 108. Sabrina/Witch 1.3/3 106. Popstars 1.4/3
SATURDAY	8:00 66. Stanley Cup Finals Game 7—New Jersey vs. Colorado 4.2/9	75. Walker, Texas Ranger 3.5/8 59. Walker, Texas Ranger 4.4/9 39. The District 5.9/12	82. NBC Saturday Night Movies—A Night at the Roxbury 2.9/6 68. SNL Special 4.1/8	74. Cops 3.7/9 59. Cops 4.4/10 44. AMW: America Fights Back 5.0/10	132. Miracle Pets 0.5/1 132. Touched by an Angel 0.5/1 132. Mysterious Ways 0.5/1	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	
SUNDAY	7:00 89. WOW Summer Jam Concert 2.0/4	10. 60 Minutes 8.8/18 28. Touched by an Angel 6.7/12 13. CBS Sunday Movie— Something to Talk About 8.5/14	35. NBA Showtime 6.1/13 1. NBA Finals Game 3— Los Angeles Lakers vs. Philadelphia 76ers 12.7/23 33. Weakest Link 6.2/11	85. Futurama 2.6/6 78. King of the Hill 3.2/6 43. The Simpsons 5.1/9 44. Malcolm/Middl 5.0/9 81. The X-Files 3.0/5	128. Candid Camera 0.8/2 121. Candid Camera 1.0/2 125. Doc 0.9/2 129. PAX Big Event— Assault and Matrimony 0.7/1	118. The PJs 1.1/2 111. The PJs 1.2/2 108. Steve Harvey 1.3/2 98. Steve Harvey 1.7/3 96. Nikki 1.8/3 108. For Your Love 1.3/2	
WEEK	5.0/9	6.7/12	7.7/14	3.9/7	1.0/2	2.1/4	1.8/3
5-10	8.1/13	8.4/14	7.9/13	6.0/10	1.0/2	2.4/4	2.5/4

Syndication Watch

MAY 28-JUNE 3 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	8.4	8.4
2	Jeopardy	7.2	7.2
3	Oprah Winfrey	6.1	6.3
4	Seinfeld (wknd)	5.8	6.7
5	Judge Judy	5.2	7.4
6	Entertainment Tonight	5.2	5.3
7	Friends	5.1	5.9
8	Frasier	4.7	5.4
9	Entertainment Tonight (wknd)	4.1	4.2
10	Seinfeld	4.1	4.1
11	The X-Files	3.7	4.0
12	Jerry Springer	3.6	3.9
13	Wheel of Fortune (wknd)	3.6	3.6
14	Live With Regis and Kelly	3.5	3.5
15	Judge Joe Brown	3.4	4.3
16	Montel Williams	3.3	3.4
17	Drew Carey	3.2	3.5
18	Maurycy	3.2	3.3
19	Hollywood Squares	3.1	3.1
20	ER	3.0	3.6
21	Extra	3.0	3.1
22	3rd Rock From the Sun	2.8	3.0
23	Rosie O'Donnell Show	2.7	2.7
24	Divorce Court	2.5	3.3
25	Family Feud	2.5	3.1

TOP TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah Winfrey	6.1	6.3
2	Jerry Springer	3.6	3.9
3	Live With Regis and Kelly	3.5	3.5
4	Montel Williams	3.3	3.4
5	Maurycy	3.2	3.3

According to Nielsen Media Research Syndication Service Ranking Report May 28-June 3, 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

Alternative means of support

With belt-tightening stations largely shunning this week's Promax/BDA 2001 conference in Miami Beach, Fla., and trimming promotional spending, as well, syndicators, which also are lowering their Promax/BDA presence, have to conjure up innovative ways for stations to support upcoming series debuts.

Buena Vista isn't holding the typical Promax/BDA workshop for its upcoming talk strip *Iyanla*. It doesn't seem practical when the Tribune, Fox, NBC, ABC, Paramount, Young, Sinclair and Hearst-Argyle station groups aren't sending big numbers to the event, which runs June 20-23.

Instead, the studio will give stations a half-hour *Iyanla* preview. Stations will pocket the entire commercial inventory for the special, which will cover the rags-to-riches life of host Iyanla Vanzant. Buena Vista is also buying time on various cable nets to run the special à la infomercial. It will air multiple times on cable and station outlets, starting in July.

"Given where the economy has gone, I don't know any TV station or group that isn't scrutinizing every dollar they spend to make sure they get a return on it," says Frank Biancuzzo, marketing chief at Hearst-Argyle, which will carry *Iyanla* in some markets. He says he is steering away from such usual fall marketing strategies as billboard and radio advertising.

Buena Vista marketing head Sal Sardo predicts the *Iyanla* preview will be a winner because "it has promotional value. But we are creatively handling it as a show" so that viewers will take to it. Also, he says, the preview—offering interviews with the talk strip's executive producer Barbara Walters and Vanzant—should help distinguish *Iyanla* from *Ananda*, another upcoming talk show led by an African-American woman.

NBC Enterprises rolled out its marketing workshop for *The Other Half* via satellite to stations last Wednesday. Stations saw the whole launch campaign, produced by the *Weakest Link* promotional team, the NBC Agency, and may roll out ads this week.

And Twentieth Television and Universal are holding small meetings for station executives in Miami and personally calling those not in attendance. Pearson is one of the few syndicators offering a full-fledged workshop, set for the upcoming *Card Sharks*.

—Susanne Ault



Buena Vista is giving stations a half-hour special to promote *Iyanla*.

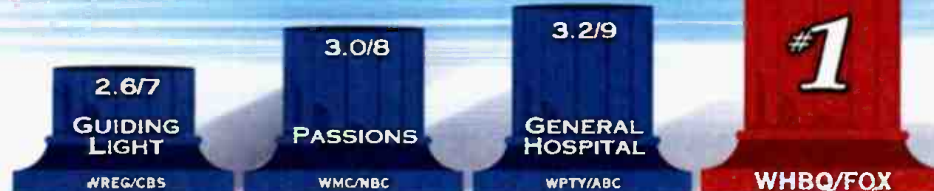
#1 IN MEMPHIS

M-F 2:30 PM
HH RTG/SHR

4.7/13

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Source: NIELSEN OVERSIGHTS, 4/24/01-5/23/01 TV eps., Day competition only shown.

StationBreak

BY DAN TRIGOBUFF

SECOND CHANCE FOR WWOR-TV

A New Jersey appeals court ordered a new trial for WWOR-TV New York, which had been ordered to pay former anchor Sara Lee Kessler more than \$7 million in 1999 for discrimination.

The jury had rejected her contentions that she suffered discrimination over her age, religion and gender but held that she was demoted and forced onto disability leave after injuring her lower back.

The appeals panel found that the trial court's instruction to the jury was unclear.

Kessler is now a medical reporter for the New Jersey Network.

KRON-TV'S BERRYHILL RETURNS TO BOSTON

Mark Berryhill, who was hired by Young Broadcasting last November to maintain and expand KRON-TV San Francisco's news in preparation for the loss of its NBC affiliation next year, is leaving the station to return to New England.

The former WHDH-TV Boston news director still owns a house in Boston and says he is leaving for personal reasons.

Last week, he did not have a job lined up but said he might take the summer off while consulting with KRON-TV.

Berryhill, who left WHDH-TV for a radio job in Boston, says he won't be applying for his old job at the TV station. General Manager Paul Dinovitz quickly promoted assistant news director Stacy

Owen to fill Berryhill's position.

After Young outbid NBC for KRON-TV when it was sold in 1999, KRON-TV and NBC, after much negotiation, failed to reach a new affiliation agreement. Instead, Granite Broadcasting's San Jose station KNTV(TV) made a 10-year deal with NBC beginning in 2002 after Granite agreed to some unusual terms, including paying for the affiliation.

Young management has said that much of its success as an independent hinges on the continuing success of its news programming.

UNEXPECTED TRIBUTE

Several recipients of the National Association of Broadcasters awards last week noted the presence the guest of honor, former heavyweight champ Muhammad Ali. But when KRQE(TV) Albuquerque News Director Dan Salamone received a public-service award, he paid an unexpected tribute to a TV station he grew up with. The New England native noted the pres-

ence of WCVB-TV Boston executives and commented that, "every day, I wake up and hope to be as good as WCVB."

"I almost fell out of my chair," said WCVB-TV General Manager Paul LaCamera. "It was certainly a spontaneous, unsolicited endorsement. We were touched and honored. It couldn't have been lovelier."

BIG SHOES TO FILL, NOT JUST IN CHICAGO

Kids around Chicago will be wiping the smiles off their faces as Joey D'Auria, Chicago's Bozo since 1984, took off the clown white for the final time. The last of more than 200 Bozos around the country taped his last performance for WGN-TV television last week, for a scheduled airing this summer.

Competition from kids cable networks such as Nickelodeon and Disney had caused the show's ratings to dip after 40 years in Chicago and more than 50 nationwide.

Among those who snagged the hot tickets, according to

the *Chicago Tribune*, were Alan Livingston, the record exec who created the beloved clown in 1946; Carol Bell, widow of Chicago's original Bozo, Bob Bell; and rocker Billy Corgan, of Smashing Pumpkins, who sang Bob Dylan's *Forever Young* for the atypically adult Peanut Gallery.

GOOD MORNING, ELLIS

It was reported last week that WPRI-TV Providence, R.I., did some staff trimming as Sunrise Television took over from Clear Channel. This week, News Director Matt Ellis, who had confirmed those staff changes, is leaving the station.

Ellis will become head writer for ABC's *Good Morning America*. He said he had floated his résumé in anticipation of the ownership change. Sunrise had assured him he could stay, he said, but "the opportunity to jump to the network was too good to pass up."

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



No more wire microphones!

WSYX(TV) Columbus, Ohio, cameraman Jason Old had his first paparazzo moment when he was confronted by Academy Award-winning actress Faye Dunaway for shooting her image against her wishes. She was in town making a film based on a local minister's life.

Focus Johnstown-Altoona

THE MARKET

DMA rank	95
Population	761,000
TV homes	283,000
Income per capita	\$14,656
TV revenue rank	111
TV revenue	\$31.9 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WTAJ-TV	10 CBS	SJL Comm.
2	WJAC-TV	6 NBC	Cox
3	WATM-TV	23 ABC	Palm Bcstg.
4	WWCP-TV	8 Fox	Peak Media
5	WKBS-TV	47 Ind.	Cornerstone TV

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

CABLE/DBS

Cable subscribers (HH)	232,000
Penetration	82%
ADS subscribers** (HH)	31,130
ADS penetration	11%
DBS carriage of local TV?	No

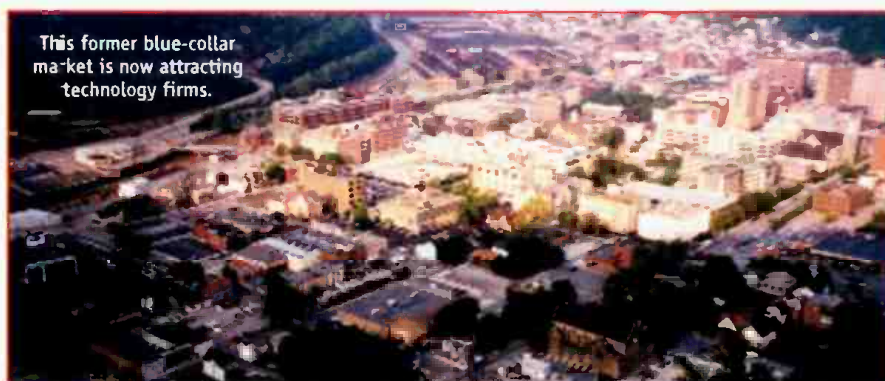
**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NUMBER ONE

Syndicated show	Rating/Share***
<i>Jeopardy</i> (WATM-TV)	10/16
Network show	
<i>ER</i> (WJAC-TV)	22/38
6 p.m. newscast	
WTAJ-TV	17/31
11 p.m. newscast	
WTAJ-TV	11/30

***February 2001, total households

Sources: Nielsen Media Research, BIA Research



Getting creative in Pennsylvania

Johnstown, Pa., may be best-known for the 1889 flood that devastated it and killed more than 2,200 people. Indeed, the site of the dam that burst is now the Johnstown Flood National Memorial, operated by the National Park Service. But the city today is part of a television market that boasts new high-tech businesses, a strong medical community, Penn State University and a host of recreational amenities.

"It's really a two-station news race," says Marty Ostrow, general manager of WTAJ-TV, "between us and WJAC-TV." Over at WJAC-TV, General Manager Mark Barash agrees: "Every newscast that is aired—morning, noon, early evening or 11 o'clock—is a horse race."

The current recession has hit here, too. "Things are slow. It's a mirror of the rest of the country; there's no doubt about it. National has been hit harder than local," says Barash. So creativity has been in order at the sales departments. Over at WTAJ-TV, Ostrow is airing five games of the Altoona Curve, a minor-league affiliate of the Pittsburgh Pirates. And the station recently broadcast the two-hour mass celebrating the 100th anniversary of the Johnstown-Altoona Roman Catholic Diocese. "Of course, we didn't run commercials," he says, "but there were sponsorship opportunities and congratulation messages. We're becoming very creative in our approach to selling."

The same is true at WJAC-TV, says Barash: "We're going to be televising for the first time in the market a huge Fourth of July fireworks display in State College, Pa.—it's billed as the fourth-largest in the world. We also work with a local hospital in presenting a series of medical news reports during sweeps. And the Web as a great vehicle to expand our brand. The site is a very important weapon in our arsenal for getting eyeballs to our station, and advertisers are really beginning to respond to it." —Mark K. Miller (mrkmiller@aol.com; 301-773-0058)

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Changing Hands

COMBOS

WBSS-FM Millville/Atlantic City and WBUD(AM)-WKXW(FM) Trenton, N.J.

Price: \$110 million

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

Seller: Press Communications LLC, Neptune, N.J. (Robert E. McAllan, president); owns WHTG-AM-FM Monmouth, N.J.

Facilities: WBSS: 97.3 MHz, 50 kW, ant. 203 ft.; WBUD: 1260 kHz, 5 kW day, 2.5 kW night; WKXW: 101.5 MHz, 19 kW, ant. 804 ft.

Formats: WBSS-FM: rebroadcasts WKXW; WBUD: MOR, news/talk, nostalgia; WKXW: oldies, news/talk

Broker: Kalil & Co. Inc.; Star Media Group Inc. (adviser to buyer)

WWTR(AM) Bridgewater, WDHA-FM Dover and WMTR(AM) Morristown, all surrounding Newark, N.J., 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 □ \$0 □ 0

Combos □ \$209,450,000 □ 4

FMs □ \$89,800,000 □ 5

AMs □ \$275,000 □ 1

Total □ \$299,525,000 □ 10

SO FAR IN 2001

TV/Radio □ \$200,000,000 □ 1

TVs □ \$419,788,108 □ 17

Combos □ \$2,652,987,820 □ 47

FMs □ \$264,062,900 □ 96

AMs □ \$88,721,811 □ 65

Total □ \$3,625,560,639 □ 226

WRAT(FM) Point Pleasant, N.J.

Price: Up to \$79.7 million

Buyer: Greater Media Radio Inc., East Brunswick, N.J. (Frank Kabele, president); owns 12 other FMs and two other AMs, none in New Jersey

Seller: Northern New Jersey Radio LP, Cedar Knolls, N.J. (Stephen Scola, executive vice president of general partner); owns WJRZ-FM Manahawkin, N.J.

Facilities: WWTR: 1170 kHz, 243 W day; WDHA-FM: 105.5 MHz, 3 kW, ant. 564 ft.; WMTR: 1250 kHz, 5 kW day, 1 kW night; WRAT: 95.9 MHz, 4 kW, ant. 293 ft.

Formats: WWTR: gospel, sports talk; WDHA-FM: AOR; WMTR: big band, nostalgia, MOR; WRAT: rock

Broker: Veronis Suhler & Associates (seller)

WRVP-FM (formerly WEEK-FM)

Eureka/East Peoria, WPPY(FM)

(formerly WBDM) Glasford/Peoria and

WVEL(AM)-WGLO(FM) Pekin/Peoria,

all Illinois

Price: \$14 million cash (includes noncomplete agreement)

Buyer: Regent Communications Inc., Covington, Ky. (William L. Stakelin, president/0.43% owner); owns/is buying 33 other FMs and 14 other AMs

Seller: Two Petaz Inc./Cromwell Group Inc., Nashville, Tenn. (Bayard H. Walters, president); owns WIXO(FM) Bartonville/East Peoria and WFYR(FM) Elmwood/East Peoria, Ill.

Facilities: WRVP: 98.5 MHz, 3 kW, ant. 328 ft.; WPPY: 101.1 MHz, 3.3 kW, ant. 449 ft.; WVEL: 1140 kHz, 5 kW day, 3.2 kW night; WGLO: 95.5 MHz, 25 kW, ant. 620 ft.

Formats: WRVP: AC, CHR, news; WPPY: CHR; WVEL: religion, urban; WGLO: rock/AOR

Broker: Blackburn & Co. Inc. (seller)

KCTY(AM)-KRAY-FM, KHMZ(FM) (formerly KLXM) and KTGE(AM)

Salinas/Monterey and KZSL(FM) King

City/Salinas Monterey and KHNZ(FM)

(formerly KLUE) Soledad, all California

Price: \$5.75 million (includes \$1 million cash)

Buyer: Wolfhouse Radio Group Inc., Salinas (Hector Villalobos, president/owner); no other broadcast interests

Seller: Z Spanish Trust/Z Spanish II Trust, Stamford, Conn. (Mark D. Inglis, trustee); no other broadcast interests.

NORTHERN COMMUNICATIONS ACQUISITION CORP.

has acquired

SHOCKLEY COMMUNICATIONS CORPORATION

Television Stations in: Madison, Wausau, Eagle River,
La Crosse, Eau Claire, Rochester

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The undersigned acted as exclusive broker
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Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

Note: Stations had to be divested to meet FCC ownership caps and Justice Department concerns about of Z-Spanish Media Corp.'s merger into Entravision Communications Corp. Four stations are left to be sold

Facilities: KCTY: 980 kHz, 1 kW day, 247 W night; KRAY-FM: 103.5 MHz, 6 kW, ant. 512 ft.; KHMZ: 97.9 MHz, 2.9 kW, ant. 112 ft.; KTGE: 1570 kHz, 500 W day; KZSL: 93.9 MHz, 5.4 kW, ant. 719 ft.; KHNZ: 106.3 MHz, 6 kW, ant. 1,720 ft.

Formats: KCTY: Spanish; KRAY-FM: LaBuena; KHMZ: Spanish, AC; KTGE: Spanish, regional Mexican; KZSL: Spanish (regional and contemporary); KHNZ: AC

FMs

KQKQ(FM) Galveston/Houston, Texas

Price: \$80 million cash

Buyer: Hispanic Broadcasting Corp., Dallas (McHenry T. Tichenor Jr., president/3.9% owner; Clear Channel Communications Inc., 26% owner); owns/is buying 47 other radios, including KLAT(AM)-KOVE-FM, KLTN(FM), KOVA(FM) and KRTX(AM) Houston and KLTO(FM) Galveston/ Houston

Seller: El Dorado Communications Inc., Houston (Tom Castro, president); owns KEYH(AM) Houston and KXTJ(FM) Beaumont/Houston, Texas

Facilities: 106.5 MHz, 100 kW, ant. 1,322 ft.

Format: Bilingual Tejano hits

Brokers: Gary Stevens & Associates (seller); Houlihan Lokey Howard & Zukin

WMFS(FM) Bartlett/Memphis, Tenn.

Price: \$7.2 million

Buyer: Infinity Broadcasting Corp., New York (Mel Karmazin, chairman; Viacom Inc., majority owner); owns/is buying 181 radios, including WMC-AM-FM Memphis

Seller: Belz Broadcasting Co., Memphis (Julianne P. Belz, president); no other broadcast interests

Facilities: 92.9 MHz, 6 kW, ant. 328 ft.

Format: Active rock

WAZR(FM) Woodstock/Front Royal/Winchester, Va.

Price: \$1.35 million (includes five-year noncompete agreement)

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, CEO, Clear Channel Radio); owns/is buying 17 TVs and about 1,150 other radios, including WNTW(AM)-WUSQ-FM Winchester

and WFQX(FM) Front Royal/ Winchester

Seller: Ruarch Associates LLC, Woodstock (Arthur D. Stamler, managing member); no other broadcast interests. Note: Ruarch was to sell WAZR for \$1.25 million cash (Changing Hands, May 22, 2000)

Facilities: 93.7 MHz, 25 kW, ant. 43 ft.

Format: Big band/MOR

Broker: John Pierce & Co. (seller)

KMBQ(FM) Wasilla/Anchorage, Alaska

Price: \$900,000 (includes \$350,000, five-year noncompete agreement)

Buyer: Ubik Corp., Anchorage, Alaska (Aaron D. Wallender, president/treasurer/43% owner); owns KNIK-FM Anchorage

Seller: KMBQ Corp., Wasilla (John N. Klapperich, president/owner); no other broadcast interests. Note: KMBQ Corp. acquired station for \$175,000 in 1992

Facilities: 99.7 MHz, 51 kW, ant. -187 ft.

Format: AC

WKNK(FM) Edmonton, Ky.

Price: \$350,000

Buyer: Hart County Communications Inc., Horse Cave, Ky. (Dewayne Forbis, president/20% owner); owns WLOC(AM) Munfordville, Ky.

Seller: Metcalfe Communications Inc., Edmonton (Judy Crabtree, president); no other broadcast interests. Note: Medcalfe acquired station for \$175,000 in 1995

Facilities: 99.1 MHz, 3 kW, ant. 328 ft.

Format: Country

AMs

KKPC Pueblo, Colo.

Price: \$275,000

Buyer: Public Broadcasting of Colorado Inc., Denver (Max Wycisk, president); owns seven other Colorado FMs, including KCFP(FM) Pueblo; is building FM in Trinidad, Colo.

Seller: MK Inc., Loveland, Colo. (Monte L. Spearman, president); owns KEZZ(AM) Estes Park, Colo. Spearman also owns KFKA(AM) Greeley and KHPN(AM) Loveland, Colo. Note: MK bought KKPC for \$270,000 (Changing Hands, June 12, 2000)

Facilities: 1230 kHz, 1 kW

Format: News/talk

Broker: McCoy Broadcast Brokerage Inc. (seller)

—Compiled by Elizabeth A. Rathbun



Legal Innovators

BROADCAST FINANCING FOR THE NEW MILLENNIUM: RESPONDING TO CHANGING TIMES

AN ANNUAL PROGRAM OF THE NAB RADIO SHOW

WEDNESDAY, SEPTEMBER 5, 2001

8:30 A.M. - 11:30 A.M.

NEW ORLEANS CONVENTION CENTER

KEYNOTE SPEAKER

Drew Marcus

Deutsche Bank Alex. Braun

PANELISTS

David J. Benjamin

Triad Broadcasting Co., L.L.C.

Anthony S. Brandon

American General Media Corp.

Charles Brown

CIT Structured Finance

Lewis W. Dickey

Cumulus Media Inc.

David Kennedy

Susquehanna Radio Corp.

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Two Bells and all's not well

Differing Judiciary, Commerce versions of Bell data-dereg bill further dim chances for passage

By Bill McConnell

Billy Tauzin will need some help in the Senate if he wants to keep his broadband-deregulation bill alive.

At the moment, his counterpart across Capitol Hill, Senate Commerce Committee Chairman Ernest Hollings, is opposed to Tauzin's plan to let regional Bell phone monopolies offer Internet backbone and other long-distance data services to their local markets without getting regulators' approval.

Unless Tauzin can somehow find enough senators to force the courtly South Carolinian to bring up the legislation, the bill will probably die in committee. It is also probably dead in the House as well: Last week, rivals made it clear there are deep GOP divisions over the best way to roll out high-speed Internet and other broadband services. The House Speaker has no incentive to allow a battle within his own party if there's no chance the legislation will make it to the president's desk.

Tauzin's bill, which also would weaken the federal requirement that Bells provide broadband competitors access to their high-speed digital subscriber lines, is the biggest item on the local phone monopolies' wish list. They say, without deregulation, they can't compete with the cable industry's high-speed service. Without deregulation of the Bells, they say,

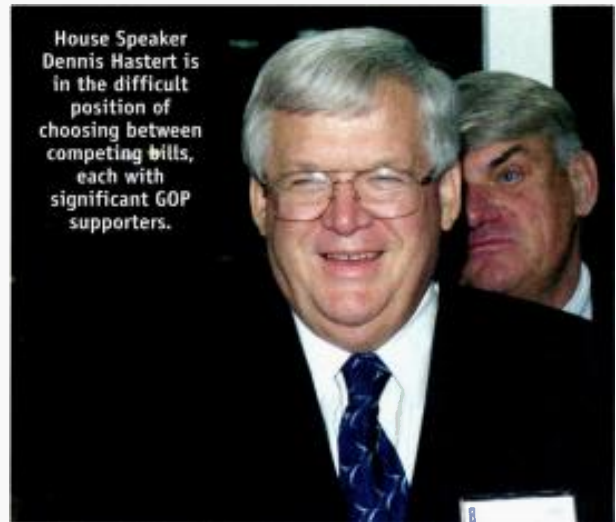
Congress will face the "ugly prospect" of imposing similar rules on cable operators.

The Bells' critics counter that the 1996 Telecommunication Act provided Bells all the deregulation they need if they would live up to their promise to open their local phone networks to competitors at reasonable prices.

The Judiciary Committee last week put a damper on Tauzin's plan by approving by voice vote a version that, like the Commerce Committee version, would eliminate RBOCs' need for FCC approval for entering long-distance data services but would instead transfer that duty to the Justice Department's antitrust staff. The Commerce Committee version, co-sponsored by John Dingell (D-Mich.), would let Bells into long-distance data with no regulatory gauntlet.

House Speaker Dennis Hastert (R-Ohio) and Rules Committee Chairman David Dreier (R-Calif.) are in the difficult position of choosing between competing bills, each of which has significant support among the GOP. The Rules Committee is expected to take up the legislation June 18 but may hold out until the Republican leaders can gauge whether a battle is worth waging.

Tauzin's aides say they are trying to work out a Senate compromise, possibly sponsored by Kansan Sam Brownback or Montanan Conrad Burns, both Republicans. In the last session of Congress,



House Speaker Dennis Hastert is in the difficult position of choosing between competing bills, each with significant GOP supporters.

Photo: Craig Matthew / Matthew Photographic

'The debate would look pretty ugly on the floor.'

—Julian Epstein, the Judiciary Committee's Democratic counsel

Brownback introduced his own version of broadband deregulation, but Burns never endorsed it and, according to a Capitol Hill source, has no plans to now.

In the meantime, both sides were predicting victory after the Judiciary Committee took the unusual step of amending Tauzin's bill to suit its anti-Bell stance, then encouraging the Rules Committee to vote against the whole package.

The fight has as much to do with turf battles between the committees as with public policy. Many Judiciary Committee members were angered that Hastert limited their right to amend the bill to matters involving the Justice Department's antitrust authority. Now Hastert must decide whether the Judiciary went too far by giving Justice new regulatory powers beyond its traditional antitrust role.

"The Judiciary Committee might as well have tacked on a white flag of surrender," said Ken Johnson, Tauzin's spokesman. "There's no chance this will pass the parliamentary process."

But the Bell companies' critics also saw victory and predicted that House leaders will not want to bring the bill to a full House vote given the sharp differences of opinion. "The debate would look pretty ugly on the floor," said Julian Epstein, the Judiciary Committee's Democratic counsel. ■

Finance reform under fire

Majority of witnesses in House Subcommittee hearing suggest soft-money, attack-ad bans would hamper political speech

By Bill McConnell

Liberal Democrats tried to boost prospects for campaign-finance reform last week by casting doubt on challenges to the bill by free-speech groups. But the chairman of the House Judiciary Subcommittee on the Constitution, which was holding hearings on it, said those attacks only reinforced his doubts about the reforms.

At issue are limitations on soft-money contributions and the banning of attack ads often purchased with them. Most broadcasters oppose such limitations, either on speech grounds or because they could eat into the advertising windfall.

Rep. John Conyers and other top Judiciary Committee Democrats appeared surprised last week by the strident attacks on reform by the American Civil Liberties Union but suggested that the group's current leadership doesn't reflect the true views of the organization.

"I want to thank you for forcing me to undergo many more hours of study," the Michigan lawmaker said sarcastically after ACLU President Nadine Strossen launched a broadside against the reform proposals.

Conyers, the panel's senior Democrat, then demanded that subcommittee Chairman Steve Chabot add the comments of nine former ACLU leaders supporting campaign-reform plans into the official record of the days' events.

"We should not live in a society where those with the most dollars monopolize the debate," added Rep. Jerry Nadler (D-N.Y.).

But Strossen insisted that the leading plans would severely limit the ACLU and others from getting their views out during campaigns. "What this legislation does is make it a crime for citizens and citizens groups to criticize our government," she said.

Chabot (R-Ohio), who picked the witnesses

for the hearing, said their testimony—three of four had Constitutional problems with the reforms—reinforced his position: "The tension between some campaign-finance proposals and the First Amendment is clear."

Legislation introduced by Rep. Christopher Shays (R-Conn.) would ban soft money, which is not earmarked for specific candidates but

often funneled to their campaigns. The House also is expected to vote on its version of the Senate's McCain-Feingold bill, which would ban ads attacking any candidate 60 days before an election unless paid for by hard-money contributions, provided specifically to a candidate or political action committee.

House Speaker Dennis Hastert has promised a floor debate and vote on the issue when lawmakers return after the July 4 break.

Imposing restrictions so close to election time is bad, Strossen said, because that's when voters pay the most attention. Instead, she urged lawmakers to allow more public funding and to extend to challengers the practice of "franking," which allows lawmakers to send mail to constituents without paying for postage.

James Bopp, general counsel for the James Madison Center for Free Speech, said neither piece of legislation would pass court review: "I believe the provisions of McCain-Feingold are not only unconstitutional but bad public policy."

Glenn Moramarco, senior attorney for New York University's Brennan Center for Justice, was the only one of the four witnesses to support the reform proposals.

The leading reform plans are crafted narrowly enough to avoid constitutional problems, he said. According to a Brennan Center study of more than 2,100 ads aired 300,000 times in the 75 largest media markets during the 1998 federal campaign, only 3,100 airings would have violated the McCain-Feingold restrictions. ■

'We should not live in a society where those with the most dollars monopolize the debate.'

—Rep. Jerry Nadler

IN BRIEF

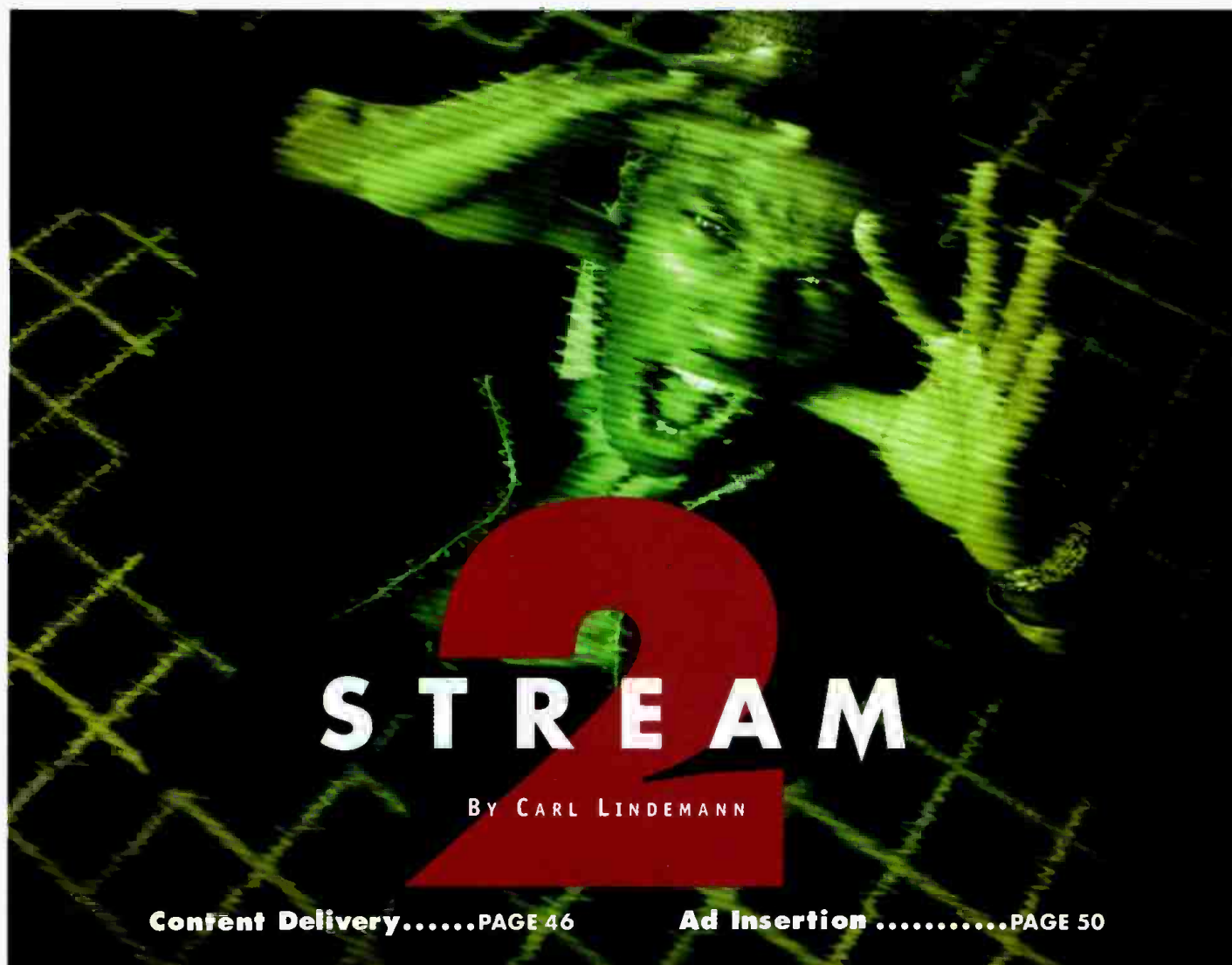
NCTA'S PICKS

The NCTA last week picked a new chairman, officers and board members at its annual convention.

New chairman is Michael Willner, president of Insight Communications. Vice chairman is Jerald L. Kent, CEO, Charter Communications; secretary is John Rigas, CEO and chairman of Adelphia Communications; treasurer is Brian Roberts, president, Comcast.

In addition to the officers and NCTA President and CEO Robert Sachs, the NCTA executive committee will comprise Decker Anstrom, CEO, The Weather Channel; Matthew Blank, chairman and CEO, Showtime Networks; Joseph Collins, chairman and CEO, Time Warner Cable; Nickolas Davatzes, CEO, A&E Television Networks; James Dolan, CEO, Cablevision Systems; Robert Miron, president, Advance/Newhouse Communications; James Robbins, CEO, Cox Communications; Daniel Somers, CEO, AT&T Broadband.

Elected members of the board: Associate director is John Egan, chairman, ANTEC (re-elected to a two-year term). At-large system directors: Ronald Duncan, CEO, GCI Cable Inc. (newly elected to a three-year term); James D. Pearson, CEO, U.S. Cable Corp. (re-elected to a three-year term). At-large programmer directors: Nickolas Davatzes, CEO, A&E Television; John Hendricks, chairman and CEO, Discovery Communications; Haim Saban, CEO, Saban Entertainment/Fox Family Worldwide (re-elected to a two-year term). At-large directors (newly elected to a two-year term): Geraldine Laybourne, chairman and CEO, Oxygen Media; Maggie Wilderotter, CEO, Wink Communications. Rural/small system operator director (re-elected to a two-year term): Joseph S. Gans III, president and CEO, Gans Multimedia Partnership.



Old media may have survived Round One of its battle with new media, but the sequel promises to be more challenging

I T WASN'T VERY LONG AGO THAT "new media" struck terror in the heart of the established media business. Despite enjoying great success, it was suddenly "old media." Untold millions (maybe even billions) of dollars later, as old media attempted to get a foothold in new media and new media simply attempted to get a foothold, the phantom menace of new media seems to have become a real-world mess.

There are several sequels left to this saga. What's the next episode? The high-speed Internet future is coming. And its arrival will usher in a new era of uncertainty and a potential threat to the busi-

ness models that have defined traditional media. For example, what happens when the vast majority of U.S. households have access to high-quality, low-cost streaming media that is available for viewing not on a PC but on the TV? The familiar boundaries between broadcast, cable, satellite and programming will shift, creating a new landscape. And many of the partnerships that are built around the concept of content owners and distributors could be fractured as the Internet provides content owners a way to reach the television sets of viewers without the help of traditional distribution methods.

The advent of broadband distribution

seems little different from when cable and satellite came on the scene. But broadband distribution may mark a fundamental shift in the core broadcasting business model, according to Geoff Reiss, senior vice president of programming, production and operations for ESPN Internet Group.

"Traditionally, the National Football League has been a wholesaler," he says. "They sell rights to their product to retailers, over-the-air or cable. Those networks retain the consumer relationship."

Broadband, however, opens other opportunities. "What this new distribution theoretically allows is for these content providers to create hybrid business models where they're both wholesalers and retailers."

By this analogy, ESPN is something like a value-added reseller. On June 10, the company announced a new Internet

Real Networks (that number is not public). Sports has a "miss it and you've missed it forever" quality that entertainment programming can't match and that sports-content providers can exploit.

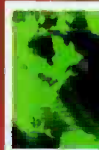
But don't expect any serious movement to the Internet to happen overnight, says Joe Ferreira, vice president of programming for SportsLine.com. "It's going to be very difficult for a content provider to completely switch off of large revenue streams like those from network television to this new medium," he says. "The business infrastructure based on advertising, subscriptions, whatever, will have to be completely in place so that there's no loss of revenue for a year or two."

TESTING THE WATERS

Are the sports leagues eager to make a move towards distributing content via broadband, without the help of traditional networks? "We've been testing the waters, exploring the marketplace," says Peter Brickman, senior director of broadcast operations and technology for the NFL. "Traditional models of distribution still work very well. We always want to be ready if there's a shift."

ESPN vs. cable?

UNTIL RECENTLY, streaming video has been treated more as a novelty than as a threat. Now, negotiations between cable provider Charter Communications and ESPN about ESPN News have run aground because of it. "We're not against video streaming," says Charter



spokesman Andy Morgan. "But the network is going to provide substantial content free via the Internet while we're having to charge

customers for it. There needs to be some limitations. Otherwise, it devalues the product we're providing via our system to customers."

For its part, ESPN sees this as offering additional opportunities for Charter's broadband business. "We think that the cable operator is in the best position to take advantage of broadband streaming," says Sean Bratches, ESPN's senior vice president of affiliate sales and marketing. "We've been trying to drive value to our affiliates, saying that there's a great opportunity to leverage the ESPN brand to drive a lot of new-media products."

So far, both sides claim that this is a problem with this particular organization only. Similar negotiations have gone smoothly with other parties that apparently accepted the terms.

Michael Goodman, senior analyst for The Yankee Group, a Boston-based business research firm, sees each operating from the same motives. How they are situated in the business makes for an impasse. "Both want to protect their future but are coming at it from diametrically opposed positions," he explains. "Charter isn't being an obstructionist. It's just protecting the basic business. At the same time, ESPN doesn't want to be limited in a technology that's still in an embryonic stage." —C.L.



The NFL is experimenting with distributing games via broadband overseas.

streaming service tentatively named ESPN Broadband. The value added here for the audience is raising eyebrows with cable affiliates concerned about losing eyeballs online (see box at right).

When it comes to investigating the revenue opportunities broadband may provide in the future, it's the professional sports leagues that are taking the lead. No doubt, they have an opportunity to capitalize on sports fans' passions, which can result in fans' being more than happy to pony up \$9.95 for the right to listen to Major League Baseball games when they're away from their home market. MLB reports that they have signed up 80,000 subscribers, with additional subs signed by



The National Basketball Association has pursued a more aggressive strategy. For several years, NBA.com has offered the Audio League Pass, a subscription service for live audio feeds of games. A deal with RealNetworks last January makes that and the content from NBA.com TV, the league's digital television network, available to RealPlayer GoldPass subscribers.

Gregg Winik, executive vice president,

programming, and executive producer, NBA Entertainment, says this all remains experimental. "Yes, we're interested in testing a lot of different things," he says. "But until we understand a direct-to-the-consumer business model, we're not making any drastic decisions. The networks are still the greatest way to reach the largest number of people in a cost-effective way."

The NBA's most ambitious test came in April with a free live video stream. Isn't that giving away the store while broadcast partners are paying for the rights to the game? "Almost 40% of our Internet hits

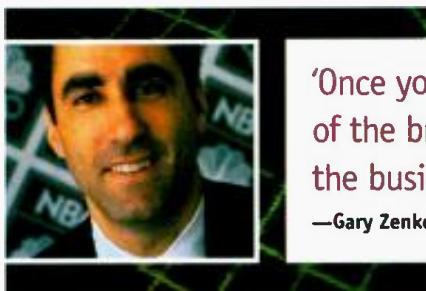
of geographic limitation to such signals, no one's going to be streaming anything of the games competition," says David Aikman, the IOC's marketing and business development manager. "We've kept that off the table until the day there are some solutions."

The IOC has, however, experimented with broadband distribution, which does provide the necessary geographical limitations that Aikman mentions.

"We don't see [today's broadcast model] as the correct and long-term solution," says Aikman. "We see it as a stop-gap. We've signed agreements with our broadcasters

Making that profitable is another matter. "A show like *Law & Order* costs about \$2 million an episode to produce," she explains. "You'd need at least 2.5 million people paying \$1 each just to make it practical."

Given the economics, producers aren't likely to abandon partnerships with TV networks anytime soon, according to Peter Jankowski, co-executive producer of *Law & Order: Criminal Intent*, *Law & Order: Special Victims Unit* and *Arrest & Trial*. "You put up \$10 million for 13 episodes of a television program, and you've got to know you'll get a large portion of your investment back," he adds. He sees the real opportunity for Internet distribution cropping up after the first run on the network. "I think syndication is the place it will take hold first. Once the show is out there, then your investment is more controllable. You have more room to experiment."



'Once you undermine the exclusivity of the broadcast rights, you've changed the business model entirely.'

—Gary Zenkel, NBC Olympics

come from out of the country," says Winik. "We thought it would be a great way to reach the global audience with this test."

Winik says that, so far, no one has cried foul. From the NBA's view, adding additional distribution ultimately benefits the audience. "The more competition out there [among distribution channels], the more everyone pushes to find ways to get fans closer to the game," he adds. "We have to make sure we're available on whatever platform people want to engage."

TRADEOFFS

Competition among distribution channels may be good, but there are tradeoffs. "Exclusivity is what drives the price up. Once you undermine the exclusivity of the broadcast rights, you've changed the business model entirely," says Gary Zenkel, senior vice president of business development and marketing for NBC Olympics. One of the problems is that Internet streams cross the national boundaries that define the IOC's broadcast agreements.

"Unfortunately, until there is some kind

through 2008, and after that, all bets are off."

So far, most of the maneuvering has been posturing and positioning. But the real game is about to begin. "The first big contract reflecting this new world will be the NBA deal that's currently up for negotiations," says ESPN's Reiss. He doubts that negotiations will create a one-size-fits-all resolution for other sports, but some patterns will emerge. For example, it's unlikely that the leagues will ever "go direct" with top-tier properties. That's because the networks do not justify blockbuster events like the Super Bowl strictly on a profit-and-loss basis.

Outside of the sports arena, broadband is beginning to exert an equally powerful influence on the entertainment industry. "It's an opportunity for content creators to totally circumvent traditional distribution," says Rene Balcer, executive producer of Wolf Films' *Law & Order: Criminal Intent*. "Studios USA could just park a big computer in the basement and hook up the whole library to the Internet. People wouldn't have to go through the network or A&E or anybody."

ATTENTION WARRANTED

Dennis Williamson, senior vice president for Belo's Television Group, sees concern about online intrusions starting to surface at the station level.

Since Belo's TV properties are mostly network affiliates, this hasn't been a major issue. Contracts for the first-run programs carried are relatively short-term.

"If we were signing up *Friends* on a five-year deal, clearly there would be some discussion as to what exclusivity we would have in our market for that contract," he says. For Williamson, the real opportunity afforded online is leveraging localism.

As for whether broadband will provide an outlet for content that doesn't make it on the TV networks, David Grant, president of Fox Television Studios, doesn't see this as likely. Those talented enough to make quality television for a middle market will not stop short of the big time. "The system is set up to drill for oil," he says. "Nobody likes to go out and just dig 5 feet deep. They bring out the big rig and drill all the way down. They're willing to deal with a dry well to hold onto the promise of hitting a gusher." ■

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Content-delivery networks:

A struggle for success

Consolidation expected as a result of stock-market fall-off

By Anne Hohenberger



Streaming media seems destined to be everywhere, whether in the form of movie trailers, educational videos, advertising, not to mention the ubiquitous streaming audio. So what is a broadcaster, given the amount of content that could be streamed, to do? How might a broadcaster select a content-delivery network? And what is a content-delivery network?

Content-delivery networks (CDNs), sometimes referred to as streaming-media providers, are in place to help Internet-content creators distribute text, audio, video and other visual communications via

the Web. The providers have their own technical facilities or operations centers, and some of them piggyback their services on Web-hosting services such as Digex or Genuity. Material is sent from those centers to their "edge-servers," which are located around the country and help distribute the content to different geographical regions. The logic is that, the more edge-servers there are, the less congestion there will be, resulting in an end-user experience that is enjoyable and devoid of crashes, long waits, and stammering audio or video. Happy end-users mean the companies that pay the CDNs are happy, which, in turn, makes the CDN and stockholders happy. The prob-

lem is, getting the infrastructure in place is expensive.

Today, there are four major companies involved in the CDN market, particularly as it relates to streaming: Akamai, Digital Island, Activate and iBeam. Each offers its own set of strengths and weaknesses, with Akamai and Digital Island being the most well-known while Activate and iBeam are lesser known but still respected.

The question for broadcasters, as they shop for a CDN, is deciding what they'll get for their investment. Activate, Akamai, Digital Island and iBeam all provide reliable streaming services, from live events to archived content on demand. They also offer an array of tools to measure audience size, what portion of an audience is using which type of player (Real, WindowsMedia or QuickTime) and ad-response rates, among others. CDNs can even determine or predict partial audience demographics extrapolated from area codes/dialing prefixes, connection speeds and type of event.

For many broadcasters, the decision may well come down to customer support and depth of services. For example, Activate has focused on the application piece, the added functionality beyond the stream, according to Jeff Schrock, Activate co-founder and CEO. "Things like presentation tools and event tools, where users can present as well as send a stream," he says. The user experience is similar to WebEx (which allows users to hold online meetings), he explains, but streaming events have larger user requirements because they are archived and are multimedia-focused as opposed to document-focused.

In addition to providing its customers with outsourced managed streaming services, Akamai offers business-intelligence tools. "It's reporting information that tells our customers about what's happening on their sites, such as bit rates or formats," says Ray Weaver, direc-

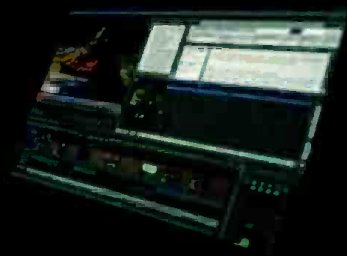
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tor of product management for Akamai. "Our SiteWise business-intelligence-tool application tracks unique visitors and where they visit or go on the site."

As for iBeam, Gillis says the company offers basic-distribution capabilities to stream the content, plus the ability to target and insert ads. "It introduces new advertising on the Internet," he says. "We synchronize with station automation systems [tone generators] and insert a new stream without buffering on the client side. It's a pretty significant capability."

iBeam also offers syndication tools and, in addition, a product called Geo Agent, allowing customers to filter programs or streams by region or country. Digital Island offers a similar service with Traceware. Wilson, however, touts Digital Island's production experience. "Streaming media starts with a camera crew," he says. "You have to deliver a good interactive experience, as well as the production."

BUT WHY?

The biggest problem facing broadcasters looking to stream is that streaming is not designed for reaching untold millions in a flash. "Streaming is not a technology designed for mass media," says Schrock. "It's about niche broadcasting."

The question then becomes: Is there a business in niche broadcasting? "Streaming is not cost-effective enough to replace broadcast television, radio or even newspapers," explains Tim Wilson, chief mar-

Slip-sliding away...

It has been a rough 18 months for Internet stocks, and those in the CDN market are no exception. Here's how the stocks of four major players have fared during that period.

		(In dollars)						
COMPANY	SYMBOL	1/15/00	4/15/00	7/15/00	10/15/00	1/15/01	4/15/01	6/7/01
Activate*	CMGI	112.56	71.25	37.86	16.87	6.12	2.99	4.49
Akamai	AKAM	249.12	98.87	78.86	51.00	29.06	9.45	9.64
Digital Island	ISLD	84.5	34.86	28.68	12.62	6.03	2.47	3.36
iBeam	IBEM	N/A	N/A	12.31	5.62	2.37	0.4	0.7

*Activate is majority-owned by CMGI, whose stock price is quoted here. N/A=not available

keting officer, Digital Island. "It's not a replacement. Unlike television, as you scale the audiences, the cost structure goes up."

Weaver says that the power of streaming media is the ability to combine it with other elements and make it interactive. Akamai has a number of services to offer its customers, which reside on its worldwide network of servers designed to speed the flow of Web information directly to end-users. Noteworthy television customers include MSNBC.com and E! Online.

"Broadcasters need to look beyond [streaming] and ask what are the new technologies on the periphery that they need to be aware of and have on their radar screen," says Sean Badding, vice president and senior editor for The Carmel Group, an industry analyst firm that looks at DBS and broadcast video.

The key, along with new technologies, is getting to a level of critical mass that

makes streaming media attractive not only to viewers but to advertisers. Tom Gillis, senior vice president and general manager of entertainment services at iBeam, says, "There's just not enough streaming ads being sold on the Internet to fund the whole market." And that is from someone at a company that has served more than 1 billion streams and 50 million ads.

So what will key the growth? Digital Island's Wilson believes the growth of streaming media is tied to five primary drivers: ad insertion and profiling engines, payment systems, digital asset management, cost to transmit, and the user's ability to receive the stream.

"We're in the second inning of a long ballgame," says Wilson, adding that Digital Island will see its network expand when the global telecommunications company Cable & Wireless' \$340 million acquisition of DI is completed. ■



What does a CDN get ya?

Once you sign on with a CDN, what do they offer, and what's the relationship like?

The first step is getting the content to the CDN. For iBeam customers, that means either through satellite or via a private connection. Once iBeam receives the raw feed, it encodes the

data in real time. After encoding is complete, a URL link is assigned to access the content, and the customer then puts the URL on his/her site that links back to iBeam's network.

As for an estimate on cost, iBeam charges for the amount of data that is trans-

ferred on the network, referred to as MBT for megabytes transferred. Activate reports a similar cost structure for live and on-demand content. For corporate Webcasts, pricing can vary but is substantially lower than dial-in conference calls. —A.H.



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Ready, aim, stream

Ad-insertion technology looks to turn streaming content into a flood of revenue



By Carl Lindemann



Inserting ads into programs is old hat in the TV and cable world. But the concept takes on new dimensions when applied to streaming media.

Rather than just feeding different ads to different station or cable signals, the ability to direct ads to individual streams transforms targeting capabilities for marketers.

It's obvious that this goes beyond simply adding value to advertisers. It also allows consumers to receive highly customized content.

And today, the streaming-audio industry stands ready to roll out the technology and techniques for its burgeoning audience. How radio streamers succeed here will also yield invaluable lessons as video streaming takes off in the years ahead.

For Kevin Mayer, chairman and CEO for Clear Channel Interactive, ad insertion will soon add a new dimension to Internet

ad sales for his parent company's 1,170 radio stations. "Historically, the industry has been able to charge much higher rates for local over national ad sales because of the one qualification: the attractiveness of a particular local audience," he says. "That's why local radio has been much more valuable in terms of a cost-per-thousand basis than network radio."

Ad-insertion technology takes this to another level. Mayer adds, "Streaming media will not only be able to differentiate location but also a lot of other very important attributes for advertisers, including demographics, past spending habits, demonstrated preference for certain Internet sites or music types. Once you start expanding the ability to target, that increases value to advertisers."

Over the past few years, numerous providers of streaming-ad-insertion technology have sprung up to meet the anticipated demand for services. Los Angeles-based Hiwire has taken a leading position

after cutting a deal with Clear, NetRadio and MusicMatch.

According to Hiwire CEO Warren Schlichting, ad insertion overcomes what has been seen as a fundamental problem in the business of bringing broadcasts online. "From a broadcaster's perspective, you have the ability to access the world," he says. "But that gives you an audience that's nearly worthless to advertisers. How do you gather the audience and ad avails to make for meaningful opportunities?"

What's particularly problematic today is that individual radio stations may have only a small number of streaming listeners at any given time. Taken alone, such small audiences are under the radar for advertisers.

"Ad insertion allows that inventory to be aggregated, sorted into meaningful piles," adds Schlichting. "We perform an alchemy that turns worthless ad avails into something more valuable than the inventory would have been on traditional radio or television."

The power becomes apparent when applied to something on Clear Channel's scale, according to Mayer. "It becomes irrelevant where you get the audience. You pull it together so that it's big enough for advertisers to make a meaningful buy," he says. As the audience grows, things change from making the most of limited listeners to making more from advertisers. "Ideally, you start with a large audience and slice it into the smallest component parts," he says.

"Our clients tell us the most important thing is the signal," says Philippe Generali, president of RCS Worldwide. "You have to respect, not butcher, that signal. If you cannot do that, you won't get any audience. You want a single stream uninterrupted with clean segues every time."

RCS is making its play in ad insertion



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Others are entering this business from the Internet side. "We've become experts in this area by acquiring companies with in-depth knowledge of the different on-air systems for radio," says Mike Leo, product manager at Real Broadcast Network.

This, added to RBN's understanding of the Internet as a platform for streaming media, allows for seamless integration.

"We fine-tune the network to account for the congestion at certain points. Add a

proper buffer, and you get a better experience," he adds. Another complication is the variety of formats contending for dominance.

"It gets to be quite complex," says Shrey Battia, senior director of advanced streaming applications at iBeam Broadcasting, a streaming solutions provider. "You want to make your content available not only in different formats but at different bitrates within each format. Take one 15-second ad and encode it at four different bitrates in three formats—that's 12 pieces of content to manage and insert intelligently." The mark of success, adds Battia, is mak-

ing this transparent to the end user.

Another crucial piece in the puzzle is market intelligence. Streamers need to collect information about the audience to target it properly. Even with the concerns for maintaining privacy online, the profiling needed to create an effective database does not have to be intrusive.

"There are ways to get info to make ads relevant that protect people's privacy," says Ebrahim Keshavarz, vice president of product and business development at DoubleClick TechSolutions, an online database marketing firm. "We make sure our systems respect privacy from the design element phase."

Still, hypersensitivity over privacy may make it difficult to achieve the same results seen by using similar techniques in other industries.

"You've got a double standard now," says Hiwire's Schlichting. "Credit card companies have never been held to the same standards that online businesses face. Credit card companies know who we are, where we live and what we buy. They know amazing amounts of information about us."

Other programming elements can be added to match individual preferences and interests. "We can give you the local weather, your local news, everything needed to make a network feed feel like a local feed," says Tom Des Jardin, president and CTO of Lightningcast, an ad-insertion service provider.

For all the doubts about newfangled Internet ventures, ad insertion is really a hybrid of tried-and-true traditional businesses. It marries target marketing and broadcasting. Now that the technology is in place to make this practical, it makes sense to combine them. In fact, it should already be widely deployed.

What's the holdup? Confusion and controversy over rights and fees for bringing content online has, for the moment, put most streaming-radio broadcasters on hold. Despite the delay, streaming-ad-insertion technology is set to prove itself in the next few months. In the long term, it could define the online media industry. ■



Streaming video awaits the flood

THE TECHNIQUES used for ad insertion in audio streams could work just as well with video. Still, it may be years before it is applied there. Dick Wolf, creator and executive producer of *Law & Order* and its related properties, predicts this will revolutionize the industry.

"When full video streaming becomes a reality via broadband, it is going to change the entire economic model of free television, which is free only because it's a life-support system for commercials," he says. "The 'one box' broadband universe will render the traditional 'CPM' apparently obsolete. Advertising will be micro-targeted to give sponsors a 'cost per consumer.'"



Dick Wolf believes video streaming via broadband will revolutionize the industry.

In today's low-bandwidth environment, online audio is far more compelling to mainstream audiences. Streaming-video viewing is so small and select that it is better for advertisers to simply make buys by content.

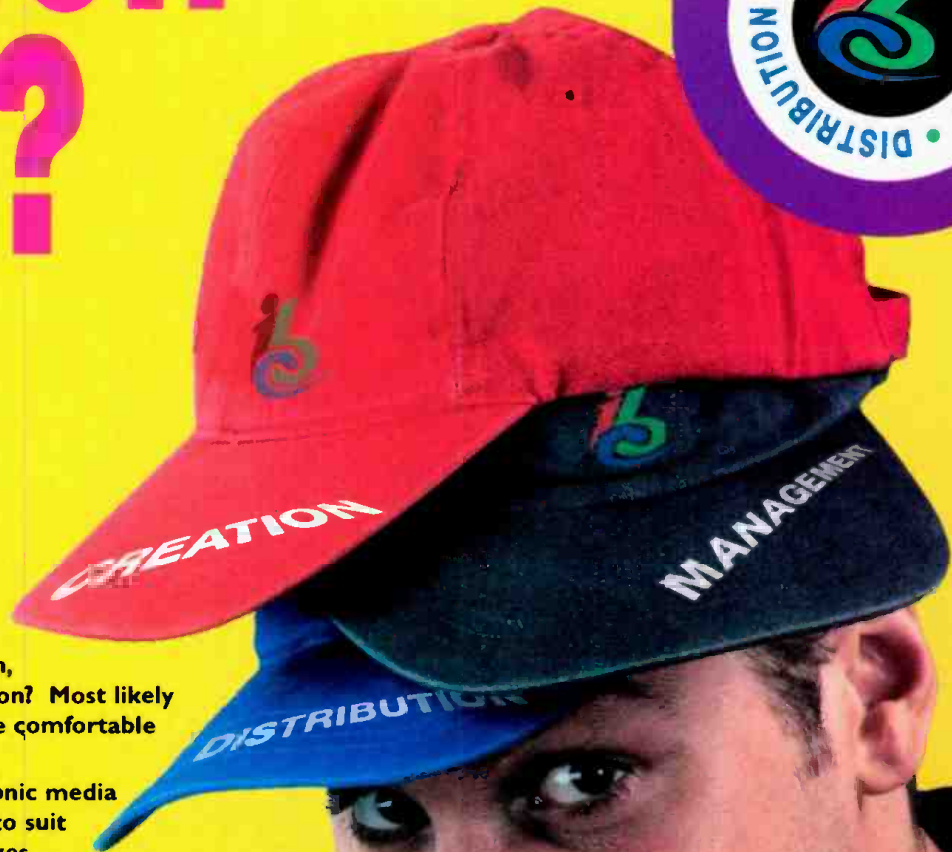
Jim Keplesky, vice president of advertising sales for the ABC-branded properties of the Walt Disney Internet Group, sees this in action. "Take *This Week With Cokie Roberts and Sam Donaldson*. The clips on the site tend to attract those with broadband connections, typically top-tier professional/professional-managerial types. It's already a highly targeted audience," he says.

"We're still finding that our best use of targeting today [in streaming video] is editorial rather than demographic," says Susan Schickhofer, New York media director at OgilvyOne. "It comes down to price. The premium [for ad insertion] has to do better than the targeted editorial we can get elsewhere."

She recalls other high-tech targeting that failed. "It happened in print [advertising] with selective binding. There was a big push for personalizing inserts based on demographics. That added all kinds of cost layers. In the end, if you were meant to be in the book, it was better just being in the book rather than doing the expensive selective-binding process."

Michele Pelino, director of the Internet Market Strategies Team for the Yankee Group, a Boston-based business research firm, predicts such targeting will come to video streams eventually. More than that, it also points to the future of interactive television. "You need to start trying these out in the PC world. Streaming-media ads are about as similar to iTV as anything you'll see right now." —C.L.

Which hat?



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People

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

Broadcast TV

Vince Giannini, director, finance and administration, KTLA(TV) Los Angeles, joins WPIX(TV) New York, as station manager.

Stan Cramer, manager, *Call for Action*, KCTV(TV) Kansas City, Mo., retired from the station on June 15.

Chuck Allenstein, systems engineer, Journal Broadcast Group, Milwaukee, promoted to director, information technologies.

Lloyd Bucher, account executive/Internet sales manager, KYW-TV Philadelphia, named local sales manager.

Programming

Bill Brand, VP, programming and production, VH1, New York, named senior VP, reality programming, Lifetime Television, New York.

Alan Sternfeld, chief content officer, EVEO, San Francisco, joins Lifetime, New York, as senior VP, planning, scheduling and acquisitions.

Tom Russo, senior VP, long-form programming, Paramount Network

Television, Hollywood, Calif., named senior VP, current programs.

Kim Rosenblum, VP, creative, TV Land, New York, promoted to senior VP, creative group.

Joella West, senior VP, business and legal affairs, Lions Gate Television, Los Angeles, joins Comedy Central, Century City, Calif., in the same capacity.

Elizabeth Porter, producer, *Primetime Glick*, Los Angeles, named VP, alternative programming, USA Network, Los Angeles.

Johanna Baldwin, independent writer/producer, London, England, joins TRIO, New York, as director, creative development.

David Cordova, VP/GM, WSNS(TV) Chicago, joins Blast Television Productions, Chicago, as VP/partner.

Diane Keating, executive VP, international television sales and distribution, New Line Cinema, New York, joins Crown Media Holdings, Inc., New York as senior VP, worldwide distribution.

Bonnie Clark, director, corporate affairs, QVC, West Chester, Pa., named senior VP, marketing.

Wooten Lee, director, PR and media relations, E! Networks, Los Angeles, joins UPN, Los Angeles, as VP, media relations.

Nancy Newman, director, marketing and communications, Fox Sports Net, Chicago, named VP, integrated marketing, Rainbow Sports Networks, Chicago.

Randi Goodman, director, domestic licensing and merchandising, New Line Cinema, New York, promoted to VP.

Steven Blechman, sales manager, CNBC Syndication/Wall Street Journal Television, New York, to Bloomberg Television Syndication Division, New York.

Technology

Dennis Oppenheimer, senior VP, entertainment, Medium4.com, New York, named executive VP, vTrail, New York.

Ted Korte, manager, soft-

ware engineering and development, Broadcast Communication division, Harris Corp., named director, engineering, Harris Automation Solutions, Sunnyvale, Calif.

Michael Pirrone, group leader, Geo Video Networks Inc., New York, joins Net Insight Inc., New York, as executive director, media.

Richard E. Johnson, VP, advanced development, EchoStar Communications Corp., Englewood, Colo., joins iSurfTV, Sunnyvale, Calif., as member, technical advisory board.

Advertising/Marketing/PR

Richard A. Pike, director, accounts and media services, Buckley/Friedman Marketing Communications, Costa Mesa, Calif., joins Inter/Media(CQ), Encino, Calif., as senior VP/media director.

Mel Harrison, VP, business development, Pittard Sullivan, Culver City, Calif., joins Taffetdesign Inc., Santa Monica, Calif., in the same capacity.



Lloyd Bucher



Alan Sternfeld



Kim Rosenblum



Diane Keating



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

Tanya Braidman, account manager, Katz Marketing Dimensions, Chicago, promoted to manager.

Bill Froelich, co-founder/COO, Elevated Ads Inc., Dallas, joins Katz Hispanic Media, Dallas, as sales manager.

Mary Tyrrell, graduate, SI Newhouse School of Communications, Syracuse University, New York, joins MayoSeitz, Blue Bell, Pa., as assistant media planner.

Associations/Law Firms

Earle Jones, VP/GM, Comcast, Washington, adds to his duties, chairman, The Cable Telecommunications Associations of Maryland, Delaware and Washington.

Edward T. Reilly, president/CEO, American Management Association, New York, named chairman, The Ad Council, New York.

Appointments at Cable Telecommunications Association for Marketing, Alexandria, Va.: **Jinling L. Elliott**, director, loyalty and incentives, Knowledge

Networks, Washington, joins as VP, research; **Jill Wintringham Kennedy**, director, education, American Public Power Association, Washington, joins as director, professional development.

Allied Fields

Douglas Roberts, VP, sales and strategic markets, Captioneering/Visual Data Media Services, Burbank, Calif., promoted to COO.

J.L. Gates, executive VP/COO, National Captioning Institute, Washington, promoted to president/COO.

Sal DiMatteo, CFO, Pacific Ocean Post, Santa Monica, Calif., named CFO, National Mobile Television, Torrance, Calif.

Rick Linton, account executive, Associated Production Music, Hollywood, joins Megatrax Production Music, Hollywood, as director, sales and marketing.

*P. Llanor Alleyne
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Richard A. Pike



Mel Harrison

Obituaries

Gary J. Maher, 45, founding president of the Cable Television and Communications Association of Illinois and long-time lobbyist for the industry in the state, died of a heart attack Sunday at his home in Oak Park. His lively personality made a strong advocate for cable companies since the time he started the association at age 30. One of his major achievements was to help secure advantageous telephone-pole-attachment legislation.

—P.J. Bednarski

Much respected comedy writer **Terry Ryan** died in New York at 78. The cause was congestive heart failure. He started writing on the Fred Allen radio show. He won Emmys for *The Phil Silvers Show* (originally titled *You'll Never Get Rich*) in 1955 and 1957 and was nominated for another for *Car 54, Where Are You?* in 1962. Other television credits include *The Ann Sotbom Show* and *The Sid Caesar Show*.

—Beatrice Williams-Rude

O P E N M I K E

BEGGING TO DIFFER

EDITOR: We took issue with John Higgins' piece "Five Blind Mice" (June 11) for two key reasons and, in fact, don't believe TNN should even have been in the story. First, our ratings are up, not down, and, second, we do not consider TNN part of the same general-entertainment "bucket" as the other channels in the story.

To begin with, TNN has experienced a 47% growth in ratings this year among our core 18-49 demo, hardly, in John Higgins' words, "a little stronger." New programming, clever packaging, strategic scheduling and the addition of WWF programming all contributed to that increase.

That kind of dramatic growth over just nine months suggests that TNN is beginning to connect with a new and desirable audience, and we're just getting warmed up. Our first original programs debut in August, the bulk of our acquisitions join the schedule in the fall, and we continue to evolve our brand. As MTV Networks has done so successfully for the past 20 years, we are creating a brand identity that starts with our audience and builds from there in order to encourage loyalty and build affinity.

As far as we can tell, that strategy is worlds apart from the path Mr. Higgins suggested we are taking.

—Diane Robina, executive vice president and general manager, TNN

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

Surviving to win again

After stormy CBS' seas, Dalton shows living well's the best revenge

When senior-level TV executives are asked how they got their lucky breaks, they often say they "fell" into the business, suggesting that hard work had nothing to do with it.

Admittedly, the first job that Robb Dalton, now president of production/distribution company Fireworks Television, scored in broadcasting was a big-time accident. At just 14 years old, he was transformed from assistant into full-fledged disk jockey at a Nebraska radio station the day a DJ unexpectedly suffered a nervous breakdown.

But ever since that moment—"What are our options?" he recalls asking the station engineers. "We don't have any, other than you starting in," they replied—Dalton has proved that hard work has lots to do with finding TV success.

Accomplishments since his early radio days include writing best-selling self-help novel *Lifepanning*; surviving the CBS/Viacom merger; and, at Fireworks, helping give VH1 its first original series: *Pulling*

the Strings, executive-produced by Barbra Streisand, should debut next year.

Dalton says the "the watershed moment" in his drive to rack up such career credits happened when his father died while Dalton was still in his teens.

Spinning tunes on the radio "was sort of fun and a hobby. But now it suddenly became important," recalls Dalton, who kept his radio job while majoring in broadcasting at Wayne State College. "I was the oldest son, and this was now a way to make money." Not one to slack off, he graduated summa cum laude in 1975 and later obtained an M.B.A. from the University of Nebraska.

He became head of ABC-affiliated Kansas stations

KAKE-TV, KLBY-TV and KUPK-TV, where he was "the general-manager pest for ABC. I would constantly send the network ideas for sitcoms."

But ABC always shot down his pitches, including one that revolved around people working at a TV station. The network's usual reply: "What do you think you're doing? You're the station manager!" he remembers.

However, when he scored his first major achievement with his book *Lifepanning*, now in its 10th-plus printing, Dalton knew there was a market for his ideas. From 1986 to 1994, he steered his own production company, Pinnacle Entertainment, which produced 19 series, including a PBS *Masterpiece Theatre* project



Robb E. Dalton
President, Fireworks
Television

B. July 2, 1951; B.A., broadcasting and history, Wayne State College, 1975; M.B.A., University of Nebraska, 1977; vice president and general sales manager, WOWT-TV, 1977-81; president and general sales manager, Kansas Television Network (KAKE-TV, KLBY-TV, KUPK-TV), 1981-86; president, Pinnacle Entertainment, 1986-96; senior vice president, programming and development, CBS Enterprises, 1996-2000; current position since August 2000; divorced

starring James Earl Jones, *Signs and Wonders*.

Eventually, Pinnacle sold off its publishing and TV properties, and Ed Wilson, now president of NBC Enterprises, recruited Dalton as a consultant to his syndication company, MaXam Entertainment. When MaXam was acquired by CBS in 1996, Dalton

landed the position of senior vice president, programming and development, at CBS Enterprises. His fondest memories of his time there include hammering out TNN's first original scripted series, *18 Wheels of Justice*, developing James Brodin's *Pensacola* and nailing clearances for the syndication of *Everybody Loves Raymond*.

Dalton stuck with CBS through 1999, the year it was rocked by two mergers: its acquisition of King World in April and its own purchase by Viacom shortly thereafter.

But Dalton "loved every minute" and sees his time at CBS as "the cherry on top" of his career. "We got to create shows!"

He points out that he is now president of Fireworks, Wilson is head of NBC Enterprises, and another CBS colleague, Bob Cook, runs Twentieth Television: "So we all did fine."

Wilson agrees, noting, "Robb is the guy who's always looking for a better way of doing things."

At Fireworks, he is jointly producing with Miramax *A Wrinkle in Time*, a \$20 million miniseries slated to air next year as part of the ABC's *Wonderful World of Disney* franchise.

Also, Dalton—who reports to Jay Firestone and Adam Haight, chair and entertainment president, respectively, of the Canada-based Fireworks—will be involved in the fall 2002 launch of the syndicated hour *Mutant X*, with partner Tribune Entertainment. ■

—Susanne Ault

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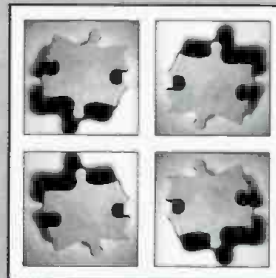
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Editorials

COMMITTED TO THE FIRST AMENDMENT

Afraid of the light

Watching as TV tried to cover the execution of Timothy McVeigh last week with its technology tied behind its back, we were even more convinced that it was a mistake that broadcasters and cable networks didn't even try to get their cameras into the death chamber.

Instead of seeing the event, the culmination of a story that has had profound impact on the nation, we were forced to listen as a parade of witnesses filtered it through their own experience and anchors tried to compensate for their having been excluded from it.

One witness talked of how there was no more swagger in the mass murderer. The next talked of how he remained calm and composed. Another said he believed McVeigh was acting out of fear. We got numerous takes on the fact that his eyes were open at the time of death, how he acknowledged the witnesses individually, how he gulped for air. Each witness tried to re-create in words a picture that should, and could, have spoken for itself. In fact, the witnesses to whom we spoke last week all said they think it should have been televised.

Broadcasters were forced to fill the airtime with cameras and correspondents placed everywhere but where the event was happening. As events important to the nation were proceeding inside, anchors outside struggled to fill the void. As the execution hour of 7 a.m. approached, we were being told that Larry Bird once lived in Terre Haute, or treated to the unfortunate word choice by an analyst who remarked that the FBI had dropped a "bombshell" with the discovery of the missing documents. If a picture is worth a thousand words, it is worth several thousand of the kind that was filling the space left empty by the ban on video.

The ludicrousness of that blackout was driven home by our trip from the hotel room to the convention center at the NCTA convention in Chicago last week. The McVeigh "coverage" was available on the hotel TV; then inescapable in the elevator, which featured mini-screens offering CNN; then in the shuttle bus, where a monitor was tuned to Fox News Channel. Receivers are everywhere, yet TV was reduced to a kind of video description service because the government believes it needs to shield us from some truths, a belief to which most TV news executives have acquiesced.

Warning sign

The jury is still out on FCC Michael Powell and content regulation, although we are rooting for a legacy that doesn't include content-chilling indecency enforcement. But, meanwhile, newly minted Commissioner Michael Copps has indicted himself as no friend of the First Amendment. He told us that he agrees with fellow Democrat Gloria Tristani that the FCC is not doing enough to keep America safe from broadcast indecency. Of course, Copps claims to be a "strong disciple of free speech." It seems that all Washington regulators and lawmakers are these days—right before they nail you for daring to practice it.

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