

BROADCASTING CABLE

APRIL 22, 2002

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SWEEPS: MAY DAZED

Considering all the big stunts coming next month, you'd get the idea that sweeps matter. But the ratings race really ended months ago

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TNN THINKS YOUNG

General-entertainment net zeros in on 25-34 demo with 'adult animation,' live-action shows and CSI

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DEMS FEEL SLIGHTED

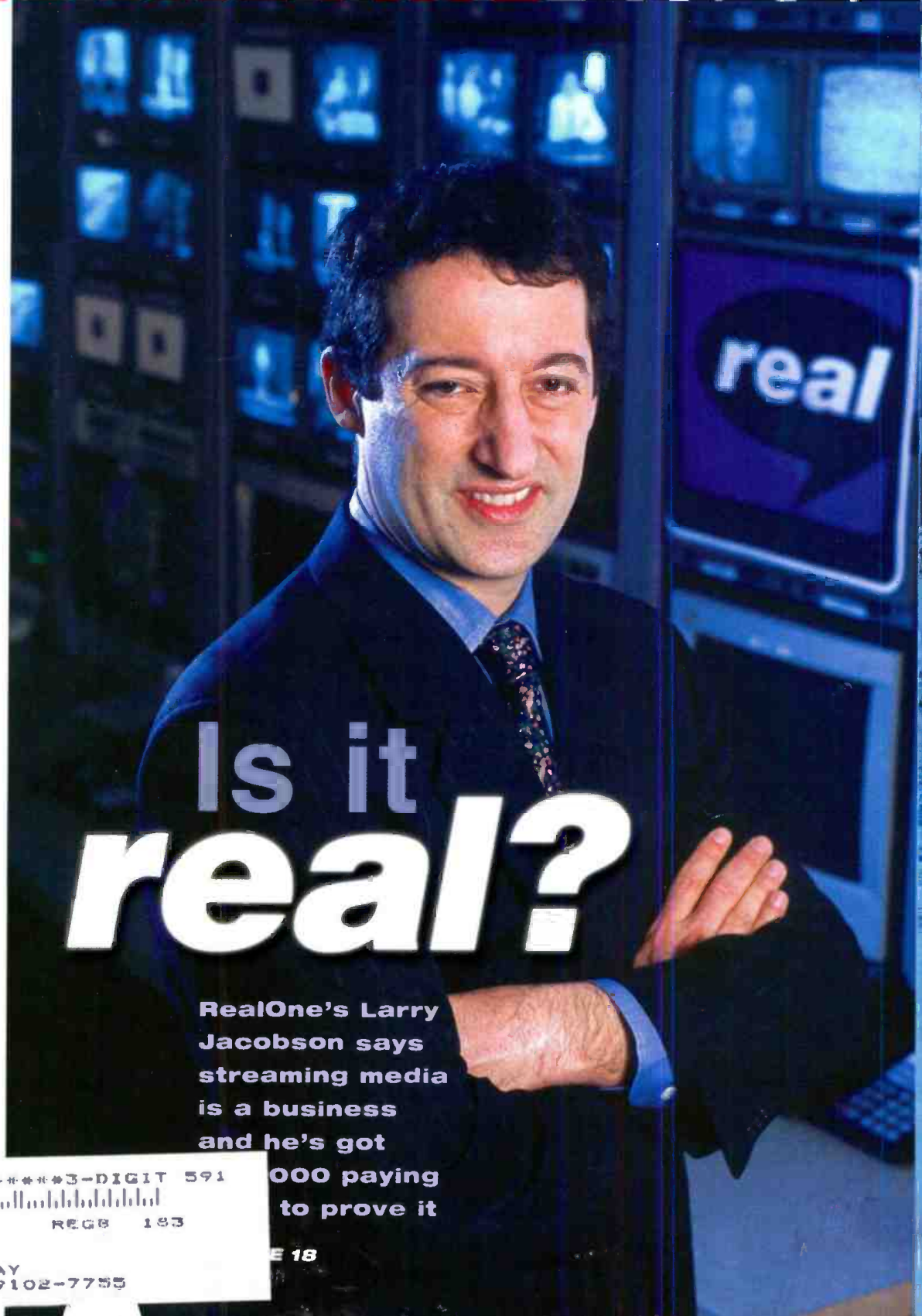
Party's congressional leaders say cable news is spending too much time at the White House

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CNN GETS DIGITAL MAKEOVER

New York and Atlanta newsrooms will be tied together with non-linear, server-based editing

» PAGE 32



Is it real?

RealOne's Larry Jacobson says streaming media is a business and he's got

1000 paying to prove it

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Top of the Week April 22, 2002

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CABLE

YES takes beef to D.C.

Cablevision and the YES Network have taken their squabble to Washington.

YES's Leo Hindery has been talking to Reps. Jose Serrano and Eliot Engel, Democrats representing parts of the Bronx, to explain why their constituents aren't seeing Yankees games.

Hindery had a phone conversation with Engel last week and has exchanged letters with Serrano. During a House Appropriations Subcommittee hearing last week, Serrano asked FCC Chairman Michael Powell if he could do anything to help, but Powell responded that the positions of both companies were reasonable and outside the realm of the FCC. Cablevision has met with the entire New York delegation, including Democratic Sens. Charles Schumer and Hilary Clinton, asking them not to get involved, sources say.

YES may be considering another route to pressure Cablevision: the network has retained the New York law firm of attorney David Boies (who also represents EchoStar on its proposed merger with Hughes Electronics). The law firm is representing YES in a class-action suit filed against both it and Cablevision, with the first hearing taking place on Monday, but sources suggest YES may be filing a larger antitrust suit against Cablevision.—P.A.

BC EYE

SYNDICATION

The King is coming

Columbia TriStar Television has gone to market with off-network syndicated runs of CBS sitcom *King of Queens*. The distributor has pitched the CBS, Fox and Tribune groups and is said to be making market-by-market pitches as well. Terms, per sources: five years, cash-plus-barter, possibly including second run in late night. The distributor is said to be pricing the show, which is targeted for fall 2003, for prime time access runs and is strongly touting the fact that it's been No. 1 at 8 p.m. on CBS in the key sales demos for past three years. The company declined to comment beyond confirming the show is being sold.—S.M.



YOU AND WHAT ARMEY?

House Majority Leader Dick Armey (R-Texas) supports EchoStar's planned merger with DirecTV, sources say. Last week, Armey sent a letter to that effect to FCC Chairman Michael Powell and Attorney General John Ashcroft. Armey's approval is important to EchoStar since it is one of the few unqualified shows of support a key member of Congress has given the company. Rep. Rick Boucher (D-Va.) has been behind the merger, and House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) has been conditionally supportive.—P.A.



REGULATION

Illegal vote?

Advanced Communications, which six years ago was stripped by the FCC of DBS spectrum, wants to reopen the case based on some new evidence—an affidavit from former Commissioners James Quello and Andrew Barrett, the no votes in a 3-2 decision to strip the spectrum. They say "at least one" of the three other commissioners (they don't say which) admitted to voting for reclamation simply to generate revenue from a subsequent auction. They say that motivation makes the decision illegal. Advanced, whose spectrum is now held by EchoStar, is asking the FCC to halt the review of EchoStar's merger with DirecTV until its request is reviewed. Advanced attorney Kathleen Beggs concedes the petition is a long shot.—B.M.

DIGITAL TICKER

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Newest digital stations:

WTVI-DT	Charlotte, N.C. (PBS)
WHKY-DT	Hickory, N.C. (Ind.)
WFXG-DT	Augusta, Ga. (FDX)
WXTX-DT	Columbus, Ga. (FDX)
WFLX-DT	W. Palm Beach, Fla. (FDX)
WDEF-DT	Chattanooga, Tenn. (CBS)
KMOL-DT	San Antonio, Texas (NBC)
KXMB-DT	Bismarck, N.D. (CBS)
KLEW-DT	Lewiston, Idaho (CBS)
KIMA-DT	Yakima, Wash. (CBS)

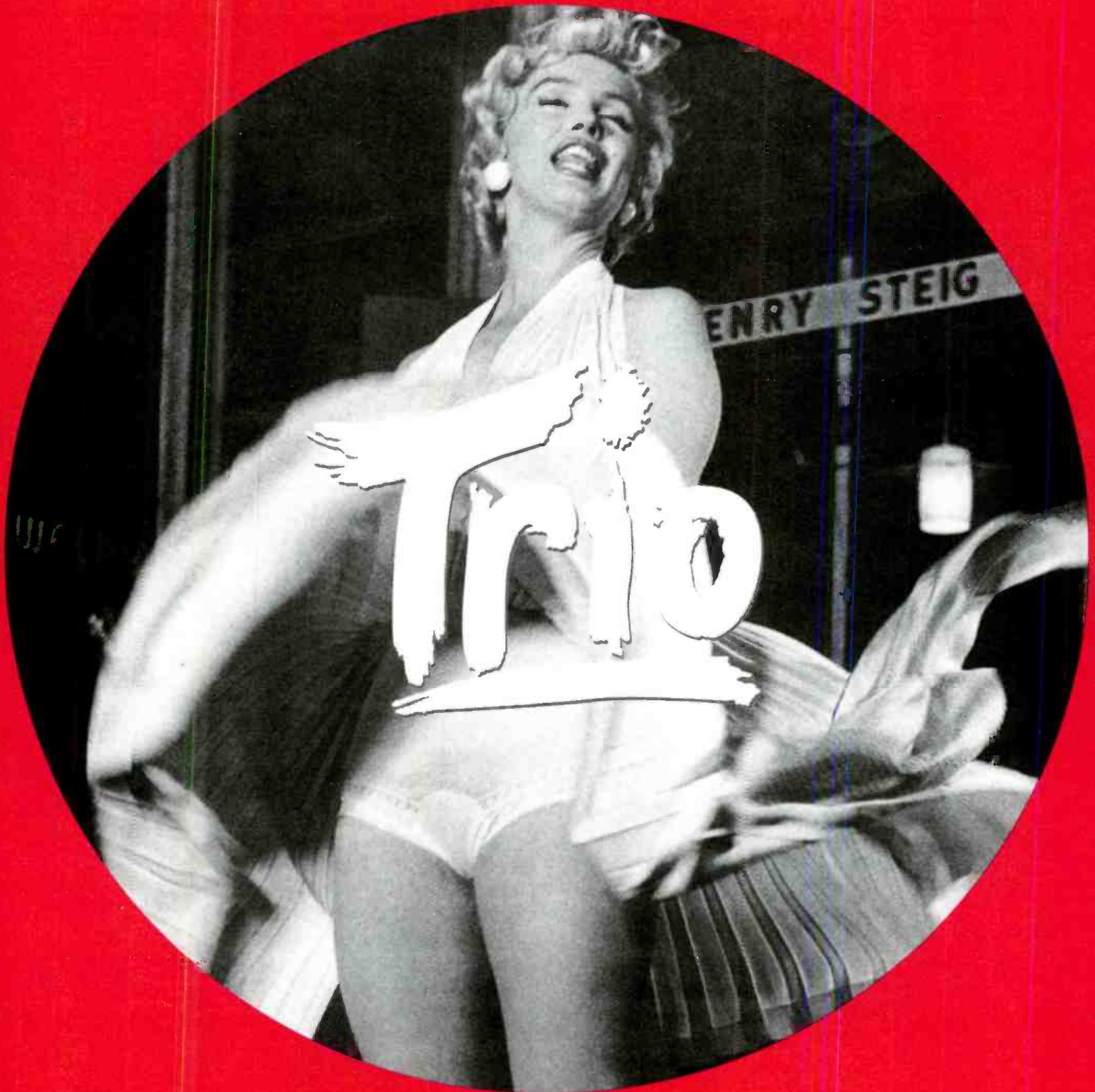
Total DTV stations:



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War's over, but not the battles

NBC's got a lock on virtually every ratings category, but May is still a big dog fight

By Steve McClellan

If you're completely nuts about *Survivor*, but also happen to be an absolute *X-Files* geek and haven't met the VCR that's totally idiot-proof, you got more problems than you even know. Because on Sunday May 19 from 8 p.m. to 10 p.m. CBS is airing the finale of *Survivor: Marquesas* and Fox is set to air the series finale of the nine-season Scully-Mulder saga.

Don't tell us you're a fan of *The Practice* as well—its two-hour finale airs the same night from 9 p.m. to 11 p.m. But if you are and, on top of that, you have fond memories of NBC's *The Monkees*, *The Cosby Show*, *A-Team*, *St. Elsewhere*, *Silver Spoons*, *Star Trek* and *Mama's Family*, then you're really up the creek because stars from all those shows will appear on a special *Weakest Link* airing that night as well.

But that's how it is in network TV land in May. It's tougher to make a buck than ever and executives are scratching their heads trying to figure out how to get a greater return on every dollar spent while holding onto an audience that's eroding every year as more cable programming choices gain traction. So let's shoot our wad in February, May and November and alienate viewers with more repeats during the rest of the year.

"It doesn't make sense," says Stacey Lynn Koerner, senior vice president, director of broadcast research, Initiative Media.

Ostensibly the sweeps are for the benefit of local stations in smaller markets that only get measured three or four times a year (depending on how significant you consider July to be as measurement



ABC has one of May's big events when on May 12 it presents Robert Halmi's elaborate three-part *Dinotopia*, based on James Gurney's best-selling books, about a lost continent where dinosaurs and humans co-exist. Watch for spectacular effects.

period). Stations then set rates for the future based on the sweeps ratings. Or try to. But as Koerner notes, buyers demand discounts because they know the future ratings aren't going to match all the high stunt-generated ratings in the sweeps.

But then again, that's the system, and the networks have demonstrated time and again that when they put something on that's really compelling, viewers flock to it, says Roy Rothstein, vice president and director of national research at Zenith Media.

And when viewers flock, advertisers will pay real money to get their messages in front of them, he says. And the fact is, when executed properly, a season finale keeps 'em coming back for more in the fall. "Sure there's a lot of stunting because they're all trying to be extremely competitive during a very important month," he reasoned.

The sweep doesn't mean much in terms of the full-season outcome. NBC, with a big assist from the Winter Olympics, will win, in households, total viewing and most

of the key adult demographics. A year ago, the sweep was more meaningful in that regard, particularly in the competition for the 18-49 demo, where NBC, ABC and Fox were all separated by two-tenths of a rating point.

But this year, the sweep may determine the outcome among regularly-scheduled shows, where through 29 weeks NBC and CBS are tied in the Nielsen household ratings

at 8.5/14, as well as in total viewing where both are averaging 12.7 million viewers in prime time. NBC has a lock on the demos.

NBC is devoting much of its sweep effort to celebrating its 75th anniversary. In addition to the special *Link* episode, a *Frasier-Cheers* reunion show is slated, and a bunch of *St. Elsewhere* alums (including Ed Begley Jr. and William Daniels) will be featured in a special *Scrubs* episode. Another *St. Elsewhere* alum, Mark Harmon, is set to guest-star in the sweeps story arc of *West*

Wing. May 16 is a big finale night for NBC—one-hour season-enders for *Friends*, *Will & Grace* and *ER* all take place that night.

ABC's biggest event is the Hallmark-produced miniseries *Dinotopia*, a six-hour event spread over three nights (May 12-14). Also on tap is another bizarre stunt from David Blaine, and nostalgic specials about *American Bandstand*, *Laverne and Shirley* and *That's Incredible*.

Fox will bid adieu to both *Ally McBeal* (cancelled last



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week) and *The X-Files*. And the network isn't taking any of this Must-See Thursday business lying down: It's going up against *Friends & Co.* with three blockbusters from the Star Wars archives, including *The Empire Strikes Back*, *Return of the Jedi* and *The Phantom Menace*. And *Cops* fans brace yourself (or turn yourself in)—episode 500 is coming your way.

CBS will celebrate itself as well with a

50th Anniversary special on Television City. It's also got the Daytime Emmy and Country Music Awards shows on tap, *Honeymooners* and *Mary Tyler Moore* specials and a miniseries with Ted Danson, *Living with the Dead*.

UPN says goodbye to *Roswell* (also cancelled last week) and has a two-part *Buffy* season-ender scheduled, plus a bunch of guy flicks including *Lethal Weapon 3*. (The WB has *Lethal Weapon 4*; speaking of

lethal, three WB series stars also get married during May.)

And if all of this here-and-now excitement still leaves you cold, by mid-month all of the networks will unspool their biggest event: the fall season upfronts, during which many of the dogs of 2001-2002 will be replaced by a new, exciting—and likely doomed—rosters of shows that will start the whole process anew this fall. ■

Thumbs (sort of) up on DTV

A cautious cable is expected to join the DTV transition club

By Bill McConnell

Cable operators haven't mailed in the formal RSVP to Michael Powell's DTV invitation, but it looks like they're coming to the party. Broadcasters and equipment manufacturers have already agreed to work with the Powell plan.

Although the National Cable & Telecommunications Association isn't likely to give an official reply until its convention in May, positive vibes were coming from association leaders last week.

"We can be very supportive," said Insight Communications President Michael Willner last week as he gave reporters his take on FCC Chairman Powell's plan to spur the DTV transition.

"We've sent it out to our board and there are discussions taking place within the industry," said NCTA President Robert Sachs.

Before jumping on board, Sachs wants the FCC to spell out:

- Whether broadcasters' digital programming will have stronger carriage rights than cable nets'.
- If they carry a broadcaster's digital signals, must they also carry multicast channels and

electronic program guides?

- Could broadcasters force cable to pay for digital programming?
- Would cable be barred from charging subscribers more for high-definition set-top boxes?

FCC staffers, conceding that the plan floated April 4 was loosely worded, say there's no reason for cable to worry.

Broadcasters get no preference and no guaranteed compensation, and the controversial question over what actually constitutes a broadcaster's "primary" signal would be left for another day. As for rates on set-top boxes needed for HDTV, they point out that Powell's plan is entirely voluntary.

"It's in their interest to be leaders in the transition," said FCC Media Bureau Chief Ken Ferree.

Powell's plan requires broadcasters and TV makers to step up by airing high-definition and "value-added" digital programming and phasing-in digital tuners for all sets. Cable systems that have upgraded to add digital tiers are being asked to carry, "at no cost," at least five channels that offer digital programming during 50% of prime time.

Meanwhile, nearly all operators have announced plans to offer high-definition in 50 markets.

Pay-TV networks are gearing up to provide digital programming so cable won't have to rely on broadcasters to meet their DTV quota. HBO and Showtime each provide HDTV channels; other networks are in line.

Discovery announced last week it will launch a 24-hour net that will draw on more than 115 completed HD titles. Discovery HD Theater "should further the national goal of establishing digital television as the transmission medium of the future," said Jim Robbins, chief executive of Cox Communications.

Digital pioneer Mark Cuban said HDNet will add three high-definition channels to the one carried by satellite provider DirecTV. "You're going to see cable MSOs and DBS providers push harder," he said, "and they will want TVs to look good."

Though cable can ignore broadcasters' digital signals under the current plan, it may yet have to add those signals before the transition is complete. The FCC's



Cable operators are generally supporting FCC Chairman Michael Powell's DTV conversion plan, but the devil may be in the details.

dual digital must-carry proceeding has yet to be resolved.

Last week a group of broadcasters pledged to work with Powell's "bold plan" by carrying digital programming but called on him to include broadcast programming in cable's benchmarks. "We need assurances that these enhanced services ultimately will reach the public," wrote several company chiefs, including LIN Benedek and Raycom plus two educational and public TV organizations, in an April 18 letter to Powell.

Other broadcasters even read some support for their position in programming's importance in the Powell plan. The commission at least is telling cable that carriage of some type of digital programming is essential to the DTV transition, said David Donovan, lobbyist for DTV broadcasters. ■

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Once hot, now not: Reinventing VH1

Marketing vet Christina Norman tapped to start turning the channel around as its prime time viewing dips by 40%

By Allison Romano

The cavalry is starting to arrive to reinvent VH1. One month after adding the sagging music net to her watch, MTV Networks Music Group President Judy McGrath tapped 11-year MTV marketing vet Christina Norman to be her deputy.

Norman will oversee VH1's daily operations, as well as marketing and promotions. McGrath is expected to bring on another high-level exec to head programming. MTV programming whiz Brian Graden, MTV president of entertainment, has surfaced as a likely candidate.

Most recently MTV's senior VP of marketing and on-air promotions, Norman is VH1's first-ever executive VP and GM. In March, former VH1 and CMT President John Sykes departed to head Viacom's Infinity Radio and McGrath took on oversight for the two channels. (CMT already had GM Brian Phillips in place.)

VH1's new leadership inherits a channel aching for a hit. The net's breakout show *Behind the Music* is aging, and new programming isn't hitting the mark. "Television goes in cycles," said Norman, who joined MTV as a product manager in 1991. "VH1 is in a cycle that's raised issues that need to be addressed."

Make that a deep-down cycle. Prime time ratings were off 40% in the first quarter to a 0.3. Once-loyal viewers are fleeing; delivery among adults 18-49 and 25-54 was down about 30% in the first quarter.

Last fall, VH1 programmers hyped a new slate of originals, including variety show *Late World with Zach*. But so far, nothing is helping ratings. Sister net MTV,

meanwhile, looked rejuvenated, thanks partly to smash *The Osbournes* and highly-rated *Real World XI*. While at MTV, Norman directed *The Osbournes* promotional campaign. She says her first priority will be



Christina Norman's charge is to resuscitate VH1 with a breakout hit or two to pull out of ratings nosedive.

to "look at every time in the schedule and maximize every slot." Norman cautions change will come slowly, perhaps over the next year. ■

NCTA-lite in Louisiana

Heavy on exposure, light on the pocketbook, say organizers

By Paige Albiniaik

Attendance and exhibitions are expected to be down at the annual cable industry convention in New Orleans next month, but with the economic downturn in mind, conference organizers say they planned it that way.

"We paid great attention to expense management," said Maggie Wilderotter, chair of NCTA's convention committee and president of Wink Communications at a luncheon with press last week. "Our members said they wanted to control costs but still enjoy high-profile exhibits."

To accomplish that task, Wilderotter said, everything will be on the show floor, including executive suites, panels and the press room. That will give exhibitors maximum exposure to show attendees.

"It is a creative way to let our exhibitors downsize," she said, "while still having a presence at the show."

"I think it's helpful to have everything near the floor because before the meeting rooms were so disconnected," says Patricia Kollappalli, a Lifetime spokesperson. "This way you can go from your meeting at a

booth to whatever event or session you need to go to. It's much more convenient and consolidated."

Added HBO's Jeff Cusson, "The NCTA delivered a nice option by creating the executive suites. It gives us a presence at the show without incurring the costs that we have had in the past."

NCTA President Robert Sachs said he expects attendance to be down from last year's show in Chicago, which numbered around 24,000 attendees, but wouldn't make any predictions.

The number of exhibitors is down by 20%, to approximately 200 from about 250 last year. But the floor will still host the major cable networks, including Discovery and its digital nets, ABC Cable Networks Group, Rainbow Networks and Fox Cable Networks. Tech companies, including Intel, Microsoft, Motorola and Texas Instruments will also have a presence at the show. Star attractions will be keynote speeches from House Energy and Commerce Committee Chairman Billy Tauzin (R-La.), a Louisiana native, and FCC Chairman Michael Powell. ■

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The news not out of Topeka

KTKA-TV latest to drop local news; lower comp from ABC cited among the reasons

By Dan Trigoboff

KTKA-TV Topeka, Kan., last week became the latest casualty of the economic downturn and changes in the affiliate relationship that have knocked several news departments off the air.

The DMA No. 138 station, owned by Brechner Management, scheduled its final newscast for last Friday and will fill its three vacant time slots with a combination of syndication and alternative forms of local programming.

The station did its best to spin the story positively. On its Web-site statement, under the headline "49 Reinvents Local Television," it said it was replacing traditional newscasts "with a daily locally produced program featuring community information, entertainment, local business, sports, interviews and news/weather updates."

At the bottom, the statement mentions the nine full- and 17 part-time staffers who will lose their jobs in the reinvention.

The station, though always third of the market's three stations, had a strong 2000 with revenues approaching \$4 million. But drops of nearly 25% in 2001 and further drops in the first quarter of 2002 put the cost of mounting a newscast, estimated in the high six-figure range, at risk. With its news department, the station had been operating at a substantial loss, executives said.

Consistent with other stations that have dropped local news, KTKA-TV newscasts' ratings regularly trailed those of competitors WIBW-TV and KSNT(TV)—which just added a newscast at 5 p.m. Sources at KTKA-TV said staffers were understandably disappointed, but not especially surprised, and that word had been leaking out before the actual announcement.

Station owner Berl Brechner, who was at the station for the announcement, said the



decision to end the newscasts was the result of ad declines, the increasing expenses of digital conversion, as well as network costs, including contributions for ABC's *Monday Night Football* and reductions in network compensation.

The developing format will not be as "news-intense," said Brechner. It may include live remotes from business locations,

community events, paid segments and high-school sports, along with news and weather updates. Local broadcast personality Betty Lou Pardue will host.

In recent months, several local newscasts have folded. At least four were ABC affils—most notably Sinclair's KDNL-TV in No. 22 DMA St. Louis. The shift in the economic relationship between stations and networks has been cited.

John Rouse, ABC's vice president for affiliate relations, expressed regret that the station had dropped news, which, he said, "creates a solid bond with viewers, and complements the network offerings." But Rouse said the loss of affiliate newscasts has not affected network ratings in those markets. ■

Auctions up in air, again

Powell pushes; White House, congressional leaders say wait

By Paige Albinia

At press time, the FCC had not changed its plans to push ahead with auctions of TV channels 52-59 and 60-69 in June, despite increasing pressure from the Bush Administration and top members of Congress to hold off. Observers say the FCC's course is likely to be deflected.

Last week, FCC Chairman Michael Powell told a House Appropriations Subcommittee that the law requires the FCC to go through with the

The FCC is nowhere near ready to hold an auction. . . They need to slow down and think this through!

—Ken Johnson, spokesman for Rep. Billy Tauzin

auctions as planned.

"In the past, we could legitimately say, 'Everybody wants a delay and no one will sue,' but that's not true this time," Powell told the subcommittee. "There are clear industry players who want the auction to proceed."

But there are clear government players who want the auctions to be delayed. Last week, Secretary of Commerce Donald Evans

sent Powell a letter "on behalf of the Bush administration," asking him to wait.

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Who's in at *Early Show*?

First Gumbel, now Exec. Producer Steve Friedman leaving CBS morning news

By Steve McClellan

With its founding executive producer Steve Friedman and star host Bryant Gumbel set to depart on or about the first of June, the future direction of CBS's *The Early Show* is, once again, up in the air.

Some affiliates are hoping for a new, bold and outside-the-box kind of strategy. CBS rules out nothing. But incoming executive producer Michael Bass says whatever he does is going to be evolutionary.

"This is not a new canvas," says Bass, a *Today* show veteran, who credits Friedman for making CBS competitive in content, if not ratings. "There's already a painting, and we'll start with some retouching and see where we go from there."

Deciding how to fill Gumbel's role could trigger a complete on-air makeover for the show.

CBS higher-ups are highly interested in signing Meredith Vieira, transformed by ABC's *The View* into a daytime TV star. Among the questions if they are able to sign her—and that's far from a done deal: Would they pair her with Jane Clayson, the existing co-host of *The Early Show*, or find a suitable male companion?

Conventional wisdom has it that boy-girl anchor teams work best for morning news shows (Katie-Matt, Diane-Charlie, etc.). Not that they've done much for CBS, but the network has never paired two female co-costs for the 7 a.m.-9 a.m. morning news block.

Maybe it's time they tried. Although with Vieira, there's another issue—family time. It's why she quit *60 Minutes* several years back, much to the dismay of Don Hewitt and Mike Wallace, among others, who thought she should have known what she was getting into (show first, then life). With the morning gig, she'd be getting up way before the kids and not likely done for the day in time to pick them at school. She wasn't talking last week.

In any event, Clayson thinks she'll stay put at her post. She told the *New York Post*, "I'm not worried. I think I will be there." The reaction from CBS was noncommittal. "Jane has done a good job, but the focus right now is on Bryant's replacement," said one network official.

Paul Karpowicz, vice president, LIN Television, sees a unique opportunity to come up with an alternative. "They really ought to take a hard look at a lot of different things," he said. "It will be a huge uphill battle just to do a copycat show." No doubt it will be a topic of discussion at CBS's May affiliate meeting.

Friedman's happy that he and Gumbel established a "foundation" for Bass. "This run is over and we're moving on," he said. Friedman, who produced *Today* for most of the 1980s and part of the 1990s when it began its domination, launched *The Early Show* in November 1999.

Bass was senior broadcast producer at *Today* from 1995-2000 and acting executive producer from December 2000 to May 2001 when Jonathan Wald shifted from top producer at *NBC Nightly News* to top producer at *Today*. ■



New boss Michael Bass says he'll build on Steve Friedman's crafting of *The Early Show*.

They really ought to take a hard look at a lot of different things. It will be a huge uphill battle just to do a copycat show!

—Paul Karpowicz,
LIN Television

means for and timing of such spectrum-clearing, an auction of the upper and lower 700 megahertz bands would be premature and contrary to public interest," Evans wrote to Powell.

The administration wants to delay auctions of channels 60-69 to 2004 and auctions of television channels 52-59 to 2006, and it has proposed legislation to that effect in the past two budget cycles. Part of the concern is that preliminary auctions will result in less money for the federal treasury; auction proceeds are due in September. To try to quell that concern, the FCC has assigned a \$2.6 billion floor to the auction. If the proceeds fall short, the auctions will be nullified and rescheduled.

The day after Powell testified, Reps. Billy Tauzin (R-La.), John Dingell (D-Mich.), Fred Upton (R-Mich.) and Ed Markey (D-Mass.) said they will introduce legislation this week to delay the auctions indefinitely.

"The FCC is nowhere near ready to hold an auction," said Ken Johnson, Tauzin's spokesman. "They have no 3G wireless plan, they have no HDTV plan and, most importantly, they have no complete spectrum-management plan. They need to slow down and think this through."

With pressure on the FCC from both the administration and Congress, a precedent of delay and no real reason to hold the auctions other than congressional mandate, chances are the FCC will end up stalling the auctions, observers said. That would be the sixth delay for the 60-69 auctions and the first for 52-59, which have not been scheduled before.

Bud Paxson, chairman of Paxson Communications, has been pushing the government to hold the auctions, mainly because he stands to make millions of dollars from license winners who want television stations to clear the spectrum more quickly.

"We don't have to give up this spectrum until 85% of American homes can receive over-the-air digital signals, and that's going to be a decade or more," Paxson said. "But we're willing to clear out if we get paid." ■



Nielsen's new tech banished in Boston

Stations won't use Local People Meter, even if it's the 'best system on the planet'

By Dan Trigoboff

Barring a dramatic change, by Thursday all of Boston's broadcast stations will be putting their old Nielsen diaries in boxes and packing them up for shipment to the ratings company. The information in those books will be left to mildew.

As of late last week, no Boston broadcaster had signed up for Nielsen Media Research's highly touted Local People Meter (LPM) system, which has been testing in the No. 6 DMA and launches for real at the start of May sweeps.

Boston broadcasters have been skeptical from the start regarding the new system, complaining that the technology is unproven and discriminates against less tech-savvy older viewers. Oh yes, there's also this: LPMs would likely add an additional six figures in costs to stations. Then there's the fear, arising from the testing, that LPMs will document less overall

broadcast viewing.

Despite the size and prominence of Boston station owners—including multi-station major-market powerhouses Viacom, Fox, Tribune and Hearst-Argyle—Nielsen intends to go ahead with its rollout. "This is the best way of measuring television audience today," said Nielsen spokesman Jack Loftus. "It is absolutely the best system on the planet." The dominant ratings company hopes to roll out its LPM in 10 other markets in the next three years.

Viacom group President Fred Reynolds remains unsatisfied. "None of the over-the-air customers are signing up. That's got to tell you something."

With Nielsen removing its set-tuning meters and diary system, Boston stations will be unable to use any Nielsen data in their sales or promotions. Access codes will be eliminated, along with past and present ratings books. Station salespeople will still have access to the ratings numbers through advertisers who will remain subscribers, but Nielsen expects no violations of the honor system.

"It will be as if Nielsen never existed,"

said Ed Goldman, who runs Viacom's Boston duopoly of CBS station WBZ-TV and UPN station WSBK-TV. "We'll be left to our own devices."

"Supply and demand will take over. Rates will be what the market will bear. April has been a transition month for business. After 18 months of difficult conditions, May and June are showing a great pressure on inventory."

Added WHDH-TV boss Mike Carson, "The buying community will know what the ratings are. ... We're not concerned at all. We price inventory on a supply-and-demand basis."

Phil Balboni, whose New England Cable News Network will subscribe—along with New England Sports Network and AT&T Broadband—said: "We began believing and still believe that the technology is better. The old-fashioned paper diary is, in a contemporary society with 150-200 channels, ludicrous," even though NECN's gains as measured through the LPM test period have been modest at best, and disappointing to the network.

Several Boston station execs have expressed a preference—or at least a strong curiosity—regarding Arbitron's experiment with Personal People Meters, currently under test in Philadelphia. Where Nielsen's Local People Meter calls on subjects to identify themselves via ID numbers when they're watching TV, the Arbitron personal people meter (PPM) automatically records what a subject is watching or listening to, in or out of the home, as long as the subject is wearing the device, which looks like a phone pager.

Arbitron says its PPM reported higher average quarter-hour audiences for television than did existing measurement methods. "These findings continue to suggest that Arbitron's new ratings technology is tracking media exposure that is not included in today's generation of TV and radio ratings methods," Arbitron said.

Nielsen has provided financial backing for the PPM trials and has an option to partner with Arbitron. Without an alliance, Arbitron says it can't afford the system. ■

THE WEEK THAT WAS

**HOW WE RATE THINGS**

Cult hit *The Osbournes* (above) attracted a big cable number again April 16 on MTV, recording a 5.2 rating, duplicating the Nielsen ratings it got the week before when it was cable's top watched program, outdrawing TNN's *World Wrestling Federation's* smashinations.

For the week of April 8-14, *Lifetime* held the top spot overall with a 2.4 average prime time rating. Its ratings were buoyed by a strong original movie, *We Were the Mulvaneys*, which got a 4.7 rating April 8. *Fox News Channel* continued to lead its cable news rivals, registering a 1.2 rating in prime, compared with a 1.0 for CNN and 0.4 for MSNBC. ...

In broadcast, CBS won the weekly ratings races for households and total viewers for the week ended April 14, while NBC took the crowns for the key adult demographics—adults 18-49 and adults 25-54. Season to date, NBC is tops in

households with an average 8.9 Nielsen rating and a 15 share, while CBS is second with an 8.1/13. ABC is third (6.4/11) and Fox fourth (5.8/09). NBC is ahead among total viewers as well with an average 13.6 million vs. 12.28 million for CBS, 9.9 million for ABC and 9.5 million for Fox.

NBC is also ahead among adults 25-54 with a 6.1/14, followed by CBS (4.7/11). And you know ABC is hurting when Fox is beating them in the demo, with a 4.2/10 vs. a 4.1/10 for ABC.

NBC is also winning season to date in adults 18-49. The standings there: NBC, 5.3/14, Fox, 4.1/11; CBS, 3.9/10 and ABC, 3.6/10. ...

For the week ending April 7, most syndicated shows trended down. Only one of nine first run rookie strips improved its rating—*Telepictures'* new late night dating strip, *Elimidate*, up 6% to a 1.7, equalling its best ratings to date. The top rookie continues to be *Texas Justice*, despite a 5% decline to a 2.1. *King of the Hill* was the only one of the top five sitcoms to improve its rating. The show came in fourth, up 3% to a 3.6. The top sitcom continues to be *Friends*, down 1% to a 7.0.

CABLE READY

Discovery Networks last week unveiled plans for a free video on demand (VOD) service

Choice 10 Discovery and a Subscription VOD service. The SVOD offering, *Discovery on Demand*, will be stocked with 500 hours of Discovery programming that will change regularly. Discovery's free VOD service will carry advertising. ... *Lifetime* is adding legal drama *For the People* to its Sunday night originals block. The women's net ordered up 13 episodes of the hour-long drama, from *Cumulus Productions*, will debut July 21 and replaces highly-rated drama *Army Day Now*.

NORTHPOINT LIVES, SORTA ALMOST MAYBE

Northpoint Technology's new terrestrial TV service designed to compete with satellite and cable TV is expected to get the go-ahead from the FCC this week, perhaps even today (April 21). More than a year after approving the service in concept, the agency is expected to set the stage for the auction of spectrum within the 12 GHz band reserved for DBS and establish strict interference rules aimed at placating DBS opponents of the new service.

But Northpoint is expected to argue, or sue, believing it is entitled to the spectrum at no charge because there were no viable rivals when it applied for spectrum. Northpoint also argues that creating interference protections tougher than those already

faced by incumbent DBS providers is wrong.

Its chief rival for the spectrum is *MDS America*, which has been testing a terrestrial delivery system in Florida. MDS builds systems using shared DBS spectrum in France, Iceland, Kuwait and New Zealand. *Pegasus Communications*, a reseller of *DirectTV* service in rural areas, also has indicated an interest in vying for the spectrum but has not tested a system.

The threat of legal action is said to have delayed completion until the commission was convinced it can defend the ruling in court; the FCC's had a bad record there recently.

But there's a good chance DBS providers will attempt to overturn the decision too. *Echostar* and *DirectTV* argue that the new service will create unacceptable levels of interference.

INDIANAPOLIS X 2

Sinclair Broadcast Group will sell *WTTV(TV)* Indianapolis and satellite station *WTTK(TV)* in Kokomo, Ind. to *Tribune Co.* for \$125 million. *Tribune* already owns *WXIN(TV)* Indianapolis. The deal, if approved by the FCC, will give *Tribune Broadcasting* 24 stations with a combined reach of 38.4% of U.S. television households, and nearly 29%, factoring FCC discounts for UHF stations.

—Compiled by P. J. Bednarski

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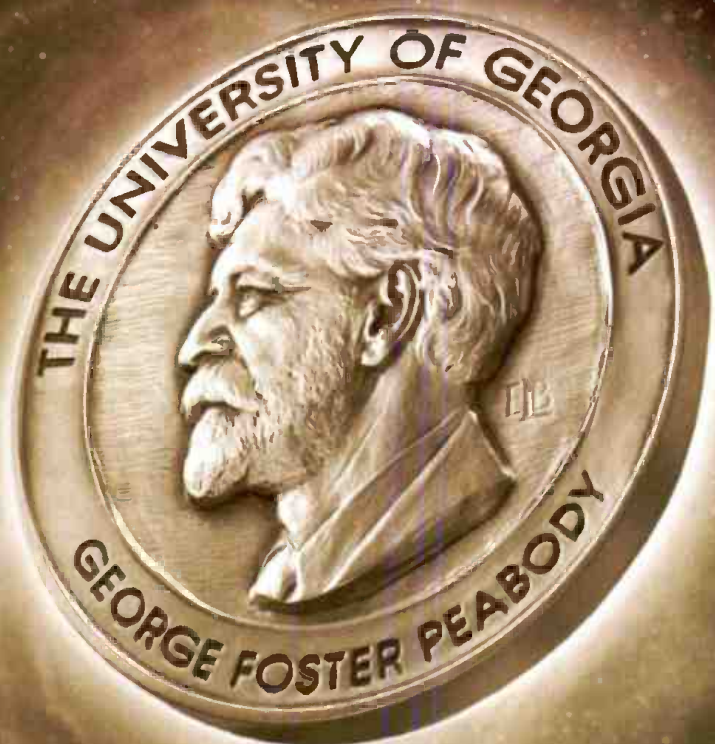
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Most racing fans want to hear the roar of the engines as the cars zip around the track. Not Dave Watson. Despite a devotion to NASCAR, when he sits down to watch a Winston Cup race, the first thing he does is turn the sound to his television *lower*. But then he cranks up the volume on his computer, tuning into a feed from NASCAR.com that lets him in on the real-time radio chatter between drivers and their pit crews. That's something that's simply not available on television.

Watson's highlight so far was this month's Samsung 500 in Fort Worth, Texas, where he got to listen to his favorite driver burrow through the pack from 31st place to second before losing out to Matt Kenseth.

"I just jump around the nine drivers," says Watson, of Brandywine, Md.

There are two surprises. One is that, so far, Watson has only heard one driver swear. The other is that the Internet stream isn't free. He's actually paying for it. In an online world where the mantra is "gimme, gimme," Watson has coughed up \$29.95 to streaming-media provider RealOne for the racing season.

RealOne won't give Watson live video; that would conflict with the networks' TV rights. But he can get "condensed" video of races later and highlights packages.

Watson's heard a lot of complaining from other race fans about paying for the coverage, some of which NASCAR.com used to give away for free. But Watson isn't squawking. "People spend more money on lottery tickets in a month or a good meal, and I get every single race."

Watson isn't alone. RealNetworks' RealOne service has coaxed 600,000 subscribers into paying for various packages of video and audio services on the Internet. They include live radio broadcasts of every Major League Baseball game, full-length replays of ABC's *Nightline* and *World News Tonight*, gossipcasts from E! Entertainment Television and outtakes of athlete interviews on Fox Sports.

CNN has moved virtually all of its online video behind RealOne's subscription wall. RealOne is still working to create 20-minute condensed replays of baseball games and is helping Sony's Soap City create its own stand-alone online video channel.

The dismissive way of looking at

Many channels, Monthly fees

With RealOne, Larry Jacobson has built an Internet service that looks a lot like cable

By John M. Higgins

RealOne is calculating that all its subscribers watching one channel simultaneously wouldn't add up to even a single Nielsen ratings point.

A more intriguing way is looking at RealOne as a cable or DBS operator, which also aggregates content from different programmers and retails it to home users. Seen that way, RealOne falls just shy of the Top 10 multichannel video providers and is on a growth track to hit eight or nine by the end of the year.

And RealOne isn't even offering porn.

It's up to Larry Jacobson to keep RealOne on the growth path. Jacobson, president and COO of RealNetworks and

an ex-president of Fox Network, sees RealNetworks "in the middle of a 15-year march. ... I can tell you that we and most of our content partners expect us to grow over time to multiple millions of subscribers.

"The business, because of the fixed nature of the costs, gets really interesting once you get over the million mark, and once you get past the 1.5 million-2 million mark," Jacobson continues. "I can't tell you how long it's going to take to get there."

Media analyst Tom Wolzien said he was startled to learn how large RealOne's sub base has become. It's far from a challenge to conventional television, but, he says, "it's a big number for subscription video."

Jacobson File

Position: President and COO, RealNetworks Inc., February 2001-present

Background: b. Feb. 17, 1959, New York City

Education: BA, economics, Harvard; MBA, Harvard Business School

Career: manager, pay cable and home entertainment, Columbia Pictures, 1985-87; VP, corporate finance and strategic planning, Weintraub Entertainment Group, 1987-90; various positions, including president of Fox Television Network, News Corp., 1990-99; president and COO, TicketMaster, 1999-01

Family: Married to Heather Trim. They have two children, Jacqueline and Lester.

But it's tantalizing to programmers. Despite the ongoing dotcom financial trauma, TV networks remain eager to exploit the Web. Dotcom stocks have sunk; usage has not. Networks have given video clips away online for a few years, but advertising has dried up. Using Web sites only to promote their core TV properties isn't enough. They need a business model.

"I am convinced subscription video content on the Internet is a business," said Bernie Gershon, vice president and general manager of ABCNews.com. "Real has a good model."

RealOne has different kinds of content providers and different kinds of deals with them. RealNetworks guaranteed Major League Baseball \$20 million over three years to retail radio broadcasts of games and highlight reels. Brand names like Fox Sports or ABC that might draw subscribers get a per-subscriber license fee. Unknowns—like a Food Channel clone called allfoods and a similarly imitative AnimalChannel—get a fee based on how much of their content is actually downloaded.

For programmers that want to go it alone, like Sony's Soap City soap opera channel, RealOne will simply provide technology and distribution services and forget packaging. Soap City plans to start selling old episodes of *Days of Our Lives* and *The Young and the Restless* for up to \$8 a month.

Robertson Stephens analyst Aleksandar Sasa Zorovic predicts that RealOne will

The comparison to cable only goes so far. First, of course, the dotcom carnage makes it hard for investors and media executives to get too excited about online streaming.

But worse, RealOne's growth is not accelerating. RealNetworks relaunched its old Goldpass subscription service as RealOne in December and added about 100,000 paying subscribers during the first quarter. But that's no more than the company added during the fourth quarter when promotion wasn't so heavy.

Also, inquiries for more detailed numbers send Jacobson and RealNetworks Chairman Rob Glaser into silence. Like the churn rate

of customers unhappy with the content. Is RealOne signing up 110,000 subs a quarter and losing just 10,000 old ones, fairly low churn? Or adding 200,000 new customer and losing 100,000 old ones, which would be a terrible, possibly fatal, churn? And what's the average revenue per subscriber that sticks around? No clue. The executives say they don't want to give potential competitors any useful information.

"There's no doubt this service is growing quickly; the question is how fast can this really grow, and how big is it," said John Corcoran, Internet analyst for CIBC worldwide, who is skeptical about RealOne as a stand-alone business.

Photo: ©2002 Steve Shelton / Black Star

Streaming Media West trickles into L.A.

With entertainment-via-Internet hype long gone, B-to-B streaming gets day in the sun

It was at the 2000 Streaming Media West held in San Jose, Calif., that it became clear that the way most streaming companies would survive would be through the business-to-business service, not entertainment. Streaming Media West 2002 looks as if it will confirm the trend even as it plays this week in Los Angeles, the entertainment capital of the world.

With only 49 exhibitors set for the Los Angeles convention center, Streaming Media West will be held in conjunction with Internet World Spring. And while the emphasis will be on B-to-B streaming, like video

conferencing, there will be some conferences and keynotes designed for the entertainment streamer.

Jonathan Taplin, CEO of Inter-tainer, a broadband-delivered entertainment network, will give a keynote Wednesday morning; Rob Glaser, Real Networks chairman and CEO, keynotes the evening.

As for conference sessions, a panel entitled "Video Licensing, Syndication and Distribution Models for Success" will feature iFilm Networks President Frank Voci and CinemaNow Executive Vice President Bruce Eisen.

A session on Thursday will take

a look at "The New Entertainment Console-The Convergence Box." Panelists include Jack Perry, Decisionmark president and CEO, and Jay Schiller, SVP, nCube broadband strategy and product management, but no representatives from entertainment console makers like TiVo or Moxie.

There will also be a panel diving into interactive broadcast advertising. Set for Friday morning, the session, "Standards Update: The ABCs of Interactive Broadcast Advertising," will feature Real Network's Shelley Morrison, vice president, media and distribution sales.

—Ken Kerschbaumer

generate about \$66 million in sales this year and \$118 million in 2003. He estimates that average revenue per subscriber runs \$7.60 per month, with customers loading up on \$5 monthly sports product rather than the RealOne basic package.

Neither Jacobson nor programmers would disclose the fees being paid to programmers, but the numbers don't appear to be outrageously high. License fees appear to consume 25-30% of RealOne's revenues. That's about the same as what cable operators pay.

It also means that programmers will collect \$20 million or so in license fees this year.

Glaser says that even with the bandwidth, server and other distribution costs, RealOne is already profitable.

For most of the content suppliers, RealOne is a way of squeezing extra cash out their networks. "Once you've created content, there's a powerful motive to find other outlets for it," analyst Corcoran said. "It's a sunk cost."

But RealOne executives and some providers hope to create new mini-networks.

Joseph Langan, an executive in the early days of Food Network, is trying to clone the popular cable network online with allfoods.com. Partnered with the producer of cooking shows on BBC, allfoods.com is offering some well-known chefs, short recipe clips and cooking classes. (Its first book, *Minute Meals*, is due out this week from John Wiley & Sons.)

Langan compares streaming and RealOne to the early days of cable. "ESPN was a joke when it first started," Langan said. "If ESPN was doing today what it was doing back then, cable TV would not be successful."

The allfoods.com rush hour is 4-6 p.m. weekdays. "Housewives trying to figure out what to serve for dinner," Langan said.

CNN is big whenever there's a hot story. ABC News gets a surprising traffic spurt on the weekends from people downloading 20/20 stories.

NASCAR.com (managed by AOL Time Warner's Turner Broadcasting System) did huge Monday traffic when a Sunday Winston Cup race was delayed by rain.

RealOne is critical to RealNetworks

because the other parts of its business, primarily technology, are under pressure. Since starting up in 1995, Glaser has given consumers basic RealPlayers or sold them more elaborate versions. The main money is selling servers and distribution services to companies that want to stream audio and video over the Web, whether music, earnings announcements, or product demos.

RealNetworks now generates \$188 million a year in revenue and around \$20 million in negative operating cash flow. It has no debt and \$337 million in cash on the books, raised during those days when the stock was trading at more than \$200 per share (it now trades at \$7).

With the dotcom bust, software licensing revenue has stalled. Also, rival Microsoft simply gives away servers for small users seeking to stream in its Windows Media format. So Corcoran expects software license revenue to fall from \$108 million last year to \$99 million this year.

Some analysts see the RealOne push as a move of desperation, more of a showcase than a going concern. Glaser and Jacobson have to convince big players that streaming video can be a business.

"Real is not trying to create the next NBC. They're trying to show people in the media business that the next NBC can be built. And if they do, Rob Glaser sells a lot more servers," said Steve Vondehar, principal of research firm Interactive Media Strategies.

Jacobson denies that. While the company



RealNetworks chairman Rob Glaser says RealOne has already hit profitability with its streaming media.



Joseph Langan is hoping to clone Food Network into a recipe for an online money stream.

is happy to work with content providers that don't want RealOne's packaging, establishing a retail media business "is completely central to our future." If RealOne wanted to merely juice server sales, it would be pushing companies to keep giving their video away, he says. "With subscriptions, by definition there are fewer users."

RealOne's future is tied to the spread of high-speed data connections in homes. Jacobson's major goal is to cut bulk deals with cable operators to incorporate RealOne into their high-speed service, at a rate far less than \$9.95 a month. Such bulk wholesale deals would make RealOne's life a lot easier and cheaper than chasing subscribers one at a time.

"We are open and flexible about taking advantage of that," Jacobson says. "If they want to private-label a package, we can do that."

Cable operators, however, say they're not focusing on offering much in the way of special content to online customers.

There are two problems. One is that some of its highest-profile content partners—including ABC and CNN, industry executives say—specifically withheld rights to bulk cable sales.

More important is the broader worry that streaming-video packagers could be a Trojan horse that could hurt cable's core video business down the road. That was the central fear in operators' regulatory fight against being forced to "open access" to their high-speed data networks. Bits are bits. Once Earthlink gets the right to sell a Web surfing stream down a cable system, it's a small digital leap to sell Internet video.

It's not a big deal if a packager is selling Animalchannel.org, but what if someone like RealOne starts selling ESPN or HBO? Cable networks would, of course, resist infuriating cable operators. But they initially resisted DBS operators, who then successfully lobbied Congress to secure access to programming.

"The video quality's not there, but you presume it will be," said one senior cable executive. "It's a question of what you're opening a door to."

Glaser and Jacobson insist they do not have designs to make RealOne into any kind of competitive packager.

"I don't think the Internet is anytime soon going to be providing what I get on cable," Jacobson says. "They're different things." ■

RealOne Basic: \$9.95 per month

MLB.com: Live radio, all games

Fox Sports: Extended interviews, TV show clips, archival clips.

ABCNEWS.com: *World News Tonight, Nightline*, other clips

RealArcade Games: RealNetworks' own collection

allfood: TV chefs including Jacques Pepin, Graham Kerr and Nick Stellino; cooking clips

IFILM: Short films and videos, generally bizarre

AnimalChannel: Mostly clips, but also features and documentaries

Old Time Radio: Jack Benny, *The Shadow, Dragnet*, etc.

CNN: 3-5 minute newscasts, outtakes and behind-the-scenes footage

Weather Channel: video forecasts

C/NET: Tech news

Vast Video: More odd video

E! Expanded coverage from *E! News Daily*, archives

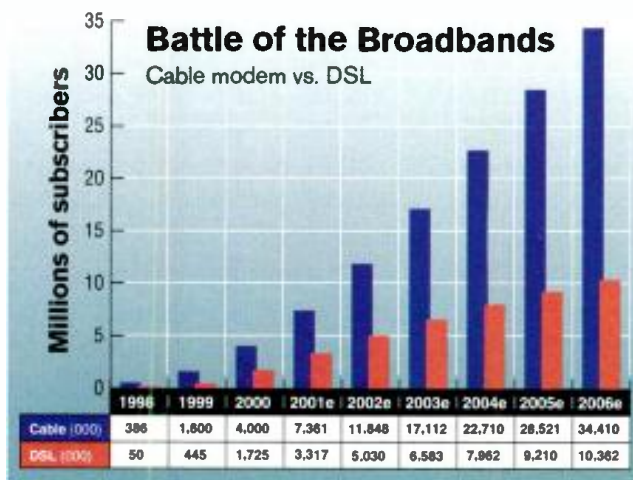
NBA.com: News, game audio

Wall Street Journal: Audio stock market

Note: RealOne offers other packages and pricing options. Those interested only in MLB.com's radio broadcasts may subscribe to it for \$14.95 per season. Racing fans may pay \$4.95 per month or \$29.95 per year for NASCAR.com.

Growing with broadband

By 2006, experts say, four out of 10 households will be high-speed users



Source: Morgan Stanley

Streaming video is playing to a fast-growing broadband audience. High-speed connections are expected to overtake dial-up subscriptions by next year and, by 2006, experts say 40% of U.S. households will be broadband users.

Within the high-speed market, cable modems are handily winning the battle for broadband homes. New cable-modem subscriptions are expected to rise 5-10% per year over the next four years.

Morgan Stanley analyst Richard Bilotti projects that, by 2006, there will be 45 million U.S. residential broadband subs. Of the total market, 35 million customers will sign on for cable modems, while 10 million will go to DSL.

Cable already boasts more than half of all of residential broadband customers. According to Bilotti, cable modems will count almost 12 million subs this year, compared to 5 million for DSL.

Among DSL's obstacles, Bilotti says that "the low churn on high-speed data [leads] to more difficult DSL conversions to cable." He also notes that phone

companies have focused more on their commercial customers.

DSL service had a chance to capture defecting cable customers when @Home shut down service last year. As cable operators scrambled to replace @Home services, analysts say, DSL had a window.

"We expected them to be more aggressive, and they weren't," notes analyst Ray Katz. He believes that DSL will post growth over the next five years, but he says "cable modems will continue to dominate the residential market."

Satellite broadband, so far, is not a true competitor. DirecTV counts about 100,000 subscribers, while EchoStar Communications' service is almost nonexistent. The companies have touted their proposed merger as a way to roll out better satellite service and lower costs. Satellite access can run about \$60 per month, compared with \$40 to \$50 for cable modems or DSL. Growth will come in rural areas where satellite may be the only broadband option.

—Allison Romano

Dems feel dissed by cable news nets

Congressional leaders charge that White House getting preferential treatment



Democrats say CNN carried 157 events featuring President Bush or others from the White House, but only seven Democrats.

By Paige Albiniak

Congressional Democratic leaders are complaining to the cable news networks that their coverage of politics is biased in favor of the White House.

"In the last few months, Democratic leaders have held dozens and dozens of press events, but received extremely little coverage from cable news channels," wrote Senate Majority Leader Tom Daschle (D-S.D.) and House Minority Leader Richard Gephardt (D-Mo.) in a letter to CNN's Walter Isaacson, Fox News Channel's Roger Ailes and MSNBC's Erik Sorenson. "The White House, meanwhile, has received an extraordinary level of attention and coverage of their events."

To back up their criticisms, Daschle and Gephardt cited studies that counted CNN's running 157 live events featuring

officials from the Bush Administration, with only seven events featuring elected officials from the Democratic party.

"Anecdotal evidence indicates that Fox News and MSNBC follow the same pattern," they wrote.

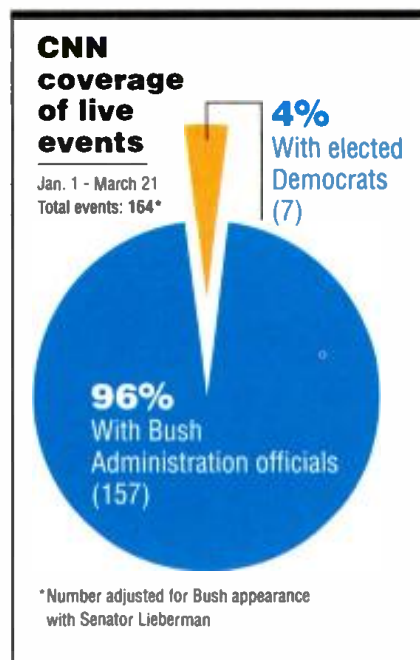
"The difference is not due to a dearth of press activities," they said. "Virtually every day Congress is in session, either of us holds a press conference to field questions, and many of our colleagues

will often appear publicly to discuss the issues of the day. While very few of these events get covered, CNN, Fox and MSNBC will often have live broadcasts of the White House press secretary's daily briefing."

The two congressional leaders granted that much of the coverage of the White House was related to the war on terrorism, and rightfully so, but said the cable news nets also more frequently cover White House events related to domestic affairs

Where Things Stand

Looking for concise and timely updates of major TV and radio issues before the FCC and Congress? Go to broadcastingcable.com, scroll down to "Features" and click on Where Things Stand.



Source: DNC Research

than Democratic events related to anything, including terrorism.

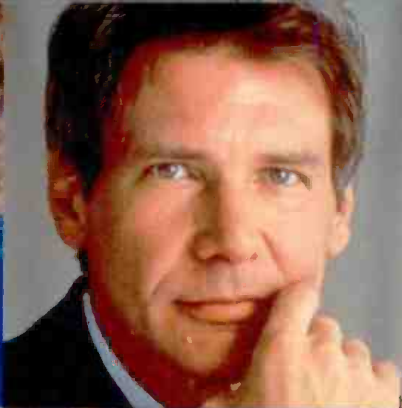
"We don't expect the cable news networks to use a stopwatch and a scale when it comes to determining their political coverage, but we are concerned that cable news coverage tilted toward the White House muffles the voice of the Democratic party, undermines our ability to communicate our ideas to our constituents, and undercuts the debate that is the heart of our democracy," they wrote.

In response, the news nets said they cover the news as they see fit.

"CNN, like all news organizations, makes decisions about its coverage based on the stories of the day," said CNN in a statement. "CNN is committed to a diverse array of viewpoints on all subjects and goes to great lengths to provide ample opportunity to both sides of the political spectrum."

"Given the current news cycle we are in, it is necessary to cover the administration making the decisions," MSNBC said in a statement.

Fox News Channel had no comment. ■



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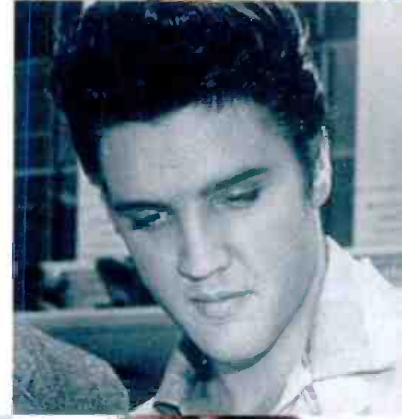


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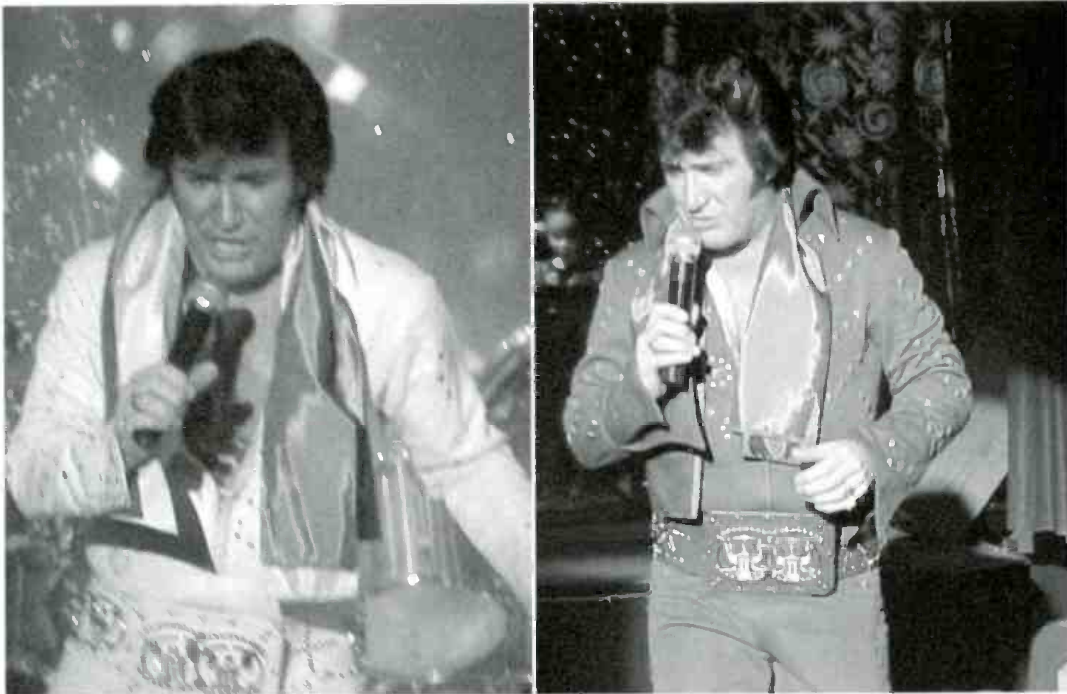


A&E'S BIOGRAPHY
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Pushing the Boundaries

Cable's franchise show sets a faster, more contemporary pace to win a wider, younger audience

Tension has gone into overdrive at 30 Rockefeller Center's Studio 8-H, home of *Saturday Night Live*. It's 9:30 p.m., two hours before airtime. Makeup artists hover around actors who huddle with writers, reviewing late script changes. In a few minutes, executive producer Lorne Michaels and guest host Gwyneth Paltrow will sit down with *SNL* producers and decide which of about a dozen skits will make it on the air. Only the best will survive the cut and some of the actors concentrating hard on their roles will be left standing in the wings.

Capturing it all on tape are film crews from *Biography*, which is producing a special episode about the legendary sketch comedy series. It is the first time *SNL* has ever permitted such extensive, behind-the-scenes access.

The Close-Up episode that results is pure *Biography*, but with a twist: Viewers see the story of *SNL*'s "life" unfold, from its founding as a replacement for reruns of *Tonight With Johnny Carson* to its reign as a cultural phenomenon that has launched the careers of such comic super stars as Chevy Chase, Dan Aykroyd and Adam Sandler. Interwoven with this story, however, is an inside look at how an *SNL* episode takes shape, starting with a high-stakes idea-generating meeting held Monday evening and moving through harried all-night writing sessions, read-throughs and rehearsals to become that rarity of contemporary TV: a live entertainment broadcast.

Set to premiere on April 22, the *SNL* Close-Up marks an important step in *Biography*'s evolution. Although it



Chris Kattan becomes Mango for a dress rehearsal of *Saturday Night Live* (above); A two-hour *Biography* of Eugene O'Neill premiered in March



launched in 1987 as a show that told the life stories of famous and influential people, *Biography* has been pushing the envelope on its franchise, profiling not just people but also places, trends and cultural phenomena.

"We're always looking for the next thing, the next way to tell a *Biography* story," says executive producer CarolAnne Dolan, who is also vice president of documentary series at A&E Network.

Last August, a special called *Hitmakers: The Teens Who Stole Pop Music* told the story of how a group of young songwriters and upstart record labels revolutionized popular music during the 1960s. "*Hitmakers* breaks out of the straight life-to-death of a single person, but still takes a biographical approach to a story," Dolan says. "We're trying to expand how we define what a *Biography* is."

The effort to break out has birthed program extensions, such as "Street Stories," an umbrella title for *Biography* episodes that trace the stories of culturally important places. The first of these, *Sunset Strip*, aired in March and followed the story of the legendary celebri-

ty hangout that in recent years has begun to "Disneyfy" into a tourist attraction.

Another program extension, "TV-Og-raphy," looks at the stories of important TV shows, with episodes so far on *Happy Days*, *Cheers*, *Laverne and Shirley*, *Love Boat* and *That Girl*, and, in June, *The Mary Tyler Moore Show*.

Profiles of TV personalities have proven so popular that they will get a permanent place on *Biography's* schedule starting this summer, when Monday nights will be devoted to those types of episodes. "Our highest performing shows have been Oprah Winfrey and Ron Howard, people who are part of our lives already," Dolan says. "There's something about the familiarity of people on TV. Our viewers have already let them into their homes."

Along with telling the life stories of places and TV shows, *Biography* has also looked lately at cultural phenomena. Former *CBS This Morning* host Harry Smith, who has anchored *Biography* since 1999, has produced an episode on the American Civil Rights movement, a behind-the-scenes profile of *Sesame Street*, and a look at the kinds of the men who have chosen to run for U.S. president.

As Dolan and company have pushed *Biography's* format, they've also been moving the show to focus more frequently on contemporary greats, a break from the early years, when it concentrated primarily on historical figures. Recent episodes have turned the spotlight on Jeff Bridges, a Hollywood hunk whose career has been shaped by the dark and unusual roles he has chosen to play, and River Phoenix, a fast-rising young actor who died of a drug overdose at the age of 23.

This doesn't mean historical figures are gone from the show's lineup. A recent two-hour special profiled the ground-



A Biography Channel Preview on June 1 will profile four members of Britain's royal family, including Prince Charles

breaking playwright Eugene O'Neill, while upcoming episodes will look at John and Abigail Adams and Adolf Hitler's lover Eva Braun. Overall, however, the list of 100 or so new episodes *Biography* produces each year is much more contempo-

A Classy New Lead-in

Can the rebroadcast of a top network morning talk show replace the highly rated *Law & Order* as *Biography's* lead-in? A&E is betting that ABC Daytime's *The View*, with its audience rich in young women, will push *Biography's* own demographics further in a highly desirable direction.

The nightly documentary already attracts one of TV's most upscale audiences, and while *Law & Order* provided a strong household lead-in, its demographics

skew older, with 65 percent of viewers aged 55 or more, according to Shari Ann Brill, vice president and director of programming services at Carat USA. Other research has demonstrated that a big percentage of *Law & Order's* audience doesn't stick around for *Biography* at 8 p.m.

"From a brand point of view and a flow point of view, it didn't do everything we wanted to," comments Dan Davids, executive

vice president and general manager of A&E Network.

The View, on the other hand, reaches more than a million women aged 18-49, on average, when it airs at 11 a.m. on ABC each day, and 50 percent of those viewers earn \$50,000 or more.

The switch took place April 1, when A&E began rebroadcasting *The View*, with a one-day delay on each episode, at 1 p.m. and 7 p.m., weekdays.

"From a demographic standpoint, we think it will prove to be a strong complement to *Biography*," Davids says. "It's fresh, entertaining and smart—a classy program for a classy network."



The View's young, upscale audience should drive *Biography's* demographics further into highly desirable territory

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rary today than it was five years ago.

"*Biography's* mission is to tell the stories of significant, interesting people in our lives and culture," Dolan says. "You can't do that if you just talk about people who are dead."

At stake in all the format bending and other changes is nothing less than the future of one of cable TV's most important franchises. At 15, *Biography* is television's longest running single-issue documentary series. Attracting about a million viewers nightly, it is one of the highest rated original series on A&E and the most popular documentary series on cable.

A&E is determined to keep that top-ranked status for its seminal show.

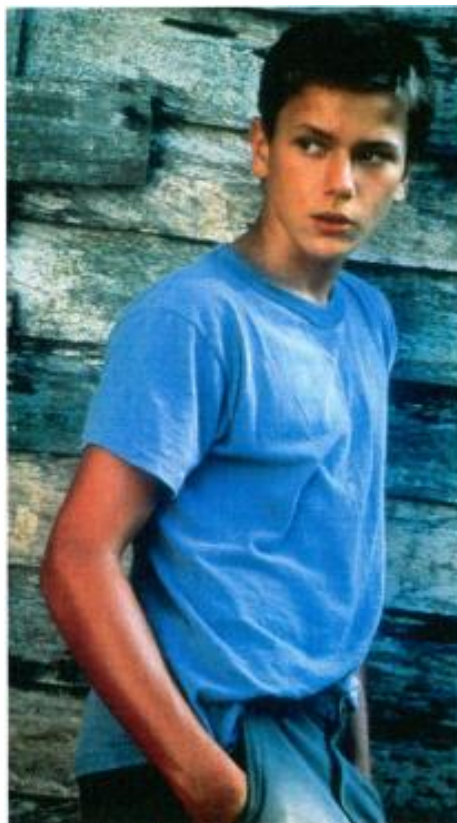
Dolan and her team have pushed producers in recent years to quicken the pace of their episodes and add more interviews to draw viewers in (see story, page 14A). This spring, the network is launching a 10-city mall tour promoting *Biography* and brand extensions like the *Biography Channel*, *Biography.com* and the board game, *Who Am I?* (see story, page 12A). It also introduced a new lead-in for *Biography* when it replaced syndicated episodes of *Law & Order* at 7 p.m. with rebroadcasts of the popular ABC daytime talk show, *The View* (see story, page 4A).

A&E kicked off a 15th anniversary celebration of *Biography* in January, with a *Bio* of the show itself, and is also airing quarterly "Top 15" countdown specials. The first looked at the top 15 comedians the U.S. has produced, ranging from Sid Caesar to Lucille Ball. Others will cover the 20th Century's Greatest Inventors and the 15 best and worst U.S. presidents.

It is the breadth of *Biography's* subject matter that has kept it on top, suggests A&E Network executive vice president and general manager Dan Davids. Rival cable networks have created a surprising



Harry Smith (above right) interviews Bill Russell during a *Biography of the Civil Rights Movement*; the late River Phoenix's *Bio* premiered in March (below)



number of popular *Biography* spin-offs, including VH1's *Behind the Music* and E! Entertainment's *True Hollywood Stories*, but even the most successful of these, Lifetime's *Intimate Portraits*, captures ratings that are only about 30 percent of those generated by *Biography*, Davids says.

"We tell a person's whole life story, the good and the bad," Davids says.

"We show how events can shape a famous person's life, and when viewers see that, they form an emotional attachment to that person."

Biography "did more than establish A&E's credentials as a destination on cable," adds *TV Guide* critic Matt Roush. "It came on at a time when the cable networks didn't realize you probably needed a breakout franchise to identify your network," Roush says, "but that's what *Biography* became for A&E."

Cable networks watched as A&E began stripping *Biography* across its primetime schedule, boosting visibility significantly not only for the show but the network itself, adds Ed Martin, programming editor for the *Jack Myers Report*. "*Biography* is one of the first, if not the first original cable series that branded its network," Martin says.

Watching as A&E gradually expanded its *Biography* franchise, rival networks went looking for franchise shows of their own, and developed hits like *South Park* on Comedy Central, Roush points out.

"No one could have foreseen the *Biography Channel* and the cottage industry of imitators that has sprung up to compete" with the original, Roush says.

"It's shows like this that put cable on the map."

Kathy Haley researched, wrote and edited this special supplement. Anthony Besada, associate art director, created its design and layout.



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BIG

A&E Biography has a few years on Charter. However, in a relatively short time, you've introduced us to and helped us know some of the world's most fascinating people. Congratulations on the first 15 years and may the biggest and best be yet to come!



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Biography 15 YEARS



Biography—The Industry

Brand extensions now range from a popular magazine to a board game and e-mail news flashes

A&E will highlight one of Hollywood's most fascinating leading men next month when it airs the gripping film, *Scarface*, followed by a *Biography* of Al Pacino.

An extremely private actor who has managed to remain an artist in the increasingly commercial American film industry, Pacino has starred in such acclaimed movies as *The Godfather*, *Serpico* and *Dog Day Afternoon*. In *Scarface*, he stars with Steven Bauer and Michelle Pfeiffer in brutal love story set amid the drug trade in Miami.

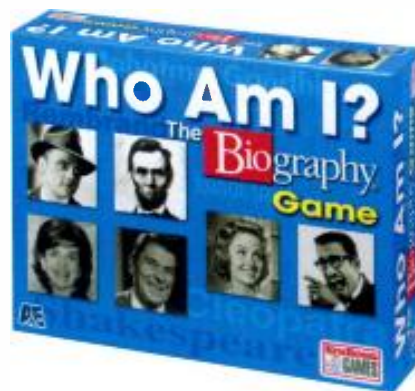
By zeroing in on Pacino's life and career, A&E won't simply be angling for a big ratings win. The entire programming event will be promoted as a Biography Channel preview, complete with an 800 number viewers can call to find out how to subscribe to the network.

That A&E can reap a double promotional whammy—boosting both the Biography series and its spin-off network at once—is a perk that comes about only rarely in the entertainment business, where hundreds of movies, shows, games and websites vie for consumers' attention, but only a few rise to the status of a familiar, sought after brand.

Biography's credentials as a mega brand are about as unassailable as they come: In its Fall 2001 survey, Equitrend ranked the TV series 10th among 215 media brands, ahead of venerable titles like the *Wall Street Journal*, the *New York Times* and *60 Minutes*. Although it's still a relatively new network, the Biography Channel ranked 9th among all TV brands in the same survey.



Al Pacino in *Serpico*, one of the films featured in *New York at the Movies*, a Bio Channel Preview (above); *Who Am I?* Extends the franchise to a board game



"There's so much brand heritage that gets attributed to any new extension," says Tom Heymann, senior vice president and general manager of the Biography Channel Brand Group. Among Heymann's responsibilities is to maximize the potential of many of the brand extensions that have grown up around *Biography*.

These include a magazine that reaches 700,000 subscribers and an estimated four million readers each month, and *Biography.com*, which receives 414,833 unique visitors every month, according to Nielsen's NetRatings. There are *Biography* books, videos, DVDs, calendars and a *Who Am I?* board game, all sold in stores and online. To keep fans up to speed about upcoming specials on TV or new consumer products, A&E sends a regular e-mail newsletter to lists of fans who have signed up to receive it.

Of all the brand extensions, it is the Bio Channel that's getting the most promotion this year. A&E raises the network's profile through specials like one aired on President's Day that included profiles of John F. Kennedy, Robert Kennedy and Senator Ted Kennedy.

Events like this borrow a programming tactic frequently found on the Bio Channel: pairing shows that relate to one another in order to round out a story. "We'll show a *Biography* of Paul Newman with one of his movies," Heymann says, "or we'll air Hit Man Hart's profile with a documentary on the inside world of professional wrestling."

The network's foundation lies in the nearly 1,000 *Biography* episodes that have been stockpiled over the years, along with documentaries and movies. Programming is often packaged into theme nights, making it easier for viewers to find. Great Women night, which airs Mondays, might feature four famous women writers, while Great Entertainers, airing Tuesdays, has featured a profile of



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the Bee Gees followed by a live-by-request concert that they performed. Other theme nights are Wealth & Power on Wednesdays, Action Heroes on Thursdays and Leaders & Legends on Saturdays.

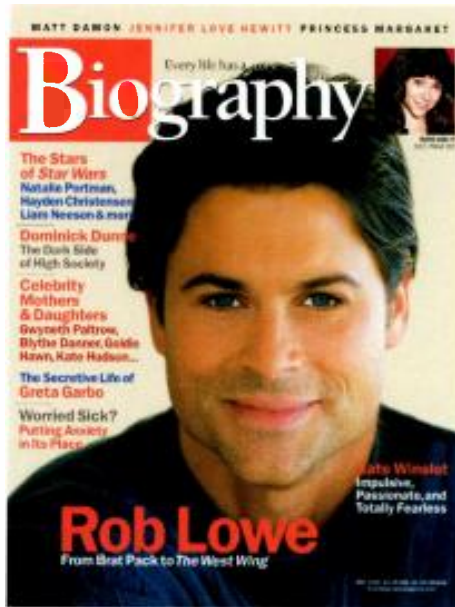
Punctuating all this are original shorts produced to help brand the channel. Freeze Frame shows pictures of a famous person from childhood to the present, while Who Am I?, a vignette that originated in *Biography* magazine and now also airs on A&E, quizzes viewers about the identity of celebrities or historical figures. Born on This Day, a feature that had its first incarnation on Biography.com, lets viewers in on famous people's birthdays.

A&E won't confirm how many households currently receive the Biography Channel, but Dan Davids, the network's executive vice president and general manager, says distribution is running ahead of expectations.

The Bio Channel is carried on EchoStar's America's Top 150 package and DirecTV's Total Choice Plus, and has carriage agreements with every major cable operator. By 2005, the Biography Channel should be in front of 30 million households, Davids says, adding that, based on the way sales are going so far, that objective is "conservative."

Cable operators may not have widespread experience yet with the Biography Channel, but there are early indications it could prove popular with consumers. A recent Beta Digital Subscriber Study of Emerging Cable Networks found Bio Channel placing first in six important categories. The network scored highest in awareness among up-scale subscribers; awareness among those most likely to upgrade to digital; in importance of enjoyment of cable among men and in viewership in up-scale homes.

With consumers reacting positively to



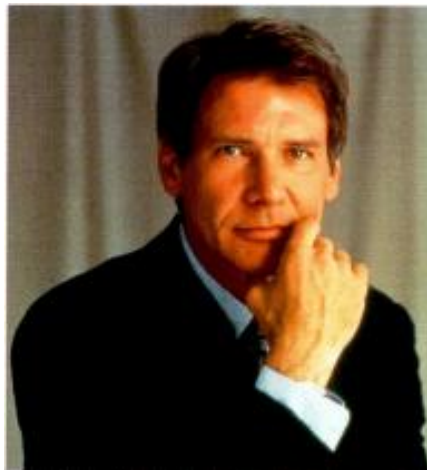
Biography magazine

the Biography Channel, it can function as a driver for cable operators' digital packages. "Distributors are finding that networks like Biography can add value to their digital packages," Heymann says. "Operators are asking consumers to pay more for these packages, so adding a service like the Biography Channel, a highly rated brand and understood product, is very useful to them."

Bio On Demand

Cable operators trying to gain traction for their digital tiers have more than the Biography Channel in the arsenal of ideas from A&E. The network is also starting to package episodes for viewing on demand.

"We're looking at an average of about five hours a month," says Dave Zagin, senior vice president of affiliate sales at A&E Television Networks. That number could go up as operators ramp up their on-demand services, Zagin says. "We're planning to refresh content with one new hour per week. We don't want shows to stay on and get stale. We have a plan in place for making it timely and appropriate for significant buy rates."



Movie stars like Harrison Ford could find their *Bios* airing on VOD at around the time that their new films are being released

Most on-demand episodes will be taken initially from *Biography's* archives, in an effort to avoid cannibalizing the audience of A&E's nightly broadcast of the show. Nonetheless, episodes will be chosen for their timeliness. "If there's a movie premiering we could offer its star's *Bio*," Zagin

says. "We try to piggyback on other marketing efforts."

Operators charge as little as 99 cents for an hour episode, while specials can go for \$1.99 or \$2.99. Operators may also offer the *Biography* episodes as part of subscription VOD packages.

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Biography
15 YEARS



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Biography
15 YEARS



On the Road

A mall tour promotes *Biography* and its brand extensions

Shoppers in 10 big-market malls will be able to take home mini-Bios of themselves on videotape this spring. They'll also be able to play a big-screen version of the game, Who Am I? watch the Biography Channel on TV monitors and, local cable operator willing, cruise Biography.com on a high speed connection.

It's all part of a promotional tour designed to celebrate *Biography's* 15th anniversary

and raise the program's profile among as many consumer groups as possible.


"We felt we needed to do something special," explains Mike Mohamad, senior vice president of marketing at A&E Network. "*Biography* is the longest running franchise show in cable. Who else has a record like that?"

Setting the scene at each mall stop will be six life-size wax figures from Madame Tussaud's, which is participating in the tour.

The figures include Amelia Earhart, Albert Einstein, Madonna, Colin Powell, Arnold Schwarzenegger and George Washington.

Set to take place between April and June, during the busy spring and summer shopping season, the tour will include New York, Chicago, Los Angeles and other large communities and will concentrate on upscale malls, Mohamad says.

Dominating each mall display will be a big screen where visitors can play Who



EDGE
SALUTES
THE PEOPLE BEHIND
A&E Biography

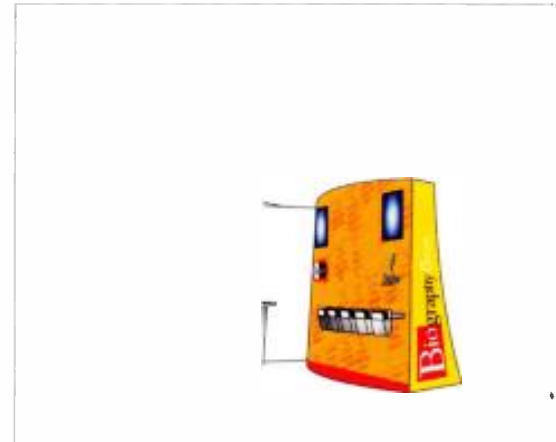
CarolAnne Dolan
Harry Smith

Chey Blake, Jose Chicas, Catherine Dyer, Kathie Gordon
Phyllis Lares, Crystal Massy, Amy Tamez
Christina Wright and Jose Valera

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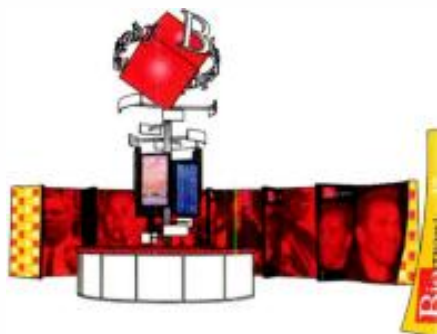
A big-screen version of the board game Who Am I? dominates A&E's *Biography* road show, which is visiting big cities this spring and summer

Am I? As contestants answer questions about a famous person correctly, puzzle pieces zoom onto the screen. The pieces make up the famous person's face and it's up to contestants to figure out who that is as soon as possible.

Visitors to the display can take home their pictures on a *Biography* magazine cover and answer four recorded questions from *Biography* host Harry Smith and then pick up their own mini-Bio on videotape. If the local cable operator chooses to participate, it can host a stand for signing visitors up for digital cable.

As the mall tour makes its way around the U.S., A&E continues to promote *Biography* and the Bio Channel in other venues. *Biography* has a presence at Madame Tussaud's attraction on 42nd Street in New York and a recent international partnership with the company expands that relationship to Las Vegas, London, Amsterdam and Hong Kong.

At each wax museum, *Biography* supplies placards next to famous figures,



telling their life stories and letting visitors know they can buy *Biography* episodes about those people while at the museum.

Visitors can also log onto *Biography.com* while visiting the museum.

Mohamad has been cutting new on-air promotions for *Biography* and its channel, including spots in which famous people plug the show. It hasn't been too hard convincing celebrities like Alec Baldwin and Susan Sarandon to do these spots, Mohamad says. "I tell them it's for *Biography*, and they ask, 'What can I do?'" Mohamad says.

"*Biography* has become part of the popular culture."

In the Beginning

Biography's heritage goes back to the early 1960s, when Mike Wallace hosted a weekly CBS show of the same name. "It was nothing like the show we know today," observes current *Biography* host Harry Smith during a 15th anniversary special. "No interviews with friends or family—more like an old fashioned newsreel."

Two decades later A&E bought the name from CBS and, on April 6, 1987, launched a show of its own, hosted by Peter Graves.

In 1994, A&E was looking for a show it could air five nights a week in the key 8-p.m. time slot. It chose *Biography*, which had already established a loyal audience.



Harry Smith has been host of *Biography* since 1999

At that point, long-time TV journalist Jack Perkins stepped in to help host the nightly program.

Biography grew so much in popularity over the next few years that A&E launched a monthly magazine of the same name, and also launched a website, *Biography.com*. It had already begun to publish books about some of the famous people it profiled and sold videotapes of certain episodes.

The series had made its mark by telling the whole story about its subjects, including how their families and upbringing shaped their decisions about what to do in life. It also profiled a broad range of subjects, covering historical figures, crime kingpins, political leaders, business tycoons and entertainers.

Biography celebrated its tenth anniversary with a two-hour Emmy-Award winning special on Judy Garland.

Since then, *Biography* has entered pop culture: It has been the subject of a question on the game show *Jeopardy*, and has received the most important imprimatur of all: parodies on *Saturday Night Live*.

Biography's 15th anniversary special, aired in March, focused on the show itself, how its producers track down subjects' friends and families, unearthing surprising facts and pictures. It also offered highlights of the hundreds of people the series has profiled.

"From Oprah all the way back to our very first show on Josephine Baker, it's been an exciting 15 years," summed up Harry Smith in the special's closing minute. "For *Biography*, telling the whole story is what counts: the big breaks, the bad luck, the success and the sadness. There's no telling whose stories will show up here, but we look forward to sharing them with you."

This year, *Biography* will air its 1,000th episode, a milestone A&E plans to mark with a special promotional blitz. It won't say yet, however, when that episode will air. "It will probably be July," says A&E executive vice president and general manager Dan Davids. "It will be a major program for us."



Quickening the Pace

Episodes move faster than they used to, and include many more interviews, images and sounds

Carole King sits at her kitchen table in Brooklyn, remembering what it was like to be part of a revolution led by teenagers. The singer-songwriter, who produced one of the best selling pop albums of the 1970s, had been one of a handful of young artists who wrote the biggest hits of the late 1950s and 1960s.

Just about all of those upstarts, and 105 clips of the songs they produced, appear in *Hitmakers: The Teens Who Stole Pop Music*, a *Biography Special* that premiered last August. The rich, music filled documentary captures an era when upstart record labels wrested control of the music industry from big, established companies that had lost touch with their audience.

It also offers a good example of how *Biography* has changed: Today's episodes are often packed with interviews, many of them with celebrities. There are also more video clips, still photos and other imagery—all of it designed to catch viewers as they surf through their options.

"*Biography's* format has become more dynamic," explains Vinnie Kralyevich, president and executive producer of New York-based KPI, an independent production company. Kralyevich recently produced a *Biography* of actor Jeff Bridges that included interviews with 24 people, many of them Hollywood stars. "Shows today reflect today's TV viewers. They're faster paced and aimed at a younger demo," Kralyevich says. "Stylistically, [A&E wants] a more high-energy show."

This doesn't mean *Biography* has become a completely different show. Its signature approach—of telling a subject's life from the beginning and not just focusing on the famous or notorious

parts—remains, and continues to set the show apart from many of its imitators.

What's changed, says Kralyevich, who has been producing *Biography* episodes since 1988, is the way shows look and feel. Even episodes on historical subjects can have more flair than in the past. Kralyevich produced an upcoming special on the 15 most famous inventors. "You don't think of a lot of these guys as sexy,"

he says, "but the show is fast-paced and we used techno music. A&E really embraces taking risks now."

Biography's slant toward more contemporary figures has made producing the show more challenging. "You have to get the cooperation of everyone involved if you want to tell the full story, and that obligates you to some very serious booking. You can't just take the Valentine approach," says Jonathan Towers, whose Chicago-based Towers Productions has been turning out *Biography* episodes since 1994.

Unlike some other shows in the genre, *Biography* always maintains editorial control over its profiles. "The good news is that A&E doesn't want the Valentine approach," Towers says. "The challenging news is that the bar is high. To achieve the level of balance and objectivity you need, you have to have the subject's cooperation."

Equally challenging is to tell stories without falling into a format, says Los Angeles based independent producer Peter Jones, who was behind *Biography's* award winning Judy Garland special, along with a number of other highly rated episodes, including *Hitmakers*. "We've never followed a formula. You'd lose the originality of each subject. Each story to me is a whole different deal."

The proof of *Biography's* success lies in the number of imitators that have sprung up to compete in the same arena, says Ed Martin, programming editor of the *Jack Myers Report*. He adds that *Biography* is also one cable's most noteworthy ongoing original series. "It's got to be in the top five," he says. "It's one of the granddaddies of basic cable TV."

Top Ten

Biography's Highest Rated Episodes



Oprah Winfrey as Miss WVOL

1. Oprah Winfrey
2. Raymond Burr
3. Ozzie & Harriet
4. James Garner
5. Ron Howard
6. Doris Day
7. The Gambinos
8. Sam Walton
9. The Rat Pack
10. Judy Garland

15 Congratulations

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FTC-DoJ split: Not a done deal

Hollings, FTC remain at odds over divvying of merger reviews with Justice

By Paige Albinak

Senate Commerce Committee Chairman Fritz Hollings (D-S.C.) and Federal Trade Commission Chairman Timothy Muris remain at a stand-off over the FTC's decision to give the Department of Justice authority over all media and telecommunications mergers.

While both sides say their staffs are meeting, Hollings and Muris have not met. Hollings' staff says that is because the chairman is too busy, while Muris' staff says it is because Muris has continually asked for a meeting and been given the cold shoulder by Hollings.

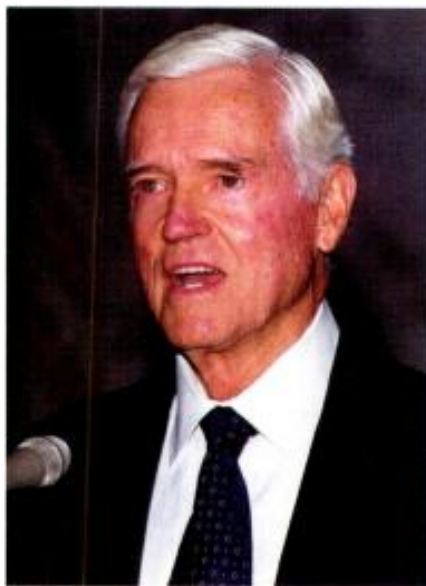
Meanwhile, FTC staffers are being asked to give Senate Commerce Committee staffers more details and documents over terms of the FTC's deal with Justice. The committee also is doing a cost-analysis study on the FTC's budget and salaries to determine whether high-level positions should be cut, says a committee spokesman.

Despite that pressure, neither side says the FTC has indicated it is backing off the deal it made with DoJ, though negotiations are continuing.

"We are eager to provide information and respond to requests," says Cathy MacFarlane, FTC spokeswoman. But, she added, since no meetings have yet been held and no concrete suggestion has been provided by the Commerce Committee, it is difficult to say how the FTC plans to respond.

Commerce Committee staffers say they are looking at several options and hope to have a decision by June, which is when the Senate Appropriations Subcommittee, also headed by Hollings, will write legislation that includes the FTC's budget.

Meanwhile, Hollings is being decidedly more critical of Muris and the FTC than his staff. Several times Hollings has said he



Sen. Fritz Hollings' public handling of the feud with the FTC appears to be a way of forcing the Republican chairman's hand to respond to his charges publicly.

wants to cut key FTC budgets and personnel—and even Muris himself—in an attempt to force Muris to change course.

"Senator Hollings has serious doubts about how this plan [between DoJ and the FTC] was derived. We're looking at a variety of options," says Commerce Committee spokesman Andy Davis.

But Davis also points out the not so obvious, in light of Hollings' recent comments: "The FTC has had a strong advocate in Sen. Hollings over the years. But he feels that the DoJ's and the FTC's joint jurisdiction over merger reviews exists for a reason. The FTC provides a broader view of how the consumer is affected."

In response to indications that Hollings is looking to deplete his budget, Muris last week said any such cuts would "eliminate the commission's ability to enforce the laws under its jurisdiction. If Senator

Hollings were to succeed in eliminating the commissioners' salaries, the agency would have no legal authority to move forward with its responsibilities, including its rulemaking, investigative and law-enforcement functions."

Any legislative attempt by Hollings to cut the FTC's budget and salaries would have to be passed by the entire Congress and signed into law by President Bush, which is unlikely. Still, by taking the feud public, Hollings is forcing Muris to deal with him in public, making for an uncomfortable situation for the Republican FTC chairman.

The feud between Hollings and the FTC began last January, when the DoJ and the FTC planned to announce they had divided merger authority over various industries between them, with authority over all media and telecommunications companies going to Justice's Antitrust division. Charles James, chief of DoJ's Antitrust division, and Muris postponed the Jan. 17 announcement after Hollings, Democratic FTC Commissioner Mozelle Thompson and consumer-advocacy groups complained.

'Sen. Hollings ... feels that ... joint jurisdiction ... exists for a reason. The FTC provides a broader view of how the consumer is affected.'

—Andy Davis, spokesman, Senate Commerce Committee

The plan was resurrected and announced March 5, still without Hollings' blessing. Muris then was confronted with the unpleasant task of facing Hollings during the FTC's appropriations hearing on March 19. It was during that hearing that Hollings threatened to cut Muris' budgets and staff, as well as singled out Muris for personal criticism.

At and after that hearing, Muris said he would not back off the plan merely because Hollings was unhappy. ■

Programming

TNN's hunger for younger

Robina crafts a general-entertainment network skewed heavily toward Gen X

By Allison Romano

The *Ren & Stimpy Show* and extreme basketball on a trampoline court—coined *Slamball*—don't sound like typical general-entertainment fare.

But the goal at Viacom's new TNN: The National Network is to be different, an alternative for young adults.

That means providing "a young demo with programming they won't get anywhere else," EVP and GM Diane Robina said at an upfront presentation last week. Nickelodeon's classic cartoon *Ren & Stimpy* and *Slamball* in Tollin/Robbins are just two of TNN's new shows designed to lure young viewers. TNN's overall target is nominally broad, adults 18-49, but execs say all fare must pass a 25-34 year old filter.

"We know that audience well because we raised them from Nick to MTV and, now, TNN," said MTV Networks Chairman Tom Freston.

Fueled by male-magnet World Wrestling Federation on Monday nights—most weeks it's still the highest-rated program on basic cable—TNN has done demographic cosmetic surgery to its audience profile. When Viacom acquired the channel 18 months ago, the median age was 57; now, that number is 36, according to Herb Scannell, president of TNN, Nickelodeon and TV Land.

Cartoons help. Filling out the block along with *Ren & Stimpy* will be: *Gary the Rat*, a half-hour cartoon about a New York lawyer who becomes a rodent overnight, with *Frasier* star Kelsey Grammer's voice and executive producing; *Stripperella*, with Pamela Anderson's voice for a stripper/superhero; and *Joe Duffy*, about a limo driver with a crazy family, executive-produced by *Mary Tyler Moore* veteran Ed

Weinberger. TNN is negotiating with *Ren & Stimpy* creators for several new episodes.

TNN's biggest arrival will be off-nets of CBS's hit *CSI: Crime Scene Investigation*, debuting in September. *CSI* will air Monday nights at 11 p.m. following wrestling (the deal requires TNN to keep *CSI* out of prime). "We will dump a 5.0 household rating into it at 11 p.m.," Robina said, explaining the decision to stack WWF and *CSI* on the same night. "We'll get a great promotional platform out of those three hours with big numbers."

A heavyweight Monday-night lineup could be an effective programming strategy, said Zenith Media VP Roy Rothstein, adding, "You can run through promoting the whole week's schedule."

But he cautioned that WWF skews young and male on TNN, while, for CBS, *CSI* draws a gender-balanced 18-49 crowd.

Since shedding its Southern roots as The Nashville Network in 2000, household Nielsens have jumped an average 50% and Viacom has invested more than \$1 billion to overhaul the channel. In first quarter 2002, the channel logged a 1.0 prime time average. Some months have harvested ratings as high as a 1.2.

TNN execs are focused on demographic gains. TNN posted a double-digit rise in the first quarter in the three key demo categories. Delivery to adults 18-49 and adults 25-54

Gary the Rat, the new incarnation of a New York lawyer, features the voice talent of Kelsey Grammer.

increased 21%, and adults 18-34 rose 11%. That growth outpaced broad-based competition USA, TBS and TNT in all but one category (USA gained more viewers 18-34).

Two live-action shows should appeal to the wrestling crowd. On a *Candid Camera*-style game show called *Oblivious*, unwitting participants are quizzed for prizes. And joining *Robot Wars* on TNN's Slammin' Saturday nights will be six episodes of *Slamball*.

TNN also shares rights to 15 *James Bond* movies from corporate cousins CBS and UPN. TNN plans to air the movies unedited and uncut, as it recently did with *The Godfather* trilogy. Though a recent ABC run of Bond movies tanked, Robina said she was encouraged by the demos Bond delivered. She added that TNN's "the full length-version uncut adds appeal."

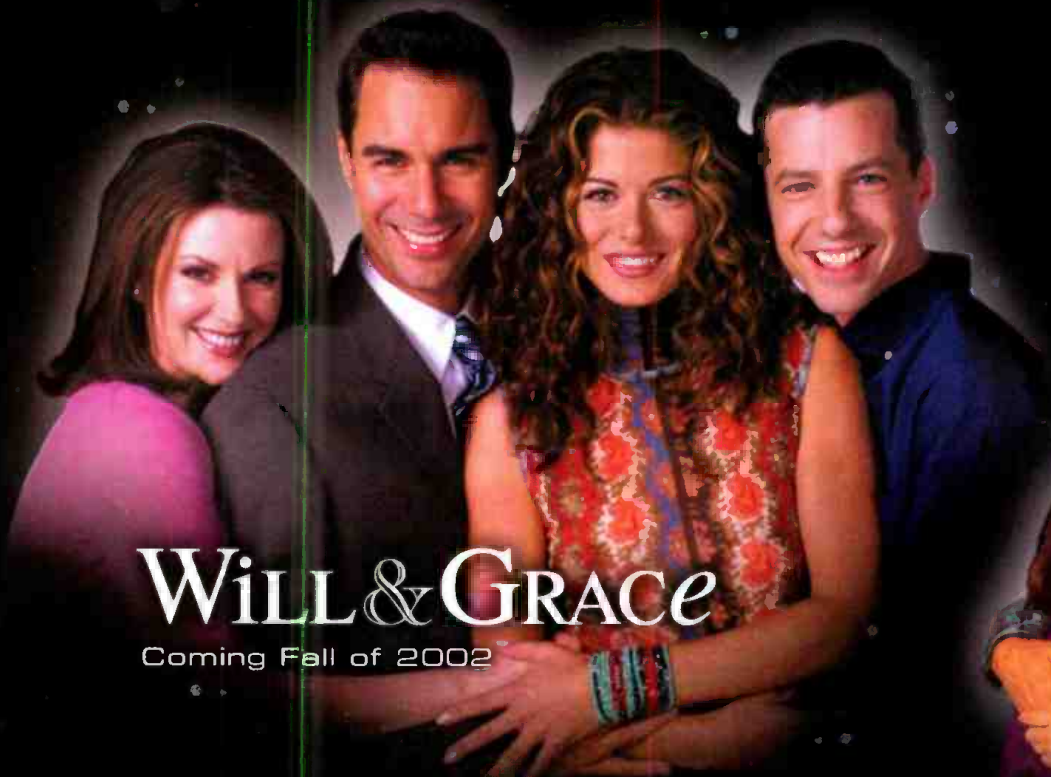
Non-scripted originals, *Conspiracy Zone* with Kevin Nealon, *Ultimate Revenge*, *Robot Wars*, *Small Shots* and *Famed for 15* have been renewed for new seasons. ■



Diane Robina picks programs young adults "won't get anywhere else."



OUR COMEDIES MEAN BUSINESS



Will & Grace

Coming Fall of 2002



**HOME
IMPROVEMENT**

Coming Summer of 2002



Fresh Prince



Family Matters



Full House

WGN Superstation has the kind of comedies that keep advertisers laughing all the way to the bank.

All day, every day, there's always something good on WGN Superstation. We're home to year-round pro sports, great movies, cable-original action hours, plus the exclusive cable home for Will and Grace this fall. It's TV's most talked about show, and it's only on America's #1 Superstation.

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Programming

BroadcastWatch

COMPILED BY KENNETH RAY

APR. 8-14 Broadcast network prime time ratings according to Nielsen Media Research

Week 29	abc	CBS	NBC	FOX	PAX TV	UPN	WB	
	6.6/9	8.4/13	8.2/13	4.5/7	0.9/1	1.8/3	3.2/5	
MONDAY	8:00	58. America's Funniest Home Videos 5.0/8	24. Yes, Dear 7.9/13 21. Baby Bob 8.2/13	22. Fear Factor 8.0/13	69. Fox Movie—The Wedding Singer 4.5/7	136. Miracle Pets 0.6/1	110. The Hughleys 1.8/3 106. One on One 1.9/3	85. 7th Heaven 3.2/5
	9:00	35. The Bachelor 6.4/10	6. Ev Lvs Raymnd 11.4/17 10. King/Queens 10.3/16	26. Third Watch 7.5/11		126. Touched by an Angel 0.9/1	110. The Parkers 1.8/3 115. Girlfriends 1.6/2	
	10:00	52. Once and Again 5.3/9	36. Family Law 6.3/10	18. Crossing Jordan 9.0/15		120. Diagnosis Murder 1.2/2		
	10:30							
TUESDAY	8:00	72. Dharma & Greg 4.1/7	13. JAG 9.8/16	54. Will & Grace 5.2/9 49. Watching Ellie 5.4/9	43. That '70s Show 5.8/10 66. Andy Richter 4.6/7	136. Mysterious Ways 0.6/1	106. Buffy the Vampire Slayer 1.9/3	87. Gilmore Girls 3.1/6
	8:30	66. Spin City 4.6/7						
	9:00	49. NYPD Blue 5.4/8	19. The Guardian 8.8/14	15. Frasier 9.5/15 27. Scrubs 7.4/11	48. 24 5.5/9	133. Doc 0.7/1	118. Girlfriends 1.3/2 117. The Parkers 1.4/2	91. Smallville 2.9/5
	10:00	63. The Court 4.8/8	11. Judging Amy 10.0/17	30. Dateline NBC 7.1/12		121. Diagnosis Murder 1.1/2		
WEDNESDAY	8:00	36. My Wife & Kids 6.3/11	32. 60 Minutes II 7.0/12	36. Ed 6.3/11	84. That '80s Show 3.3/6 78. Grounded/Life 3.7/6	136. Candid Camera 0.6/1	97. Enterprise 2.4/4	93. Dawson's Creek 2.8/5
	8:30	43. George Lopez 5.8/10						
	9:00	45. Drew Carey 5.7/9	45. The Amazing Race 2 5.7/9	17. The West Wing 9.2/15	66. Bernie Mac 4.6/7 74. Greg the Bunny 4.0/6	133. Touched by an Angel 0.7/1	113. Wolf Lake 1.7/3	96. Felicity 2.5/4
	9:30	65. The Job 4.7/7						
THURSDAY	10:00	74. Downtown 4.0/7	39. 48 Hours 6.2/11	2. Law & Order 13.1/22		124. Diagnosis Murder 1.0/2		
	10:30							
	8:00	87. Whose Line Is It 3.1/5	7. Survivor: Marquesas 11.1/19	4. Friends 11.7/20 5. Friends 11.5/19	95. Family Guy 2.7/5 100. Greg the Bunny 2.3/4	130. It's a Miracle 0.8/1	81. WWF Smackdown! 3.5/6	106. Gilmore Girls 1.9/3
	8:30	83. Whose Line Is It 3.4/6						
FRIDAY	9:00	54. Who Wants to Be a Millionaire? 5.2/8	1. CSI 13.7/21	9. Will & Grace 10.7/17 15. Just Shoot Me 9.5/15	91. Family Guy 2.9/5 101. Andy Richter 2.2/3	130. Touched by an Angel 0.8/1		103. Charmed 2.0/3
	9:30	20. Primetime 8.6/15	41. The Agency 5.9/10	11. ER 10.0/17		121. Diagnosis Murder 1.1/2		
	10:00							
	10:30							
SATURDAY	8:00	45. America's Funniest Home Videos 5.7/11	79. JAG 3.6/7	29. Providence 7.3/14	87. That '70s Show 3.1/6 97. Grounded/Life 2.4/5	126. Weakest Link 0.9/2	110. UPN's Movie Friday—Just Cause 1.8/3	113. Sabrina/Witch 1.7/3 115. Raising Dad 1.6/3 93. Reba 2.8/5 101. Maybe It's Me 2.2/4
	8:30							
	9:00	72. American Celebration Ford's Theatre 4.1/7	63. First Monday 4.8/9	22. Dateline NBC 8.0/14	81. Dark Angel 3.5/6	136. Encounters with the Unexplained 0.6/1		
	9:30	34. 20/20 6.7/12	58. 48 Hours 5.0/9	14. Law & Order: Special Victims Unit 9.6/17		124. Diagnosis Murder 1.0/2		
SUNDAY	10:00							
	10:30							
	8:00	103. Whose Line Is It 2.0/4	61. Touched by an Angel 4.9/10	79. NBC Saturday Night Movies—Rain Man 3.6/7	70. Cops 4.4/9 52. Cops 5.3/10	136. Candid Camera 0.6/1		
	8:30	103. Whose Line Is It 2.0/4						
SUNDAY	9:00	71. ABC Saturday Night Movie—Volcano 4.3/8	58. 48 Hours 5.0/9		54. AMW: America Fights Back 5.2/10	126. PAX Big Event—Diagnosis Murder: Sins of the Father 0.9/2		
	9:30		49. The District 5.4/10					
	10:00							
	10:30							
SUNDAY	7:00	85. ABC Sunday Picture Show—Small Soldiers 3.2/6	8. 60 Minutes 10.9/21	74. NBA Basketball—L.A. Lakers vs. Portland Trail Blazers 4.0/8	90. Futurama 3.0/6 77. King of the Hill 3.8/7 41. The Simpsons 5.9/10 40. King of the Hill 6.0/10	130. Candid Camera 0.8/2		97. Flix from the Frog—Payback 2.4/4
	7:30							
	8:00		25. The Education of Max Bickford 7.6/13					
	8:30							
SUNDAY	9:00	61. Alias 4.9/8	3. CBS Sunday Movie—The Pilot's Wife 12.5/20	33. Law & Order: Criminal Intent 6.8/10	57. The X-Files 5.1/8	133. Ponderosa 0.7/1		106. Jamie Kennedy 1.9/3 118. Off Centre 1.3/2
	9:30							
	10:00	27. The Practice 7.4/12		30. Law & Order: Special Victims Unit 7.1/12		126. Touched by an Angel 0.9/1		
	10:30							
Week Average	5.0/8	8.0/14	7.5/13	4.2/7	0.9/1	2.2/4	2.5/4	
S-T-D	6.4/11	8.1/13	8.9/15	5.8/9	0.9/1	2.7/4	2.4/4	

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE
 • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED
 • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS;
 ONE RATINGS POINT IS EQUAL TO 1,055,000 TV HOMES
 • YELLOW TINT IS WINNER OF TIME SLOT • (MR)=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

SyndicationWatch

APRIL 1-7 Syndicated programming ratings according to Nielsen Media Research

TOP 20 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	9.7	NA
2 Jeopardy	8.2	NA
3 Friends	7.0	8.2
4 Seinfeld	6.3	6.9
5 Oprah Winfrey Show	6.2	6.3
6 Everybody Loves Raymond	6.0	6.9
6 Entertainment Tonight	6.0	6.1
8 Judge Judy	5.6	8.1
9 Seinfeld (wknd)	4.9	5.6
10 Wheel of Fortune (wknd)	3.7	NA
11 King of the Hill	3.6	3.9
12 Live with Regis and Kelly	3.5	NA
13 Frasier	3.4	3.6
14 Entertainment Tonight (wknd)	3.3	3.4
14 Friends (wknd)	3.3	3.5
16 Evry Loves Raymond (wknd)	3.2	NA
17 Inside Edition	3.1	3.2
17 Judge Joe Brown	3.1	4.2
17 Maury	3.1	3.3
20 Hollywood Squares	2.9	2.9
21 Divorce Court	2.8	3.7
21 Jerry Springer	2.8	3.1
21 X-Files	2.8	3.1
24 Montel Williams Show	2.7	2.7
24 Extra	2.7	2.8
26 Just Shoot Me	2.6	2.9
26 Access Hollywood	2.6	2.6

TOP COMEDIES

Rank/Program	HH AA	HH GAA
1 Friends	7.0	8.2
2 Seinfeld	6.3	6.9
3 Everybody Loves Raymond	6.0	6.9
4 Seinfeld (wknd)	4.9	5.6
5 King of the Hill	3.6	3.9

According to Nielsen Media Research Syndication Service Ranking Report March 25-31, 2002
HH/AA = Average Audience Rating (households)
HH/GAA = Gross Aggregate Average
One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States
NA = not available

Reshuffling Squares

When it comes to changes on the syndicated game show, *Hollywood Squares*, the departure of Whoopi Goldberg as Center Square is just the tip of the iceberg. The show will have a whole new look and feel next season. And, King World hopes, better ratings.

Last week, just days after Whoopi's departure was confirmed, King World gave the show's two other executive producers, John Moffit and Pat Lee, their walking papers.

Another expected departure is Emmy award-winning comedy writer Bruce Vilanch, whose ties are closer to Moffit, Lee and Goldberg than to King World. Regular guest Caroline Rhea will likely leave or cut back her appearances next season, given her commitment to her own new syndicated talk show. It's also possible King World will need to find a new host. Current host Tom Bergeron is said to be a finalist to replace Bryant Gumbel on CBS's *The Early Show*.

Moffit and Lee have been the show runners for *Squares* since its launch four seasons ago. The pair has had a longtime association with Goldberg, but sources say that King World Chairman Roger King never warmed to them. In a statement, however, King said they are "great producers ... but we feel we need to make some changes for next season."

One reason is the show's very costly to produce (Whoopi's salary alone was said to approach \$10 million annually) while it hasn't delivered the ratings King World and partner CBS had expected.

In February, it averaged a 3.8 rating and 7 share in the top-100 markets, according to a Katz Television analysis of the Nielsen Station Index ratings for the sweep period. That's well below the two top performers in the genre, *Wheel of Fortune* and *Jeopardy!*, plus other competitors (including *Entertainment Tonight*, *Friends* and *Seinfeld*).

Who will get the Center Square next season remains to be determined. Before Whoopi, King World reportedly had lengthy talks with Jason Alexander and approached Billy Crystal.

—Steve McClellan

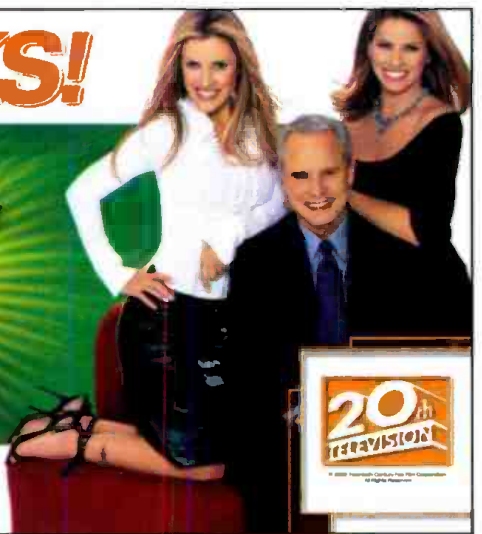


Whoopi Goldberg

CLEVELAND ROCKS!



Source: NSI, WRAP Overnights, wk of 4/8/02, 4/12 vs. 4/8/02, NR Prog/Sv



JUST SOLD: San Francisco - KPIX (CBS), M-F 3pm!

StationBreak

BY DAN TRIGOBOFF

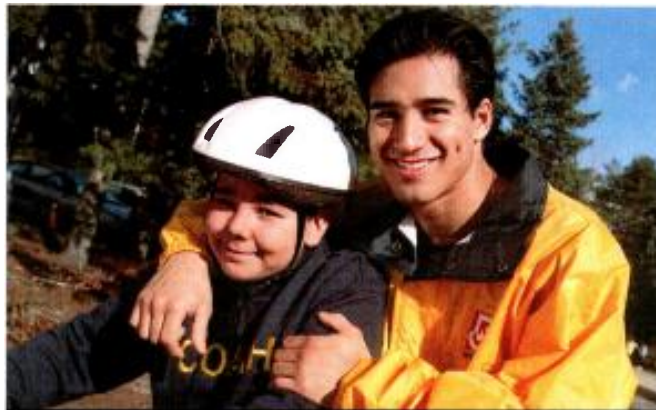
PEA-SOUP PROGRAMMING

If the thick, cool fog that defied local forecasts made it a great Massachusetts' Patriot's Day for Boston Marathon runners, it proved a logistical nightmare for WBZ-TV and WCVB-TV Boston, which together spent hundreds of thousands of dollars to broadcast the highly anticipated race wire to wire.

The unusually heavy fog over start-site Hopkinton grounded news choppers and not only prevented the anticipated sweeping overhead shots of the 17,000 runners beginning the scenic course but took out an important part of the transmission sequence for video shots in ground vehicles. It was only the second time in the nearly 20 years the race has been on the air in full that the choppers were grounded.

"We were really up against it," said WCVB-TV sports producer Matt Smith. Prior to the beginning of the race, when the fog wasn't burning off, "we told our people, 'We don't have the pictures. You're going to have to tell the people what's going on—in detail. It will be like radio.'"

In time, the choppers were able to take to the skies—at least to the lower parts. The silver lining to all those clouds was that the ratings at Smith's station actually improved over the year before. He suspects that the same weather that hampered the race coverage kept people indoors watching



A Slater finish

Actor and *Other Half* co-host Mario "Slater" Lopez ran in the Boston Marathon last week on behalf of WCVB-TV (see item, this page)—for which he reported his progress—and Big Brothers of America. Despite a foot injury in the weeks leading up to the race, the former *Saved by the Bell* star finished, with a time of 5:44.

TV on a spring day normally more suited to outdoor activity.

TRIAL TV

WPRI-TV Providence, R.I., last week launched a new 4:30 p.m. newscast dedicated to the racketeering trial of Mayor Vincent Cianci, Jr. The station, General Manager Jay Howell said, has leased office space near the federal courthouse and has put together a mini-studio there. Jack White will be the main reporter at trial, but WPRI-TV has also hired former WLNE(TV) New Bedford, Mass., reporter Sean Daley for the broadcast. Daley had covered Cianci for years and spent the last few years working as an information officer for an area sheriff's department.

Locals believe it's easily the biggest Rhode Island trial since that of Klaus von Bulow and will garner major coverage

locally. "It's our version of the O.J. trial," Howell said.

POWELL JOINS WHUT

WHUT-TV Washington named broadcaster and technology guru Adam Clayton Powell III as its new general manager. Powell most recently co-produced a documentary on the life and career of his famed father—the late New York congressman and civil rights leader Adam Clayton Powell, Jr.—while on leave from his position overseeing technology programs at the Freedom Forum. He has been a general manager before, at KMPP(TV) San Francisco.

Powell says that building a stronger Web presence for the urban PBS station will be a priority, not merely to expand the station's brand, but as an opportunity to bridge the technology gap that affects minorities. "That will be

important," he said, "especially with younger viewers. We'll be working with government officials, foundations and experts to try and develop innovative ways of delivering community services using combinations of over-the-air television, cable and the Internet."

WCAU REPLACES REED

Following Sharon Reed's departure over some questionable e-mail to a colleague either sent by her or sent on her behalf, WCAU(TV) Philadelphia has hired Tiffany McElroy from KATU(TV) Portland, Ore., as morning anchor. McElroy and the station's new 10 a.m. news show will both debut April 29.

LIFE LESSONS

An hour special on drug use from Fox affiliate XETV(TV) San Diego will be aired in two languages on four different area stations. "Ecstasy: Are You Killing Your Brain?" is the first of a series called *Life Lessons*. The program will air in English on XUPN(TV), on April 27 at 7 p.m., and on XETV at 6 the next night; and in Spanish on KBNT(TV) April 27 at 10 a.m. and at 11 a.m. on XHAS(TV). According to KETV, the San Diego Unified School District plans to make the special required viewing for all students.

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

FocusTopeka

THE MARKET

DMA rank	138
Population	436,000
TV homes	166,000
Income per capita	\$14,370
TV revenue rank	153
TV revenue	\$16,500,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WIBW-TV	13	CBS Benedek
2	KSNT(TV)	27	NBC Emmis
3	KTKA-TV	49	ABC Brechner

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

CABLE/DBS

Cable subscribers (HH)	116,200
Cable penetration	70%
ADS subscribers (HH)**	29,880
ADS penetration	18%
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/share***
<i>Wheel of Fortune</i> (WIBW-TV)	16/33
Network show	
<i>ER</i> (KSNT)	33/58
6 p.m. newscast	
WIBW-TV	17/33
11 p.m. newscast	
WIBW-TV	14/28

***May 2001, total households

Sources: Nielsen Media Research, BIA Research

Topeka looks for economy rebound via government-business partnerships.



News off and on in Topeka

KTKA-TV's decision to end its local newscasts this month came on top of a competitor's decision to expand (see story, *Top of the Week*). Emmis-owned KSNT(TV) had begun a 5 p.m. newscast only weeks before, in response, it said, to viewer requests.

"Our research told us that our loyal viewers were watching news at 5 p.m.," said KSNT General Manager Gary McNair, "but on WIBW-TV." In addition, McNair said, the station already had a good lead-in, running *Jeopardy* at 4 p.m. But if the market supports two stations' newscasts, it could not, or did not, support a third.

The Topeka market has seen better times. Large employers have either left or reduced their presence, including the Menninger Clinic and Burlington Northern Railroads (which took over the Atchison, Topeka & Santa Fe in 1996), leaving fewer jobs and dollars in the market. The state budget is hundreds of millions of dollars short.

Several local business and government partnerships are working to bring companies to the market. Mike DeLier, GM and the market's only regular station commentator at top-rated WIBW-TV, touts location and access as among his market's advantages: "Topeka has a fabulous airport, a great rail system and two major interstate highways. And it is the state capital." Advertising in the somewhat-underperforming market is typical: automotive, restaurants and other standard vendors, although national advertising sales are off. "Advertisers are spending more in the bigger markets," DeLier laments. "But people in Topeka buy cars; they buy apparel; there are more truck sales than in other markets."

McNair believes "the economy is coming back. That the state government is here lends some stability. Political advertising will help drive demand, and there will be a lot fewer news avails in the market" with KTKA-TV's move. Revenue should flow from local congressional races, gubernatorial and attorney-general races. —Dan Trigoboff



HATCHETT RULES BIRMINGHAM!

JUDGE HATCHETT Delivers Outstanding Results at 10:00am on WBRC!

JUDGE HATCHETT
The Judge America's Watching!

5.2 Household Rating!

#1 In The Time Period!

+44% This Season!

www.judgehatchett.com

Source: NSI, WRAP Overnights, M-F 10-10:30am, 4/8-4/12/02; rank vs tp competition; growth vs Sept. '01 (9/17-9/26/01)



The Leader in Young Adult Programming.
CTDTV.COM

Changing Hands

Combos

WEZJ(AM)-FM Williamsburg, Ky., and WEKX(FM) Jellico, Tenn.

Price: \$2.65 million

Buyer: Whitley Broadcasting (David Paul Estes, president). It owns no other stations.

Seller: Whitley County Broadcasting Inc. (Paul Estes, president and father of buyer)

Facilities: WEZJ: 1440 kHz, 2 kW day, 65 watt night; WEZJ-FM: 104.3 MHz, 1 kW, ant. 656 ft.; WEKX: 102.7 MHz, 630 watts, ant. 1,007 ft.

Format: WEZJ: country; WEZJ-FM: country; WEKX: hot AC

WKBK(AM) Keene and WXOD(FM) Winchester, N.H.

Price: \$2.63 million

Buyer: Saga Communications (Edward K. Christian, president). It owns 60 other stations, including WKNE(AM)-FM Keene

Seller: Roberts Communications Inc. (Scott Roberts, president).

Facilities: WKBK: 1220 kHz, 1 kW day; WXOD: 98.7 MHz; 2 kW, ant. 614 ft.

Format: WKBK: news/talk/sports;

WXOD: oldies

Broker: The Exline Company

KIVY(AM)-FM Crockett, Texas

Price: \$1.1 million

Buyer: Hunt Broadcasting (Leon Hunt, president). It owns two other stations.

This represents its entry into this market.

Seller: James H. Gibbs

Facilities: KIVY: 1290 kHz; 3 kW day, 175 watt night; KIVY-FM: 92.7 MHz; 50 kW, ant. 492 ft.

Format: KIVY: news/talk; KIVY-FM: country

FMs

WTYX(FM) Jackson and WVIV(FM) Pearl (Jackson), Miss.

Price: \$5 million

Buyer: Backyard Broadcasting (Barry Drake, president/CEO). Drake is former president of Sinclair Broadcasting. Backyard has no other stations.

Seller: Proteus Investments Inc. (Mike

McRee, owner)

Facilities: WTYX: 94.7 MHz, 97 kW, ant. 1,116 ft.; WVIV: 93.9 MHz, 25 kW, ant. 328 ft.

Format: WTYX: classic rock; WVIV: adult standard

Broker: Kalil & Co.

KOTR(FM) Cambria, KXTZ(FM) Pismo Beach, KXDZ(FM) Templeton (all San Luis Obispo, Calif., market)

Price: \$1.8 million

Buyer: Mapleton Communications (Michael Menerey, president). It owns 21 other stations, including KBTU(FM) Carmel, Calif.

Seller: Winsome Media

Facilities: KOTR: 94.9 MHz; 25 kW, ant. 328 ft.; KXTZ: 95.3 MHz; 4 kW, ant. 390 ft.; KXDZ: 100.5 MHz, 1 kW, ant. 361 ft.

Format: classic rock for all three stations

AMs

WFDF(AM) Flint, Mich.

Price: \$3 million

Buyer: ABC Radio Inc. (John Hare, pres., ABC Radio); No. 4-ranked group operator owns approximately 60 other stations (flagship: WABC(AM) New York), none in this market

Seller: Cumulus Broadcasting Inc. (Lewis W. Dickey Jr., president/CEO)

Facilities: 910 kHz, 5 kW day, 1 kW night

Format: News/talk

Broker: Media Venture Partners

WWGB(AM) Indian Head, Md. (Washington)

Price: \$2.9 million

Buyer: Sun Young Joo, who owns one other station. This represents his entry into this market.

Seller: Mortenson Broadcasting Company Inc. (Jack Mortenson, president)

Facilities: 1030 kHz; 50 kW day

Format: Religion/Spanish

Broker: John Pierce & Company

WBWL(AM) Jacksonville, Fla.

Price: \$2.5 million

Buyer: ABC Radio Inc. (John Hare, pres., ABC Radio); No. 4-ranked group operator owns approximately 60 other stations, none in this market

Seller: Cox Radio Inc. (Robert Frank Neil, president/CEO)

Facilities: 600 kHz, 5 kW day

Format: Sports

Broker: Media Venture Partners

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Issue Date	Focus	Space close	Materials Due
May 6	NCTA Issue/Newsday	Tues., 4/23	Wed., 4/24
May 6	Newsday	Tues., 4/23	Wed., 4/24
May 13	NCTA Wrap -Up	Tues., 4/30	Wed., 5/1

Contacts: Brian Campbell 303-470-4874 • Lauren Cohen 212-463-6574 • Larry Dunn 212-463-6572
Leandra Kreshak 323-549-4115 • Paul Maunello 212-337-6960 • Cheryl Mahon 212-463-6528

BROADCASTING CABLE

Issue Date	Focus	Space close	Materials Due
May 6	NCTA Show Issue	Fri., 4/26	Tues., 4/30
May 13	Top 25 Media Groups	Fri., 5/3	Tues., 5/7

Contacts: Paul Audino: 212-337-7111 • Cheryl Mahon: 212-463-6528 • Chuck Bolkom: 775-852-1290
Marcia Orcutt 323-549-4114 • Rob Payne 212-337-7022 • Yvonne Pettus 212-337-6945

CED

Issue Date	Focus	Space close	Materials Due
June	NCTA Wrap-up	Fri., 5/3	Wed., 5/8

Contacts: Linda Sommer 303-470-4871 • Bill Parker 303-470-4870 • Todd Marquez 303-470-4873



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Top 25 MEDIA GROUPS

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ISSUE DATE

May 13, 2002

SPACE CLOSING

Friday, May 3

MATERIALS DUE

Tuesday, May 7

BROADCASTING CABLE

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Chuck Bolkom: 775-852-1290 • Marcia Orcutt: 323-549-4114
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Technology



CNN's digital newsrooms in Atlanta and New York will both be able to access proxy video from each other instantly for editing.

CNN tapeless vision

Pinnacle Vortex, Sony HD cams to improve functionality, look

By Ken Kerschbaumer

CNN has created television trends with its lineup of news channels, and now it's following one as its engineering team will spend much of the next year getting new digital newsrooms up and running in both Atlanta and New York.

"We're looking to replace tape-based, mainly news production, with nonlinear, server-based editing systems," says Gordon Castle, CNN senior vice president, strategic digital systems.

An important player in the move, which will take place in CNN's Atlanta and New York operations, is Pinnacle Systems. At NAB, the two organizations signed a master agreement, although Castle says that at this point it is nothing more than an agreement to agree. But that will change soon as CNN begins placing

orders for equipment.

For example, more than 100 Vortex news system client workstations will be put in place to help journalists and editors browse and edit video. And CNN stays wedded to the Avid iNews newsroom system.

"The switch will take place in the daily news-production areas, so post-production areas in Atlanta will not be impacted by the changes," says Castle, of the multi-million dollar project. "Both locations will have central servers store the content and give immediate access of all incoming material to editing client stations, which will be the Pinnacle Vortex news systems. Eventually the systems in New York and Atlanta will be integrated so that files can be moved between them."

Pinnacle servers will also be used, with

dual, mirrored systems providing redundancy as CNN moves away from videotape production.

Castle says the move will begin with ingest stations being put in alongside the tape-ingest stations and that it will mirror the tape-production process.

"In Atlanta, once the content is finished, it will be digitally moved as MXF files with compressed MPEG between Pinnacle and Leitch playback servers," he adds. "In New York, it will be played back off of the Pinnacle servers."

An important aspect of the system will be a proxy-based editing system. Castle says it will be a frame-accurate, lower-data-rate editing system that can be operated on a wide number of newsroom desktops.

"Not only can it be a tool for editors but also for journalists so they can visualize the edits while they're in progress or even make editing decisions themselves," says Castle. "And that visualization into the process is a pretty profound workflow change."

The changes in workflow are basically no different than at any other news organization. However, given the scale of content moving through the networks, the process of taping feeds and running tapes into editing while feeds were coming in was, Castle readily admits, cumbersome and confusing. And to get content between the two cities would require a person on each end. When the system is up, a desktop will be able to access proxy video from both cities instantly.

When that will be is to be determined, but the process has started. Castle says that New York (both a new studio on Sixth Avenue and an existing facility near Pennsylvania Station) will be converted faster than Atlanta's but that he expects full-scale integration to be completed in about 12 months.

The changes in New York will go beyond the newsroom and editing functions and also extend to the on-air look.

CNN taps Pathfire

Newsroom to use system to reach affils; CNN News Group makes investment

By Ken Kerschbaumer

CNN Newsroom will use Pathfire's Digital Media Gateway to deliver its content to affiliates beginning later this year, giving news executives what one network executive calls "classic browsability" as they sort through news feeds.

"Many of our approximately 680 affiliates already have seen it, touched it, worked on it," says Susan Grant, president, CNN Newsroom. "We love it and we think it's the next right step."

In fact, approximately 250 of CNN Newsroom's affiliates already have the system in place because ABC and NBC use the system, which includes an IBM video server, to reach their affiliates. That leaves about 430 stations still needing to be fitted; Grant hopes to have them up and running by year's end. There is no cost to the station for the system, and it will be installed at future affiliates as well.

"We're excited because it's a change in the news producers' workflow process where we don't have to create feeds," she said. "We can get the material out as soon as it comes, and it works great whether you're dumping it off to tape or you have a full digital newsroom."

Jack Womack, executive vice president, CNN News Group, wants the system to ease the nightmare of recording feeds and also allow producers to look at more material.

"It's the classic browsability to be able to look at all this stuff and insure a higher percentage of usage," he says. "If the content is right and it's geared at stations, then why not empower them to be able to look at it, see at it and make a judgment?" Womack expects the system will be the foundation for the totally digital newsroom.

"If you can eliminate three or four processes," he adds, "the ultimate will be

Four Thomson Grass Valley 4000 production switchers will be installed at the Penn Station location and will hold the network over until it moves into the AOL Time Warner Center, which is expected to be completed in 2004. Nine Sony HDTV cameras with Fujinon lenses will be installed in the new studio in the Time Life Building.

"The better quality picture you start with, the better the quality at the end," says Castle. "We're convinced the viewer will notice the improvements because the chips in the camera have much better resolution than standard-definition chips. The difference is mainly in resolution but also in color handles and things like that."

And all the improvements build on the underlying desire to embrace long group-of-pictures (Long-GOP) MPEG. Castle says the goal is to build an integrated-production environment that makes content available across the enterprise, without file conversion and degradation to quality.

"We move a lot of content and store a lot, and there is no question that those steps should be done around MPEG," he says. "But there is confusion over whether you should acquire material in MPEG or do production in MPEG. So when we made our move to Long GOP MPEG, we did so knowing there were some hurdles to cross."

All those hurdles look like they'll be cleared. In the next year, he expects, feed recording, editing, playback and archives will all be using Long GOP MPEG and AAF and MXF wrappers to move files around.

"The advantages are we can store three times the amount of material at the same quality and we can move it at three times the rate for the same cost," he says. "And we have huge scales of content storage and movement, so that's pretty important."

The move CNN is making sounds similar to that made at CNN's sister news group, the Time Warner Cable news station group, with stations like NY1 News. Castle did say that CNN has been monitoring the regionalized news networks and that it was part of the decision-making criteria. ■



Susan Grant says she hopes to have CNN Newsroom up and running on Pathfire by the end of the year.

going right from feed to the producer's desktop and then drag-and-drop to a show rundown."

CNN Newsroom considered other options, including a proprietary system.

The ultimate will be going right from feed to the producer's desktop and then drag-and-drop to a rundown.'

—Jack Womack, CNN

Womack says that made no sense, especially because it would cause producers to jump through 10 more hoops to get feeds, adding, "This just makes it so much easier, especially for the ABC and NBC affiliates that are already

used to the look, feel and touch."

CNN News Group contributed a piece of a \$27 million round of financing for Pathfire, making them partners in their own creation. Exact figures were not available, but Richard Orrell Jones, Turner Broadcasting senior counsel says CNN was the lead lender, though it still maintains only a minority stake in the company. ■

HDMI sounds off over DVI

New DTV set interface broadens DVI to include eight audio channels across one slim wire

By Ken Kerschbaumer

A new digital interface for DTV sets and related devices was introduced last week by a consortium of consumer-electronics manufacturers and Hollywood studios that believe it's a step toward securing digitally distributed TV content.

Called HDMI (the acronym stands for High Definition Multimedia Interface), the technology is based on the already existing Digital Visual Interface (DVI), which was designed by chip maker Silicon Image to transmit uncompressed digital video images to flat-panel PC monitors. The HDMI interface adds eight channels of audio to the interface, meaning that DTV sets and related devices could send both video and audio signals through one connection.

The consortium comprises CE makers Hitachi, Matsushita, Philips, Sony, Thomson and Toshiba, Hollywood studios Fox and Universal, plus DirecTV, EchoStar and Silicon Image. Intel is also involved, providing high-bandwidth digital content protection (HDCP) security for the HDMI.

"The industry would prefer to solve its own problems, and this is one example of that," says Steve Tirado, COO of Silicon Image, the chip manufacturer that spearheaded the effort.

"It advances the ball into the move to a digital era," says Peter Fannon, Panasonic director, government and public affairs. "This moves the DVI towards being a smaller, typical consumer-sized wire and away from the big plug that is used to connect PCs to independent monitors."

To date, digital connectivity between devices has been limited to FireWire, which passes compressed video and audio signals from one device to another. But because it sends compressed signals, it also allows for recording of signals—something



Steve Tirado, Silicon Image COO, touts HDMI as a solution to piracy concerns.

that makes the piracy-sensitive studios nervous. Because HDMI uncompresses those signals, they are too large to record and, thus, are something Hollywood may endorse.

"This interface will join 1394 as one of two ways to send a copy-protected digital signal from a set-top device to a digital display," says Dave Arland, Thomson spokesman. "And this will basically make the last jump from the set-top box to the television."

Arland adds that because the uncompressed signal makes it difficult to record today, Hollywood finds it attractive.

Prototypes of the technology are expected to be seen at CES next year, although Arland says it may be found on set-top boxes as early as this summer. Its 5GBbps of bandwidth can handle all ATSC HDTV standards and supports eight channels of audio. The uncompressed HDTV signal takes up 2.2 Gbps, according to Tirado.

One of the benefits of HDMI, according to the consortium, is that it is back-

wards-compatible with DVI interfaces (which can be found today on select DTV sets). But that compatibility isn't perfect—at least not today. Current DVI connections do not include audio, but HDMI will. Arland says that consumers who use the DVI connection for video input today will need to pass audio signals the way they currently do, with a forest of cables behind the TV.

"There is a large installed base of consumers who won't be able to take advantage of DVI, HDMI or even FireWire in most cases," adds Arland, who with others involved concedes HDMI is not the perfect solution. But, used with FireWire, it appears to be a more complete solution, although that may disenfranchise current DTV set owners if the industries aren't careful.

"There is some discussion that needs to be added about grandfathering and making sure we aren't stranding the very people who have made an investment to make this possible," says Arland. "And there's a fairness issue in that everyone shouldn't

"This interface will join 1394 as one of two ways to send a copy-protected digital signal from a set-top device to a digital display."

—Dave Arland, Thomson

jump over to HDMI and abandon FireWire, because then you can't do recording."

HDMI could help concerned DTV owners readily focus their energies if they're concerned.

"If someone is worried about digital interfaces, they should call Jack Valenti," says Arland. "A fact of the transition is that Hollywood is requiring digital interfaces that are copy-protected." ■

People

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

Broadcast TV

Appointments at WNYW(TV) New York/WWOR-TV Secaucus, N.J.: **Matt Ohnemus**, creative/design director, ONE80 Visual Communications Group, Boston, joins as VP, creative director; **Kate Kelleher**, creative director, WNYW, promoted to director, sales marketing.

Sue Schwartz, VP/GM, KTVK(TV)/KASW(TV) Phoenix, joins WGCL-TV Atlanta in the same capacity.

Bill Lamb, VP/GM, WMBD-TV Peoria, Ill., named GM, WDRB-TV Louisville, Ky./WFTE(TV) Salem, Ind.

Appointments at KRIV(TV)/KTXH(TV) Houston: **Karen Koch**, creative services director, KPRC-TV Houston, joins as promotion manager; **Ian Phillips**, coordinator, promotions and programming, named writer/producer, promotions.

Cable TV

Diane Schneiderjohn, managing partner, Carlsen Resources International, San Francisco, joins Charter Com-

munications, St. Louis, as senior VP, marketing and programming.

Donna Rattley, partner, Cole, Raywid & Braverman LLP, Washington, joins Comcast, Washington, as VP/GM, District of Columbia.

Media

Jeff Shell, president/CEO, Fox Cable Networks Group, Los Angeles, joins Gemstar-TV Guide International Inc., Pasadena, Calif., as co-president/COO.

Gregory B. Morrison, VP, information systems, Prudential Financial Inc., Roseland, N.J., joins Cox Enterprises, Atlanta, as VP/chief information officer.

Programming

Stephen M. Swad, VP, financial planning and analysis, AOL Time Warner, New York, named executive VP, finance and administration, Turner Entertainment Group, Atlanta.

Laura Nathanson, executive VP, national sales manager, ABC Television Network, Burbank, Calif., named executive VP, sales & marketing, ABC Family & Kids.

Laurie Zaks, VP, current

programs, CBS Television Network, Los Angeles, joins UPN, Los Angeles, as senior VP, current programs.

Appointments at Hallmark Channel: **Roy Cowan**, VP, marketing, Los Angeles, promoted to VP, key account marketing, network distribution & service; **Cindy Kelly**, account executive, AOL Time Warner/Cartoon Network, New York, joins as VP, New York sales and new media; **Michelle M. Castle**, senior account manager, Weather Channel/weather.com, Detroit, joins as director, Detroit advertising sales; **Jennifer Conrick**, national advertising account manager, Great American Country, Chicago, joins as account executive, Chicago; **Cathy R. Hicklin**, VP/manager, national broadcast, Mediacom, New York, joins as account executive, New York.

Marv Danielski, creative service director, WBAL-TV Baltimore, named VP, marketing and creative services, Hearst-Argyle Television Inc., New York.

Appointments at Oxygen Media: **Mary Jeanne Cavanagh**, director, Eastern

region sales, The National Network and Country Music Television, New York, joins as VP, sponsorship sales, East Coast, New York; **George Giatzis**, director, national sponsorship sales, West Coast, San Francisco, promoted to VP, national sponsorship sales.

Rosemary Churns, VP, program acquisitions and special projects, Myriad International Programming Services, Hoofddorp, Netherlands, joins Universal Studios Television Distribution, Universal City, Calif., as VP, worldwide pay-per-view and video-on-demand sales.

Jorge J. Ferreira, senior VP, creative and marketing resources, Fox Family Worldwide, Los Angeles, joins Sesame Workshop, New York, as VP, creative, global consumer products & international television distribution.

Radio

Brian Purdy, GM, Houston cluster, Clear Channel Radio, promoted to regional VP, Dallas.

Jeff Scott, program director, KKRW(FM) Houston, joins WQSX(FM) Boston in the same capacity.



Donna Rattley



Stephen M. Swad



Laurie Zaks



Michael Hugger

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

Todd Dinetz, national sales manager, WBAB-FM Babylon/WBLI(FM) Patchogue, N.Y., promoted to general sales manager, WBAB-FM.

Journalism

Ed Pyle, executive news producer, KNX(AM) Los Angeles, promoted to news director.

Appointments at WCAU(TV) Philadelphia: **Chris Blackman**, assistant news director, promoted to VP, news; **Dave Parker**, assistant news director, WMAR-TV Baltimore, joins in the same capacity; **Tiffany McElroy**, anchor/reporter, KATU(TV) Portland, Ore., joins as anchor; **Joe Vasquez**, general assignment reporter, KPRC-TV Houston, joins in the same capacity.

Sophia Choi, anchor, CNN Headline News, Atlanta, promoted to primary weeknight anchor.

Rick Sanchez, weekend reporter, MSNBC, Fort Lee, N.J., promoted to weekday morning anchor.

Rob Morrison, weekend morning anchor, WNBC(TV) New York, named to weekend evening anchor.

Matt Garcia, reporter, WMAQ-TV Chicago, joins WPIX(TV) New York, in the same capacity.

Tom Negovan, co-anchor, A-Channel News, Calgary, Canada, joins KYW-TV Philadelphia, in the same capacity.

Advertising/Marketing/PR

Kassie Canter, senior VP, corporate communications,

NBC, New York, leaves to become founder, Canter Communications, New York.

Thomas J. Goff, senior VP, corporate communications, Global Crossing, Beverly Hills, Calif., joins Edelman Public Relations Worldwide, Los Angeles, as senior VP, corporate reputation management.

Craig Broitman, VP/COO, Millennium Sales & Marketing, New York, promoted to president.

Michael Hugger, president, Millennium Sales & Marketing, New York, named president, Eagle Television Sales, New York.

Peter Kakoyiannis, director, East Coast sales, Wink Communications, Weston, Conn., joins Katz Hispanic Media, New York, as VP/general sales manager, HBC National Sales.

Promotions to account executive at National Cable Communications: **Bob derBoghossian**, sales planner, Chicago; **Doug Gesiorski**, sales planner, Washington; **Jeremy Pellegrini**, sales assistant, Washington.

Satellite

Appointments at DirecTV, El Segundo, Calif.: **Jeffrey D. Torkelson**, VP, communications, promoted to senior VP; **James F. Rebman**, VP, administration, human resources, promoted to senior VP, administration, human resources, procurement and site management.

Appointment at Sirius Satellite Radio, New York: **Larry Rebich**, chief sales

marketing officer, Sekani Moving Media, New York, joins as VP, programming acquisition and marketing development; **Jay Clark**, programming director/VP, broadcast, WRKO(AM) Boston, joins as VP, non-music content.

Allied Fields

Catherine Brewton, senior director, writer/publisher relations, BMI, Atlanta, promoted to assistant VP.

—P. Llanor Alleyne
palleynes@cabnrs.com
212-337-7141

Obituaries

Robert J. Kolb, a longtime television syndication program executive, died on April 11 of lung cancer. He was 83.

Kolb began his career in broadcast sales in 1954 with WOR(AM) in New York, later moving to the station's television arm, WOR-TV. He was appointed vice president and Eastern sales manager for CBS Films in 1959, holding that post through CBS Films' spin-off to Viacom in 1970. Pegged as a "film" salesman, Kolb sold programs like *The Twilight Zone*, *I Love Lucy* and *The Mary Tyler Moore Show* to television stations throughout the country.

Kolb left Viacom in 1971 and joined his longtime friend Jim Victory at Jim Victory Television, where he continued his sales work until his retirement in 1979.

Kolb, a retired lieutenant colonel in the U.S. Army Reserve, was also a founding member of NATPE Chicago in the early 1960s.

He is survived by his wife, Margaret; son, Ken Kolb, who is sales manager for Discovery Networks paid programming; and five grandchildren.

—P. Llanor Alleyne

Robert Urich, 55, the former star of *Vega\$* and *Spencer For Hire*, died of cancer on April 16 in a Los Angeles suburb. The actor, who had the wry manner of Burt Reynolds (and was actually discovered by him), was diagnosed six years ago with synovial cell sarcoma, a rare cancer attacking body joints; he formed a foundation at the University of Michigan to study the disease.

In *Vega\$*, Urich starred as detective Dan Tanna, and it's that role that gave him the most fame. But he also was praised for his performance in the CBS miniseries, *Lonesome Dove*. He was starring in *The Lazarus Man* on TNT when he was diagnosed with cancer, and producers stopped the show fearing he would not be able to keep working. According to Reuters, he later sued the producers for \$1.5 million, what he would have received if the show had continued. In remission, Urich had a co-starring role in the short-lived NBC sitcom *Emeril* last fall.

He is survived by his wife, Heather, and three children, who were at his bedside when he died.

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

Selling cable hands-on

Marketing for a cable operator puts you close to the customer

Pam Halling started in what is probably the least lucrative part of the cable business. Local programming is a near-stepchild at most systems, widely regarded as a government-required annoyance. It's city council and sewer commission meetings. It's interviews with local community leaders, who are generally not as TV-savvy as Greta Van Susteren.

But Halling, now senior vice president of marketing and programming for cable operator Insight Communications, recalls those days at Continental Cablevision's Findlay, Ohio, systems fondly. "It's what people want to see," Halling said about those hyper-local events. And down in the trenches, you meet some interesting people: The play-by-play voice for Findlay high-school football and basketball games was Ray Joslyn, now the group head of Hearst Entertainment.

Nevertheless, even as a recent college grad, Halling "realized that there was no money in local cable programming."

Now Halling is in charge of marketing, programming and ad sales

for New York-based Insight, the No. 10 cable operator, known for aggressively deploying advanced interactive services that other operators are a bit sour on.

Best known as a marketing executive, Halling is unusual because she's spent time on both sides of the cable game, starting on the system side, moving over to the network side for a time at Rainbow Media (pushing Bravo and the predecessor to the Playboy Channel), then Disney Channel before crossing back over.

She likes marketing on the system side more. "The value of the networks is you have a national laboratory of information," Halling said. But two critical elements of marketing—retail pricing and packag-

ing—are largely out of network executives' hands. "They're not your customers. It's more frustrating." At an MSO, "You get to be close to the customer."

An Ohio grain farmer's daughter, Halling got into cable shortly after college in 1974, answering a want ad to work on local programming for Continental Cablevision's Findlay system. A fine-arts major and painter, she was drawn to graphic design for the local-origination channel.

The people Halling kept bumping into in the halls grew into huge players in cable: Continental co-founders Amos Hostetter and Irv Grousbeck; James Robbins, now president of Cox Communications; and Joslyn. "Looking back,"



Pam Euler Halling
SVP Marketing and
Programming,
Insight Communications

B. Sept. 15, 1947, Bowling Green, Ohio; BFA, Bowling Green State University, 1969; MBA, La Jolla University, 1975; customer service rep, local programming ass't, ass't director of marketing, Continental Cablevision, Findlay, Ohio, 1973-77; division marketing manager, Cox Communications, San Diego, 1977-80; vice president, affiliate marketing, Rainbow Programming, Woodbury, N.Y., 1980-84; director of consumer marketing, Walt Disney Co., The Disney Channel, Burbank, Calif., 1984-88; current position since 1988; m. Arni Halling, Feb. 14, 1995

Halling reflected, "it was amazing how hands-on they were."

Marketing in the cable industry has changed dramatically during Halling's career. In

the early 1980s, cable was still new to suburban and urban TV junkies. Operators still benefited from the legendary "truck chasers." Marketing was heavily transactional. Marketing was leaving a good door hanger on a street where the new system had just branched.

"It was pretty much in an era where we had no competition and people loved the product," Halling said. "It was not a difficult product to sell."

Even as cable's novelty waned (and prices rose as customer service declined), systems still had a monopoly in the early '90s. Cable marketing was far less sophisticated than other consumer products'. Subs bought HBO and MTV, not Insight Cable.

That's all changed. DBS emerged with a much better product than most operators could provide, plus great advertising and marketing messages. The introduction of digital cable, high-speed Internet data and telephone services means operators like Insight not only have products that are more difficult to sell, but they also have to sell their own brands, rather than borrow networks' much-stronger brands.

"We've realized that you cannot mass-market these products like you used to," Halling said. "You're getting down to homes that are resisters and those that can't afford it. Messaging, touchpoint management, sending the right direct-mail piece to the right home, it's very intricate."

—John M. Higgins

Classifieds

Television

SALESCAREERS

TELEVISION SENIOR ACCOUNT EXECUTIVE

NBC33 in Fort Wayne is seeking an experienced Television Account Executive with a minimum of two years of broadcast television sales experience. Clear understanding of Nielsen ratings and a successful track record of ratings negotiation are a must. Excellent communication skills and winning track record or Agency and Local Direct is required. This is a substantial income opportunity for the right person. If you are organized, have good presentation skills and are ready to move to the next level, let's talk. Email your resume to: salesresume@nbc33.com or mail to: Personnel, WKJG-TV, 2633 W. State Blvd., Fort Wayne, IN 46808. E.O.E.

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NATIONAL SALES MANAGER

WNAC/FOX Providence, RI, Market #49, is seeking a dynamic creative and seasoned individual to head up our National Sales Department. Previous broadcast sales management experience preferred. New York and Boston ad agency experience necessary. Successful candidate will possess excellent leadership and organizational skills and work well within a team environment. Travel and ability to develop long-distance rapport with rep firm and buyers is mandatory. Knowledge of ratings, research and packaging is essential. Send resume to WPRI/WNAC, 25 Catamore Boulevard, East Providence, RI 02914, Attention: Ann McIntyre, General Sales Manager or e-mail amcintyre@wpri.com. EOE

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EXECUTIVE CAREERS

Director Office of Cable Signal Theft National Cable & Telecommunications Association

NCTA is in search of a Director for the Office of Cable Signal Theft (OCST) to continue its industry-wide anti-theft efforts.

Successful applicant will be responsible for developing and coordinating industry outreach programs with member companies, serve as the industry spokesperson on signal theft and related piracy issues, serve as the industry expert witness at civil/criminal trials and legislative hearings, and represent NCTA among intra-industry groups. Candidate will work closely with law enforcement agencies, industry representatives and state associations to coordinate educational training seminars that address industry concerns. Director will work with state association executives and industry representatives to develop marketing initiatives and implement programs aimed at decreasing industry-wide theft. Essential skills include knowledge of the cable industry and its key players. Strong writing skills, exceptional communication and analytical skills a must. Marketing experience is also a plus. The ideal candidate will have a bachelor's degree or equivalent and a minimum of five years management experience.

NCTA offers a competitive salary and excellent benefits.

The National Cable & Telecommunications Association (NCTA) located in Washington, DC is the principal trade association for the cable television industry.

For consideration, please e-mail your cover letter and resume to: jjanucik@ncta.com

Or mail to:

NCTA

Attn: Jadz Janucik/OCST Director

1724 Massachusetts Ave., NW, Washington, DC 20036



NCTA

NATIONAL CABLE & TELECOMMUNICATIONS ASSOCIATION

DIRECTOR CAREERS

DIRECTOR OF PROGRAMMING, HGTV

HGTV, one of America's most popular cable networks, has an immediate opening for a Director of Programming.

Manage all aspects of original commissioned productions and acquisitions. Ability to handle multiple projects under tight deadlines. Candidates should have at least 7 years major market, hands-on television production experience in a variety of formats (studio, field, magazine, etc.), or 5 years in network program development and evaluation. Experience with all phases of television production and development of "lifestyle" and series programming is key. Strong interest in popular culture and the "home and garden" lifestyle is preferred. Home & Garden Television provides a creative work environment nestled in the foothills of the scenic Smoky Mountains. No phone calls please. Please send cover letter and resume to:

Director of Programming,
HGTV Human Resources
PO Box 50970, Knoxville, TN 37950



E.W. Scripps Company and HGTV are Equal Opportunity Employers, providing a drug-free workplace through pre-employment drug screening.

DIRECTOR/TECHNICAL DIRECTOR

We're looking for a leader with 2-3 years experience Directing and TD'ing fast-paced shows, who's ready to move to a top-25 market that's also a great place to live! Must communicate well with others and be able to function in high-pressure situations. Should be willing to work a variety of shifts, including nights and weekends. Grass Valley, audio, and non-linear editing experience also a plus. Send a resume and non-returnable VHS tape to : Box 0218, Attn: K.Parker, B&C Magazine, 275 Washington St., 4th fl., Newton, MA 02458.

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NEWS CAREERS

PHOTOJOURNALIST

Fast paced newsroom looking for a photographer who can do it all (shoot, edit, and lives). Must be a self motivated, team player and able to handle strict deadline pressure. Looking for a detailed oriented photographer who can tell a story and function in a fast paced environment. Candidate must have at least two years experience as a news photographer, and be familiar with ENG technology and microwave transmissions. Must be able to troubleshoot minor equipment problems in the field. Applicant must be willing to work any shift assigned. KLAS-TV is an equal opportunity employer. Send tape, resume and references to: Scott Guido, Chief Photographer KLAS-TV 3228 Channel 8 Drive Las Vegas, NV 89109

SPORTS ANCHOR/REPORTER

WOTV is looking for a Sports Anchor/Reporter. At least 1-year experience required. Strong live reporting, writing, editing, and photography skills are essential. If you want the opportunity to follow professional sports, cover D-1 college athletics, but also enjoy covering high school football on Friday night, this job is for you. Please send your resume to: Ken Hyde, Sports Director, WOTV 41, 5200 West Dickman Road, Battle Creek, MI 49016, No phone calls, please.

DESIGN DIRECTOR

KPIX-TV/ KBHK-TV
SAN FRANCISCO, CA

Are you an experienced pro and veteran of the news wars? Are you known for your hands-on design and animation? Are you ready for the 5th market and the country's best city? Then this is your opportunity to join the best team in the business at the CBS/ UPN duopoly. Rush your tape to: Brian Blum, Marketing Director, KPIX-TV/ KBHK-TV, 855 Battery St., San Francisco, CA 94111-1597 or call 415-765-8753. EOE.

ASSIGNMENT MANAGER

WJAC-TV seeks an experienced Assignment Editor to manage the daily news assignments at Channel 6 News. We seek someone who is a "News Junky" with great organizational and people skills. Candidates must have a degree in journalism or communications, and have experience as a writer-producer and/or an AE for a network affiliated television station. Knowledge of AP newswire, satellite and electronic news gathering techniques a must. Programming for the world wide web and knowledge of Windows NT a plus. Resumes and references to: Gary Cooper, News Director, WJAC-TV, 49 Old Hickory Lane, Johnstown, PA 15905 EOE

WEEKEND ANCHOR

ABC7, the number one station in Los Angeles, seeks a Weekend Anchor. Minimum 3 years of anchoring experience preferred. Strong reporting skills a must. If you enjoy aggressive live reporting and anchoring and are already making an impact in your market, send your tape and resume to: ABC7 Los Angeles, Attn: Human Resources, Dept. WA/BC, 500 Circle Seven Drive, Glendale, CA 91201. Equal Opportunity Employer.

PRODUCER CAREERS

PRODUCER

WOTV / ABC 41 is looking for an experienced producer to guide its 6 p.m. newscast. The position requires someone who fosters teamwork, knows how to write compelling opens and teases, and can shape a show not simply stack it. If you believe you have developed the skills to handle the job please rush your resume to: Tim Malone, News Director, 41 News, 5200 West Dickman Road, Battle Creek, MI 49016. No phone calls, please.

EXECUTIVE PRODUCER

WPXI-Pittsburgh is looking for an aggressive, creative newsroom leader in a highly competitive market. Strong organizational and people skills are a must. We need a strategic thinker who understands research and can craft, communicate and execute a vision. We need someone who can work with people to coach them to their highest potential. Management experience preferred. 3-5 years local newscast producing experience and a college degree is required. Send resume to: Pat Maday, News Director, WPXI-TV, 11 TV Hill, Pittsburgh, PA 15214. WPXI is an equal opportunity employer.

NEWS PRODUCER

KSEE 24 - NBC affiliate station in Fresno, CA is accepting applications for a Newscast Producer with a minimum of 2 years experience as a television news producer. Familiarity with ENG. Ability to meet deadlines and works cooperatively with other staff members. Experience editing news copy. Newsroom computer experience preferred. College degree or Journalism or Mass Communication major preferred. No phone calls please. Send resume and tape with cover letter to: KSEE TV, Inc. 5035 E. McKinley Avenue, Fresno, CA 93727, Attn: Human Resources. Final candidate will be required to undergo drug screening. EOE

EVENING NEWS PRODUCER, WTEN

Must have 2+ years experience, strong writing, editorial and communication skills. A newsroom leader who loves breaking news and has an eye for graphics desired. Tapes, resumes: Andy Aparicio, Asst. News Director WTEN 341 Northern Blvd. Albany, NY 12204

MISCELLANEOUS CAREERS

ALBANY NEWS CHANNEL

Time Warner Cable's newest 24-hour news channel is preparing to launch in the Capital Region/Upstate NY Market and Berkshire County in Western Massachusetts. We are seeking highly motivated, team-oriented professionals who are searching for a challenging and rewarding opportunity. If you'd like to become a part of a dynamic team, building a state-of-the-art news operation, we want to hear from you.

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- Promotion Producer
- Graphic Artists
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As part of Time Warner Cable, the Albany News Channel offers a competitive salary and benefits package. Applicants can forward their resumes, indicating position of interest, to the address listed below.

TIME WARNER CABLE
ATTN: News Channel Recruiter
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Albany, NY 12203

Visit our local website for more information: www.twalbany.com



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NEWS PROMOTION PRODUCER

JOB REQUIREMENTS: FOX 18 seeks an imaginative, energetic and upbeat writer/producer to create daily news topicals and on-air image campaigns for Charlotte's #1 rated 10:00 newscast. Strong writing and non-linear editing skills are a must. Experience with on-air graphic design and animation is a plus. Applicants must have 2-3 years experience in TV news promotion. Candidates must be organized with strong pre-production skills and adaptable to tight production schedules.

If your promos are visually arresting with a unique voice and can cut through the clutter, send your resume and reel to:

Jeff Arrowood, Program/Promotion Director, FOX 18 WCCB, ONE TELEVISION PLACE, CHARLOTTE, NC 28205. EOE

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Time Warner Cable, Syracuse Division

PO Box 4733, Syracuse, NY 13221

Attn: Local News Recruiter

FAX (315) 234-8947; email twcsyrhr@aol.com

(resume must be pasted into your email; attachments will not be opened)

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TECHNICAL CAREERS

BROADCAST MAINTENANCE ENGINEER

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email Kristin at kbparker@cahners.com or email Sarah at sjking@cahners.com

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Sky is falling, the sequel

Senator John McCain has asked the GAO, with the FCC's help, to investigate the "skyrocketing" cable rates that customers have to "endure." The language may be alarmist, but the facts hardly support him.

As was the case last year when the Chicken Littles were convening over the same issue, and as we said on this page when this year's study came out, on a per-channel basis, cable rates as a function of money for services rendered have not skyrocketed. In fact, according to the FCC's annual study, per-channel rates increased 1.5 percent for the 12-month period ending July 1, 2001. Factor in an inflation rate of 2.7 percent for the same period and the price of cable actually went down. And that's facing higher programming costs and investment in system upgrades to bridge the digital divide, the very same digital divide that congressmen like to cite in speeches as a priority.

If the GAO wants to put a few more pennies in our pockets, we suggest it instead try to commandeer some of those barrels full of pork that regularly roll down from Capitol Hill.

P.S. While we were on the subject of off-the-wall undertakings from inside the Beltway, we were going to include in the above editorial some comment on the letter from Sen. Daschle and Rep. Gephardt complaining that the White House was getting too much coverage on the cable news networks (see page 22). It seemed to us, however, to stand on its own as self-parody. Must be something in that Potomac water.

A dose of reality

If a Kaiser Family Foundation study released last week is any indication, those blaming the high price of prescription drugs on direct-to-consumer advertising may be popping the wrong pills. Because D-to-C advertising of prescription drugs is relatively new to the mix—only since 1997—and has grown quickly to \$2.5 billion a year, it is a high-profile target. But, as the Kaiser study points out, the drug companies spend more than five times that amount—\$13.2 billion—on physician promotions including free samples, travel, meals and event tickets from drug company representatives. Call us small-D democrats, but we think the drug companies ought to shift more marketing dollars from physicians to the public in the form of those D-to-C ads. The public is entitled to the information.

With pressure on Congress to produce some form of drug prescription benefit bill, some ad agencies are understandably worried that drug companies will be spooked into cutting back their TV advertising as some sort of appeasement tactic. Understandably because they need look no further than NBC's decision to drop liquor ads in the face of congressional pressure to see the kind of "voluntary" steps regulated companies can be made to take.

Broadcasting & Cable (ISSN 0007-2028) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined and for one week in April, when it is published semi-weekly, by Reed Business Information, 245 W. 17th St., New York, NY 10011. Broadcasting & Cable copyright 2002 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02458-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$159, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Reed Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

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