

BROADCASTING CABLE

FEBRUARY 5, 2001

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CAN NBC SURVIVE THURSDAY?

Survivor starts its frontal assault on NBC's most profitable night

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FOLLOWING MESSAGE HAS BEEN CANCELED

More advertisers than usual are opting out of second-quarter buys

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DUOPOLY'S LITTLEST ORPHANS

Small markets also have the urge to merge

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THEY PLAY IN PEORIA

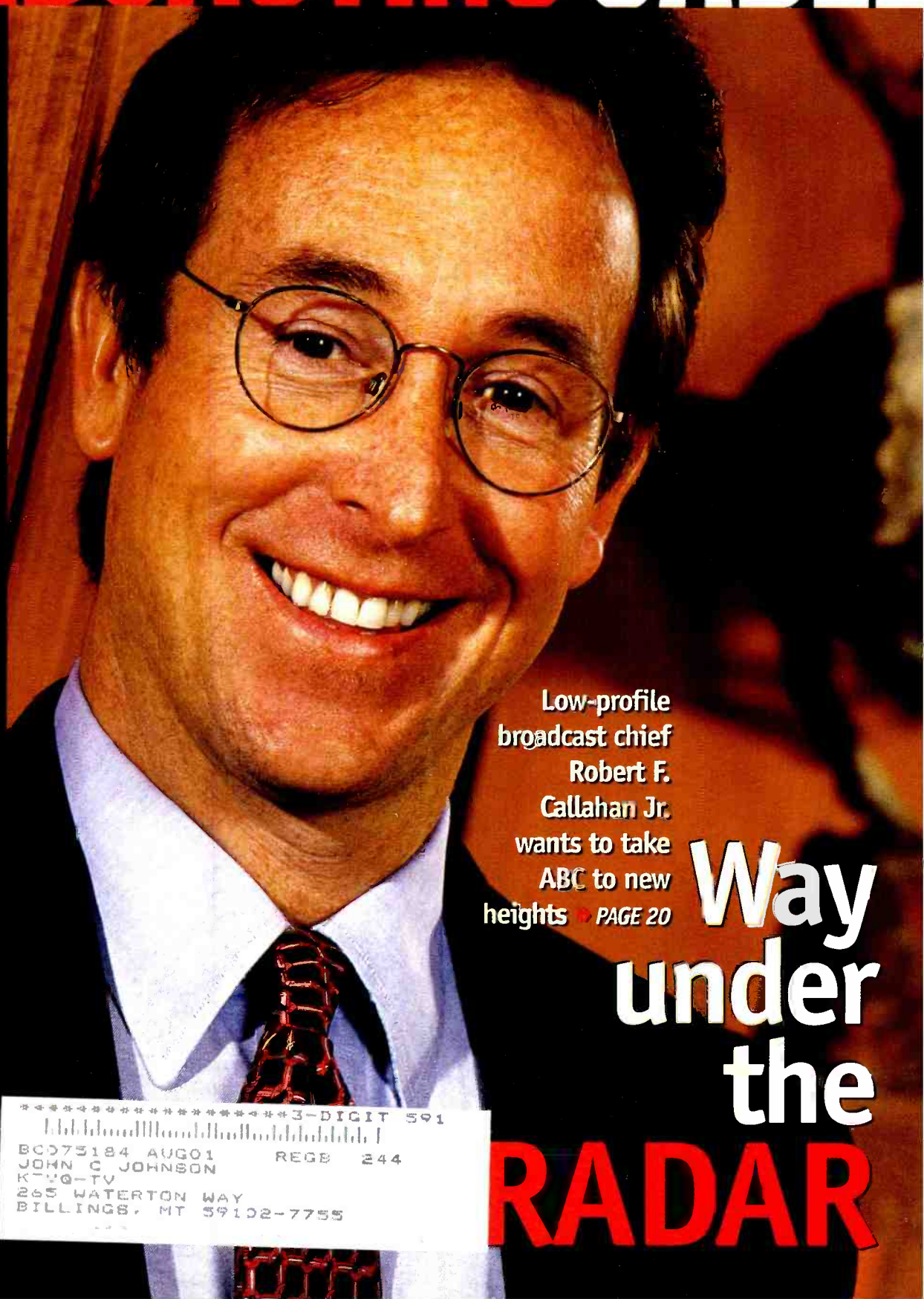
Struggling syndicated shows succeed in some cities. Why?

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IT'S CALLED JACKASS

A teen mimics MTV's crude comedy series, with tragic results

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Low-profile broadcast chief Robert F. Callahan Jr. wants to take ABC to new heights » PAGE 20

Way under the

RADAR

*****3-DIGIT 591
BC075184 AUG01 REG# 244
JOHN C JOHNSON
KTJQ-TV
265 WATERTON WAY
BILLINGS, MT 59102-7755

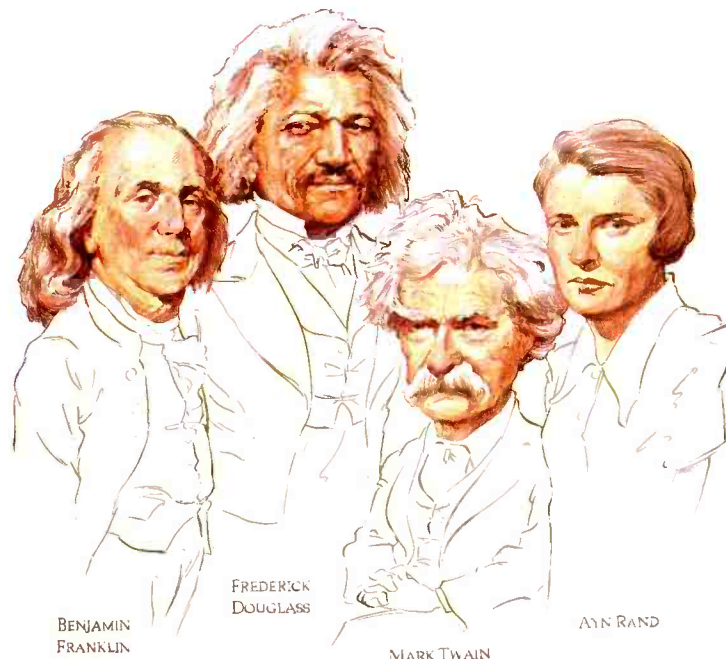
Series Schedule
Live on Mondays 9 am ET

3/19 William Bradford
3/26 Benjamin Franklin
4/2 Thomas Paine
4/9 Thomas Jefferson
& James Madison
4/16 Lewis & Clark
4/23 James Fenimore Cooper
4/30 Sojourner Truth
5/7 Ralph Waldo Emerson
& Henry David Thoreau
5/14 Elizabeth Cady Stanton
5/21 Nathaniel Hawthorne
5/28 Frederick Douglass
6/4 Harriet Beecher Stowe
6/11 Mary Chesnut
6/18 Abraham Lincoln
6/25 Mark Twain
7/2 Willa Cather
7/9 Black Elk
7/16 Booker T. Washington
& W.E.B. Du Bois
7/23 Henry Adams
7/30 Edith Wharton
8/6 Upton Sinclair
8/13 Theodore Roosevelt
8/20 Theodore Dreiser
9/10 Will Rogers
9/17 H.L. Mencken
9/24 Langston Hughes
& Zora Neale Hurston
10/1 Ernest Hemingway
& F. Scott Fitzgerald
10/8 John Steinbeck
10/15 William Faulkner
10/22 Ayn Rand
10/29 Walter Lippmann
11/5 Ernie Pyle
11/12 Whittaker Chambers
11/19 Jack Kerouac
11/26 James Baldwin
12/3 Betty Friedan
12/10 Russell Kirk
& William F. Buckley
12/17 David Halberstam
& Neil Sheehan

C-SPAN's New History Series

American Writers

A Journey Through History



**C-SPAN adds value to basic cable with an
in-depth look at American history:**

- Extensive educational materials available
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Every week, a new writer.

March–December 2001

Live on Mondays at 9 am ET • Re-airing Fridays at 8 pm ET

C-SPAN

Created by Cable. Offered as a Public Service.
americanwriters.org

Top of the Week February 5, 2001



FACEOFF Both CBS and NBC could claim victory of sorts as *Survivor* and *Friends* go head to head on Thursday night. » 10

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Cover Photo: Rick Rowell / Mathew Photographics

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SYNDICATION

See ya, Cindy!

She may have been the most downloaded woman on the Internet, but on a bigger screen **Cindy Margolis** has been dragged to the recycle bin. King World has pulled the plug on the beach-party hour—*Cindy Margolis Show*—which had its last showing the weekend of Jan. 27-28.

Margolis' ratings hovered around a 1, which is in the dead range for syndication. Her show may have been at least partly a victim of timing. It was produced by Eyemark Entertainment, which was merged with King World.

In the meantime, Margolis (and her fans) will always have her official Web site, which still doesn't acknowledge she no longer has a TV show. "And don't forget! I'm still giving out free audience tickets and looking for ideas and guests for all our future shows!" she writes (sort of) on her site. "So ... remember ... nothing is written in stone. ..."

But if you have a stone, take this down: *The Cindy Margolis Show* is canceled.

BCEYE

BROADCASTING

Upsizing

Can the NAB convention get any bigger? NAB thinks so. In fact, it is hoping to fill a new million-square-foot hall the Las Vegas convention center is building and plans to have ready in 2002. But to incorporate that hall, NAB needs an anchor tenant to draw attendees to the new digs. To that end, NAB is trying to persuade its biggest exhibitor, Sony, to lead the migration. "We are considering it," said Sony marketer Alec Shapiro.

NAB is already one of the biggest shows around and getting bigger. In 2001, NAB expects to have 1,600 exhibitors taking up 980,000 square feet. That's compared to 1,500 exhibits and 938,000 square feet last year. (They have already sold 700,000 square feet for 2002.) Last year's attendance was 117,000. "Based on pre-registration it looks like we are going to top that easily this year," said an NAB spokesman.



Sony is poised to compete with HDTV set makers, including RCA.

TECHNOLOGY

Sony sets sights on U.S.

Sony has long been a vigorous proponent of HDTV, leading in the developing and marketing of high-def production gear around the world. However, it has been notably absent when it comes to selling HDTV sets in the U.S. Some 30 new sets were unveiled at the Consumer Electronics Show in Las Vegas last month, none by Sony. That looks like it's about to change. Asked about Sony's absence from that market, Sony President and COO Kunitake Ando told reporters in Tokyo last week that Sony would be "more aggressive." Company sources say that means Sony may soon roll out sets in the U.S. The change of heart may flow from U.S. broadcasters' decision last month to stick with 8-VSB transmission.

FIBER-FRIENDLY BILL

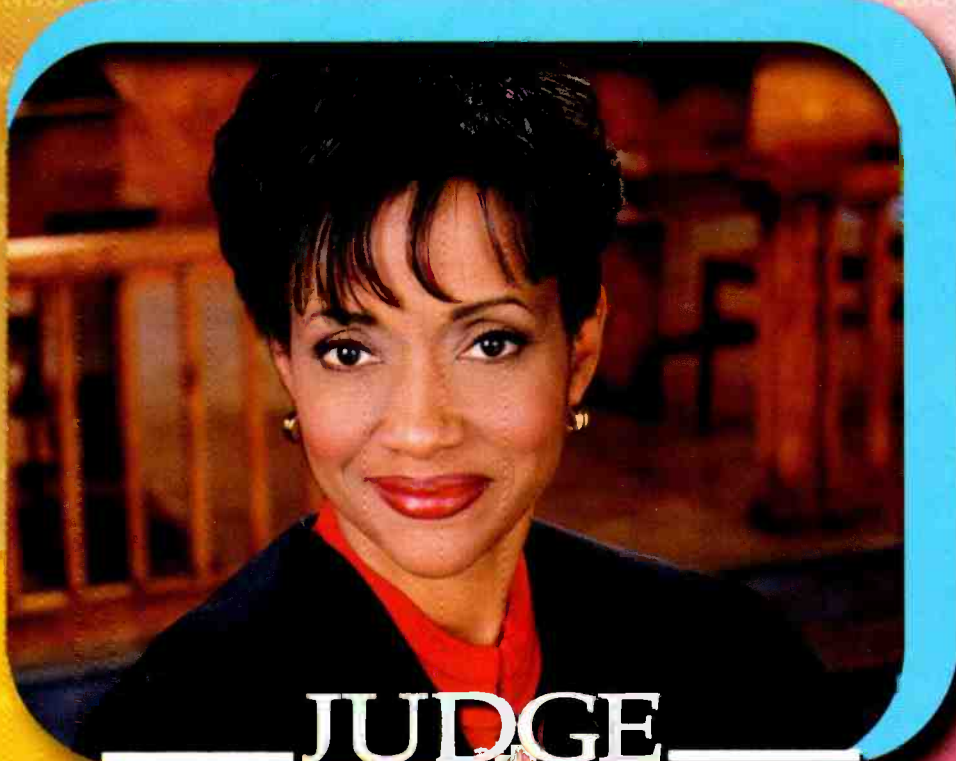
Bills that give tax cuts to companies that provide high-speed Internet service to underserved areas may actually provide major incentive to equipment makers. After Sen. John J. Rockefeller IV (D-W. Va.) introduced such a bill last year, New York-based Corning Glass got then-Sen. Patrick Moynihan (D-N.Y.) to add a provision that gave an even bigger tax credit to companies providing super-fast broadband services. For such services, companies need to buy and lay fiber-optic cable (like that made by Corning Glass). Should Rockefeller's reintroduction of the tax-cut bill pass (see page 39), Corning would be sitting pretty because while the bill doesn't cover the infrastructure costs of launching a satellite or laying cable for an Internet backbone, it does help recoup costs of bringing fiber that "last mile" to the home.

Corning seems to be getting its ducks in a row. Last November Corning Chairman and CEO Roger Ackerman wrote an op-ed piece in the *Boston Globe* backing the Rockefeller bill, and Stan Fendley, formerly one of Moynihan's tax counsels, has joined Corning's Washington office.

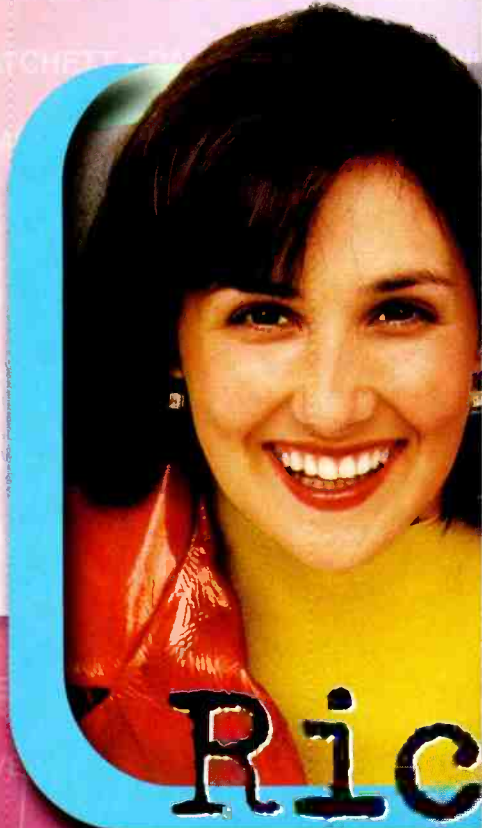
JUDGE HATCHETT • DAWSON'S CREEK • RICKI LAKE • SHEENA • MEN ARE FROM MARS, WOMEN ARE FROM VENUS • KING OF QUEENS • THE STEVE HARVEY SHOW • V.I.P.

Still *The Leader...*

COLUMBIA TRISTAR TELEVISION



JUDGE HATCHETT



Ricki Lake

The Fastest Growing Court Show

85% Renewed For Year 2

The 5pm

90%

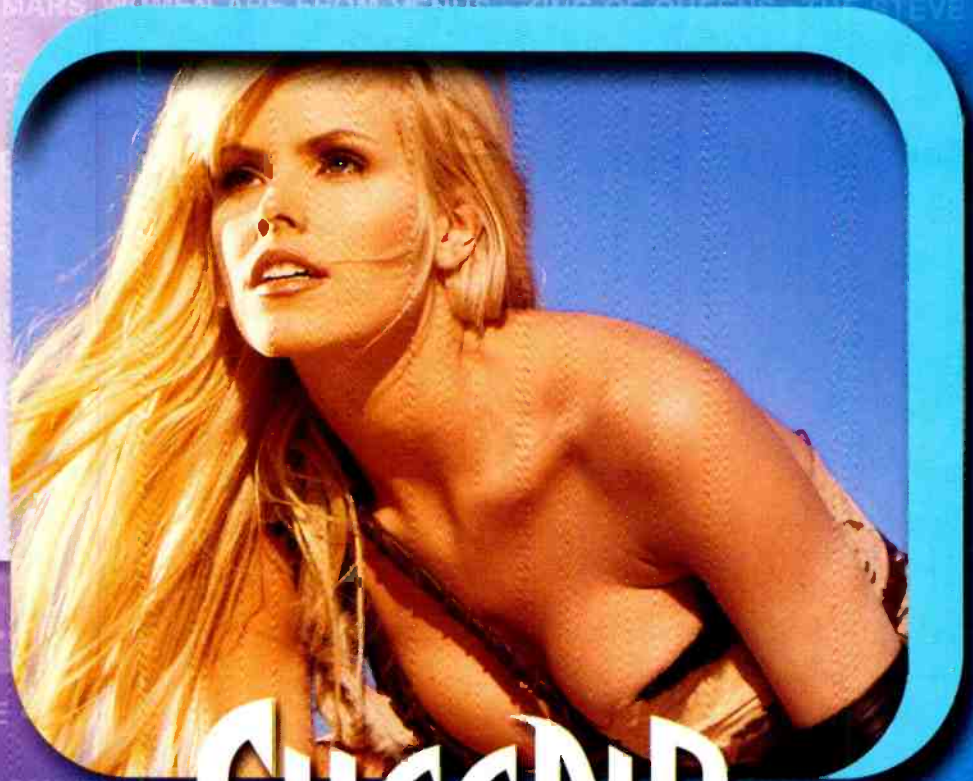
THE Leader IN YOUNG ADULTS

Judge Hatchett = NSS, GAA/HH Rtg, (1/15/01 - 1/21/01) vs. 19/11/00 - 9/17/00 vs. Judge Judy, Judge Joe Brown, Divorce Court, People's Court, Judge Mathis, Judge John Laing, Power of Attorney, Cuzin Court, Sheena = NSS, GAA/AA where applicable, HH Rtg, (1/01/01 - 1/07/01) vs. (11/06/00 - 11/12/00)

TELEVISION DISTRIBUTION



ki
ke



SHEENA

Franchise

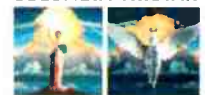
**Renewed
Through 2003**

**The Fastest Growing Weekly
Hour in Syndication**

**93% Renewed
For Year 2**

DULT PROGRAMMING

COLUMBIA TRISTAR

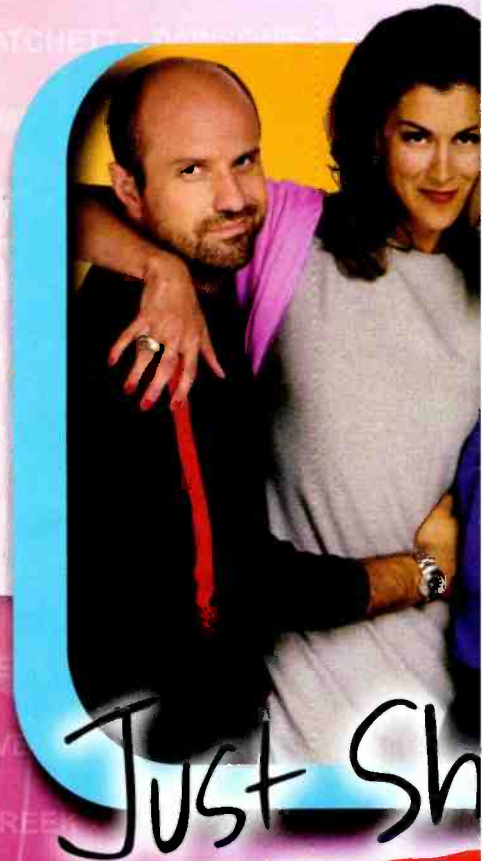
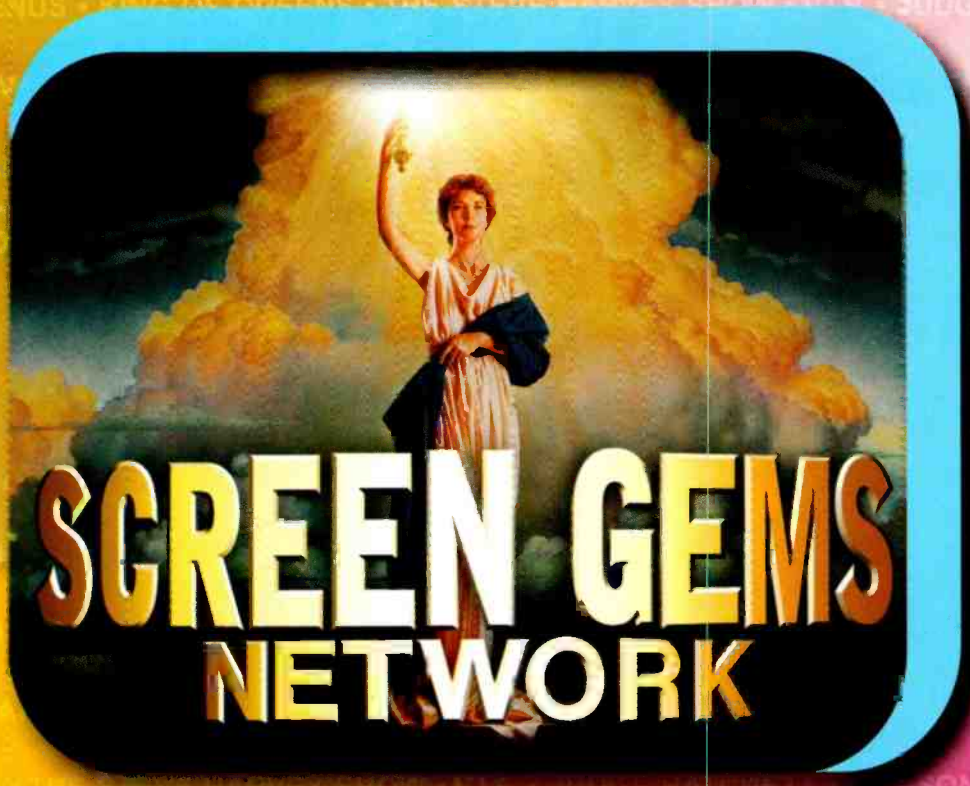


TELEVISION
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COLUMBIA TRISTAR TELEVISION



Television's Greatest Classics

65% Renewed For Year 3

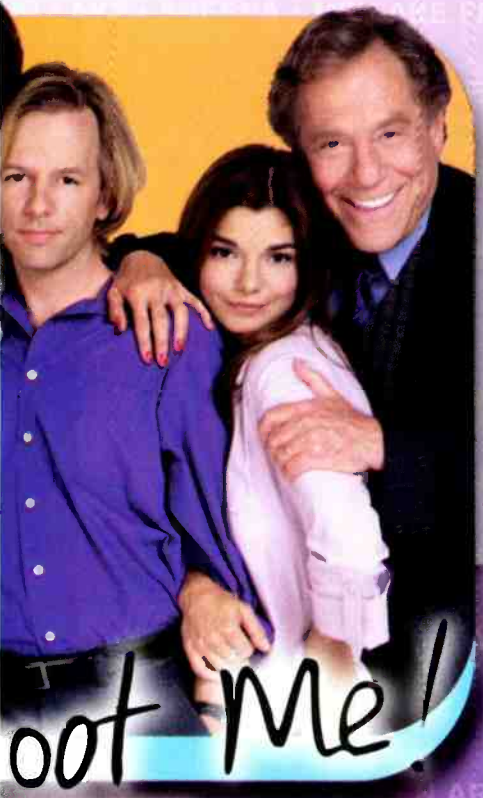
NBC's Fastest Growing

93%

THE **Leader** IN YOUNG ADULTS

Steve Harvey = NTI, A18-49 Rtg, Sundays (10/02/00 - 1/28/01) Repeats excluded
Just Shoot Me = NTI, A18-49 Rtg, (10/02/00 - 1/28/01) vs. (9/20/99 - 1/30/00)

TELEVISION DISTRIBUTION



oot Me!



The
Steve
HARVEY
Show

Growing Program

SOLD
For Fall 2001

The #1 Comedy on The WB

80% SOLD
For Fall 2001

DULT PROGRAMMING

COLUMBIA TRISTAR



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Thursday-night slug fest

CBS' *Survivor* was the most-watched show, but NBC held its own with smart promotion

By Susanne Ault

CBS won the headline bout of the big Thursday showdown. But in pitting its biggest guns, *Survivor: The Australian Outback* and *C.S.I.*, against NBC's Must-See lineup, highlighted by a beefed-up *Friends*, CBS could claim victory in round one.

One thing can be said: CBS can boast the most watched program of the night with *Survivor* (29.4 million viewers). Yet NBC's best, *ER* (26.7 million), was not that far behind. *Friends/Saturday Night Live* grabbed 21.1 million.

ER trumped all in adults 18-49 (13.5/35). But *Survivor* (12.0/29) topped NBC's *Friends/SNL* one-two punch (10.5/25) in this catch-all 18-49 bracket. *Friends* by itself nabbed a 10.8/25. Also promising for CBS, *C.S.I.* posted record ratings highs in its new post-*Survivor* home, beating NBC's normally potent mix of *Will & Grace* and *Just Shoot Me* in total viewers (22.0 million vs. 18.9 million). But then again *Will & Grace* and *Just Shoot Me* edged out *C.S.I.*

in terms of adults 18-49 (10.5/24 vs. 8.4/19).

In preliminary ratings, NBC led in total viewers (22.2 million) over CBS (20.8 million). CBS was keeping its executives away from the media Friday morning, but its PR department was seemingly grinding out a new laudatory e-mail every hour.

Meanwhile at NBC, West Coast President Scott Sassa liked his team's efforts. "Year over year, for the first Thursday of the [February] sweep, we improved 6% in demos, and CBS also had a great night, so it's a really good day for network television," he said Friday morn-

ing. "But basically, we still had a good night, and, in fact, on a demo basis, we outrated both ABC and CBS combined."

"*Survivor* may have taken a little bite out of *Friends*. But *Survivor* is mostly drawing from the other networks and cable and getting people who don't normally watch anything on Thursdays," says TN Media analyst Steve Sternberg. "*Survivor* has a chance to beat *Friends* without substantially hurting *Friends*' core audience. *Friends*' audience is *Friends*' audience," he explains. "You're just going to see more people watching television between 8 p.m. and 9 p.m."

But, Sternberg adds, "CBS has done better than they ever had in

getting a foothold on Thursdays." In the case of *Survivor*, insiders said that certain sponsors—Reebok, Anheuser-Busch, Dr. Scholl and Target stores—have committed \$12 million each for comprehensive promotional packages.

Most *Survivor* time has already been filled by those advertisers, but there are spots available for every episode for other advertisers.

Breaking out one 30-second spot within a non-premiere, non-finale *Survivor* episode, ad sources say, it probably averages a not-so-bad \$350,000. But these packages guarantee exclusivity to each involved company. So

every Thursday, "you won't see another beer besides Anheuser-Busch," says Paul Schulman, who heads up advertising representative firm Schulman/Advanswers NY.

"There isn't going to be another sneaker besides Reebok."

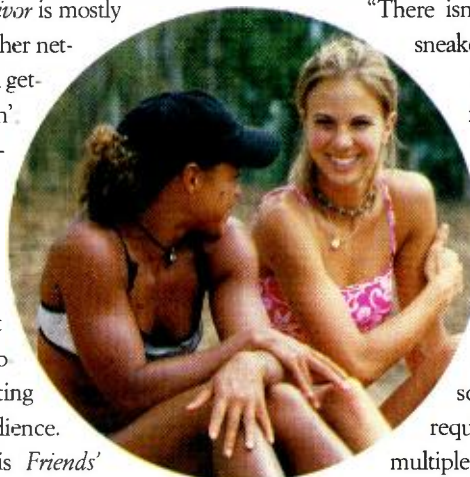
For companies to make friends with *Friends*, in contrast, it costs them about \$500,000 to \$700,000 per 30-second spot. *Friends* isn't out looking for sponsors to commit to its whole season, so companies aren't required to grab spots over multiple episodes.

Another difference, explains an ad executive close to the negotiations, is that *Survivor* advertisers, as part of their agreement with CBS, "technically" can't ask for make-goods, or network-given

compensation to advertisers when shows fail to deliver. NBC, on the other hand, typically offers the make-good option with any of its programs.

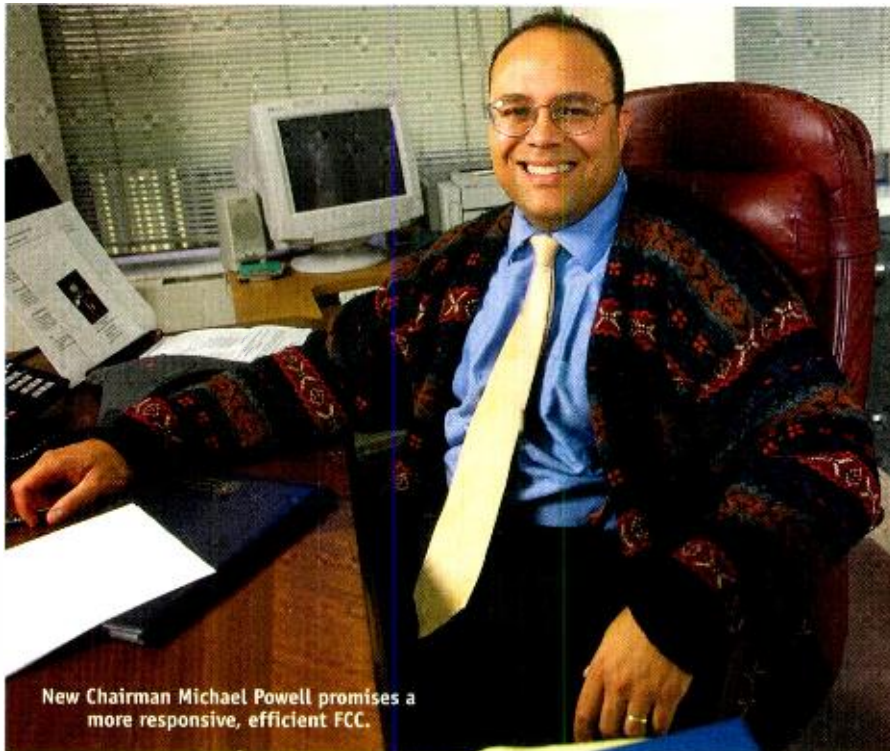
Yet, in the long run, few think NBC and its advertisers can avoid getting at least slightly slammed by *Survivor*. Thursday nights are especially profitable for networks, particularly NBC, since film studios pay rates 20% to 25% higher to advertise new movies just before their weekend debuts. If CBS grabs some of that action, it will show up quickly on the bottom line.

Regardless, says Paul Lazarus, ad buyer for TN Media, "super-sizing *Friends* was a nice promotional approach. NBC is not rolling over anybody. I give them credit for really re-attacking the situation." ■



Survivor's reality fix dominated Thursday, beating out NBC's highly promoted Friends/SNL lineup, but ER wasn't far behind.

In the long run, few think NBC and its advertisers can avoid getting at least slightly slammed by *Survivor*.



New Chairman Michael Powell promises a more responsive, efficient FCC.

The FCC reformulates

Vacant seats to be decided; Powell sets tone for what's to come

toBy **Bill McConnell**

President George W. Bush can put his stamp on the FCC now that Commissioner Harold Furchtgott-Roth has said he will step down.

The departure of the conservative economist will leave two open seats, both of which, by tradition, will be filled by Republicans now that the GOP has taken over the White House. The other vacancy was created when former Chairman William Kennard resigned on Jan. 19 and the already-seated commissioner Michael Powell succeeded him as Bush's choice for chairman.

Front runners for the GOP spots are Texas Public Utility Commission Chairman Pat Wood and Kevin Martin, a former Furchtgott-Roth aide heading the Bush team's FCC search but who can now put himself at the front of the line.

On the Democratic side, Ernest Hollings, the Senate Commerce Committee's top Democrat, is vying with Rep. John Dingell,

his counterpart in the House, for first dibs on naming the occupant of the next open Democratic seat.

Hollings, who appears to have the advantage, is backing former aide Mike Capps, the Clinton administration's assistant secretary of trade in the Department of Commerce.

Dingell is pushing telecommunications aide Andrew Levin.

It's unclear whether Bush will give Democrats authority to decide among themselves who gets the party's seats.

If Bush decides to make his own Democratic pick, former Florida Public Service Commission member Julia Johnson is said to be on the list. Johnson, an African-American who has a good working relationship with Florida Governor and first brother, Jeb Bush, would

be a politically astute choice for a White House mending fences with minority voters in the Sunshine State.

The big question is how many Democratic seats will be open and how soon. Commissioner Susan Ness, riding out a temporary appointment since June 1999, faces opposition from Senate Commerce Committee Chairman John McCain (R-Ariz.). Her chances of winning reappointment appear slim. Sources say Ness will step down when her replacement is confirmed. Commissioner Gloria Tristani's term won't expire until June 2002 and, although she has not announced her plans, is expected to leave before then, perhaps as early as this summer.

Powell has yet to disclose his agenda but gave a few clues as to what is in store when he made his first public appearance as chairman Jan. 22 at the NATPE convention in Las Vegas.

The new chairman promised an FCC much less willing to impose conditions on industry mergers or order-up new public-interest obligations. He also pledged "an agency that is much more efficient and responsive. The greatest enemy of regulation is continued uncertainty."

Even when the FCC has the authority to take far-reaching actions, Powell said those decisions are best left to Congress, which must answer to the voters. The FCC, for its

part, will act as an adviser to lawmakers and an early warning system for issues that might arise, he said.

"The commission can do a lot to highlight problems and even suggest solutions," Powell said.

A Powell-run FCC also will be reluctant to impose kids' TV or other public-interest obligations, as opposed to the two previ-

ous Democratic-led lineups. "At best, these things often have a fairly marginal impact," he said. "I have some issue with three of five unelected officials—unaccountable in any direct manner to the citizens—making

The new chairman promised an FCC much less willing to impose conditions on industry mergers or order new public-interest obligations.

IN BRIEF

MGM BUYS 20% SLICE OF RAINBOW NETWORKS

Probably getting the best of both worlds, Cablevision Systems Corp. Chairman Chuck Dolan yanked his Rainbow Programming entertainment networks off the auction block but sold a 20% stake to cable-hungry studio Metro-Goldwyn-Mayer for \$825 million. Despite getting bids of about \$4 billion from Viacom's Sumner Redstone and USA Networks' Barry Diller, Dolan was unhappy and pulled the properties away. The deal with MGM lets Rainbow completely pay off its debt as Dolan preps the properties and some of his sports holdings for a tracking-stock spin-off. And MGM gets no control despite valuing the entire operation at a fat \$4.1 billion, 25 to 26 times annual cash flow. "It's a wonderful economic deal," said Rainbow President Josh Sapan.

SONIC BLUE ACQUIRES REPLAYTV FOR \$130M

ReplayTV was purchased last week by Sonic Blue for \$130 million in stock, only two months after revamping its business plan. Sonic Blue is a manufacturer of MP3 audio players such as Rio and the Diamond Mako PDA, as well as other home-networking devices. Almost all of ReplayTV's employees will remain with the company, which will continue to operate out of its current facility in the San Francisco area. At this point, it's still unclear how ReplayTV's technology will be incorporated into future devices, but early hints are that a home-networking device incorporating audio and video is on the drawing board.

judgments about what their thoughts, energies and family time should be directed to," he said.

As for broadcasting and cable specifically, he said he would work to reduce the myriad rules that put more obligations and restrictions on the industry than other media. In cases where Congress orders the obligations, however, he promised to "apply them faithfully, fully and happily."

Among his first initiatives, Powell can be expected to review existing broadcast restrictions with an eye toward eliminating caps on station ownership and prohibitions on newspaper/broadcast crossownership. Also, he



By exiting, Furchtgott-Roth opens another FCC seat for President Bush to fill.

will seek to restrict the FCC merger-review authority.

But Powell has said he isn't unsympathetic to concerns about declining media diversity and rampant industry consolidation that preoccupied his predecessor, William Kennard. Powell voted for Kennard's minority recruiting rules, which a federal appeals court threw out, and will likely

work to write a version that will pass judicial muster. Powell, like Kennard an African American, also is a big fan of reviving the tax credits to help minorities buy media businesses.

He also pledged to help broadcasters with the digital transition. ■

—Paige Albinia contributed to this story.

Auction delay, take four

Bud Paxson says he lost a battle last week but won the war over the auction of TV channels 60-69. Sure, over Paxson's objections, the FCC for the fourth time delayed the pending sale of spectrum now used for TV channels located on the 700 MHz band. (The bidding is now scheduled to take place Sept. 12.)

But the owner of Paxson Communications and 18 of the 138 stations on the band says the delay, coupled with a previous agency decision allowing incumbent stations to negotiate lucrative early buyout deals with spectrum winners, will give the broadcasters a much needed source of cash to fund their digital TV rollouts.

"There's now a great movement to put in a band-clearing effort close to the September auction," Paxson says.

Paxson says he is trying to convince other broadcasters on the band to set up a private "pre-auction" in August before the government puts the spectrum on the block. The preliminary bidding would give winners the right to spectrum prior to 2006, the earliest date incumbent broadcasters would have to give up their frequencies.—*Bill McConnell*

Paxson and a few other stations groups, such as Shop at Home, each conceivably could demand several billion from the wireless companies that are expected to bid on the 700 MHz spectrum. Paxson notes that many of those same companies ponied up \$17 billion for personal communications service licenses on spectrum generally considered inferior to the 700 MHz band.

Verizon Wireless requested the latest delay, arguing that bidders will have a difficult time assessing the value until they know how much it will cost them to remove broadcasters. The bidding previously was rescheduled from March 6. Initially, the bidding was slated for May 10, 2000 but has been repeatedly postponed at wireless companies' urging.

TV stations on the band now aren't obligated to leave the spectrum until 85% of homes have digital TVs and no sooner than 2006. Paxson had argued that the auction should be held as soon as possible so that TV stations can use their early buyout money to fund the DTV changeover.—*Bill McConnell*



Paxson sees an upside to the postponement



Advertisers opt out

Networks see 20% to 25% cuts in second-quarter commitments

By Steve McClellan

Major advertisers are backing out of second-quarter TV commitments at unusually high levels. It's the latest sign that ad-driven businesses are in for a bumpy 2001.

When advertisers make their spending commitments in the upfront market, they also get options to reduce portions of those commitments for the first, second and third quarters. Media executives say the second quarter is key because it's usually a good barometer of the rest of the year.

Advertisers have backed out of an average 20% to 25% of network upfront money committed to the second quarter, sources say; normally, it's 10% to 15%.

The big sectors pulling the most money out of the second quarter are automotive, telecommunications, package goods and retail, network sources say.

The biggest advertiser to do so is General Motors. A spokeswoman confirmed that the auto giant had exercised its options to pull as much as 50% of its network ad budget for the quarter. She wouldn't confirm how much

money GM is pulling, but network and Wall Street sources said \$50 million is a good estimate.

Analysts expect DaimlerChrysler to follow suit, in light of last week's move to slash 26,000 jobs. Network executives said it had not exercised

options by late last week.

Dozens of other companies are also said to be "fine-tuning" their second-quarter ad budgets to compensate for missed revenue and profit targets—Procter & Gamble, Sears and AT&T among them. One network executive said, "You just have to watch CNBC and see who is in trouble on earnings. Those are the people that are

pulling back."

It's a similar picture for cable. USA Networks Inc. CEO Barry Diller admitted last week that the current picture for cable ad sales "ain't great." And he added, "There's nothing there that you can actually count on to tell you that's going to get strong gain." He confirmed that GM opted out of 15% of its second-quarter commitment.

GM initially told the Big Four networks it would halve its second-quarter spending. Said one network executive, "They came pretty damn close to that." A competing executive said his network managed to persuade GM to reduce the planned cut by half: "Thank God, it was a big number."

Ironically, there was good news for car sales in January, which paced well ahead of what was expected. "I don't think any one is breaking out the Champagne bottles or calling off their belt tightening," said one network sales executive, "but at least it's a sign for a little bit of optimism."

Meanwhile, the networks are scouring the landscape for new business. NBC did \$15 million in new business in the first quarter and will generate close to that in the second quarter as well, said one source.

As to the upfront, it clearly is not going to be the sellers' market it has been, network executives admit. Two weeks ago, Merrill Lynch entertainment analyst Jessica Reif Cohen revised her outlook, predicting a decline (instead of slight gain) from last year.

But look for the networks to take a different approach. Executives say they may hold back more inventory "to try to hold price," as one says. "And maybe the upfront won't be as fast this year. You don't want to sail into the teeth of a bad wind, so maybe we'll hold back and hope things turn around."

Some executives remain optimistic that government relief could get the economy back on track. Interest rates were just lowered again, and the new administration's tax-relief package could kick in by the third quarter. If that happens, says one senior network official, "maybe we'll start to pull out of this by the fourth quarter." ■

Some executives remain optimistic that government relief could get the economy back on track.

T U R N E R C L A S S I C

964 NOMINATIONS. 353 ACADEMY AWARDS.®



SUNDAY

MONDAY

TUESDAY

MARCH 2001

PRIMETIME HIGHLIGHTS ALL TIMES EASTERN

4		5		6	
8:00pm	2001: A Space Odyssey	8:00pm	Days of Wine and Roses	8:00pm	Seven Brides for Seven Brothers
10:30pm	The Guns of Navarone	10:00pm	Arthur	10:00pm	On the Town
1:30am	Destination Moon	12:00am	Papa's Delicate Condition	12:00am	A Funny Thing Happened on the Way to the Forum
11		12		13	
8:00pm	Northwest Mounted Police	8:00pm	Some Like It Hot	8:00pm	Pride and Prejudice
10:15pm	Sergeant York	10:30pm	Whatever Happened to Baby Jane?	10:00pm	Little Women ('49)
12:30am	Jaws	1:00am	The Night of the Iguana	12:15am	Lost Horizon
18		19		20	
8:00pm	Citizen Kane	8:00pm	Ben-Hur ('59)	8:00pm	Chariots of Fire
10:30pm	The Producers	12:00am	Annie Hall	10:30pm	Oliver!
12:00am	The Bachelor and the Bobby-Soxer	2:00am	The Broadway Melody	1:30am	Mrs. Miniver
25		26		27	
8:00pm	Meet Me in St. Louis	8:00pm	The Alamo	8:00pm	It's a Mad, Mad, Mad, Mad World
10:00pm	Possessed	11:30pm	The Bells of St. Mary's	11:30pm	The Dirty Dozen
12:00am	Singin' in the Rain	2:00am	San Francisco	1:30am	The Grand Prix
	73rd Academy Awards (on A&E)				



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WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3
	8:00pm Paper Moon 10:00pm For Whom the Bell Tolls 1:00am Murder on the Orient Express	8:00pm She Wore a Yellow Ribbon 10:00pm Battleground 2:30am A River Runs Through It	8:00pm The Quiet Man 10:30pm Fiddler on the Roof 2:00am Bound for Glory
7	8	9	10
8:00pm Breakfast at Tiffany's 10:30pm A Little Romance 12:00am Now, Voyager	8:00pm The Big Country 11:00pm The Barefoot Contessa 1:30am Being There	8:00pm Hud 10:00pm The Miracle Worker 12:00am Moonstruck	8:00pm Born Yesterday 10:00pm Gaslight 12:00am Who's Afraid of Virginia Woolf?
14	15	16	17
8:00pm To Kill A Mockingbird 10:30pm Elmer Gantry 1:00am Little Women ('33)	8:00pm The Treasure of the Sierra Madre 10:30pm The Graduate 12:30am Giant	8:00pm Separate Tables 10:00pm True Grit 12:30am The Goodbye Girl	8:00pm The Philadelphia Story 10:00pm Philadelphia 12:00am Cat Ballou
21	22	23	24
8:00pm From Here to Eternity 10:00pm Rocky 12:30am In the Heat of the Night	8:00pm The Apartment 10:30pm Out of Africa 1:30am An American in Paris	8:00pm Gone With the Wind 10:00pm The Sting 2:15am Ordinary People	8:00pm West Side Story 11:00pm Casablanca 1:00am Mutiny on the Bounty ('35)
28	29	30	31
8:00pm Mon Oncle 10:00pm 8 1/2 12:30am Desert Victory	8:00pm The Champ ('31) 10:30pm Manhattan Melodrama 11:30pm The Story of Louis Pasteur	8:00pm The Fortune Cookie 10:15pm Close Encounters of the Third Kind 2:45am The Desert Ones	8:00pm The Jazz Singer ('27) 10:30pm The Search 11:30pm Seven Faces of Dr. Lao



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IN BRIEF

CNNFN MAKES A MONEY MOVE

CNN will overhaul its ailing CNNfn financial network, rechristening it CNN Money, and will de-emphasize stock trading news to focus on personal finance programming and "mainstream consumers," not the trading crowd that has made CNBC successful. CNN executives were not available to discuss the move last week, but the network acknowledged that it has set no schedule for the changeover. CNNfn serves just 17 million homes, having been something of a corporate stepchild when it comes to securing distribution. The company doesn't pay to be tracked on Nielsen meters, selling advertising as an add-on to CNN Moneyline. Executives at other networks say it barely shows up in their viewership research.

POWELL LOOKS TO REORGANIZE FCC

FCC Chairman Michael Powell is working on a plan to restructure the agency, eliminating the separate mass media, cable and other industry bureaus and organizing the commission along various duties such as licensing, enforcement and spectrum management. He has asked the various bureau chiefs to maintain their posts for at least a transitional period, including Mass Media Bureau's Roy Stewart and Cable Services' Deborah Lathen, according to an agency source. Lathen says she plans to give Powell enough time to pick a successor before resigning.

CLARIFICATION

Timothy McAuliff has been elected chairman of the International Radio & Television Society Foundation but remains president of Petry Media Corp.'s Television Group. The Jan. 29 Fates & Fortunes may have left the impression he had left Petry to assume his IRTS role.

Review, relax, relieve

Broadcasters lobby Congress to allow greater duopoly latitude in smaller markets

By Bill McConnell

Two summers ago the government dropped the long-standing ban on owning two TV stations in the same market, so long as the market maintained at least eight independently operating stations. But broadcasters say the relief didn't help the stations most in need—those in small markets with too little ad revenue to support more than a handful of outlets.

Now broadcasters are mounting a push to further relax TV duopoly restrictions.

"The need to generate economic efficiencies is greatest in small markets," said David Donovan, lobbyist for the Association of Local Television Stations. "If you want quality owners in those areas, it makes no sense to prevent duopolies."

Lifting the restrictions, the argument goes, is especially important now because all stations are required to offer digital signals by May 2002 and many lower-rated stations in smaller markets can't afford to construct digital operations. "Combining physical plants of small-market TV stations will allow you to speed the DTV buildout," says Greg Schmidt, lobbyist for LIN Television. "Otherwise stations may be forced off the air. You can't artificially keep people in business."

Broadcasters recently lobbied House Commerce Committee Chairman Billy Tauzin (R-La.) on the issue. And since the duopoly restriction was initially relaxed, a steady stream of station groups has pushed the FCC unsuccessfully for further loosening, including Lin Television, Sinclair Broadcasting, Pegasus Broadcasting, Paxson Communications and Allbritton Communications.

Broadcasters haven't settled on a specific formula for new duopoly restrictions, but are floating several ideas. One would simply relax the voice test enough so that a decreasing number of independently operating stations would be required in progressively smaller



Markets as varied as Detroit (9) and Greenville, S.C. (35), would benefit from fewer restrictions.

markets. Another idea would allow a new duopoly category based on the number of all media outlets in a market, including cable radio and newspaper, as well as the total amount of ad dollars spent in the market.

Most of the markets affected by a change would be those smaller than the top 100, beginning with Baton Rouge, La. Although a handful of medium-sized cities have enough TV stations to permit duopoly, a surprising number of big markets have too few independent outlets (according to BIA Financial), including Detroit (ranked 9th) and Greenville, S.C. (35th) Minneapolis (13th), Baltimore (24th), Memphis (40th), Harrisburg, Pa. (46th), and Winston-Salem, N.C. (47th).

Republican lawmakers and new FCC Chairman Michael Powell have repeatedly criticized most of the FCC's ownership limits and have pledged a fight to remove them. Other restrictions under scrutiny include the 35% cap on one company's national audience reach and bans on crossownership of TV stations and local newspapers and cable systems.

The broadcast industry is still smarting from the FCC's decision, announced on

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IN BRIEF

**CBS MAKES
MIDSEASON MOVES**

Ratings-questionable *Bette* will stick on CBS but at a new time, 8:30 p.m. Wednesday, starting Feb. 28. Current occupant of the time slot, *Welcome to New York*, will be put on hiatus. Taking over at 8 p.m. will be new sitcom *Some of My Best Friends*, starring Danny Nucci and Jason Bateman. A 9 p.m. movie will close out Wednesday.

Debuting Saturday, Feb. 24, at 9 p.m. will be drama *Kate Brasher*, starring Mary Stuart Masterson, Rhea Perlman and Hector Elizondo. CBS has ordered two additional episodes of *That's Life*, currently at Saturdays at 8 p.m. Rounding out Saturday, *The District* continues its 10 p.m. run. *Walker, Texas Ranger* will return April 14, beginning its countdown to its season finale.

Sister CBS companies, under new parent Viacom, are involved in both *Best Friends* (Paramount Network Television) and *Kate* (Jersey Television, in association with Twentieth Century Fox and CBS Productions).

**DIENER JOINS KNTV
AS NEWS VP**

KNTV, which is jumping more than a hundred market sizes to become the Bay Area's NBC affiliate next year, has hired Scott Diener, news director at Cincinnati ABC affiliate WCPO-TV, to be vice president of news. "As KNTV transitions to fifth-market NBC-affiliate status, Scott's proven and award-winning record in broadcast journalism will serve the station well," said Bob Franklin, president and general manager of the Granite-owned station.

William Kennard's last day as agency chairman, to reject some additional duopoly relief. The agency turned down an industry request to increase chances for forming duopolies by counting nearby stations in a voice test even when those stations' coverage areas do not overlap the signals of outlets seeking dual ownership.

"With giant superliners like AOL Time Warner cruising by, the amount of time the FCC spends analyzing voices in these small markets is amazing," Schmidt said.

Easing up on duopolies may be one of the least controversial of FCC policymakers' deregulatory efforts. The network affiliates and independent stations vehemently oppose removal of the national station ownership cap, whereas the networks themselves have made an increase in the limit a top priority. Public

advocacy groups, although they want to preserve duopoly restrictions, are more concerned about attacks on the local crossownership bans.

Lawmakers are just beginning to plan legislation for the new session and haven't decided whether to push telecommunications deregulation piecemeal or in a comprehensive package. We're hoping to have a top-to-bottom review of these rules to see if the justification still exists," Tauzin aide Jessica Wallace said.

The FCC, for its part, isn't scheduled to finish its next biennial review of broadcasting until 2002, but Powell has indicated he may be willing to relax specific rules before then.

Both Powell and Commissioner Harold Furchtgott-Roth have criticized the duopoly limitation as an arbitrary number. ■

'The need to generate economic efficiencies is greatest in small markets.'

—David Donovan, Association of Local Television Stations

XFL scores ad-sales TD

WWF/NBC smashmouth gridiron is a grabber for the usual suspects

By Richard Tedesco

The XFL kicked off its inaugural season with some of its renegade pro-football rules unsettled but most of its ad inventory sold.

Approximately 70% of the ad inventory for the upstart football league from the World Wrestling Federation and NBC was sold, according to NBC Sports President Dick Ebersol. The going rate for 30-second spots on NBC, UPN and TNN is \$100,000 to \$150,000. The charter list holds no real surprises: Anheuser Busch, AT&T, Best Buy, Burger King, Castrol, Gatorade, Gillette, MGM, Pennzoil, Valvoline, and the U.S. Army and Air Force.

They all bought spots in a package across the three networks carrying the games—seen as ratings diamonds in the rough for the male 18-34 target demo.

Chris Geraci, director of national TV buying for OMD, says the XFL needs quality football to successfully play to that demo in Peoria, or anywhere else. "There's a business risk, but we

think it's viable," Ebersol said in a press conference last week. So viable that NBC is guaranteeing a bigger-than-NBA 4.5 rating to advertisers on the Saturday-night games and a cumulative 10 rating across all three networks.

"If the games are smashmouth enough, it might get an audience," said independent media analyst Gary Arlen, "if it's gross in every meaning of the word."

The big question is whether a Saturday-night football league can keep male couch potatoes—and advertisers—coming back, even for the histrionics and the 25-camera Super Bowl-scale production, if the XFL is more pro wrestling than pro sport. ■

'It might get an audience ... if the games are ... gross in every meaning of the word.'

—Gary Arlen, independent media analyst

FINANCIAL WRAP-UP

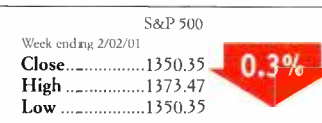
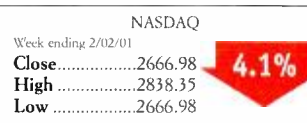
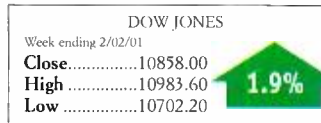
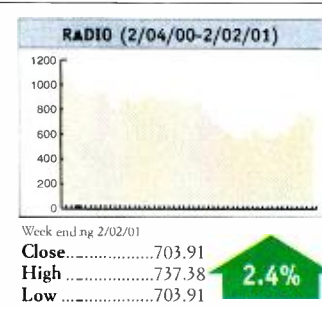
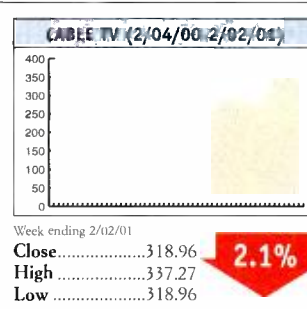
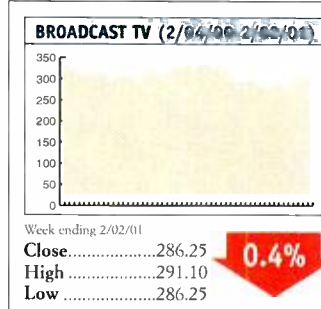
Week of January 29 - February 2

WINNERS

	2/02	% change
Granite Brst.....	\$3.8.....	28.57
Unitedglobalcom.....	\$18.50.....	19.36
Salem Comm.....	\$16.31.....	14.98
Big City Radio.....	\$4.25.....	13.33
Telewest Comm.....	\$23.19.....	13.11

LOSERS

	2/02	% change
Sinclair Brst.....	\$9.06.....	(15.70)
Spanish Brst.....	\$5.44.....	(14.71)
Classic Comm.....	\$3.00.....	(11.11)
Shop At Home Inc.....	\$1.69.....	(10.00)
Fox Entertainment.....	\$20.00.....	(9.09)



CNN faults itself and VNS

Report says TV news harmed by 'collective drag race' to be first on election night

By Dan Trigoboff

CNN issued a stinging report Friday blasting not only its own election-night "debacle" but all network coverage, which, it said, damaged both democracy and journalism.

The colorfully written report by journalism professors Joan Konner and James Risser and veteran politico and PBS *Think Tank* host Ben Wattenberg began with a preamble that said that, on Election Day 2000, "television news organizations staged a collective drag race on the crowded highway of democracy, recklessly endangering the electoral process, the political life of the country and their own credibility."

The authors deemed foolish the networks' "hyper-competition." They stated that few viewers track network calls, since networks fund their own competition, and that the networks' "haste led to two mistaken calls in the state that turned out to hold the key to the outcome of the election," playing "an important role in creating the ensuing climate of rancor and bitterness."

CNN said it will remain a part of VNS only if it can assure the network that the election 2000 errors will not be repeated.

CNN said it has decided, based on the report and its own analysis, that it will no longer use exit polls for projections in close races, although the report recommended using only actual vote tallies in all cases.

"If CNN can't make the call in a state at poll closing, it will then only project a winner in that state using actual vote data from the statewide vote tabulations and key precincts," the network said. In states where the margins are less than 1%, CNN said, it "will not project a winner, even if it is reported that all the outstanding ballots have been accounted for."

CNN said it will also fund, and welcome partners for, a sample reporting system for key precincts with close races expected. That would add a second source for the network's Decision Desk for cross-checking Voter News Service data or, CNN said, the succeeding organization's data.

Like other networks, CNN said it will remain a part of VNS only if the cooperative can assure the network that the election 2000 errors will not be repeated. VNS is likely to

institute method and technology changes recommended by outside audits. "CNN is prepared to pay its fair share," the network said.

The report rejected allegations of political bias, based on perceptions that states were called earlier for Gore than for Bush, which some critics said discouraged voter turnout.

But it admitted it wasn't a great night of television. "Despite the best intentions and weeks of news departments' preparations prior to the election, for a variety of reasons CNN and the other networks fell short in their coverage of election night 2000," a network statement said. "We at CNN do not intend to let that happen again."

NBC and CBS issued reports last month, sharing blame for the election-night debacle with VNS. VNS has been criticized by several networks for flawed data and dated technology—which should have been upgraded by the network partners, CNN's report suggested.

All the networks say they will exercise greater restraint in calling states until polls close and are reconsidering approaches to election-data gathering. ■

Editor in Chief Harry Jessell is on assignment. His column will return later.

The Callahan no one knows

By Steve McClellan

Disney's ABC Broadcast Group president is the quiet one in the Mouse House

Who is this guy? Robert F. Callahan Jr., president of Disney's ABC Broadcast Group since last April, fits well as a top manager in the Disney mold. He's highly ambitious and loves flying under the radar, out of the glare of the media spotlight that is constantly focused on the business he runs.

People who have worked with Callahan over the years say he's a master at dealing with corporate politics, which no doubt propelled his rise within the Mouse House.

Though each of the networks is structured a little differently, you tend to know the names, and the top brass tend to get ink. But, for example, a Lexis-Nexis search of newspaper and trade-magazine articles published between June 1 of last year and the end of last month shows that Les Moonves, president and CEO of CBS Television,

pops up prominently in 335 stories. Callahan? He was in all of eight, and each one of those was about his own appointment or his appointment of others.

For Callahan, tending his knitting is not

a rule he needed to learn; it comes instinctively. Callahan grew up in the Capital Cities/ABC corporate culture, where even the top executives—Tom Murphy and Dan Burke—rarely sought publicity. "There was

nothing in it for them; it's just ego gratification," says a company veteran who knows the culture well.

As for Callahan, says a longtime colleague, "Bob doesn't like to be that visible. He'll do what he has to do but no more." Since joining ABC at its radio division a decade ago, Callahan has been more apt to issue a quick quote in a press release than sit and do interviews.

But people who know him say that he works a room like nobody's business and is

Photo: Rich Falco / Black Star

'Clearly, he has been able to manage both up and down very well.' — David Kantor, Chancellor Media

both charming and personable when he wants to be.

QUIETLY POLITICAL, TOO

And very ambitious. "Bob's always running for office," says a longtime Capital Cities/ABC executive who knows Callahan well and who purports to like and respect him, "but not at the expense of the job. In an environment like Disney's, you have to be very politically astute because it's a very politicized company. Some of it's good and some of it isn't, like all bureaucracies."

Callahan can be a kidder. Asked about his parents' backgrounds, he replies, "My mom was a professional wrestler, and my dad was an opera singer." There's a moment of silence as the reporter lets that information sink in. Then Callahan adds, "Just kidding. It would have been great color for the story, though."

Actually, Callahan's dad, now retired, was a marketing executive for North American Phillips. The 49-year-old Callahan, the oldest of seven children, was reared in suburban New York but moved to the Kansas City area in the mid-1960s when his dad was transferred. He attended a Jesuit high school and earned a journalism degree at the University of Kansas.

Journalism per se was never part of Callahan's career strategy, however. "The whole idea was, I would go to New York and make a bucket of money in advertising and then make films," he says.

He did go to New York, where he spent

five years toiling in the ad-agency trenches at McCann Erickson and then at Wells Rich Greene.

Somewhere along the line, he realized that he wasn't going to be the next Steven Spielberg. Instead, he went into publishing.

He joined Fairchild Publications, a subsidiary of Capital Cities Publishing, as Eastern sales manager for *Multichannel News* (now co-owned with BROADCASTING & CABLE) and gets some credit for making *Multichannel* a force in the cable industry.

Throughout the 1980s, Callahan moved up the ranks of CapCities/ABC's publishing division, where he was made group publisher at Fairchild and, finally, senior vice president, Diversified Publishing Group, Capital Cities/ABC.

And he has worked for some kidders over the years. At the publishing division, he reported to John Sias, a notorious practical joker, who at various times ran publishing and broadcasting for CapCities/ABC. Sias was once the cover-story subject of a trade magazine that billed him as the media industry's "executive clown."

DON'T CALL HIM CHIP

James Arcara, the retired president of the ABC Radio group, was the one who plucked Callahan from the world of publishing—when he was still known as "Chip," a carryover from his childhood years—and made him head of the ABC Radio Networks without any prior experience with the medium.

Publishing sources remember Callahan's very purposefully trying to rid himself of the Chip moniker. After one false start, he settled on Bob. In between was Rob. "We used to call him Chip-Rob-Bob," recalls one mischievous wag who worked for him.

But not to his face. "He really hated 'Chip.'"

Arcara hired him in 1990. Asked what he saw in Callahan that he didn't see in some of ABC's own top radio executives, he replies, "He'd gotten over his drinking problem and put the drugs away so I was satisfied that he was clean."

Again, just kidding.

But in all seriousness, Arcara says he "took a lot of criticism" for hiring someone outside the radio industry. He didn't know Callahan until he interviewed him for the job. And it was Callahan who sought Arcara out, having seen an internal posting for the position.

Callahan had a lot of competition for that post from radio executives both inside and outside ABC, Arcara says. "But I felt most compatible with him. We were on the same page about where we wanted to go. He was high energy, very focused and aggressive in the best sense of the word."

A MASTER DELEGATOR

The more frequently mentioned adjectives used to describe Callahan are smart, focused, ambitious, political. "I'd say all those things describe him well," says David Kantor. Kantor worked for Callahan for seven years



In the wings, Callahan has *The Job* (l) to join *The Mole* (c). Of course, he's looking for the next *Who Wants to be a Millionaire?*

in the radio division before jumping ship to create a competing radio network (AMFM) for Chancellor Media, recently acquired by Clear Channel Communications. "Look at his movement within the organization. Clearly, he has been able to manage both up and down very well. He's hired very good people, let them do their jobs, and he has a significant record of success."

ative cooks in the [Disney/ABC] kitchen," he says. "My focus is not to try to outguess them. They are pros at what they do, and I want to see them score. That is their world, and they live it and breathe it." That goes for all the ABC divisions that he oversees, including the TV and radio networks and stations.

Where Callahan does get involved, he

"tough but straight. It's our Sunday-night anchor so we were thrilled to wrap it up."

He also led the recent negotiations with USA Networks to form a joint venture with USA's broadcast group, which would have given ABC a major-market duopoly play. But at the last minute, Univision crashed the party and made Barry Diller an offer he couldn't refuse: \$2.1 billion cash for the group.

That left ABC out of that picture but still in the hunt for larger-market TV stations. The TV group has not acquired a station since 1995, the year before Disney bought ABC. But that's not for want of looking, says Callahan.

"We've knocked on a lot of doors. These are big-ticket items, and when we make a deal, we want to make a smart one." More recently, ABC and Scripps talked briefly, but nothing came of it. Callahan won't confirm or deny specific talks about any deal.

Clearly, the company is interested both in expanding its national coverage, now at 23.9%, and in forming duopolies. But the latter, Callahan believes, is still very much an industrywide "experiment. It's not early significant cash flow, but it has the potential to develop into meaningful business."

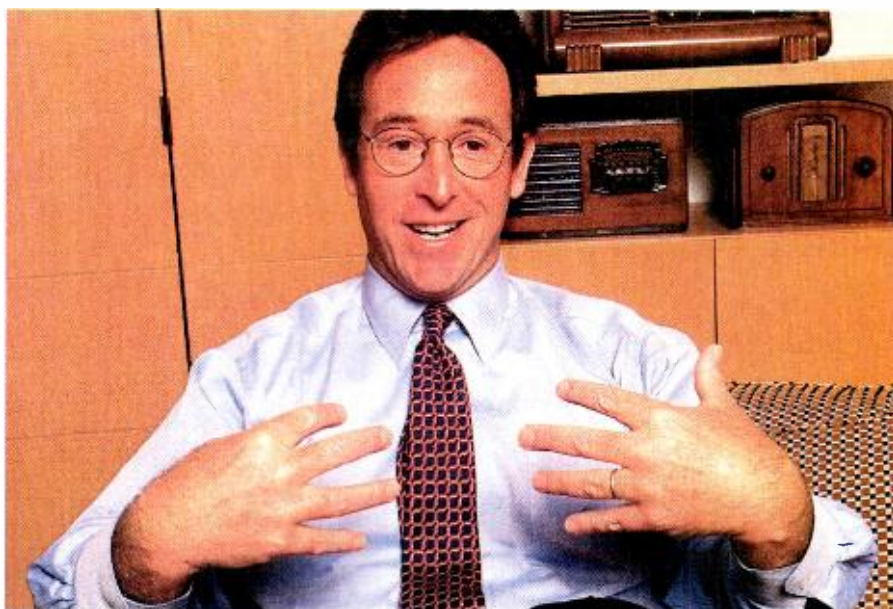
On the radio side, some observers believe ABC essentially sat on the sidelines after radio was deregulated in 1996 and didn't expand dramatically.

But Callahan disputes that notion. And for those who are wondering, he says that ABC will remain in the radio business for the long term. "Radio is a core asset for us. It's low capital, high margin, great cash flow, and we have terrific management."

Perhaps one reason ABC didn't expand like Clear Channel or Infinity was that Michael Eisner didn't want to spend billions more after just plunking down \$19 billion to buy Capital Cities/ABC.

But ABC did spend hundreds of millions after deregulation to buy more stations. Callahan says the radio-stations group doubled its size between 1996 and the present to about 50 stations. "We will continue to buy," he says. "It's a terrific franchise, and we will not sell. We are the third-largest radio company in the country."

Photo: Rich Falco / Black Star



Kantor describes Callahan as "a great manager in the typical CapCities mold, where you push for revenues and keep costs low."

Callahan is a delegator, not a micro-manager. Under Callahan, Kantor says, "you have lot of freedom, but he's clearly the boss." The expectations are high, and he insists on being kept up to date on all developments, good or bad. "If a project was ahead of or behind plan, he wanted to know as soon as you did."

But as far as programming is concerned, says Kantor, "Bob is a business man first and a programmer second. He's less involved in the intricate programming details and more involved in the budget process. If the program idea makes sense from a business prospective, he's interested, but I don't think he's a programmer where he's going to say out of his gut, hey, we should be doing this show."

Callahan says such assessments about him are basically accurate. "There are a lot of cre-

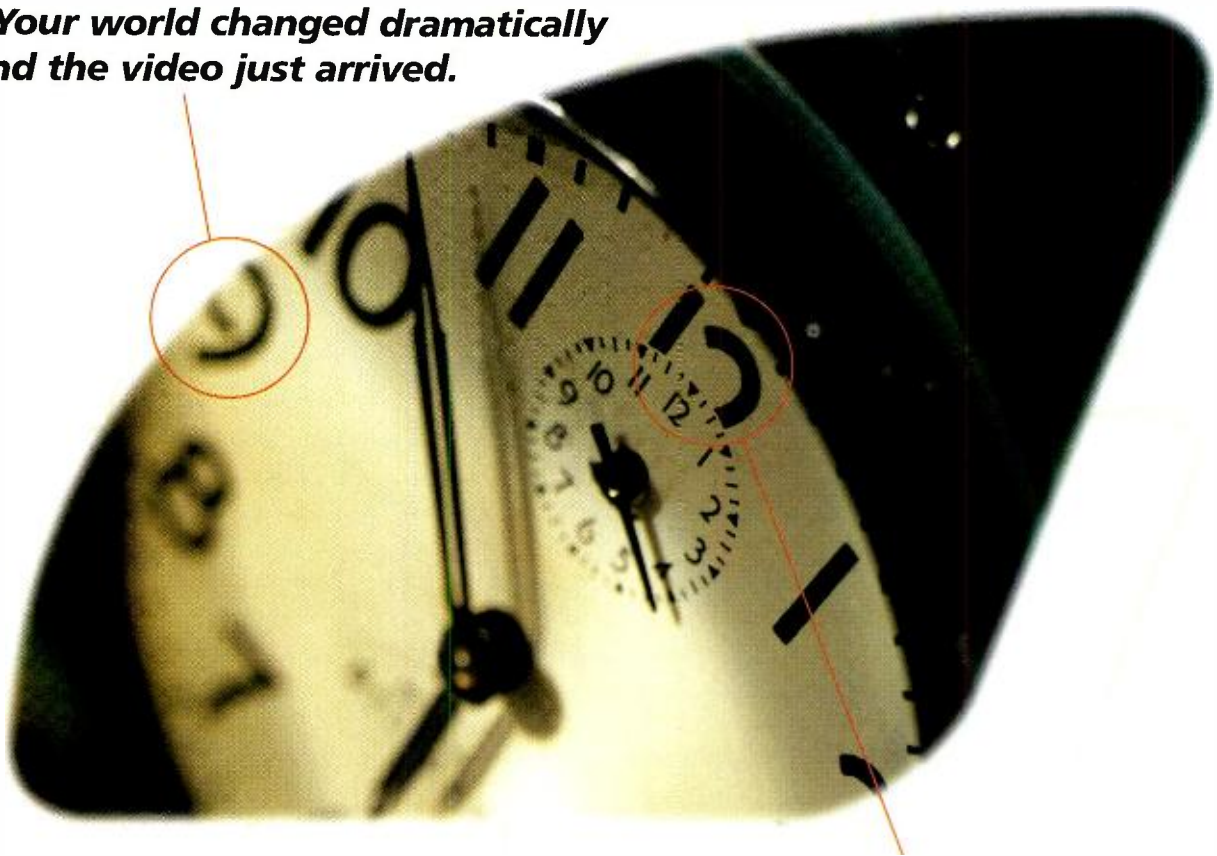
Forming duopolies is an 'experiment, but it has the potential to develop into meaningful business.'

says, "is on the big deals. Whether it is program acquisition or a startup that is a significant driver, I will get involved. My [creative] focus is on driving value to all these operations and driving growth."

GROWING THE BUSINESS

One example: the recently concluded renewal for *The Practice*, which will now remain on ABC through 2004. "The renewals are always spicy because, with success, the price tags jump dramatically," he says; one analyst says ABC will pay Fox \$6 million per episode, up from \$1.5 million previously. Negotiations with Fox, where David Kelley produces the show, were

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Bart Catalane, CFO at TMP Worldwide, New York, who worked for Callahan at ABC Radio for almost 10 years—as executive vice president and chief financial officer—says revenues and profits at the radio networks and the radio stations grew at a compound annual rate of 15% under Callahan's supervision. "The race doesn't always go to the swift [acquirers]," says Catalane, a big admirer of Callahan's. "Ultimately, it's the guy standing at the end with the most profits that wins."

Callahan's track record is impressive. He doubled the value of the radio division, to about \$5 billion, while it was under his control. The TV station group was worth \$8 billion when he first gained oversight of it in early 1999. Now it's worth almost \$11 billion, Disney insiders say. For fiscal 2000, revenues and profits for the ABC Broadcast Group were at record levels.

WHERE DOES HE FIT?

But Callahan's greatest challenges probably are just ahead. A year ago, ABC was the top-rated network in households and across most of the key demographics. Now the network is second in many of those key demos. The network's hit show, *Who Wants to Be a Millionaire?* isn't commanding the monster ratings it once did and is skewing older.

What happened? Callahan responds, "We're No. 1 in total reach; we're No. 1 in households and kids. In 18-49, we're No. 2. We're very hopeful that the midseason will bring strong results for us." He has high hopes for both *The Mole*, a new reality show, and *The Job*, a sitcom with Denis Leary.

As for *Millionaire*, says Callahan, it's still a huge hit that reaches 80 million people a week. "It's appointment viewing. [Not all the same people] are sitting down every night, but we know there are new people coming to it all the time. We think it has legs for many years to come."

Affiliates worry about the future of their relationship with the network; some even wonder whether ABC will have a fully

national over-the-air network in five years.

Most of the affiliates contacted for this story say Callahan is capable enough for the job. Some, however, question just how much autonomy he has, particularly over the TV network. "There's always an issue there about how much space Eisner and [Robert] Iger give the network personnel there," says the head of a major TV group affiliated with ABC.

Others wonder about the strong friendship between Iger and Alex Wallau, president of the ABC Television Network, and its impact on Callahan's leadership. Wallau

reports to Callahan "but is as close to Iger personally as anyone in the world," says someone who knows all three.

Wallau and Iger rose together through the ABC ranks starting at ABC Sports. "Alex is the godfather of Iger's son," a friend says. "They're close pals and you get the sense that Alex doesn't make many moves without first using Iger as a sounding board. That puts him in a position where he bypasses Callahan a little bit, just naturally so."

Callahan says he's the man in the hot seat, making lots of decisions daily. "There are so many decisions that are made across the network, the stations and radio that there is no way Michael [Eisner] or Bob [Iger] can get involved with all the decision making," he points out.

But they are involved. "Their involvement comes from my keeping them abreast of progress in significant deals," Callahan says, "the same way I'm apprised of what's going on. That's the only smart way to do it."

In the late 1990s, the network-affiliate

relationship became very strained, particularly over a set of negotiations (that took years to conclude) concerning station contributions to help pay for the NFL rights, program exclusivity for stations, network program-repurposing rights, as well station program-clearance obligations among other issues.

Since that deal was struck two years ago, affiliates say, the relationship has improved. "It's better but still arm's length" is the way one station executive describes it. "It's been better in the past."

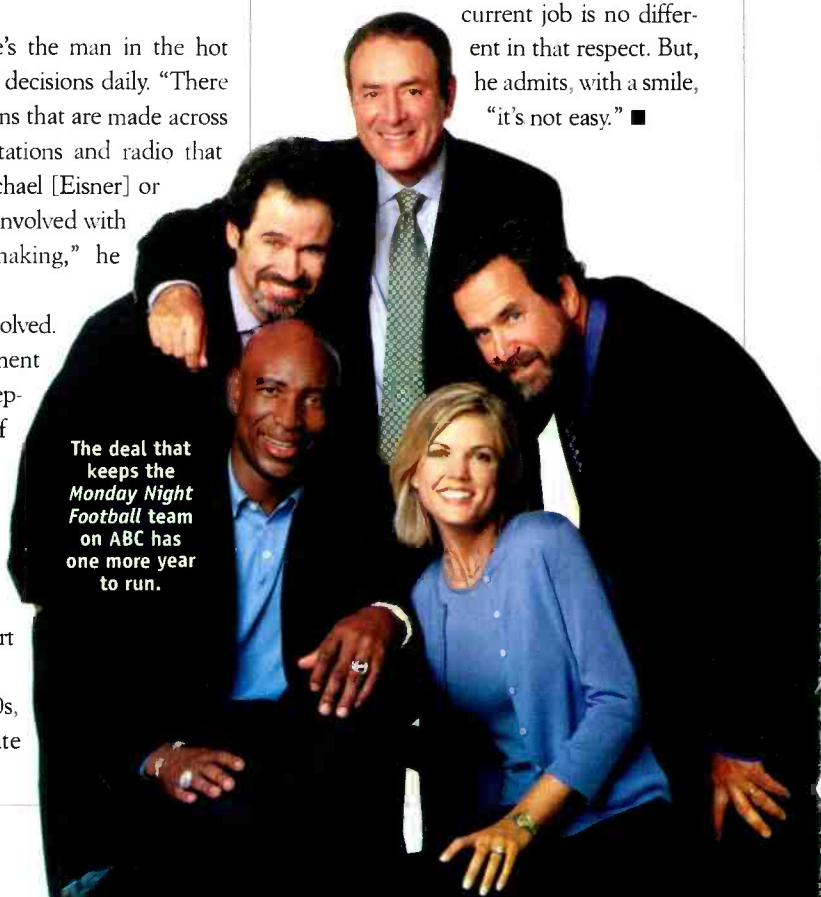
And guess what? That three-year agreement, so long in the making, now has just one more year to run. Callahan says renewal talks on that deal will start "in the not too distant future."

THINKING ABOUT DIGITAL

Callahan acknowledges that the network and the affiliates have "a lot of tough issues in front of us," including how to use the digital spectrum. But he also thinks the two sides will continue to work out their differences: "I think there will be long-term growth on both sides."

Callahan has always been geared up for the next career challenge. The current job is no different in that respect. But, he admits, with a smile, "it's not easy." ■

For fiscal 2000, revenues and profits at the ABC Broadcast Group were at record levels.



The deal that keeps the Monday Night Football team on ABC has one more year to run.

Can numbers lie?

Some series tout high ratings—but they apply only to some localities

By Susanne Ault

We've all seen the advertisements: So-and-so's syndicated strip is doing gangbusters in such-and-such cities. And the ads, supported by exhaustive research, are speaking the truth in most cases. But often, the ads are plugging shows that are doing nothing much everywhere else.

Many syndicated shows score strongly in at least a few markets, which can be a boon to individual stations that sell time to advertisers based on those local ratings. But, with the shows churning out weak national numbers at the same time, those series' distributors (per barter-split agreement with stations) frequently can't charge advertisers hefty-enough rates to keep paying the shows' production bills.

However, local-market success stories are far from being throwaway nuggets of information. Studios can use this good news as proof that the show has potential for eventual growth, relieving any itch to call it quits on things that haven't caught on yet nationally.

"I remember how *Arsenio Hall* started out so much bigger in ethnic markets than elsewhere," says Janeen Bjork (formerly with Millennium

Sales & Marketing, now working as an independent station consultant) about a series that ultimately became a hit around the country.

Katz TV's Bill Carroll recalls syndication's most recent phenom, *Judge Judy*, "whose initial time-slot lineup was patchwork. But based on solid numbers, [it] got some upgrades and, by the third year, looked strong."

Among today's sometime standouts are Warner Bros.-distributed *Access Hollywood*, which hits 5.0s or 6.0s on NBC O&O stations but regularly posts 2.0-range national performances. Another example, MGM's troubled *National Enquirer: Uncovered* (soon to be dropped by the Fox O&Os but looking for new takers), logged a 3.3 rating/10 share on WJBK-TV Detroit during November sweeps, which is three times as high as its usual national rating.

On the freshman front, just among those that haven't been picked up for season two, King World's *Curtis Court* earned a 5.2/16 on WRAL-TV Raleigh-Durham, N.C., in November vs. a 1.6 national season-to-date rating through Jan. 14. Similarly, Studios USA's *Arrest & Trial* registered a 4.4/6 on KTVK-TV Phoenix vs. a 2.0 national average. And even

Paramount's beleaguered *Dr. Laura* nabbed a respectable 2.6/10 on WCPO-TV Cincinnati vs. a 1.3 national average.

"It is rare that you find a show, looking over the 200-plus markets, that doesn't work on at least one or two stations," notes Carroll. "The odds are working in your favor that is going to happen."

But underscoring any market muscle is the fact that, "in the end, national numbers are where the real potential profitability for a show comes into play," he adds. "It's rare that the license fee is a studio's only means to make money. The real make-or-break comes from the barter split."

So a mixed performer, like the above or others, including *Men Are From Mars*, *Women Are From Venus* (2.1/8 on WCMH Columbus, Ohio, vs. a 0.8 national average) and *Sex*

Wars (4.1/7 on WUSA Washington vs. a 0.7 national average), "can last as long as the syndicator is willing to underwrite the production of the show. ... It costs the same amount to produce no matter what the ratings are," Carroll explains. "If you are willing to take the loss, then you can keep the show as long as you want."

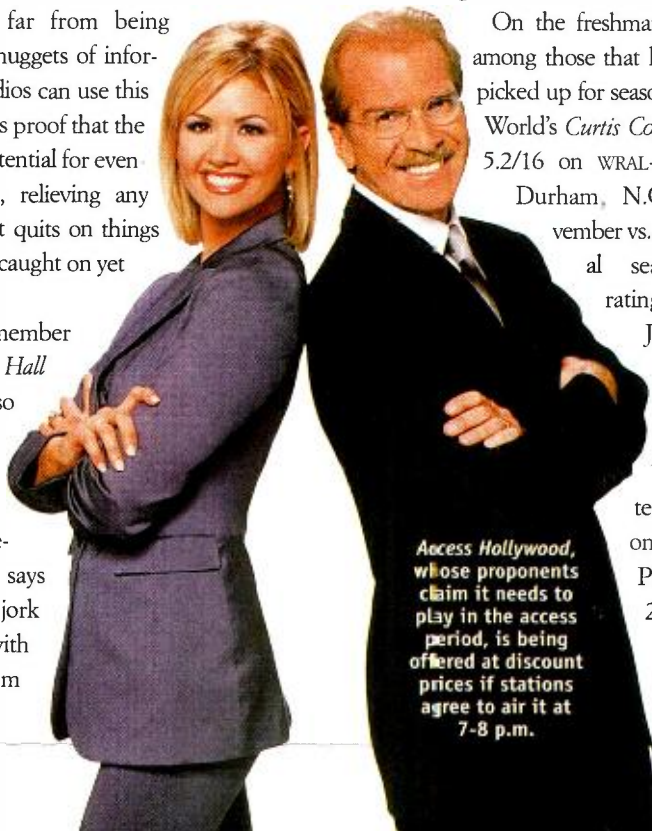
Reasons vary for a show's selective strength. *Access Hollywood*, its proponents say, needs to play in the access daypart in order to attract viewers, and at least the NBC stations (having a financial interest in the NBC Studios-produced series) are willing to be accommodating. Currently, Warner Bros. is offering *Access Hollywood* to stations for discounted prices if the outlets agree to air it between 7 and 8 p.m.

Carroll points out that, in other instances, "if you're on a dominant station in a protected time period, you will do a good number. The show would have to be an unbelievable disaster not to perform well there."

Steve Rosenberg, president of Studios

In the end, national numbers are where the real potential profitability for a show comes into play.

—Bill Carroll, Katz TV



IN BRIEF

ABC TAKES TUESDAY

ABC's *The Mole* isn't as big a temptation for viewers as Fox's reality rival *Temptation Island*, but a combination of *The Mole* and *NYPD Blue* did boost ABC to a network win in the adults 18-49 demographic (5.4 rating/14 share) last Tuesday. Second place went to Fox (5.1/13), propelled by a strong performance by *That '70s Show*. Scoring a 5.4/14 in adults 18-49 (*Temptation Island* logs ratings around 8.0), *The Mole* posted its top performance in that bracket since its debut. Week to week, *The Mole* was up 12% in the adults 18-49 demo. Also, *The Mole* delivered its strongest ratings to date among men 18-49 (5.2/13) and men 18-34 (5.9/17). However, in adults 18-49, *That '70s Show* (7.2/19) beat *The Mole* and also tripped up NBC's *Frasier*, taking the crown for the category during the 8 p.m. hour. ABC's *NYPD Blue* grabbed the 10 p.m. adults 18-49 title (6.0/16).

As for NBC, midseason entry *Three Sisters* won its 9:30 p.m. time period in both adults 18-49 (6.9 rating/17 share) and total viewers (14.7 million) for the fourth straight time, according to Nielsen Media Research. Also, *Three Sisters* retained 97% of its *Frasier* (7.1/17) lead-in. Overall, NBC's Tuesday prime time lineup finished with a 4.7/12 in adults 18-49, behind ABC and Fox.

MARS, VENUS GETS IMPROVED TIME SLOTS

Supporting its major revamp Feb. 1, WOWK-TV Charleston, W.Va., and WKRG-TV Mobile, Ala., have upgraded *Men Are From Mars, Women Are From Venus* to 9 a.m. from 2 a.m. and 12:35 a.m., respectively. In both cases, the move puts *Dr. Laura* into *Mars, Venus* old late-night slots.

USA Domestic Television, admits he hasn't put his finger on why *Arrest & Trial* has wowed viewers on such stations as KTVD Denver (4.0/7 through the third week of January), but he's definitely working on it. "If I could figure out a way to duplicate exactly what we were doing in Denver everyplace, ... then I would have one of the highest-rated syndicated shows."

Still Rosenberg is grateful for local success, which gives him legitimate bragging rights for *Arrest & Trial* and informs his decision on whether to renew the show. Currently, he is waiting for WWOR New York and KCOP Los Angeles to decide about keeping the show next season.

"When you can pull out 10 or 15 tremen-

dous success stories, then what that tells you is that you have a good show," Rosenberg explains. "Does that make you more committed? Absolutely. In deciding whether a show comes back, you look beyond the numbers and also look at the product. As for *Arrest & Trial*, shame on us if it doesn't go to year two."

So what happens when stations find themselves holding shows that do great for them but not so great for others? There has to be the possibility that a distributor will stop a show's production.

Over at WIVB-TV Buffalo, N.Y., General Manager Lou Verruto notes, "We would love for *Curtis Court* to continue." But "if you're not cleared in New York or Los Angeles, you aren't running." ■

Score of a Lifetime

Women's net hits No. 1 for month in cable Niensens

By John M. Higgins

USA Networks' loss of the World Wrestling Federation is causing the expected shakeup in the cable Nielsen rankings, with Lifetime Television emerging as the new No. 1 network for January.

While Lifetime has won certain weeks, this is the first time the women's network has held the top slot for an entire month. The top rank in cable-household viewership primarily offers bragging rights since it doesn't reflect audience demos that advertisers actually buy. But it's also a strong sign of a network going in the right direction.

Network executives have been expecting lots of jockeying for the No. 1 slot stemming from the World Wrestling Federation's September shift of its hugely popular Monday-night *WWF Raw* show from USA to TNN. That alone was expected to cut USA's ratings by 0.3-0.4 ratings points. But, for the January ratings period (which actually ended Sunday, Jan. 28) USA plunged 30% from a 2.7 to a 1.9. At the

same time, Lifetime's steady growth carried the network from a 1.9 to a 2.1 Nielsen score, leaving USA in second place. TNT tied USA, while TBS followed up with a 1.8.

Lifetime President Carole Black acknowledged that Lifetime's rise is more a result of USA's massive audience losses than her network's steady growth. However, part of success is "doing things right and hoping competitors make mistakes." Lifetime has had fairly good success with original series *Strong Medicine*, *The Division* and *Any Day Now*. But, as at other non-sports networks, the big scores are really from movies.

The non-WWF portion of TNN's schedule is too weak to put that network anywhere near the top. January was seen as the first test month of the post-WWF order because ESPN gets unusually high ratings for its fall NFL games. On a total-day basis, Nickelodeon remained the top-rated channel with a 1.5, which is no change from the same period last year. ■



'[Part of success is] doing things right and hoping competitors make mistakes.' — Carole Black, Lifetime

Still in-your-face television

Despite teen's injury, MTV stands behind bad-boy show *Jackass*

By John M. Higgins

MTV is holding firm behind its bawdy show *Jackass*, declining so far to reschedule or alter the show after a Connecticut boy was badly burned imitating one of its stunts.

Jason Lind, 13, suffered severe burns after a 14-year-old friend doused him with gasoline and set him on fire. The boys were imitating *Jackass* creator P.J. Clapp (a.k.a. Johnny Knoxville), who, in one episode, put on a suit with pieces of meat tied on, lay down on a giant grill, and had sidekicks set him on fire. Knoxville, of course, was wearing a flame-resistant suit. Lind, of course, was not.

The incident adds more fuel to the escalating debate about kids' adopting violent acts they see in movies and TV shows. *Jackass* is an escalation of the kinds of stunts that have been staples of David Letterman in the 1980s and Steve Allen in the 1950s. Catering to its key 12-17 demo, Knoxville engages in riskier or simply grosser stunts—for example, taking a blast of pepper spray in the face or two darts from a Taser.

MTV disavowed responsibility for Lind's injury, saying, "It is made extremely clear throughout the show, through the use of written and verbal warnings, that none of the stunts featured should be tried at home." The network added that warnings include "The following show features stunts performed by professionals and/or total idiots under very strict control and supervision. MTV and the producers insist that neither you nor anyone else attempt to recreate or perform anything you have seen on this show."

But, with a new flight of episodes ready to hit the air this week, network executives said they've made no decisions about changing or rescheduling the show, which airs Sunday at 9 p.m. and reruns several times during the week.

The pal who actually torched Lind was

arrested and released to his parents' custody. Privately, cable network executives noted that the boys were old enough to realize the risks they were taking. "At 13, 14, these kids know about playing with matches," a vice president at one network said.



Don't try this at home. MTV warns viewers that "professionals or total idiots" perform the stunts on *Jackass*.

Unfortunately for MTV, Lind lives in the home state of Senator Joe Lieberman (D-Conn.), who routinely pushes the TV networks to clean up their programming. Lieberman chastised the network, calling for it to cancel the show, tone it down or move it to a later time with stronger warnings. "MTV is an enormously influential force in the world our children inhabit, and with that power

and the right to exercise it comes a certain level of responsibility," he said. "I intend to make clear to the network's owners that we expect more from them."

Center for Media Education President Kathryn Montgomery slammed MTV, seeing the show as a symptom of the declining standards of television. "We're in a media environment here with no holds barred. There's no standard anymore; they've torn it into shreds."

There have been even more-serious copycat incidents involving television. In 1993, a 5-year-old Ohio boy set his house on fire, killing his younger sister. The boy's mother attributed his actions to the influence of the popular MTV cartoon show *Beavis and Butt-head*. About the same time, a young woman from Boston was beaten to death and burned in a vacant lot by a group of youths. When arrested, they claimed to have gotten the idea for the crime from a theatrical movie that aired on television the night before. ■

Gerard Flynn contributed to this story.

Good times for *Hard Knox*

The CBS/Paramount duopolies in four major markets have bought New Line TV's 2001 action-hour contender *Hard Knox*, possibly the first example of programming synergies the acquisition allows.

The show, cleared in 65% of the U.S., will air on WFSB-TV/KYW-TV Philadelphia, WSBK-TV/WBZ-TV Boston, KTXA/KTVT Dallas and WKBD-TV/WMO-TV Detroit.

Back in September, when CBS and Viacom combined those stations operations, as well as ones in Pittsburgh and Miami, CBS Television CEO Les Moonves said "tremendous opportunities presented themselves." One opportunity presented by the couple play of *Hard Knox* is that if the show runs on both stations in the market, its ratings could be cumed (combined) and that higher number sold to advertisers.

David Spiegelman, New Line TV's executive VP, says deals for his show in the top three markets—New York, Los Angeles and Chicago—should be done by the end of next week.

Hard Knox stars *Melrose Place*'s Thomas Calabro falling into a *Moonlighting*-ish relationship with his boss, a private investigator/female kickboxing champion played by Kim-Maree Penn.—Suzanne Ault

Station Break

BY DAN TRIGOB OFF

SPLIT DECISION

Raleigh TV stations were divided on whether to run the 911 tape of a distraught woman calling in the suicide death of her husband.

Reporters were already involved in the story because, a day before, Derril Willard's home had been searched in connection with an investigation of the arsenic-poisoning death of another man.

Reporters were staking out Willard's home at the time of the call. The tape was released the following day.

"I thought [running the tape] was gratuitous ... sensational," said WLFL(TV) News Director Jonathan Knopf, who broke ranks with other stations. "We had reported the death the day before.

"What news is there involving the arsenic investigation? This affects only their family. Had we not reported the death already, it might be different. But we still probably wouldn't have run the tape."

But other stations disagreed. "We felt running the tape advanced the story," said Rob Elmore, news director at WTVD(TV), citing a remark by the caller that suggested a time frame for the suicide.

All stations appeared in agreement that the recorded screams of a child were properly left out of the broadcasts.

"I'm not trying to be a maverick," said Knopf. "There's a tendency to want to run everything—for so long, information was so hard to get. But we are mistaken if we run every-

thing without thinking. I didn't feel this was proper, but I can't decide what [others] do."

STATIONS SHED GAG

Responding to a petition by Albuquerque, N.M., media, including TV stations KRQE(TV) and KOAI-TV, the New Mexico Supreme Court lifted a gag order on parties and witnesses in the case of a 3-year-old who was taken from her parents after state officials believed the parents had not dealt with the child's obesity.

Trial Judge Tommy Jewell had not lifted the order even though the case against the parents had been dismissed and

even though the parents had gone public—initially to KRQE's Andrea Thompson—voluntarily before the court proceedings.

According to KRQE attorney Marty Esquivel, the judge created something the judge called "a stipulated gag order," in which the participants agreed not to talk to the media.

"I'm a media attorney, and I've never heard these terms," he said. But, Esquivel added, the parents' attorney claimed not to have attended a meeting on the gag order nor did the family agree to it. Still, he said, he had to go to the state Supreme Court three times to get the order lifted.

KRQE News Director Dan Salamone commented, "We have always felt that the gag order was inappropriate and was unnecessary. And it was extraordinary that, even when there was no longer a criminal proceeding, the judge would have the audacity to suggest the gag order was still in effect."

DROP THAT CAMERA

A Wilmington, N.C., TV cameraman was detained at gunpoint and handcuffed by police who mistook him for a robbery suspect last week.

WVAY-TV's Michael Pelzer beat police to the scene at the Marshalls department store where the robbery was believed to have taken place. Pelzer was having lunch in the same mall.

Although Pelzer apparently matched elements of the description—the only black man with a cell phone in

view—and was stopped and cuffed by a new officer, other officers who knew Pelzer arrived soon after and vouched for him, effecting his release.

Pelzer, could not be reached, but Executive Producer Chris Ruffin said the photographer was not angered—despite having been mistaken for a criminal suspect three previous times—and was able to laugh about the incident later. "He was probably talking to me on the cell phone" when police stopped him, said Ruffin.

CRASH KILLS KWTV SPORTS DIRECTOR

Bill Teegins, sports director for KWTV Oklahoma City and the radio voice of Oklahoma State University sports, was killed Saturday night in the Colorado plane crash that also killed two Oklahoma State basketball players and seven others. The plane was returning from the OSU-Colorado basketball game in Boulder.

The station called Teegins "a pro in every respect and a friend everyone respected." "He loved doing the OSU calls, whether it be basketball or football," said David Griffin, president and general manager of KWTV.

"His is a great loss, as is everybody aboard that plane. He will be missed by everybody here at News9."

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



Rapid rise

Joy Purdy, who joined WFOR-TV Miami as a reporter and fill-in anchor only last October, will become a weekday anchor at noon and 5:30 p.m. WFOR-TV News Director Shannon High-Bassalik said that, "as a back-up anchor, she has demonstrated tremendous poise and presence. We've always known she would be an ideal candidate for an anchor position."

Syndication Watch

JANUARY 15-21 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	11.4	11.4
2 Jeopardy	9.4	9.4
3 Judge Judy	6.8	9.7
4 Entertainment Tonight	6.6	6.7
4 Oprah Winfrey	6.6	6.7
6 Friends	6.3	7.1
7 Seinfeld	5.6	5.6
8 Wheel of Fortune (wknd)	5.3	5.3
9 Frasier	5.1	5.5
10 Live With Regis	4.2	4.2
11 Judge Joe Brown	4.1	5.3
11 Jerry Springer	4.1	4.4
13 The X-Files	4.0	4.4
13 Seinfeld (wknd)	4.0	4.0
15 Hollywood Squares	3.8	3.8
16 ER	3.7	4.3
16 Drew Carey	3.7	4.0
18 Friends (wknd)	3.6	4.0
19 Maury	3.6	3.8
20 Divorce Court	3.5	4.6
20 3rd Rock From the Sun	3.5	3.6
20 Extra	3.5	3.6
23 Inside Edition	3.4	3.4
24 Stargate SG-1	3.3	3.5
24 Entertainment Tonight	3.3	3.4

TOP COURT SHOWS

Rank/Program	HH AA	HH GAA
1 Power of Attorney	2.9	3.7
2 Judge Hatchett	2.4	2.9
3 Arrest & Trial	2.0	2.2
4 Street Smarts	1.9	2.2
4 To Tell the Truth	1.9	2.0

According to Nielsen Media Research Syndication Service Ranking Report Jan. 15-21, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = not available

Time to sweep up clearances

With February sweeps having begun, now is the time for all not-yet-renewed rookie strips to shine if they want to survive into year two. Only two freshmen—*Power of Attorney* and *Judge Hatchett*—have so far officially secured spots for next season.

If the other rookies—including *Arrest & Trial*, *Street Smarts*, *To Tell the Truth* and *Curtis Court*—are serious about getting renewed, it might be worth their while to take a close look at *Power of Attorney*. The Twentieth Television-distributed series was the only first-timer to post a season high for the week ended Jan. 21, a 2.9 national household score according to Nielsen Media Research, 7% stronger than the previous ratings period and 38% better than its debut week.

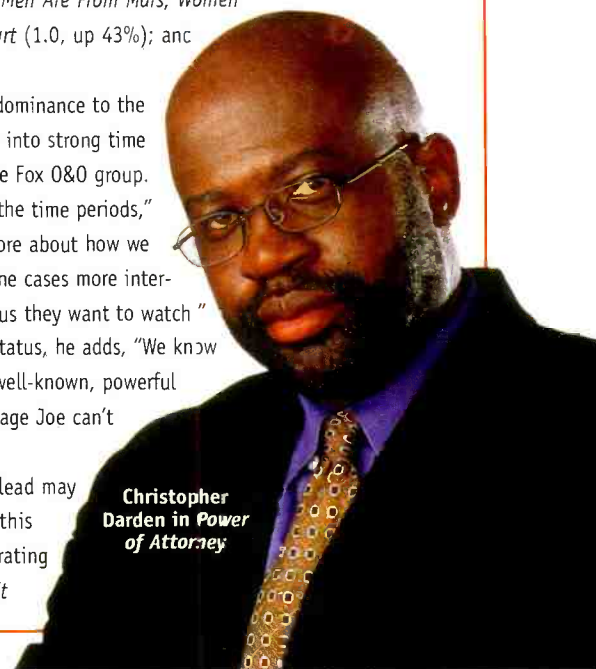
Only a few freshmen have similarly been able to combine respectable ratings with a large margin of improvement since their fall 2000 launches: For the week ended Jan. 21, *Judge Hatchett* posted a 2.4, up 26% from its debut; *Arrest & Trial* a 2.0, up 5%; *Street Smarts* a 1.9, up 36%; and *To Tell the Truth* a 1.9, up 46%. Rounding out the group of freshmen: *Curtis Court* (1.7, up 13%); *Dr. Laura* (1.0, down 44%); *Men Are From Mars, Women Are From Venus* (0.8, down 11%); *Moral Court* (1.0, up 43%); and *Sex Wars* (0.7, down 13%).

Some rivals attribute *Power of Attorney's* dominance to the fact that Twentieth is able to plug the show into strong time slots on its partnered distribution outlet, the Fox O&O group.

However, "it's not about the upgrades or the time periods," insists Twentieth TV chief Bob Cook. "It's more about how we are making the production tighter, making the cases more interesting, listening to what the audience tells us they want to watch"

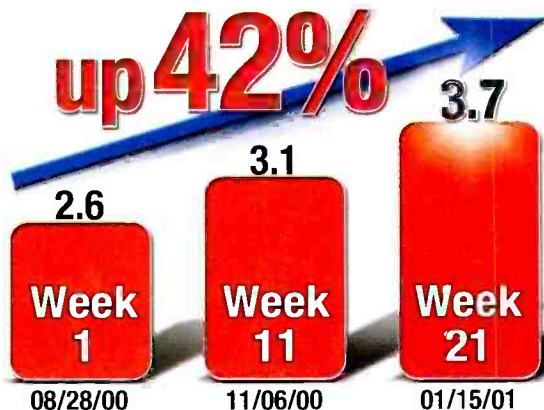
To further justify *Power of Attorney's* hit status, he adds, "We know a lot of our audience tunes into watch our well-known, powerful attorneys; [they're] something that the average Joe can't afford. This is what makes us unique."

Rivals hoping to cut *Power of Attorney's* lead may have a rough road. "We are going to make this show the best that we can. We have more rating points to garner," says Cook.—*Susanne Ault*



Christopher Darden in *Power of Attorney*

POWER OF ATTORNEY HITS ALL TIME HIGH!



Source: NSS, Explorer, weeks as dated. HH GAA Rtg.

AOL in the 'zone'

Pittman, Levin claim immunity to advertising dip

By John M. Higgins

Advertisers are cutting back, TV companies are cutting jobs, media stocks are tanking. But executives at the newly combined AOL Time Warner are trying to maintain their optimistic outlook, contending that other companies' problems are not their problems.

The executives kept their smiles throughout a day-long presentation to investors and analysts, the first since America Online completed its takeover of Time Warner Inc. last month.

The world is a little harsher than at AOL's previous financial presentation, in October. The dotcom collapse has been followed by abrupt cuts in ad spending. Chairman Steve Case's glowing proclamations of opportunities for all employees have been dulled by the 2,400 pink slips employees have received in the past few weeks.

AOL executives insist that they aren't bothered by the prospects of a recession. They maintain their forecast of 12% to 15% revenue growth, to \$40 billion—gains that include advertising and "commerce" increases of 18% to 22%.

AOL set those targets well before recession clouds loomed, but Case and COO Bob Pittman aren't backing off. Those ads on AOL's online service, you see, aren't ads. Pittman said they're promotions, or marketing partnerships from a totally different budget.



AOL's non-ad-driven revenue gives CEO Gerald Levin reason for optimism.

"The Turner networks sell their time 100% out of the media budget," Pittman said, contending that spending on AOL is coming out of other marketing budgets. "I think you'll find the media budgets are going through a slowdown. On the other hand," he added, "at AOL, that's very small component and feels not much at all."

Advertising at the AOL online service is still a fairly new business, so it has been on a huge growth curve. Also, between cable, Internet and magazine subscriptions, AOL has revenue sources that aren't trapped in the ad cycle.

"We're in a different zone," said CEO Gerald Levin. "I've never seen anything like the subscription growth at AOL and the ability to turn out these partnership relationships."

The optimism hinges largely on advertisers' somehow sparing their marketing budgets after ad spending is cut. Neither Pittman nor Levin explained why that would happen in a long-term downturn.

AOL Time Warner is certainly showing some signs of suffering. Revenues at its combined cable networks grew just 2% in the fourth quarter, advertising and commerce revenues were "essentially flat," and cash flow dropped 1%. That's a far worse performance than those units, including Home Box Office and Turner Broadcasting, had been turning in earlier in 2000.

Morgan Stanley media analyst Richard

The optimism hinges in large part on advertisers' sparing their marketing budgets after ad spending is cut.

YOU'VE GOT CUTBACKS...

By selling, shuttering and firing, AOL should cut annual expenses by nearly \$700 million. The company has promised investors it will find a total of \$1 billion in new cash flow through "efficiencies."

	Est. savings
TW Internet	\$225M
Layoffs	\$200M
Compensation shift	\$100M
WCW sold	\$70M
Warner stores closed	\$40M
Corporate cuts	\$50M
Total	\$685M

...AND MORE TO COME?

	Est. savings
Combined cable, AOL, magazine call centers	\$500M
Consolidated billing systems	\$500M
Joint ad sales	\$500M
Consolidating information tech	\$500M
Total	\$2B

Source: Sanford Bernstein & Co. analyst Tom Wolzien

Bilotti called the stall at TBS "somewhat alarming."

Among the more interesting disclosures, AOL offered details on recent cost-cutting moves. It has promised to generate \$1 billion in "efficiencies" in the first year after the Time Warner takeover.

Piecing together the bits and pieces disclosed so far, Sanford Bernstein & Co. media analyst Tom Wolzien sees \$685 million in savings from things like layoffs at CNN and other divisions, the closure or sale of the Warner Bros. stores (whose health Time Warner executives had previously touted), and a switch from cash bonuses to stock options. "We're looking at massive cost cuts to make their numbers the first year," he said.

One issue for investors is the heavy reliance on stock options. Replacing cash bonuses and giving smaller amounts of options to every employee in the company will dilute existing shareholders' value by 10%. ■



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Changing Hands

TVs

KTWO-TV Casper and KKTU(TV) Cheyenne, Wyo.

Price: \$3.5 million

Buyer: Equity Broadcasting Corp., Little Rock, Ark. (Larry Morton, president); owns/is buying 15 other TVs, eight FMs, five AMs and CP for TV in Logan/Salt Lake City, Utah. Morton is buying KKOL-FM Hampton/El Dorado, Ark.

Seller: Grapevine Communications, Atlanta (Wendell Reilly, chairman; Richard L. Gorman, president); owns 16 TVs

Facilities: KTWO-TV: ch. 2, 100 kW visual, 10.2 kW aural, ant. 2,001 ft.; KKTU: ch. 33, 251 kW visual, 25.1 kW aural, ant. 485 ft.

Affiliations: Both NBC

Broker: Patrick Communications

COMBOS

WTLC(AM) and intellectual property of WTLC-FM Indianapolis

Value: \$8.5 million (includes \$500,000 donation each from buyer and seller to support minority education in city)

Buyer: Radio One Inc., Lanham, Md. (Catherine L. Hughes, chairwoman/owner; Alfred Liggins, president); owns/is buying 48 other radio stations, including WHHH(FM) Indianapolis, WBKS(FM)

Greenwood/Indianapolis and WYJZ(FM) Lebanon/Indianapolis, Ind. Note: R&B oldies WBKS at 106.7 MHz will be converted to WTLC-FM

Seller: Emmis Communications Corp., Indianapolis (Jeffrey H. Smulyan, chairman/53% owner; Doyle L. Rose, president, radio division); owns/is buying 15 TVs, four AMs and 20 FMs, including two FMs and one AM in Indianapolis. Note: WTLC-FM frequency will get new format

Facilities: AM: 1310 kHz, 5 kW day, 1 kW night; FM: 105.7 MHz, 50 kW, ant. 445 ft.

Format: AM: gospel; FM: adult urban

WWLO(AM) Gainesville and WTMG(FM) Williston/Gainesville, Fla.

Price: \$4 million

Buyer: Pamal Broadcasting Ltd., Albany, N.Y. (James J. Morrell, chairman); owns

Station Trades	
By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets	
THIS WEEK	
TV/Radio	\$0 □ 0
TVs	\$3,500,000 □ 1
Combos	\$12,620,000 □ 4
FMs	\$13,100,000 □ 5
AMs	\$20,080,254 □ 6
Total	\$49,300,254 □ 16
SO FAR IN 2001	
TV/Radio	\$200,000,000 □ 1
TVs	\$46,500,000 □ 4
Combos	\$2,127,870,000 □ 16
FMs	\$45,462,600 □ 26
AMs	\$36,436,054 □ 22
Total	\$2,456,268,654 □ 69

four other AMs and 10 other FMs, including WKZY(FM) Gainesville

Sellers: Connecticut Broadcasting Media of Gainesville Inc./Karisma Communications, Gainesville (Hilda Dawn, president); no other broadcast interests

Facilities: AM: 1430 kHz, 2.5 kW day; FM: 101.3 MHz, 3.5 kW, ant. 433 ft.

Format: Both urban

Broker: Hadden & Associates

WMYT(AM) Carolina Beach and WDVV(FM) Wilmington, N.C.

Price: \$100,000

Buyer: Family Radio Network Inc., Wilmington (James J. Stephens Jr., president); owns WLSG(AM) and WWIL-AM-FM Wilmington

Seller: Praise Broadcasting Network Inc., Winnabow, N.C. (Dennis Anderson, president); no other broadcast interests

Facilities: 1180 kHz, 10 kW day

Format: Religion

KIND-AM-FM Independence, Kan.

Price: \$20,000 (for stock)

Buyer: CBI Holdings Inc., Independence (Bill Kurtis, president); no other broadcast interests

Seller: Central Broadcasting Inc., Independence (Frances Rupard, principal); no other broadcast interests

Facilities: AM: 1010 kHz, 250 W day, 32 W night; FM: 101.7 MHz, 1.6 kW, ant. 155 ft.

Formats: Both diversified/full service

FMs

WJET(FM) Erie, Pa.

Price: \$5 million

Buyer: NextMedia Group LLC, Englewood, Colo. (Carl E. Hirsch, chairman/5.8% owner; Steven Dinetz, president/5.8% owner; Samuel "Skip" Weller, president/co-COO, radio division; Jeffrey Dinetz, executive vice president/co-COO, radio division); owns/is buying/manages 41 other FMs and 15 AMs

Seller: Regent Communications Inc., Covington, Ky. (Terry S. Jacobs, chairman); owns/is buying 33 FMs and 14 AMs

Facilities: 102.3 MHz, 5.3 kW, ant. 670 ft.

Format: CHR

WLGFM(FM) Springfield, Ill.

Price: \$3 million

Buyer: Long-Nine Inc., Springfield (Thomas M. Kushak, president); owns WMAY(FM) and WNNS(FM) Springfield and WQLZ(FM) Taylorville/Springfield, Ill. Kushak has interest in four AMs and eight FMs

Seller: LUJ Inc., Edgewater, Fla. (Richard L. Van Zandt, principal); owns WLUJ(FM) Petersburg, Ill.

Facilities: 89.7 MHz, 10 kW, ant. 328 ft.

Format: Inspirational music

Broker: H.B. LaRue

WVRT(FM) Jersey Shore/Williamsport, Pa.

Price: \$1.5 million

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, chairman, Clear Channel Radio); owns/is buying 18 TVs and about other 1,120 radios, including WRAK(AM)-WKSJ(FM), WRKK(AM) Hughesville/Williamsport and WMYL(FM)

Salladasburg/Williamsport, Pa.

Seller: DHRB Inc., South Williamsport (Sabatino Cupelli, president); no other broadcast interests

Facilities: 97.7 MHz, 6 kW, ant. 295 ft.

Format: Hot AC

KTKO(FM) Beeville, Texas

Price: \$325,000

Buyer: Texas Gulfwest Broadcasting Inc., Victoria, Texas (Bill Hooten, president). Hooten also owns KZAM(FM) Ganado, Texas

Seller: Ysidro Villarreal and Alma V. Moreno, Mathias, Texas; no other broadcast interests

Facilities: 105.7 MHz, 25 kW, ant. 328 ft.

Format: Spanish

WXGJ(FM) Apalachicola, Fla.

Price: \$275,000

Buyer: Staton Broadcasting Inc., Macon, Ga. (Cecil Staton, president); no other broadcast interests

Seller: John H. Wiggins, Midland, Texas; owns KKJW(FM) Stanton, Ohio

Facilities: 105.5 MHz, 50 kW, ant. 315 ft.

Format: Country

AMs

WROL Boston

Price: \$11 million

Buyer: Salem Communications Corp., Camarillo, Calif. (Stuart W. Epperson, chairman; Edward G. Atsinger III, president/43.4% owner); owns/is buying 75 other radio stations, including WEZE(AM) Boston. Stuart Epperson's wife is buying WHRP(AM) Claremont/Norfolk, Va. (see third AM item)

Seller: Carter Broadcasting Corp., Boston (Kenneth R. Carter, president); owns three AMs

Facilities: 950 kHz, 5 kW day, 90 W night

Format: Talk/religion

Broker: John Pierce & Co.

KMET Banning/Newport Beach, Calif.

Price: \$7,415,254

Buyer: World Shopping Network, Santa Ana, Calif. (John J. Anton, Martin Bloomenstein, Gary Fox and John Moore, officers); no other broadcast interests

Seller: Delphi Communications Inc., Newport Beach (Robin Bivona, president). Delphi owns 19.25% of buyer

Facilities: 1490 kHz, 1 kW

Format: Sports

WHRP Claremont/Norfolk, Va.

Price: \$950,000 cash

Buyer: Chesapeake-Portsmouth Broadcasting Corp., Winston-Salem, N.C. (Nancy A. Epperson, president/owner; Stuart W. Epperson, secretary); owns five other AMs, includ-

ing WTJZ Newport News/Norfolk and WPMH Portsmouth/ Norfolk. Stuart Epperson is chairman of Salem Communications, which is buying WORL(AM) Boston (see first AM item), and owns 51% of Truth Broadcasting Corp., which owns six North Carolina AMs

Seller: 4M Communications Inc., Richmond, Va. (Charles R. Milkis, president); owns WLEE(AM) Richmond. Milkis owns 25% of China Cat Communications Inc., which owns three Richmond-area AMS and has applied to build AM in Glen Allen, Va.

Facilities: 670 kHz, 20 kW day

Format: Contemporary gospel

WXLN New Albany, Ind.

Price: \$600,000

Buyer: Mortenson Broadcasting Co., Lexington, Ky. (Jack Mortenson, president); owns five other AMs and two FMs. Jack Mortenson owns/is buying seven AMs and three FMs

Seller: Cross Country Communications Inc., Clarksville, Ind. (George A. Zarris, president); no other broadcast interests

Facilities: 1570 kHz, 1.5 kW day, 233 W night

Format: Southern gospel

WMJT(AM) Moundsville, W.Va.

Price: \$90,000

Buyer: Valley Radio LLC, Wheeling, W.Va. (Richard Mansuetto, managing member); no other broadcast interests

Seller: Praise Family Worship Center, Glen Dale, W.Va. (Michael Dunn, pastor); no other broadcast interests

Facilities: 1370 kHz, 5 kW day, 20 W night

Format: News/talk

WVWV St. Marys, W.Va.

Price: \$25,000

Buyer: JAWCO Inc., Marietta, Ohio (John A. Wharff III, president/owner); owns WMOA(AM) Marietta and WJAW(FM) McConnelsville/Marietta, Ohio

Seller: Seven Ranges Radio Co. Inc., St. Marys (D. Robert Eddy, president); no other broadcast interests

Facilities: 630 kHz, 1 kW day

Format: Religion

—Compiled by Alisa Holmes and Elizabeth A. Rathbun

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Burns' Jazz is hot

PBS' series makes music—to merchandisers' ears

By Elizabeth A. Rathbun

While *Jazz* is far from PBS' top performer, the merchandising hype surrounding the 19-hour Ken Burns documentary has won the gold. Literally. The series' accompanying five-CD boxed set, *Jazz: The Story of America's Music*, had sold more than 500,000 copies as of Jan. 12.

Jazz has grabbed merchandisers'—and consumers'—imagination unlike any other of director Burns' past productions, including 1990's *Civil War* and 1994's *Baseball*. This time around, "I think it's a combination of Ken Burns and very accessible subject matter," said Harry Forbes, PBS senior director of program press relations.

Although each of Burns' earlier series garnered better ratings, *Jazz* stands alone in PBS history in both the "sheer amount of ink [that] this series has generated" and the promotional push behind it, Forbes noted.

The 10-parter debuted Jan. 8 and dropped the curtain last Wednesday. PBS executives last Tuesday said the show was averaging a 3.6 rating, but they expected that number to grow to a 4 with the finale. The average PBS prime time rating is about 2. *Baseball* averaged a 5.1 rating and a 7 share, and the "phenomenon" that was the *Civil War* won a 9/14.

General Motors, *Jazz*'s sole corporate underwriter, has engineered a variety of tie-ins and cross promotions for the series, including:

- a "Best of" 20-track CD culled from the 94-song boxed set, along with 22 more titles by individual artists. Normally competitors, Sony's Columbia/Legacy and Universal's Verve Music Group record labels collaborated to release the albums, which went on sale Nov. 7.



Though not Ken Burns' (above) highest-rated show, *Jazz*, with performers including Louie Armstrong, may be the most lucrative.



- PBS' boxed VHS and DVD versions, released Jan. 2.
- A \$65 coffee-table book, published by Knopf and released Nov. 9.
- *Jazz*-themed TV spots for the NBA and live halftime shows featuring jazz performances and clips from the documentary.
- A "Ken Burns *Jazz* store" at Amazon.com.
- In-store events and contests at Borders Books and Music and an online *Jazz* shop at Borders.com.
- CD sales and viewer and listener guides at Starbucks coffee shops.

Jazz was slated to air last November but was delayed partly to shoehorn it into PBS' schedule, said Dalton Delan, executive vice president and chief programming officer of series co-producer WETA Washington. The delay proved fortuitous: The preceding release of the CDs created a buzz that led new viewers to PBS and drove up ratings. In the world of quality non-fiction, *Jazz* is the equivalent of the wildly successful *Survivor* on CBS and *Who Wants to Be a Millionaire?* on ABC, Delan exulted.

The hoopla can't hurt PBS stations, which rely on attracting viewers—and their pledges—to survive. Many stations planned

to run *Jazz* over and over—10 times a week in the Boston area, according to *The Boston Herald*—and offer "aggressive community outreach program[s]," WETA Washington President Sharon Rockefeller said in September. That should "resonate" not just with current viewers but with new viewers, she said. (WETA produced *Jazz* with Burns' Florentine Films in association with the BBC.)

Not all the ink surrounding *Jazz* has been good. As the *Daily News* (New York) noted last Tuesday, "The main objections to *Jazz* have been that [the final] episode condenses 40 years of history into two hours (whereas previous installments covered as few as two years) and that Wynton Marsalis, who emerges as the work's principal voice, has a particular and conservative point of view when it comes to his enthusiasms for various subgenres of jazz."

Actor Hal Holbrook and English teachers undoubtedly will be pleased by Burns' choice for his next PBS documentary subject: all-American writer Mark Twain. That four-hour series is slated for next fall or winter. ■

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

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DTV data is called invalid

Equipment maker says its product was misused

By Bill McConnell

Broadcast industry leaders finally settled the marathon battle over digital TV transmission technology when they voted to back the current 8-VSB modulation standard Jan. 15. Or did they?

Industry officials in charge of the tests that convinced the industry to stick with the current technology have been snared in a new dispute. Now they're tangling with the UK manufacturer of the equipment used to compare 8-VSB with COFDM, the rival standard used in Europe and Japan.

Broadcast Technology Group Ltd. said its product was misused in the U.S. tests, directly leading to COFDM's poor performance.

"The integrity and validity of the data collected using our products ... can be dismissed as being irrelevant at best," wrote Broadcast Technology's Managing Director Nicholas Jennings in a Jan. 22 letter addressed to officials at the National Association of Broadcasters and Maximum Service Television.

The test results, which led the U.S. broadcasting industry to endorse 8-VSB after nearly two years of constant campaigning by Baltimore's Sinclair Broadcasting to switch technologies, showed that COFDM performed worse than the current standard when received via a 30-foot outdoor antenna. Both technologies showed poor perfor-

mance with small, indoor antennas.

Sinclair bitterly reacted to the tests as soon as the results were announced, but NAB and MSTV officials dismissed the company's criticism as little more than sour grapes. The admonishments from an overseas company with less at stake in the U.S. DTV transition prompted the trade groups to formally defend their actions.

Jennings contends that his product, loaned to NAB for the tests, was never intended to receive over-the-air transmissions. Instead, the device was created to check broadcast signal degradation and connects to transmitters via direct cable connections, although it can get signals over the air.

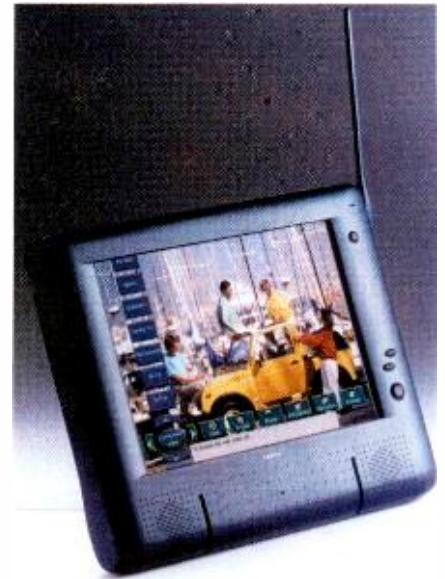
To receive a single channel that way, however, the device, the Digital Terrestrial Transmitter Monitor 2000, should be equipped with special filters to combat interference.

The device "was not designed nor intended to operate in the harsh and open world of an out-of-doors terrestrial receiving environment," Jennings wrote.

Jennings said he was unaware of how the monitor would be used when U.S. industry executives asked to borrow four of the units. "We're not trying to get into the politics of this," Jennings told BROADCASTING & CABLE, "We're just defending our product. The poor test results reflect on the performance of our equipment and we felt it was

'[The device] was not designed nor intended to operate in the harsh and open world of an out-of-doors terrestrial receiving environment.'

—Nicholas Jennings, Broadcast Technology



The COFDM transmission standard was demonstrated on portable screens at NAB.

necessary to point out that it was designed for a particular purpose. [Channel] selectivity was not a focus."

But U.S. executives scoff at any suggestion that Broadcast Technologies' was in the dark about how their equipment was being used, and said the company is being goaded into its attack by Sinclair.

"This is a thinly veiled and desperate attempt by those who are disappointed by the test results to discredit the program," wrote Lynn Claudy and Victor Tawil, the NAB and MSTV technology chiefs, respectively, in a Jan. 26 response to Jennings.

Claudys noted that Sinclair's DTV chief, Mark Aitken, arranged for the Broadcast Technologies equipment loan. "He was the primary contact and he coordinated the selection," Claudy said in an interview. "Broadcast Technologies knew what we wanted the product to do all along and there were no misconceptions about what this test was for."

For his part, Aitken insists he did little more than provide European contacts for obtaining COFDM equipment.

Aitken also said the trade groups reneged on a promise to conduct a study of possible COFDM enhancements, such as whether slowing the data-flow rate from 19.76 Mb/s to 17.56 Mb/s would make the technology better able to resist interference. ■

Hill pushes rural rollout

Bill would give tax break to companies providing Internet access to underserved areas; industry isn't sure it wants the help

By Paige Albiniak

Congress is ready to give companies a huge tax break for deploying super-fast Internet service in rural areas and inner cities. But cable, satellite and phone companies are cautious about the legislation, saying they aren't sure if it will help or hurt them.

Senator John D. "Jay" Rockefeller IV (D-W.Va.) has taken the lead on the bill. Rockefeller's legislation would give a 10% tax credit to companies rolling out broadband services at upload speeds of 1.5 megabits per second and download speeds of .2 megabits per second to underserved areas. Companies that deploy so-called next-generation services, which would upload at 22 mb/s and download at 5 mb/s, would receive a 20% tax credit.

"This bill represents my commitment to making sure that no community is left behind in the technology revolution," Rockefeller said when he reintroduced the bill this January. "High-speed Internet access is critical to our economic future, and this bill will ensure that communities everywhere—whether rural or urban—will have the tools necessary to compete in the global economy."

Principally, Sens. Olympia Snowe (R-Maine) and John Kerry (D-Mass.) join Rockefeller in his efforts. Last year, Rockefeller worked with Sen. Patrick Moynihan (D-N.Y.) to introduce a similar bill, which Snowe and Kerry also backed.

The bill has other powerful supporters: Sen. Max Baucus (D-Mont.) for one, who is a ranking member of the Senate Finance Committee, where the bill initially will be considered. Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) also is a key cosponsor. But one name not on the list of cosponsors is Senate Finance Committee Chairman Charles Grassley (R-Iowa).

One Washington lobbyist said Grassley is likely to support the bill because several farmers groups, a key Grassley constituency, are backing it. Farmers want to have broadband services because they can use them to check on crops and weather reports. The lobbyist also said tractor company John Deere supports the legislation because it wants to add wireless broadband hookups to its farm equipment.

In the House, Reps. Phil English (R-Pa.) and Robert Matsui (D-Calif.) last week introduced legislation that mirrored Rockefeller's.

Although it seems technology companies would jump at the chance to get back 10%-20% of their investment, industry representatives say serving these areas is so expensive that even a big tax break might not bring them there.



Sen. Rockefeller reintroduced his bill, which has heavy support.

David Bolger, spokesman for the United States Telephone Association, said regional phone companies would much prefer to have legislation that would allow them to send high-speed data over state lines, something the 1996 Telecommunications Act forbids until they open their local phone markets to competition. Reps. Billy Tauzin (R-La.) and

John Dingell (D-Mich.)—chairman and ranking member of the House Energy and Commerce Committee, respectively—have been pushing such a bill.

"We want to see the removal of regulation first ... then tax incentives," Bolger said.

A staffer said Rockefeller is open to passing a deregulatory bill, but that this one will be easier to get through Congress. "By doing this bill, we're not precluding doing that bill."

The staffer also admits industry isn't as enthusiastic about the bill as other constituents, such as advocates for rural populations. "You're not going to see a lot of people jumping up and down about this. It's not a home run for any company, but it's a home run for rural areas and inner-city users." ■

NEWS EXECS CALLED ON COMMERCE'S CARPET

Top executives of the major news outlets are likely to spend Valentine's Day in Washington, explaining to the House Commerce Committee on why the networks incorrectly called Florida on election night. Witnesses are not in place yet, says committee spokesman Ken Johnson. House Commerce Committee Chairman Billy Tauzin (R-La.) blasted the networks last November for calling Florida too early. Last week, Tauzin's committee received copies of the networks' agreement to create Voter News Service, the organization that surveys voters and uses statistics to predict state outcomes well before all the votes are counted. Tauzin is looking into whether the agreement violates antitrust law, Johnson says.

MINORITY-RECRUITING RULES DROPPED BY FCC

The FCC suspended its minority-recruiting rules for broadcasters and cable systems last week, following a Jan. 16 court ruling deeming them unconstitutional. Civil-rights groups are expected to petition for a rehearing by the court, and the rules could be reinstated if the judges reverse their decision.

MICROSOFT NEMESIS JOINS BERTELSMANN IN U.S.

Joel Klein, former Clinton administration antitrust chief, last week was named chairman and CEO of German media giant Bertelsmann's U.S. operations in New York. Klein, 54, is best known for suing Microsoft Corp. on antitrust charges. He previously was a deputy counsel in the Clinton White House and a private attorney. Bertelsmann has stakes in several U.S. media enterprises, including 41% of Barnesandnoble.com. The company also has an agreement to launch a subscription-based Internet music service with de Napster.

Disney's no Go

Move allows Disney Internet Group to focus on core assets

By Ken Kerschbaumer

Two years ago, it seemed like a logical move for broadcast networks: As a known commodity with access to eyeballs, why not start an Internet portal? The Internet economy seemed like easy pickings for those who could drive traffic to their sites.

Much has happened since those glory days—so much, in fact, that the decision by the Walt Disney Internet Group (DIG) to pull the plug on Go.com is anything but a surprise.

“Even 10 months ago, the market dynamics were very different than they are today, and the overall ad market was very robust,” says Steve Wadsworth, president of the Walt Disney Internet Group. “So the opportunity for us in the portal area looked pretty good, although we knew it would be a long-term effort. Now, with a significant change in the market environment, suddenly the effort required to make it through that stretch became a much more difficult proposition.”

In the face of that changing environment, Wadsworth says it was only recently that the decision was made to shut down Go.com and even that was after considering alterna-

tives like scaling back the effort. But the shrinking economy, coupled with a desire to not distract from established brands like Disney, ESPN and ABC, drove the decision to shut down Go.com, a move that will reduce the DIG head count by approximately 400 people.

Of the main components of DIG—Go.com, Disney.com, ESPN.com, ABC.com and ABCNews.com—analysts considered Go.com the weak link, primarily because its brand recognition had to be built from scratch. In addition, the battle to be a leading portal has been thought to be already decided, with Yahoo and AOL leading the way.

“The whole decision to go for a visible networking strategy and try to compete in the general portal space with the likes of AOL and Yahoo was very misguided,” explains Arem Sinnreich, Jupiter Media Metrix senior analyst. “In the face of ever diminishing advertising revenues, I think it was very smart of them to pull the plug rather than spend another year marketing for this dead horse.”

The challenges facing Go upon its launch were fairly daunting, especially compared with its brethren. The first was trying to build a brand in a new medium vs. trying to build an online brand for brands with an offline presence.

“There’s a significant investment in building a brand that we don’t have to do with the other properties,” adds Wadsworth. “We also have an inherent big ad-sales team at those properties to build relationships. We also have the marketing muscle to promote it and tie it in with on-air content. We didn’t have that with Go.”

Another, more fundamental challenge for Go was that success in the portal game has



Analysts considered Go.com the weak link, primarily because its brand recognition had to be built from scratch.

TV-NEWS SITES

December 2000

Ranked by gender composition

Site	Males 18+	Chg.**
1 CNNFN.COM*	71.0	down
2 CNBC.COM	60.9	down
3 BLOOMBERG.COM	57.8	down
4 FOXNEWS.COM	66.6	up
5 CNN.COM	64.5	up
6 ABC NEWS*	56.5	down
7 MSNBC.COM	58.8	up
8 WebFN.com	...	NA
ALL WWW	39.9	

Site	Females 18+	Chg.**
1 BLOOMBERG.COM	40.9	up
2 ABC NEWS*	39.2	up
3 MSNBC.COM	36.0	down
4 CNBC.COM	35.5	up
5 FOXNEWS.COM	29.7	down
6 CNN.COM	29.4	down
7 CNNFN.COM*	25.1	down
8 WebFN.com	—	NA
ALL WWW	40.7	

Site	Persons 2-17	Chg.**
1 CNN.COM	6.1	down
2 MSNBC.COM	5.2	up
3 ABC NEWS*	4.3	up
4 CNNFN.COM*	3.9	up
5 FOXNEWS.COM	3.7	up
6 CNBC.COM	3.6	up
7 BLOOMBERG.COM	1.2	down
8 WebFN.com	—	NA
ALL WWW	19.4	

Source: Media Metrix

Composition: The percentage of a Web site/channel/applications' visitors that belong to a specific age/gender grouping.

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

** From November to December 2000.

—Statistically insignificant traffic.

NA: Comparison with previous month not available.

NC: No change from November to December 2000.

Sample Size: More than 60,000 individuals throughout the U.S. participate in the Media Metrix sample

hinged on the ability of the portal itself to be neutral. When visitors to the site do a search, they want to feel comfortable that they aren't being pushed to certain sites.

“For example, the Go.com portal could never be a successful distribution partner for CBS Sportsline, so there was a serious conflict of interest there that doesn't exist with an AOL or a Yahoo,” explains Sinnreich. “But that has changed since the AOL-Time Warner merger, which really leaves Yahoo as the last Switzerland standing.” ■

Avoiding the ax

An expert counsels on surviving in a downsizing era

As we speak, buzzards are dancing above landfills, where non-biodegradable plastic champagne cups from long-forgotten, Web site launch parties languish just underneath the cold topsoil of winter.

For some months now, these pages have chronicled the downsizing of media Web sites. Disney's Go.com is being disbanded; CNN Interactive has furloughed 130 of 750 staffers; News Corp. has closed its digital media division.

Site closings and staff layoffs are only the most explicit sign of turmoil in the broadcasting-related Internet space. I have heard true stories of broadcast Web site free-lance writers whose once weekly columns have been adjusted to monthly frequency, or dropped in favor of syndicated or wire copy.

Content providers are not content. Content used to be "king," but in light of belt tightening, this monarch no longer has any clothes—or, in too many cases, a budget for anything but repackaged wire copy

and news summaries.

So you've laid off half your staff: now what? How can you keep your Web site relevant, original and vibrant in light of shrinking staffs and editorial budgets? The bloodletting is approaching epidemic proportions, which brings to mind several strategic concerns for broadcast-related news and other sites.

For insight into this issue I spoke with Amy Gahran, a leading chronicler and observer of the Internet content space. Gahran is the creator and editor of Contentious, a Webzine for writers, editors and others who create content for online media.

As the vice president of the content provider-Web site Content Exchange matching ser-

vice, Gahran is no abstract theorist. She's a consultant for several Fortune 500 company Web sites and Gahran is sensitive to matters such as producing a site with a non-lavish budget, and navigating the thicket of conflicting intra-company expectations of what a Web site's corporate mission should be.

"A lot of enthusiasm for the pure dotcoms carried over into the traditional media dotcoms. A lot of them over-hired, and burned a lot of money up. They were overzealous, and therefore [the layoffs that are happening now] are a reality check that had to happen," she says with a tinge of regret.

To be sure, many observers have tried to cast this new frugality in confrontational terms—the

bean counters, under orders from corporate to cut expenses and boost the stock price vs. dedicated armies of cyber journalists who only want to light the way in the 21st century.

Gahran agrees with me that while this tension exists, it is simply an updated form of traditional Venus-Mars battles. "In media organizations, you always have had the struggle pitting either the budget or marketing-advertising people who will try to do things to

impinge on the quality of news," she notes, correctly.

For a while, euphoric expectations muted the conflict, but now that prices of media stocks and income from online advertising have come down to earth, the two sides have simply reverted back to the way they look at the world.

If you are the editor of such a site, and the bean counters are insisting on budget cuts, counter arguments can be fashioned against these cuts.

"If you already have a good content plan, and [station man-

agement] is asking you to cut your budget," Gahran says, now would be the time to "give the best argument you can about how your site is going to contribute to business operations."

Triage can be rendered a bit less painful, for example, if you have saved all your viewer feedback e-mail, and point to positive feedback about certain features that may be candidates for the budget ax. Log analysis files that note site-visitor-growth patterns

for certain areas, can also spare those staffers or free-lancers that create that content from being downsized out.

Even a more effective strategy, Gahran counsels, is to convert on-site features to

targeted e-mail newsletters that subscribers would receive free on an opt-in basis. On your site, you can use brief, staff-written teasers to route potential subscribers to sign-up forms for the newsletter.

That's Media Buying 102, which you already know about. Now, it's time to sharpen your skills. ■

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

'A lot of [dotcoms] over-hired, and burned a lot of money up. They were overzealous, and therefore [the layoffs] are a reality check that had to happen.'

—Amy Gahran, Content Exchange

Technology

EyeVision is an eye opener

Animation technology makes another lopsided Super Bowl suddenly interesting

By Richard Tedesco

The Baltimore Ravens' 34-7 romp over the New York Giants provided the almost traditional Super Bowl mismatch. So it was CBS' new EyeVision technology that took center stage on a controversial touchdown scored by the Ravens' Jamal Lewis late in the game. If the running back's outstretched hands kept control of the football as he dove for the end zone, the Ravens had just iced the game.

While the officials mulled the Giants' appeal of the play, CBS provided its own 3-D animation replay with an EyeVision view, and a new era in sports replays may well have been born.

"We were just very lucky we had this play," says CBS Sports Senior Vice President of Operations Ken Aagaard. "We got a couple of plays to show it off well."

The concept was simple, although the technology proved to be another matter: Ring a football stadium with 33 robotic cameras that can swivel and zoom, covering virtually every conceivable angle of the game action. Create a system that links the control boards receiving the images and create a computer-generated animation that turns 360 degrees to enable a perspective from any angle on every play.



The production of CBS' first HD Super Bowl was similar to the HD production of the other playoff games, but the importance of the event was far greater.

So just when the game was about to get out of hand, EyeVision handed several hundred million onlookers a reason to pay close attention. The replays were a high point, clearly showing viewers open passing lanes and other elements not otherwise discernible.

It was a distinctly different view of the action, and CBS Sports expects to use it for the NCAA basketball tournament and peddle it around to other sports and entertainment programmers, according to Aagaard.

CBS is now an equal partner in The Revolution Co., a newly formed venture with Princeton Video Image and Core Digital Technologies. Revolution aims to overturn production techniques with its \$2 million EyeVision system.

Beyond its own NCAA plans, CBS is

expecting to use EyeVision with ESPN for the upcoming National Hockey League Stanley Cup playoffs and is also talking to the Indianapolis 500 about using it for that big annual race. Aagaard reports that the technology was a "big hit" with MTVers when it was used for the halftime concert show, and he expects entertainment companies to have plans for it, too.

But he touts the technology as an innovative diamond in the rough: "People are going to look back at the Super Bowl a year from now, and it's going to be like Steamboat Willie and Mickey Mouse."

It wasn't easy getting the technology prepped in time for the big game. Neither field test planned for NFL games in the Meadowlands Stadium in New Jersey was conducted as planned. One nine-camera trial there preceded EyeVision's national debut at Tampa Bay. "It almost blew up 70 times," says Aagaard, noting that a particularly nasty problem with the Mitsubishi robotic camera heads' blowing up control boards with violent power surges needed to be solved.

It was, and the Super Bowl telecast went almost perfectly, except for one camera being out of commission during the first half. The only shortcoming of the system

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Joe Flaherty, CBS senior vice president, technology, is on hand as CBS prepares to broadcast its first Super Bowl in HDTV.

was that the original plan to provide 360-degree stadium coverage simply didn't work. Camera angles were overlapped slightly to avoid jarring images, with the result that only 260 degrees were covered.

In the case of that questionable Ravens touchdown, though, it was the right 260 degrees.

The result is a complete digital record of the game, which can eventually be repurposed to DVD by Core Digital. And enhancements are on the way, according to Aagaard.

As for the HD side of the Super Bowl coverage, CBS Executive Vice President Martin Franks says the network is very pleased with the way the production went. "Our viewers know how to find us when they're unhappy, and so far all we've gotten are compliments. It seems like everyone who had an HD receiver had a Super Bowl party."

The Super Bowl was the fifth consecutive weekend that CBS has offered HD sports programming, with the Sony Open golf tournament filling in the off-week between the NFL playoffs the Super Bowl. ■

TiVo makes strides

Advertising agreements give added weight to firm's impact

By Lee Hall

TiVo made two moves last week that the company said would accelerate it toward profitability while putting some distance between itself and prospective competitors.

Under terms of a new marketing agreement with AOL Time Warner, TiVo will receive up to \$43.5 million in additional working capital and will, in turn, spend \$21.5 million to advertise and promote TiVo products in AOL Time Warner print, television and online properties. AOL Time Warner owns 15% of TiVo.

TiVo Inc. last week reported fourth-quarter losses of \$2.19 a share and fiscal year earnings last week. For the quarter, TiVo reported a loss of \$2.19 per share, handily beating consensus estimates of \$2.64.

For the year, TiVo lost \$206.4 million, or \$5.55 per share.

TiVo added 80,000 new customers during the fourth quarter, CEO Mike Ramsay said in a conference call with analysts and reporters. Ramsay projected that the company would add up to 220,000 new subscribers this year.

In a separate announcement, TiVo added Miller Brewing to its charter advertising program. The one-year agreement gives Miller 30 minutes of pre-loaded content on newly

purchased TiVo recording units. Financial terms of the deal were not disclosed, but Michael Ramsay, TiVo chief executive officer, said the two deals would bring TiVo closer to turning a profit.

"These new relationships confirm that the industry is beginning to embrace personal television in a real financial way," Ramsay said last week.

Newly purchased TiVo boxes will come loaded with a half-hour programming block produced by the advertiser.

'These new relationships confirm that the industry is beginning to embrace personal television in a real financial way.'

—TiVo's Mike Ramsey

The first thing subscribers will see when they fire up their new TiVo system will be a list of advertiser-produced programs. As with any other content, consumers can choose to watch it, save it or delete it.

"The onus will be on the advertiser to make sure that their content is com-

PELLING to the viewer," said Stacy Jolna, TiVo's chief programming officer, who added that TiVo would retain ultimate veto power over advertiser content.

Miller has made no decision yet on how it might use the time. Another TiVo client, the Professional Golfers Association, produced a half-hour magazine that included golfing bloopers and PGA tour highlights coupled with golf equipment merchandising and cross promotion to PGA's Web site. ■

cing the story should be just as fast.

sgiTM

One step ahead

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

Broadcasting

Appointments at King World Productions, Los Angeles: **Jose Pretlow**, executive producer, *Leeza*, Paramount Pictures, Los Angeles, named executive producer, *Ananda*; **Mary Duffy**, executive producer, *Curtis Court*, promoted to senior executive producer.

Appointments at Univision: **Judy Kenny**, VP, New York network sales, named senior VP; **Dan Thomas**, VP, sales development and new media, Lifetime Television, New York, joins as senior VP, sales development and marketing; **Peter Pouliopoulos**, account executive, network sales, Los Angeles, named VP, sales development and marketing; **Sebastian M. Trujillo**, account executive, network sales, Miami, Fla., named Southeast sales manager; **Shirley Cedeno-Peltier**, account executive, Orange County national sales, Irvine, Calif., promoted to manager.

Caroline Waddell, publicist, WCVB-TV Boston, promoted to media relations manager. Appointments at KMOL-TV,

San Antonio: **Brooks Hogg**, VP/GM, KPXL(TV), Uvalde, Texas joins as director, sales; Leslie Perry, account executive, KRIV(TV) Houston, joins as regional sales manager.

Cable

Scott M. Petre, VP, broadband services, Cox Communications, Wichita, Kan., appointed VP/GM, Cox Business Services.

Timothy Sylvester, CFO, Clientlogic, Dover, Del., named director, customer service, Comcast, Dover, Del.

Programming

Randy S. Ronning, president, catalog and Internet, JCPenny, Dallas, named executive VP, QVC, West Chester, Pa.

Neil Hoffman, senior VP, programming, USA Networks, New York, joins Lifetime Entertainment Services, New York as senior VP, planning, scheduling and acquisitions.

Appointments at Fox News, New York: **Shari Berg**, director, newsgathering and operations, promoted to VP, news opera-

tions; **Bill Shine**, executive producer, prime time, promoted to network executive producer; **Bert Solivan**, director, news information, promoted to VP; **Janet Alshouse**, director, affiliate relations, promoted to VP, news distribution.

Appointments at Odyssey Network: **Shannon Dashiell-Rapp**, creative director, print advertising, Los Angeles, promoted to VP, design; **Andrea Kolb**, account manager, Replay TV, New York, joins as director, strategic partnerships, advertising sales, New York; **"Hank" Smith**, executive director, human resources, Los Angeles; Len Marino, VP, creative services and on-air promotions, Los Angeles, promoted to senior VP.

Brad Samuels, senior VP, affiliate relations, Comedy Central, New York, promoted to executive VP.

Eric Fischer, director, advertising sales, National Basketball Association, New York, joins Fox Family Worldwide, Los Angeles, as VP, advertising sales.

Pat Nevin, general sales man-

ager, WHBQ-TV Memphis, Tenn., named VP/executive director, Northwest region, Fox Sports Net.

Stephen Friedman, VP, marketing and strategic planning, Twentieth Century Fox, Los Angeles, joins Discovery Networks, Miami, as VP, marketing.

Appointments at ESPN, Bristol, Conn.: **Kerry Chandler**, director, human resources, IBM Global Services, Somers, N.Y., joins as VP, human resources; **Thomas Murphy**, director, financial team, Walt Disney World, Orlando, Fla., joins as VP, international finance and planning.

Radio

Art Zeidman, local sales manager, WKTU(FM), Lake Success, N.Y., named general sales manager.

Ron Atkins, program director, WAMO-FM Beaver Falls, Pa., named director, entertainment programming, American Urban Radio Networks, Pittsburgh.

Appointments at Radio One, Washington: **Michele Williams**,



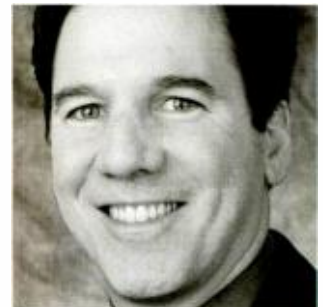
Caroline Waddell



Randy S. Ronning



Eric Fischer



Brad Samuels

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

station manager, WKYS(FM) Washington, WMMJ(FM) Bethesda, Md., WOL(AM) Washington, and WYCB(AM) Washington, promoted to general manager of those stations; **Jack Murphy**, acting director, sales WKYS(FM) Washington, WMMJ(FM) Bethesda, Md., WOL(AM) Washington, and WYCB(AM) Washington, named director.

Journalism

Appointments at KTMJ-TV Topeka, Kan.: **Gary Sotir**, VP/GM, WIBW-TV Topeka, named president and GM, Montgomery Broadcasting and KTMJ-TV, respectively; **Bart Waters**, general sales manager, WIBW-TV, joins as general sales manager; **Dave Waters**, operations manager, WIBW-TV, joins as operations manager; **Suzann Shields**, account executive, WIBW-TV, joins as account executive; **Jennie Manzanaras**, account executive, WIBW-TV, joins as account executive; **Kelli Huddleston**, director, creative services, WIBW-TV, joins in the same capacity.

Christopher Roach, produc-

er, *The Ten O'Clock News*, WLVI-TV, Cambridge, Mass., promoted to executive producer, *Boston's WB in the Morning*.

Advertising/Marketing/PR

Peter Karnig, VP, sales and marketing, Circle.com, San Francisco, joins Danilo Black Inc., San Francisco, as CEO.

Kerri Lynn Brodek, producer, Studio City, Hollywood, Calif., named VP, production.

Appointments at Stein Rogan: **Stuart Burkhoff**, associate media director, J. Walter Thompson, New York, joins as VP/managing director, media services; **Kerry Duane Quinn**, financial manager, Bozell Group, New York, joins as VP/CFO.

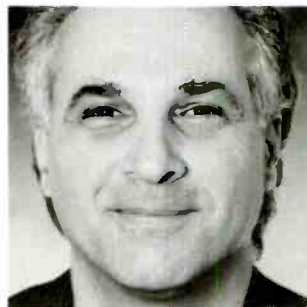
Internet

Michael Amicone, managing editor, *Billboard Bulletin*, Los Angeles, joins Farmland.com, Los Angeles, as editor-in-chief, news and story content.

—Compiled by P. Llanor Alleyne (212) 337-7141 Palleyne@cabners.com



Kerri Lynn Brodek



Michael Amicone

Obituaries

Dick Whittinghill, radio disk jockey, died Jan. 24 at Cedars-Sinai Medical Center in Los Angeles. He was 87.

Whittinghill's career was firmly established with KMPC-FM Los Angeles from 1950 to 1979. Best-known for his brash and inventive on-air personality, he was not only the most popular disc jockey of morning drive-time radio but also one of the highest-paid in Southern California during that period. In recognition of his celebrity, Whittinghill received a star on the Hollywood Walk of Fame, and his likeness is displayed in the Hollywood Wax Museum.

He retired from KMPC-FM in 1979 and went on to KPRZ(AM) and KIS-FM in the '80s, but he never struck sonic gold again.

He is survived by two daughters and two grandchildren.

—P. Llanor Alleyne

Sandy Baron, *Seinfeld* regular, died Jan. 21 in Los Angeles. He was 64.

Baron, a versatile performer who had extensive movie and Broadway credits including *One Flew Over the Cuckoo's Nest* (the original stage production with Kirk Douglas), had running roles in TV sitcoms *Walter and Emily* (with Brian Keith and Cloris Leachman) and *Hey Landlord*. He was a regular on NBC's pioneering *That Was the Week That Was* as well as on the Mike Douglas and Merv Griffin shows. The stand-up comic played Jack Klompus, the nemesis of Jerry Seinfeld's father Morty, on *Seinfeld*. He also appeared on *The Defenders*, *Naked City*, *Crime Story*, *Starsky & Hutch*, and *Law & Order*.

He is survived by a sister.

Monique James, 74, talent agent, died in Los Angeles of cancer on Jan. 18.

She started out in the CBS casting department in 1948. A year later, she left with her co-worker and mentor, Eleanor Kilgallen, to create her own agency, Casting Consultants, whose clients included Leslie Nielsen and Grace Kelly. Lew Wasserman, president of MCA, bought the company and hired James and her partner to work with him.

Among those who were represented and groomed by James: Susan St. James, Lindsay Wagner, James Brolin, David Hartman, Susan Clark, Judd Hirsch, Jan-Michael Vincent, Sharon Gless, Robert Redford, Warren Beatty and Jamie Lee Curtis.

Her daughter, Pam Prince, survives her.

—Beatrice Williams-Rude

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

Completing the circle

John Skipper, head of ESPN, finds himself just where he wants to be

From the earliest days of their children's lives, parents wonder what will become of them. What will they do? Parents look for signs, hoping for a child who will stand out.

In 1970, 15-year-old John Skipper found himself dreaming of becoming a basketball player. However, Skipper recalls, he knew fairly early on that a career in basketball would be a stretch, so he began to follow in the footsteps of his writer heroes, both Southerners: William Faulkner and fellow North Carolinian Thomas Wolfe.

In an effort to follow those steps more closely, he became an avid reader of *Rolling Stone* and even subscribed to the *Village Voice*, a not-too-common practice for 15-year-olds in North Carolina.

"That was something that upset my parents," recalls Skipper, who's now head of ESPN.com. His parents may have been upset, but, on the plus side, it was a clue that their son was comfortable standing out.

That standout status was also something that one of his Columbia University graduate-school professors sensed as well. When Skipper was looking for a summer job, his professor put the word out that he had a student seeking employment. "He called a former student who worked at *Rolling Stone* and said he had a knucklehead student who was looking for a summer job," remarks Skipper, whose self-deprecating sense of humor comes through quickly in any discussion about himself. The professor was told, "Yes, we're actually looking for a secretary to help us during the summer."

The key skill that Skipper brought to the job?

"At the time, I was an ace typ-

ist, and ... I put myself through college by typing other people's papers," he explains. "I could type about 65 words a minute, and that was in the era of actually having to use whiteout to fix mistakes. Typing was a much more valued skill in those days."

Skipper says he didn't really have a career plan when he was at *Rolling Stone*, but it wasn't long before he was put on customer service, handling phone calls from upset fans of bands such as The Grateful Dead. The Dead were not among critics' favorites for their studio work, and fans were ready to cancel their subscriptions over a bad review. Skipper thinks he was given the job for one reason.

"Because I was a redneck, they put me on customer service



John Skipper
Senior vice president/
general manager, ESPN.com

B. Dec. 19, 1955, Lexington, N.C.; B.A., University of North Carolina, 1978; M.A. in literature, Columbia University, 1979; numerous jobs at *Rolling Stone*, 1979-90, including publisher of *US* magazine; president, *Spin* magazine, 1990; vice president, magazine publishing, Walt Disney, 1991-94; senior vice president, publishing, 1994-97; senior vice president/general manager, *ESPN Magazine*, 1997-99; current position since 1999; m. Jessica Helvey, 1979; sons Nick (15) and Clay (11).

and people would call all hot and bothered," he recalls. "So I would say [slowing down his drawl to a smooth cascade], 'Well, if you think about it, it's not such a bad thing, and it's just one person's opinion. And

yours is just as important as theirs is.' That seemed to calm them down."

Skipper worked for more than 10 years at *Rolling Stone* and worked his way up to publisher of *US* magazine, where, in 1990, he learned what he calls a "valuable lesson." He and publisher Jan Wenner clashed over the direction of the magazine, and Skipper eventually was fired. "It wasn't fun being fired, but I learned that, if the owner tells me to do something, I should just do it," he says. "But I didn't know that because I was young and stupid."

After a short stint at *Spin* magazine, Skipper joined Disney, where he was vice president of magazine publishing. In 1997, he took the helm of *ESPN The Magazine*, and it may not be a coincidence that the magazine had a similar beat to *Rolling Stone* and, especially, *Spin*. The use of typeface, text and photos all echoed *Spin*'s approach, while taking a television product and reinventing it for print.

Today he does the same thing, except now it's for the ESPN.com Web site, which offers a number of feature articles written by such journalistic luminaries as Hunter S. Thompson.

Seeing a writer of Thompson's stature writing for ESPN.com on a regular basis seems like one of those "full circle" events. One has to wonder how the 15-year-old Skipper would react to seeing his position at 45. Odds are, he'd be pleased.—Ken Kerschbaumer

Classifieds

Television

MISCELLANEOUS CAREERS

AZTECA AMERICA, a nationwide Spanish-language television network to be launched this year, starts its Network Operations Center in Dallas, Texas. **Azteca America** is an alliance between TV Azteca of Mexico, the second largest producer of Spanish programming in the world, and Pappas Telecasting Companies, the largest privately held owner of TV stations in the US. We currently have the following **bilingual openings (English/Spanish)** at our Network Operations Center:

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- Satellite Uplink Engineer / Ingeniero de Satélite
- Video Engineer / Ingeniero de Video
- Master Control Ops. / Operadores de Control Maestro
- Traffic Positions Available / Puestos - Depto. de Tráfico
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PRODUCER CAREERS

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PRODUCER CAREERS



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Television

MANAGEMENT CAREERS

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Strong sales and operations background needed for Station Mgr. Must have experience in top 50 market including affiliate and independent stations. Will oversee daily operations of TV station and report to GM. Responsible for operations, sales and other depts. as appropriate. Excellent salary and benefits package.

All inquiries are confidential.
E-mail cover/resume to
pmk@primenet.com
or fax to 602-867-4153.

PROMOTIONS MANAGER

Cox Broadcasting's latest acquisition, the NBC TV affiliate in Johnstown, PA is seeking a dynamic Promotions Manager. The successful candidate must be a hands-on manager who is a whiz at organization, managing multiple tasks, and creating spots and image elements that fly out of the clutter. You must be a great communicator, facilitator, and persuader, and think out of the box. Linear and non-linear editing skills are important. Send letters, tapes and resumes to: Mark Barash, General Manager, WJAC-TV, 49 Old Hickory Lane, Johnstown, PA 15905 EOE

GENERAL MANAGER/CEO KUAC-FM/TV, Fairbanks, AK

KUAC-FM and-TV is seeking a General Manager/Chief Executive Officer. KUAC-FM and-TV, located on the University of Alaska, Fairbanks campus, is a full-service public broadcaster that primarily serves interior Alaska but also holds significant statewide public broadcasting, educational broadcasting and telecommunications responsibilities. Candidates should have relevant senior management experience in public broadcasting, telecommunications, business or education. Send letter of interest, resume, list of five professional references and a signed University of Alaska Employment Application by 5:00 pm, March 2, 2001 to: KUAC GM Search Committee, University of Alaska Fairbanks, PO Box 755620, Fairbanks, AK 99775-5620. A copy of the UA Application and the Job Vacancy announcement for this position can be downloaded from www.uaf.edu/uafhr. Affirmative Action/Equal Opportunity Employer.

TRAFFIC DIRECTOR

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

SALES CAREERS

WFAA SEEKS DIRECTOR OF SALES AND MARKETING

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

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Our Television Sales Group is seeking a highly motivated and self-directed sales professional with a strong customer service orientation to join our dynamic TV sales team in New York. This position will require travel and will cover the Eastern territory. The ideal candidate will have 3+ years experience in marketing research sales, media research or broadcast sales. If you have presentation skills, data analysis and data interpretation skills, and have a positive and competitive outlook, then this position is for you. BA/BS required. We have a competitive compensation and benefits package. Please send your resume with salary requirements to: scarbhr@vnumis.com or fax to: 212-789-3679. EOE M/F.

GENERAL SALES MANAGER

One of the country's top 20 broadcast groups is looking for a dynamic, aggressive General Sales Manager for attractive mid market station. Applicants should be strong on local promotions and have prior sales management experience. Company has good track record of upward promotion for individuals with strong performance and a willingness to relocate. Reply to: Broadcasting & Cable, Box 25, 275 Washington St., 4th Fl., Newton, MA 02458 c/o N. Andrews.

NEWS CAREERS

NEWS DIRECTOR

Dominant, West Texas, CBS affiliate, looking for top notch News Director to manage aggressive 21-person department. Need strong journalistic and people skills. Responsible for 29 weekly newscasts in a very competitive, cable penetrated market. Previous news management experience essential. Prior on-air anchor experience helpful. Degree required. Send resume and salary history to Personnel Director, KLST-TV, P.O. Box 1941, San Angelo, TX 76902. EOE

ASSISTANT NEWS DIRECTOR

WTVH-5, the Granite Broadcasting station in Syracuse, New York, is looking for an Assistant News Director. This individual will help control the direction, growth and daily operation of a 40+ person department. Also responsible for tracking, hiring and growing talent. Prior producing or management affiliation with a highly successful, competitive news operation is key. Send resume to: WTVH-5 Human Resources, 980 James Street, Syracuse, New York 13203. EEOE

NEWS DIRECTOR

News Director wanted for single-station market NBC affiliate. Aggressive, young staff looking for good leader, teacher. Station has on-air look much better than market size would indicate. Web experience helpful. Salary negotiable. 401-K. Contact Roger Sheppard, VP/GM, WTAP-TV, One Television Plaza, Parkersburg, WV 26101 or at gm@wtap.com. No calls please. EEO.

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Television

NEWS CAREERS

BROADCAST CLIENT SERVICE REPRESENTATIVE

Competitive Media Reporting, a leader in national advertising research, seeks a Client Service Representative in our Broadcast Group. Candidate will work with Western region television stations in the training and support of CMR's PC applications. Strong communication and PC skills and college degree required. At least 2 years of broadcast related experience desired. Moderate travel required with heavy phone work. Great opportunity for one that has the ability to take initiative in a fast paced environment. Position located in LA (Wilshire La Brea area). Competitive salary opportunity. Please forward resume with salary requirements to: e-mail: NYAJobs@CMR.com. Fax:(212)789-1296. We will only respond to qualified candidates. For additional information on CMR see our website at www.cmr.com. EOE.

EDITORS

Turner Studios, a division of Turner Entertainment Group in Atlanta, GA is seeking experienced, creative editors for both linear and non-linear systems including Axial, Avid, Smoke, and Editbox. Minimum five years experience in an established production/post production environment. Client service and communication skills are a must. We offer very competitive salaries, excellent benefits and a state-of-the-art digital facility. Come join the fun and dynamic atmosphere at Turner Broadcasting Systems, Inc. If interested, email resume to turnerjobs@alexus.com. Include source code: BEOT150 or fax to 404-885-2392. Send demo reels to: Turner Broadcasting, Attn. Gregory Craig, 1050 Techwood Drive, Atlanta, GA 30318

TRAFFIC MANAGER Media General Broadcast Group www.mgbg.com

WIAT-TV

WIAT-TV has an opening for a Traffic Manager. Looking for detail-oriented individual to supervise traffic department, manage daily program logs and inventory reports. The successful candidate will have a minimum of two years experience in a television traffic department, knowledge of Columbine and the Enterprise system, work with little or no supervision and the ability to work under pressure while meeting tight deadlines. EOE M/F Drug Screen. Send resume, and references to: Human Resources, WIAT-TV, P.O. Box 59496, Birmingham, AL 35259. No phone calls please.

TV ANCHOR

KMIZ-TV, the ABC affiliate in Columbia, MO, has an opening for an anchor. Duties include anchoring two daily newscasts as well as creating and writing elements for the newscast. Job will include some reporting and other duties as assigned. Applicant must be an effective communicator with strong writing and organizational skills and have a professional on-camera appearance. Hours are 2PM-11PM, Monday-Friday with some flexibility required by the employee. A journalism degree and professional anchoring experience are preferred. Send resume and VHS tape to: Curtis Varns, News Director, KMIZ TV, 501 Business Loop 70 East, Columbia, MO 65201. Benedek Broadcasting Corporation is an Equal Opportunity Employer.

CHIEF TECHNICAL OFFICER

KLAS-TV, CBS, Las Vegas, is looking for an outstanding leader with one foot in the analog world and a demonstrated aptitude, willingness and record of effectively managing change in broadcasting, cable or a related field. Must have a demonstrated track record of acquired knowledge in electronics, broadcast transmitters, system design, digital technologies, broadband, wireless, server-based technologies, computers, Telco and cable sufficient to provide leadership for the station's transition from an analog environment to digital. Solid, top-line knowledge of Information Technology. Minimum of five years experience as a Chief Engineer in medium to large television market or seven years as an Assistant Chief in a large market. To apply, send resume and references to: Dick Fraim, KLAS-TV, P.O. Box 15047, Las Vegas, NV 89114. EOE.

VIDEOGRAPHER-EDITOR-WRITER

Join an exciting TV Dept. working for one of the most dynamic school systems in the nation. We are looking for a videographer-editor-writer who can shoot/edit in a variety of styles for news/features, information and instruction. Need at least 5 years of professional experience in videography at a TV station, production house or corporate video dept. Use of non linear editors with working knowledge of new technologies desired. Salary \$39 - 50K with excellent benefits and additional overtime. Send resume, cover letter, and demo reel on VHS to:

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TECHNICAL CAREERS

TRAFFIC REPORTER

This position is primarily responsible for daily live traffic reporting during local newscasts. Duties may include field production, writing, and voicing stories. This position may be required to report hard news or feature news, depending on operational needs. It is also responsible for generating story ideas, and may be required to assist in station projects. Qualified candidates should have a Bachelor's degree in Journalism, Mass Communications or a related field or have equivalent related experience. Prefer a minimum of three years television reporting experience. Applicants must have excellent writing skills and show the ability to generate stories on their own. Must be available to work flexible hours, including both weekend days and early mornings. No phone calls please. EOE.

Please submit resume and non-returnable resume tape on Beta, VHS or DVS-PRO to:

T. Woon, Executive Assistant, KCPQ-TV
1813 Westlake Ave. N., Seattle, WA 98109

ASSISTANT CHIEF ENGINEER

Join the Dynamic Tribune Broadcasting South Florida Team. WBZL, the Tribune Broadcasting WB affiliate in Miami/Ft. Lauderdale has an opening for an experienced Assistant Chief Engineer. Responsible for master control and studio maintenance, share transmitter responsibilities with Chief Engineer and insure consistent quality technical plant. Knowledge of analog, digital video, computer systems and Networks. Maintain, troubleshoot and repair complex analog and digital electronic circuitry to the component level. Transmitter and microwave experience and FCC license or SBE certification required. 5 years broadcast experience. Opportunity to advance and be involved in digital conversion. WBZL is an EOE.

Please fax or send resume with cover letter to: WBZL, Attn: Rudy Morris, 2055 Lee Street, Hollywood, FL 33020. Fax: 954-922-3965.

No phone calls please!



ENGINEER, BROADCAST NEW YORK CITY (MANHATTAN)

Design, implement systems for live digital TV production & news including satellite links, internal studio systems; integrate cameras, routers, switches, recording devices, character generators, paint boxes, 3D image manipulators, internal studio communication systems; redesign equipment circuitry, assure compliance all technical specifications, industry standards in video recording, make all technical arrangements for remotes; follow technical developments & evaluate need for new equipment, arrange testing new equipment, prepare maintenance schedules; supervise cameramen, technicians. Requires education AS to BS (or equiv) electrical engineering technology + experience in duties of job offered from 6 years for BS to 8 years for AS. 35 hours/week. \$60,500 per year. Resume to William Littauer, American Television News, Inc., 311 W. 43rd St. #1401, New York, NY 10036.



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BROADCAST SYSTEMS ENGINEER

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

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Miami, Florida	77°F	61°F
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The Discovery Television Center and Randstad in sunny South Florida are looking for talented and experienced engineers to join our team. If you have experience with automation, switchers, video servers, routers and Avids and are capable of component-level repair, you are the candidate for us. We offer a competitive



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STUDIO MAINTENANCE ENGINEER

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

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DIRECTOR CAREERS

NEWS DIRECTOR

Major network affiliate in competitive midsize market looking for innovative News Director with 3-5 years experience. Successful candidate must be capable leader able to hire, train and motivate staff to take news room to the next level. Must have solid journalism judgment, be competent in all areas of news operations including long range strategic planning and budgeting. Must have strong communication skills and the ability to effectively interact with all levels and departments. Great benefits including medical, dental, life, pension and 401k! Please include salary history/requirements. EOE Reply to: Broadcasting & Cable, Box 26, 275 Washington St., 4th Fl., Newton, MA 02458 c/o K. Parker.

NEWS DIRECTOR

WCPO-TV, the Scripps Howard ABC affiliate in Cincinnati, seeks an experienced, hands-on news director who can lead a department of 65 professionals in an award-winning newsroom. Candidate must have proven record of leadership, creativity and ability to manage pressure and the challenge of stiff competition. Seeking a leader with excellent people skills, a vision for the future of TV news, and a strong desire and ability to be #1.

Send resume to Marlene Stein, HR Administrator, WCPO, 500 Central Avenue, Cincinnati Ohio 45202. WCPO is an Equal Opportunity Employer.

TELEVISION DIRECTOR

The International Broadcasting Bureau (IBB) located in Washington, DC has an outstanding opportunity for a Creative TV Director. The position requires extensive directing experience in live news and public affairs programming. In order to receive full consideration candidates must submit a non-returnable air check with director's track. Submit completed SF-171, OF-612 or resume and supplemental qualification statement to IBB, 300 Independence Ave. S.W. Washington, DC 20547. Closing date: February 16, 2001. For further information, please contact Susan King, (202)619-3117

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CHIEF ENGINEER

WTVH-5, the CBS affiliate in Syracuse, New York, is looking for a management Professional to lead WTVH's station engineering operation with a strong focus on DTV. The successful candidate must be able to direct the total engineering and support functions of the television station in accordance with governmental rules and regulations, corporate policies and labor contracts. A minimum of 5 years broadcasting engineering and two years supervisory in either RF or maintenance and techniques of FCC compliance. Must have specific knowledge of FCC rules and regulations. Ability to communicate orally and in writing and have strong interpersonal skills. Send resume to: WTVH Human Resources, 980 James Street, Syracuse, New York 13203. EEOE

CHIEF ENGINEER

UNIVISION Sacramento California, is looking for a self-starter, "hands-on" candidate with a minimum of 5 years experience as a Chief Engineer or Assistant Chief Engineer. SBE certification a plus. Candidate must have excellent leadership, project management, and communication skills. Substantial experience in all areas of broadcast engineering, including UHF transmitters, ENG systems, studio equipment and FCC Rules and Regulations is required. Candidate will assist in preparation and administration of capital and operating budgets and be responsible for equipment purchases and installations. College degree or equivalent industry training as well as computer literacy required. Interested parties should fax resume and cover letter to (916)614-1902, Attn: HR 01-02. EOE.

PRODUCT ENGINEER

Product Engineer sought by integrator of hardware and software. Position in Mason, Ohio. Must have Bach or equiv in Electrical Engg & 1 yr exp. Respond to Ken Okamoto, Director HR, Harris Corp-Broadcast Division, 4393 Digital Way, Mason, OH 45040.

TV CHIEF ENGINEER

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

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NEWS CAREERS

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SALES CAREERS

REGIONAL SALES MANAGER

Cahners Business Information, North America's leading B2B information provider, has an exciting career opportunity for a seasoned Regional Sales Manager at Multichannel News - the leading weekly magazine covering all areas in the worldwide cable TV and telecommunications industries. The successful candidate will have strong communication and organizational skills, as well as a successful sales track record, to maintain and grow business in an established territory. Prior magazine/television/cable experience a plus.

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Minimum of 8 years sales experience, 4 years of sales management experience selling to large national accounts required. Media advertising sales experience a plus. E-commerce experience or background preferred. College degree a plus.

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FACULTY CAREERS

Assistant Professor, Telecommunication

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We are seeking candidates with an earned degree in telecommunication/mass communication (Ph.D., or Master's degree with national recognition in video production). Applicants should have both college teaching and professional video production experience. Applicants should be familiar with convergence, audience fragmentation, concentration and globalization of the media. One year renewable appointment begins June 1, 2001 at the Assistant Professor level.

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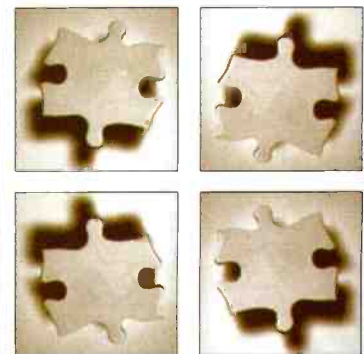
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"The network has caved in to the demands of a special-interest group, and I am extremely disappointed with this decision, about which I was not consulted, as I think it sets an extremely dangerous precedent."

—Dick Wolf, producer/creator of *Law & Order*, responding to NBC's decision not to repeat an episode based on the "wilding" incident following last year's Puerto Rican Day Parade in New York's Central Park. The network's decision followed pressure from offended Hispanic groups. From Yahoo! News.

"The No. 1 rule is: people hate flop sweat. It doesn't matter what color shirt your handlers tell you to wear, Al. If the pits are darker than Ann Rice's dream

journal, you're in trouble."

—Dennis Miller's rant on defeated and departed former Vice President Gore, as excerpted from HBO.com.

"No wonder fat Yanks love it—just think of all the opportunities to open another six-pack and shovel another burger down the throat."

—Britain's Daily Mirror on the Super Bowl, as quoted in Slate magazine.

"Its target viewers, the youth demographic, are the most notoriously fickle audience in television, and they might peruse the new Survivor with a 'been there, done that' mind-set."

—John Carman, San Francisco Chronicle, on the uncertainties facing Survivor: The Australian Outback despite the hype.

"We cannot afford additional losses and erosions of audience in the weak marketplace, given the numbers of choices now available to the viewer. A strike is lemmings-like behavior on both sides."

—Peter Roth, president of Warner Bros. Television, voicing his concerns in the Baltimore Sun, on the impact of an expected national strike by members of the Writers Guild of America.

"Women of Wrestling: Stone Cold Steve Austin and the Rock have nothing on Patty Pizzazz, Poison, and Thug. They've got 'all the moves, all the heat, all the action.' And all the implants that can fit into a boxing ring."

—Betsy Streisand, U.S. News & World Report, on a syndicated show that may be coming to a TV near you.

"Instead, the producers chose Gerard Butler (Dracula 2000), who looks like a bearded Billy Ray Cyrus and speaks every line as if he's trying English for the first time."

—Mark A. Perigard, Boston Herald, on the star of USA's Attila's thespian shortcomings.

"The scheduling of the two series in the same time period is the equivalent of putting two undefeated teams on the field for the Super Bowl."

—Richard Huff, in the (New York) Daily News, on Thursday night's face-off between CBS' Survivor and NBC's Friends.

With the marriage of AOL Time Warner complete, the word "fired" has set CNN ablaze. Some ex-employees are not going quiet "into that good night." What follows is an excerpt from a first-person article written for *The New York Times* by former CNN correspondent Laura Rowley, who describes when the blade came her way:

"Just then, the ax man delivered the unkindest cut of all: 'Now, I'll be escorting you to your desk. We need you out of the building in an hour. He torpedoed my carefully crafted façade. I was so stunned that I actually thought for a moment that he was joking. 'Escort me out?' I gasped. 'Are you (here I swallowed a potent curse word) kid-



ding me? I've worked my butt off for five years and you're going to escort me out . . .

"You think I'm going to take something? You think I spent five years here and I'm going to take something? I shouted, sounding not unlike Robert DeNiro in *Taxi Driver*. 'I'm going back to my desk, I'm getting my kids' pictures and drawings, I'm going to give stories I shot last week to another producer—and I'm going to go home when I am finished. And you are not coming with me!' My speech was followed by

the mother of all style faux pas: tears of fury. The ax man grew alarmed. He and the Big Cheese stepped outside to consult."

EXCERPT

Editorials

COMMITTED TO THE FIRST AMENDMENT

Out of sight

On May 16, Timothy McVeigh is scheduled to die for murdering 168 people, including eight federal agents and a bunch of kids in daycare, in the Oklahoma City bombing. No, let's rephrase that. It is a federal execution, so we, all of us, are scheduled to put him to death.

It's easy to forget we are also responsible when the act is reduced to a few lines in the paper or a mention on the late news. The Mets won. Rain tomorrow. Texas executes a killer. We think it's time the public sees what it is doing.

The McVeigh execution is a news event—the first federal execution in 38 years for the most deadly act of terrorism on American soil. And while it might be a sickening event for many, that is no argument for putting blinders on to evade the reality of it. The Federal Bureau of Prisons does not plan to allow cameras but points out that nobody has asked to put them there. Someone should.

Just as the cameras have opened up the trial phase (most of us can now name at least one Florida judge), the ultimate penalty should see the light of day, at least once. Since federal executions are rare, televising this one does not open the door to a weekly reality series. And, in addition to its value as a news event, there is a potential public service element. Although the death penalty is legal, cruel and unusual punishment is not. Let's say the televised death doesn't go well. The gas takes too long, or the death appears particularly grotesque or painful. A few million witnesses might spur some action for reform of the process.

Activist groups are always complaining that TV shows the action, but not the consequence. The sex but not the baby; the bullet but not the bedpan. You can't get more consequence-oriented than this. Would it be gruesome? Yes, but that never stopped a driver's ed teacher from running *Highways of Agony* or *Alcohol and Red Flares* for a bunch of high school kids, sometimes right after lunch, to make sure they understood the consequences of their actions.

Of course, it's much easier to put someone to death when you can put yourself a safe distance from the killing. Someone pulls a switch or drops a pellet somewhere. The action is all off-stage. Television removes that distance and forces us to confront it. Just as it was hard to romanticize war after the images of Vietnam were in our faces in color on the evening news every night in the 1960s and early '70s, it would be much more difficult to discuss capital punishment in the dispassionate abstract after witnessing a death. No one should be forced to watch, of course, but we think any adult of voting age should seriously consider it.

Will some people take a macabre pleasure in the act? Yes. Will others be sickened? We expect so. But better to have our stomachs turned than to keep our faces conveniently turned from the truth.

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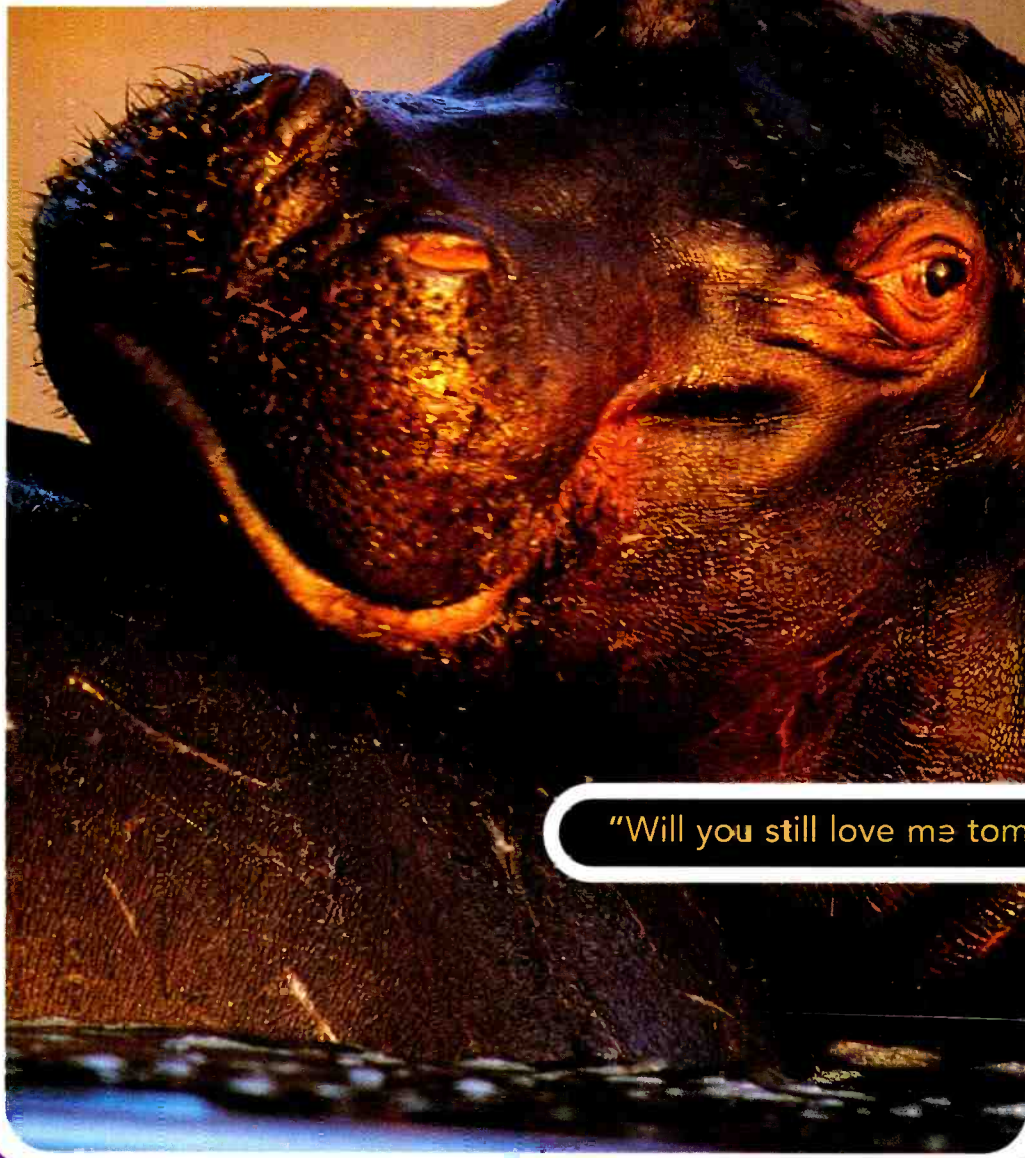
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