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SATELLITE FEED CHANGE FOR LIFETIME TELEVISION

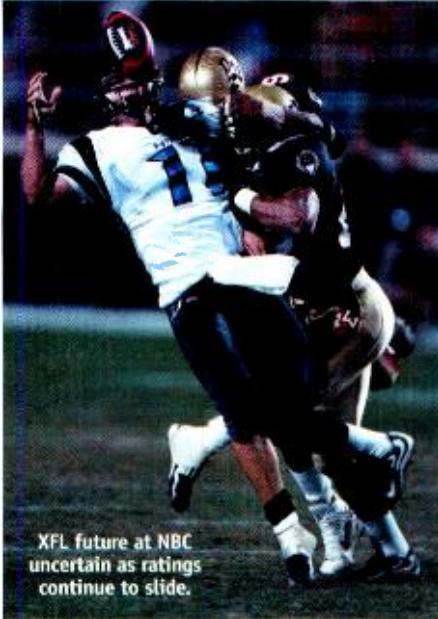
ATTENTION:

- Lifetime Television's East Feed is moving to Galaxy V, Transponder 21
 - Simulcast to the new slot starts March 1
- The Satcom C4, Transponder 4 feed to be terminated on April 15
- This change affects East Feed only, Lifetime West Feed is not affected
- For more information, E-mail us at TechSupport@Lifetimetv.com

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Television for Women

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Top of the Week February 26, 2001



PUNT! After a strong start, the XFL has fallen so far it might not be able to get up. » 5

VROOM TO GROW Fox Sports' NASCAR debut impresses; wait for second lap. » 6

KEEPING CABLE CAPS High court won't hear case; AT&T divestiture picture still cloudy. » 9

UNDER WRAPS NBC honors FBI request to delay breaking spy story. » 10

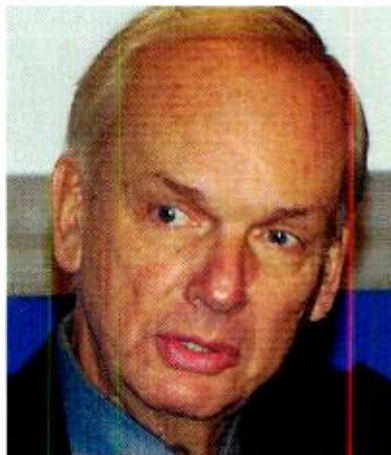


Photo: Rick Rowell / Craig Mathew Photographic

Bud Paxson seeks multiple-carriage rights.

BIG DEAL Charter interactive guide agreement doesn't end Gemstar worries. » 12

THIS FOR THAT Bud Paxson says he needs multiple carriage for early exit from channels 60-69. » 13

LOCAL PREEMPTION Pinnacle and other server makers are pitching a system to let networks sell local spots. » 14

Programming

Rock on, again Little Studio M is trying to sell stations and cable operators on a music video concept like the good ol' days of MTV. » 27

As it happened A small company employs journalists to find unusual stories, then turns them into TV. » 28

Texas two-step Twentieth Television will test its *Texas Justice* court show with several Fox O&O's. » 31

Washington

A seminar named desire The NAB's program prepping minorities about acquiring

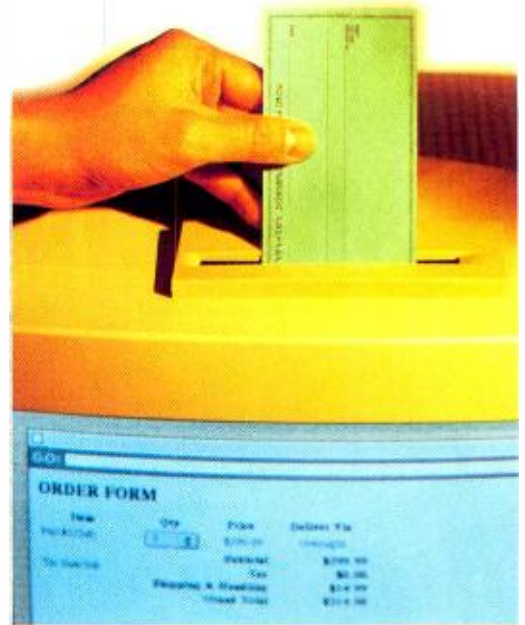
and running radio and television stations has one big lesson about networking (of the personal kind). » 35

Interactive Media

Both sides now TiVo gives viewers the ability to zap ads, but it also is selling ad packages on its PVRs. Will consumers buy it? » 40

Technology

Fast track Fox Sports, often at the cutting edge of technology, showed some new ways of doing things during its NASCAR premiere telecast. » 44



SPECIAL REPORT

BYE, BYE PAPER

New technologies have media buyers envisioning and end-to-end electronic process. » 18

NAB SELLERS GUIDE

BUY, BUY, NAB

B&C's pre-NAB buyers guide, featuring wish lists from top network executives » 46

B&C Eye	4
Bednarski's column	17
Broadcast Ratings	34
Cable Ratings	32
Changing Hands	37
Classifieds	74
Common Ground	42
Datebook	38
Editorials	82
Fates & Fortunes	70
Fifth Estater	73
Financial Wrap-Up	16
Open Mike	81
Station Break	30
Syndication Ratings	31
Two Cents	81



INTERNATIONAL

London calling

Michael Davies, executive producer of ABC's *Who Wants to Be a Millionaire?*, originally spotted the popular quiz show on British TV and helped bring it across the pond. Now Davies, a Brit himself, wants to open a studio back home. Last week, Davies said his American-based studio, Diplomatic Productions, was opening New York and Los Angeles facilities. London's next on his agenda.

"We want to make a lot of television programs, and not just in America," says Davies, whose studio also produces ESPN's *Two Minute Drill*. Davies wants to produce both fiction and nonfiction.

And what of the off-net future, if any, of *Millionaire*? "I don't know about next year ... but it's obviously going to be there at some point." Davies says *Millionaire*'s four episodes a week on ABC will likely "go down to three episodes, but I think ABC will start using the show as almost a weapon down the road. If there is a half-hour debate, we could do a half-hour special episode. If it's sweeps, we could do a certain theme. That's how I see it evolving."

BC EYE

TELEVISION

Regional debut

Starting April 1 (and, no, it's not a prank), The WB will for the first time begin selling network regional ads in shows like *Seventh Heaven* (below). The network will be able to offer advertisers up to five different regions of the U.S., says WB President and Chief Operating Officer Jed Petrick. "Our lack of regional capability has kept money from us," says Petrick. "We've been told by one particular advertiser that that will change with our ability to be a little more tailored." The other networks already sell regional ads, and are looking to target even further (see story, page 14). CBS, for example, sells up to nine different regions of the U.S.



Photo: The WB / Paul McCallum

KEEPING UPTON WITH DTV

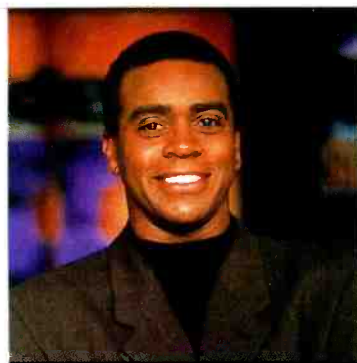
New House Telcomsubcom Chairman Fred Upton (R-Mich.) did some fact-finding during Congress' Presidents' Day recess, touring digital TV facilities close to home—at Tribune Broadcasting's WGN-TV Chicago and University of Notre Dame's WNDU-TV South Bend, Ind. Upton is holding a hearing on the transition to digital TV March 15. George Molnar, chief engineer at WNDU, described Upton as "savvy about the technology when he got here and more so when he left."

WNDU has spent \$9 million over two years on the digital transition and is the only station in South Bend that broadcasts digitally, although Molnar estimates that only about three dozen households in the market are equipped to

receive digital. Upton toured Tribune's digital facilities the week before, even going to the top of the Sears Tower to see the antenna, escorted by Tribune Broadcasting President Dennis FitzSimons.

SULZBERGERS FOR \$500?

It was a classic, make that classical, case of synergy. Gregg Whiteside, WQXR-FM New York's early morning host was doing what his evening counterpart on the station had done—urging people not to stay tuned to "the most listened to" classical music station, but rather, at 7 p.m., to switch to TV's *Jeopardy!* Why? All week the show was celebrating the 150th anniversary of *The New York Times* with a *Times*-related category each night. *The Times* owns WQXR.



SYNDICATION

Real shaky

Real TV looks real close to outta here.

"Our contract was amended to end March 2," says a source inside the show. "After that, we were told we are done." But, at least officially, Paramount hasn't called it quits on the strip or new host, Ahmad Rashad. (*Real TV* has enough episodes in the can to run through this season.) The show scored a 2.0 household rating the week ending Feb. 11, 23% below its performance the same time last year, according to Nielsen. A studio representative declined comment, but the sense from that camp is they are sticking it out through February sweeps before making a decision.

TOP OF THE WEEK



Some NBC affiliates fear the network is dropping the ball; at low-rated UPN and TNN, a little number is still a boost.

Loss on the play

XFL ratings drop as an advertiser passes on games; NBC affils pile on but UPN, TNN remain cheerleaders

By Steve McClellan and
Richard Tedesco

The XFL may be a Dick Ebersol send-up of the macho NFL (as a *Washington Post* columnist suggested last week), rather than the corruption of sport it has been made out to be by its critics. Either way, it will have to beef up its ratings if it doesn't want to become the Ex-FL.

Already, some NBC affiliates are grumbling about the plummeting viewership, while giving NBC points for trying. To be fair, the mood is more upbeat at UPN, where it has boosted Sunday night ratings and, according to one executive, is a "fit" with the network. TNN is also relatively happy. Week-three numbers fell 50% to a 1.2 rating. But that's double what the network had been delivering in that time slot pre-XFL, and delivery of TNN's target 18-49 adult demo tripled.

At NBC, top executives weren't commenting. A spokesman for Ebersol, chairman of NBC Sports, said: "What he would say is, it's a work in progress. Nobody said it was going to be a cakewalk to start a new league." The spokesman insisted NBC has a "firm two-year commitment" to the XFL. But reading between the hashmarks, network and station executives say, privately, that, if there is no improvement, a second year of telecasts on NBC is highly doubtful.

Last week, carmaker Honda pulled its ads from the league, citing "content" issues as the reason, not just the ratings shortfall. "After seeing what the first game was like, being a conservative com-

pany, we pulled our ads," a spokeswoman confirmed. The league said that it has sold 70% of its time and that the Honda withdrawal reduces that number only slightly.

There is clearly a ratings shortfall, however, with the XFL's ratings on NBC dropping precipitously for game three (Saturday, Feb. 17), after having done so the week before. "Nothing kills a bad product faster than good advertising," quipped Campbell Mithun Esty's John Rash, referring to the aggressive promotion and initial sampling for the league.

The XFL, which is selling all the national TV ad time in the games, acknowledged that it is giving advertisers make-goods. That is, extra ads in the games at no additional charge to compensate for ratings that have dropped below the guaranteed cumulative 10 rating across three weekly games (on NBC, UPN and TNN).

XFL President Basil DeVito told B&C, last week, that no advertiser, besides Honda, had pulled its ad as of last Friday (Feb. 23). "Everybody else is sticking with us," he said. "They understand it's a work in progress and that we're trying to do something new and different. Our core demos have also retained really well," he maintained.

'Nothing kills a bad product faster than good advertising.'

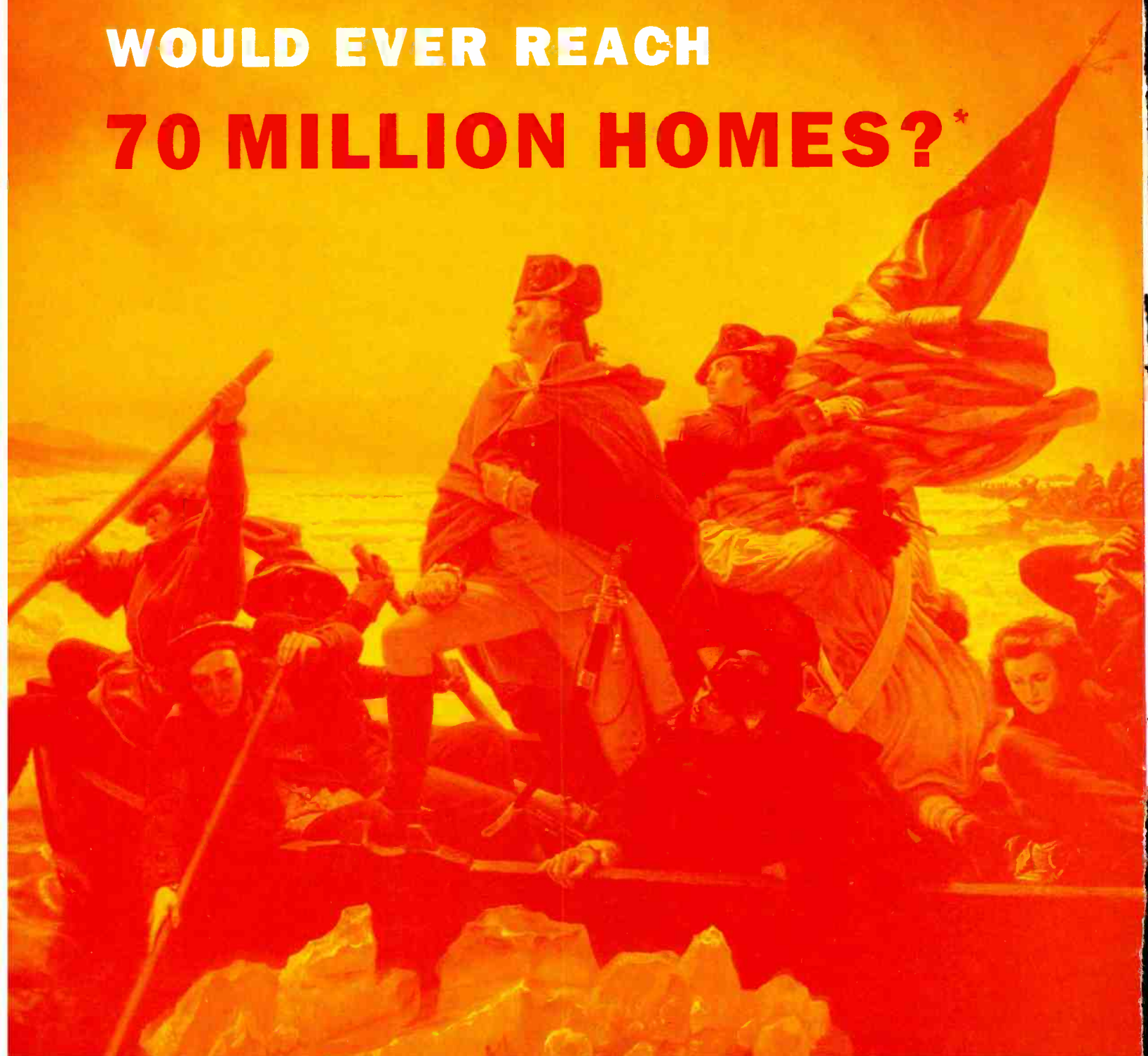
—John Rash,
Campbell Mithun Esty

Meanwhile, NBC affiliates are disappointed and concerned about the XFL's performance. Jack Sander, president of Belo Broadcasting and head of the NBC affiliate board of governors, said he did not believe the

games were sustainable as an ongoing franchise at the rating level NBC got for game three. That game averaged a 3.8 rating, 16% below the 4.5 guarantee to advertisers for the NBC telecast.

But Sander also said, last week, he expects most NBC affiliates to hang

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tough for at least the first season.

Of more immediate concern are the NBC stations on the West Coast—Belo has several—that air the game live at 5 p.m. at the expense of their local newscast. “We need to see some improvement over the next two or three weeks, or we’ll have to re-evaluate” the commitment to carrying those games live on the West Coast, Sander said. If the numbers don’t improve, Belo



The XFL game clock is running for Belo Broadcasting, which is worried about the XFL’s performance on the West Coast.

may delay the game to prime time on the West Coast and air *Saturday Night Live* in its regular time period.

One West Coast station doing well with the game is KCRA-TV Sacramento, although the news pre-emption remains an issue for KCRA and other West Coast Hearst-Argyle stations, according to Tony Vinqueerra, executive vice president of the station group.

Other NBC affiliates expressed concern last week.

“We’ll ride it a little bit longer, but clearly we’re not pleased with what we see,” said Alan Frank, president, Post-Newsweek Stations. “It doesn’t fit the way it’s working. They can’t seem to decide if it’s a show or sport. It seems like a cable show.”

The XFL is also hanging tough. DeVito said the league will continue to refine both the games and the telecasts in an effort to boost ratings. “We’ve amended the way we present the games in the first three weeks, and we’ll continue to do it. Hopefully, we’ll continue to do it in year two, three and four because that’s what’s it all about.”

As for UPN, “where goes NBC, so goes UPN,” remarked one executive involved. But many UPN stations are happy with the XFL’s performance because it’s delivered higher ratings and revenue in the Sunday night time period.

“We like it a lot,” said Clear Channel Television President William Moll. “It’s certainly been better than anything else we’ve been able to put in the time period. It’s salable, marketable and very much on the target demo of a UPN station.”

“We’re sold out in the XFL for the first quarter, and we’ve found ourselves with more advertisers trying to get in than get out,” said Gerald

Walsh, vice president and general manager, WUPV(TV), the UPN affiliate in the Richmond-Petersburg, Va., market. And Walsh added that he’s getting record revenue for the time period.

But in other cases, the UPN affiliates are frustrated because local NBC stations are slashing their rates and offering the games for a third less than what the UPN station is trying to get, one executive familiar with the situation pointed out. ■

Start your coverage!

It wasn’t exactly the first week Fox Sports Chairman David Hill had envisioned for his network’s initial NASCAR coverage.

The Daytona 500, the first race under Fox’s new \$1.6 billion, eight-year pact with NASCAR, produced the race’s best ratings in 22 years but also the tragic death of the sport’s top star, Dale Earnhardt.

“One minute you are on top of the mountain; the next you are being hauled into the abyss,” says Hill. “It was dreadful.”

Following the tragedy and flood of media coverage drawn to NASCAR, the big TV question surrounding the sport now is how will it affect its popularity and national ratings.

“Obviously it brings a lot of attention to the sport, negative or positive, and this is clearly the most negative way you can get publicity. But I don’t think it hurts it; sadly, I think it helps,” says Tom DeCabia, executive vice president of Schulman Advanswers NY. “And if there is any sport out there that’s going to have growth, this is the one that has surely shown the growth. It seems to be becoming more and more popular.”

Fox’s Daytona 500 coverage averaged a 10.0 rating/24 share in the national ratings and 32 million viewers, the highest ratings for the Winston Cup event since 1979, according to Nielsen Media Research. Fox and co-owned cable network FX have all the of Winston Cup races through June. Then, NBC and TBS take over the coverage.

“They were very pleasing figures. I just hope its indicative of the rest of the season,” Hill said. “One of the things I have learned over the years, though, is to never predict a rating, never. We just hope they are going to be good.”

Hill’s Fox Sports division has built its reputation over the last eight years through the use of technology, and Hill says there will likely be more to come as the season continues. (See separate story, page 44.)

—By Joe Schlosser

Court punts on cable caps

Supreme Court keeps 30% limit on cable subs; AT&T faced with making decision

By Bill McConnell

The Supreme Court last week upheld the 1992 law requiring the FCC to limit a cable company's reach. Among other things, that means AT&T is increasingly less likely to escape a government order to sell some of its cable systems.

Without issuing any additional comment, the High Court refused to hear Time Warner's appeal of a lower court decision issued last May, affirming the constitutionality of provisions in the law intended to prevent one or two companies from monopolizing the cable business. Besides providing the basis for the FCC's cable subscriber limits, the law also restricts the number of channels cable operators can devote to programming they own.

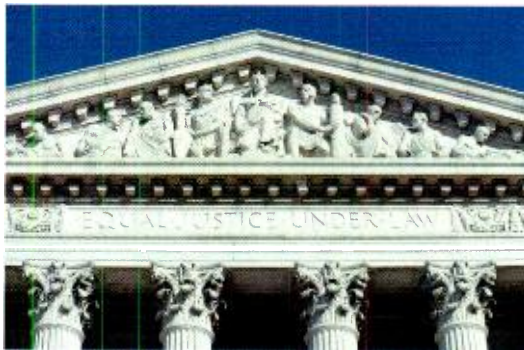
Although Time Warner brought the case, the court's decision most dramatically affects AT&T, the nation's largest cable company.

AT&T is the only company above, or even near, the FCC's 30% cap on one firm's share of U.S. multichannel subscribers and is under orders to sell a large chunk of its cable systems.

Time Warner and AT&T have one more opportunity to strike down the current FCC rules. In a second case pending before the federal appeals court in Washington, the two companies are arguing that the FCC's specific 30% limit is unjustified.

Officials at AOL Time Warner, the parent company of Time Warner, would not comment on the case. Officials at AT&T, which did not join Time Warner's challenge to the 1992 law, had no comment on the decision either.

Regardless of how the second case eventuates, AT&T could still face tough going at



Although Time Warner brought the case to the Supreme Court, the decision most dramatically affects AT&T.

the FCC. Already, the company is at odds with the agency over system sales ordered as part of the FCC's approval of AT&T's acquisition of MediaOne Group last June.

Currently, AT&T's cable subscribership stands at 42% of the multichannel audience, and the company is under orders to pare its holdings below the 30% cap by May 19. AT&T can fulfill this obligation by selling its 25% stake in Time Warner Entertainment, the limited partnership that controls Time Warner's cable systems, or by divesting Liberty Media and other businesses that sell programming to the Time Warner cable operators. (Under the FCC's complex cable ownership attribution rules, limited partnerships don't count toward the cap unless the investor is "materially involved" in the partnership's video programming decisions.)

Two months ago, AT&T said its preferred route is to sell Liberty and the other programmers. Completion of the Liberty sale, however, depends on an IRS decision shielding AT&T from a big capital-gains tax. Absent a favorable IRS ruling, AT&T said it would, instead, sell its limited partnership with Time Warner outright.

The FCC isn't happy that AT&T left itself with two options when the FCC says it clearly asked for a single solution. The FCC has

said it will hold the company to selling the Time Warner partnership. Despite the FCC's warnings, AT&T officials say they will stick to their multiple-choice plan and figure out how to deal with any dispute with the regulators in May.

The wild card in this fight is the change in FCC personnel since President Bush took office. It's unclear whether new agency Chairman Michael Powell will encourage his colleagues to take

the same hard line as predecessor William Kennard. Although Powell has expressed confidence in marketplace forces, he has also said he has no plans to rewrite negotiated merger agreements.

Of course, AT&T hopes a victory in its case against the 30% cap will solve its problem entirely. The company's best shot, say industry sources who attended oral arguments in October, is for the judges to relax the FCC's rules for attributing limited investments and other minority ownership stakes toward the cap. The three judges who heard the case against the cap appeared sympathetic to company arguments that the FCC unfairly attributes some small ownership stakes as if the partnerships were wholly owned.

But even if the court rules in AT&T's favor, the company's problems may still not be over. Under current FCC thinking, the company is bound by the terms of its MediaOne merger conditions, regardless of any regulatory changes judges may order. It's a sure bet, though, that the company will ask the Powell FCC, which is expected to be much more skeptical of the value of industry ownership caps, to change the merger terms.

Under rules revised in October 1999, any voting interest of 5% or more equity is attributable toward a company's ownership cap. Limited partnerships are exempt unless stakeholders are involved in partnerships' programming operations. ■

The wild card in this fight is the change in FCC personnel since President Bush took office.

IN BRIEF

FREE FALL

Motorola warned that it will fall well short of financial expectations for the first quarter, showing an operating loss, rather than the profit it had forecast.

"We have extreme volatility right now," Motorola President Robert Growney said. "Some of the businesses are in free-fall. We're probably going to have to go through multiple changes. There are major reductions we are going through across the whole company."

CBS SUES
SURVIVOR CAST-OFF

CBS is firing back at former *Survivor* contestant Stacey Stillman. Two weeks after Stillman sued the network and *Survivor* producer Mark Burnett, charging them with "rigging" the series, CBS and Burnett filed a \$5 million countersuit for breach of contract, extortion, defamation and disparagement.

CBS' suit claims *Survivor* contestants signed confidentiality agreements that included a \$5 million penalty if those agreements were broken.

DISCOVERY
RATTLES RANKS

The consultants are loose, and they're overhauling Discovery Communications' management ranks. The results seem to be more a realignment than a bloodletting.

Certain businesses that had operated as separate units are now back under the networks. In addition, the company has created a "content board" overseeing such things as branding strategies, programming, and marketing. DCI Chairman John Hendricks will head the board and seven senior executives will sit on it.

NBC holds spy story

FBI states national security concerns for breaking story too soon

By Dan Trigoboff

NBC had gotten a solid tip and was ready to break the story on Monday's *Nightly News* that an FBI agent had been arrested and accused of spying for the Russians and the Soviet Union before that.

But at the government's request, the network held the story of veteran agent Robert Philip Hanssen's alleged treachery overnight and broke it on the *Today* show.

The FBI cited national security concerns, not wanting to endanger a stakeout targeting what the agency believed was a scheduled document pickup Monday night by Hanssen's alleged contacts. When contacted by Washington correspondent Pete Williams for confirmation of the spy story, the agency believed that NBC's revealing the story early Monday evening would probably deter Hanssen's contacts.

Williams and NBC News Vice President Bill Wheatley spoke with the FBI before deciding to delay the story. "Any time someone asks you to withhold a story," Wheatley said, "there'd better be a darn good reason. We don't rubber stamp these things. When they explained that they had an operation in progress and that it was a national-security matter, we listened. And we agreed to withhold the story temporarily."

Wheatley said the network believed it was alone on the story and said the FBI was cooperative in providing information, although it did not allow network crews at the stakeout.

In fact, no one came for the documents, and the story opened Tuesday's *Today* show. FBI spokesmen confirmed NBC's account.

Requests by the government, corporations or private citizens that journalists delay or even drop stories are not unusual. Most such requests do not alter the coverage. But news organizations will sometimes agree to delay or embargo a story—particularly if the delay enhances exclusivity or access. And sometimes a story may be delayed for reasons of public interest.

"There may be rare instances when a news organization is convinced that it's appropriate



The FBI said it didn't want to deter Philip Hanssen's contacts when Washington correspondent Pete Williams called for confirmation of the story.

and essential to hold a story for a short period of time because of a greater purpose. National security is the one usually at the top of that list," said Poynter Institute journalism ethicist Bob Steele.

"News organizations should ascertain how long they might have to hold the story, and determine what downside there is to the public in knowing a story later, rather than sooner," he said. "In this case, one could argue that the public, NBC's viewers, are not disserved by airing a story 12, 14 or 24 hours later than they might have otherwise."

There are, of course, risks in holding a story. Chief among them that someone else has it and isn't holding it. And then there is that journalistic urban legend that *The New York Times* discovered the government's Bay of Pigs invasion plans prior to the 1961 incident but held off on reporting it at President Kennedy's request. Later, the story goes, Kennedy said he wished the paper had revealed what it knew and possibly prevented the disastrous operation.

Recent scholarship by McClatchy Newspapers, however, concludes that, in fact, the *Times* and other news organizations, including CBS, reported that anti-Castro guerrillas were training at a U.S.-run base in Guatemala in 1960 for a possible invasion of Cuba. There were some compromises, however, in reporting projected invasion dates and in not mentioning the CIA's involvement. ■

Good Things Happen in 3s!



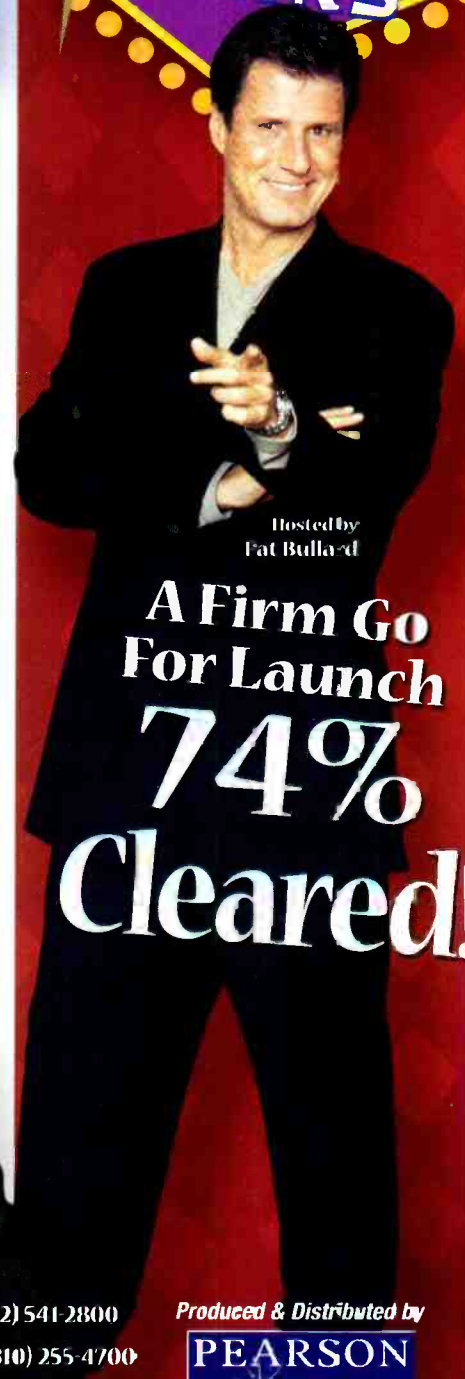
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IN BRIEF

CBS SPINS A WIN

On an ultra-competitive February sweeps Wednesday night, CBS' coverage of *The 43rd Annual Grammy Awards*—with its much-anticipated duet of Elton John and rapper Eminem—posted strong ratings.

The Grammys (8-11 p.m. ET/PT) averaged 26.7 million viewers, a 16.7 rating/26 share in households and a 12.6/30 in adults 18-49—all bests for the night, according to Nielsen Media Research.

CBS scored the best numbers for the *Grammys* in adults 18-34 (13.5/34) and teens (13.4/41) since 1993. The telecast was down slightly from last year in both households (17.3 vs. 16.7 rating) and total viewers (27.8 million vs. 26.7 million).

MORE POWER TO YOU

Congress should consider giving the FCC more power to exempt new communications businesses from regulation, the agency's top cable regulator said last week.

Companies may be reluctant to market technological innovations if they fear the FCC will immediately demand that competitors receive access to those communications networks, said Cable Services Bureau Chief Deborah Lathen. "We need to look for ways to incentivize innovation."

WATCH THIS SPACE

Studios USA is looking to bring *Battlestar Galactica* back to television. The studio has signed a development deal with film producer Bryan Singer (*X-Men* and *The Usual Suspects*) to executive produce an updated version of the series. Sources say the studio is currently talking with the major broadcast networks for a potential dual network-cable run with co-owned Sci-Fi Channel.

Still scrolling for dollars

TV Guide Interactive deal with Charter is a good start for Gemstar

John M. Higgins

Gemstar Chairman Henry Yuen eased—but did not eliminate—anxiety over his ability to lock up a critical mass of cable deals for his interactive TV guide.

After months of investor concern, Gemstar last week signed a 10-year affiliation deal with Charter Communications, the third-largest cable operator. The deal was an important one, because, although Gemstar's TV Guide electronic guides are widely deployed among cable operators, the company had not been able to secure long-term deals with major operators for TV Guide's advanced interactive product. And Yuen and Wall Street are betting that it is interactive advertising revenues that will drive the company's growth. That means Gemstar not only has to secure license fees, but also a fat slice of advertising revenues.

Gemstar has a number of short-term deals with larger operators, but its only other top-5 MSO deal is with AT&T Broadband. That deal was inherited along with Tele-Communications Inc., which signed a favorable deal when sister company Liberty Media Corp. owned a controlling interest in TV Guide.

And while Gemstar has a near monopoly on the analog guide business—that endless scrolling guide that makes you wait a few minutes for a channel to pass by—there are at least four other options for operators looking for interactive guides. And cable operators hate being on the receiving end of a monopoly and accompanying pricing power.

One analyst said that only 50% of Adelphia Communications Corp.'s digital subs get the TV Guide product. The rest are getting a guide developed by set-top manufacturer Scientific-Atlanta. The same goes for Cox, while Insight Communications isn't using TV Guide at all.

"Henry's going after advertising," said one media analyst. "But he needs a big market

share for critical mass. The smaller his reach, the less attractive interactive advertising is."

A gloating Henry Yuen called TV Guide Interactive's long-term affiliation deal with Charter Communications a "significant milestone" in the Gemstar chairman's plans to rule the interactive guide business.

Charter agreed to deploy TV Guide Interactive to what TV Guide President Pete Boylan said was "the substantial majority" of its digital cable homes. Charter will pay a license fee that was not disclosed, take a 15% split of national ad revenues and take a 50% split of interactive shopping revenues. "Gemstar is here to do business with the cable

TV industry, not to do battle," Yuen said.

Charter has 1.1 million digital subscribers, and digital service is available to about 90% of its 6.4 million basic customers.

But TV Guide will not get all of Charter's digital homes. The affiliation deal is nonexclusive, and Charter said it still intends to support Internet provider Worldgate's TV Gateway guide. That's a joint venture with Charter, Cox and Adelphia aimed at keeping Gemstar from getting a guide monopoly. "There's absolutely no retrenchment with Worldgate," said a Charter executive.

TV Guide Interactive works primarily on Motorola digital converters. Companies using Scientific-Atlanta or Pioneer converters are using guides those companies provide. However, Boylan said the company is close to adapting TV Guide to the S-A box. UBS Warburg media analyst Tom Eagan noted that effort will significantly expand TV Guide's potential installation base.

In other good news, Boylan said Gemstar had successfully integrated the guide with Diva, a video-on-demand service. TV Guide Interactive is a memory hog, so MSO executives have worried how well it will live in the set-top box alongside other applications. ■

There are at least four other options for operators looking for interactive guides.

Paxson Communications Chairman Bud Paxson believes the expectation that TV stations will devote most of their digital spectrum to one high-definition signal is now "dead."

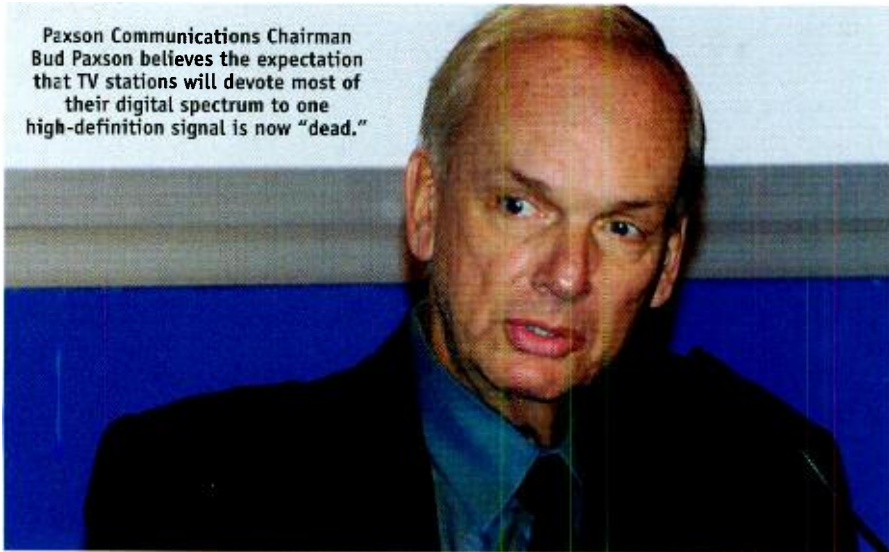


Photo: Rick Rowell / Craig Mathew Photography

Paxson circles the U's

Ch. 60-69 occupants band together to demand multiple carriage

By Bill McConnell

Bud Paxson stands to earn billions when the government auctions TV channels 60-69 this fall, but ever the iconoclast, the owner of the only profitable "minor" network said he's not interested unless the government strengthens broadcasters' cable carriage rights.

Paxson, who owns 18 of the 138 stations with allotments on channels 60-69, is putting together a consortium of stations that will allow TV spectrum worth tens of billions of dollars to be turned over to new wireless users years ahead of schedule.

The price: Paxson's group demands that the government compel cable companies to carry the multiple digital signals that stations plan to offer, not just the one primary channel required under current rules.

That's not all the TV owners stand to reap. FCC rules already put the stations in line to take a cut of the \$30 billion or more that wireless companies ultimately are expected to pay for the spectrum.

Other major TV groups signed on to the plan are Univision, Shop-at-Home and Pappas Telecasting, Paxson told the

Federal Communications Bar Association in Washington. Along with Paxson and a handful of small station groups that have also agreed, they account for 40% of the stations that are either broadcasting analog signals on channels 60-69 or holding digital allotments on those channels, located on the 700 MHz band of the spectrum.

The FCC would have to approve the buyout plan but is expected to have little objection to the overall idea. In January, the commission upheld broadcasters' right to demand lucrative early buyout deals.

However, last month, the FCC tentatively ruled against both Paxson's push for multiple-carriage rights and the broadcast industry's demand for dual analog/digital carriage during the transition to all-digital broadcasting.

"He'll take the money," one agency source said, noting that Paxson alone could demand several billion dollars from wireless firms.

The wireless industry, which plans to use the spectrum for "third generation" applications such as mobile Internet, is expected to get on board with the buyout plan and several times asked the FCC to delay the auction

until details could be worked out. The bidding was originally slated for May 10, 2000.

Paxson said he hopes to have almost all of the stations on the band signed on by the time he unveils details of his band-clearing plan in the next two to four weeks. Paxson is working with Spectrum Exchange Group, a Washington company that has designed a "pre-auction" in which wireless bidders would pledge to pay broadcasters a percentage of their bids to the federal government.

Spectrum Exchange Group officials say they have held a series of "very productive" talks with Paxson over the band-clearing plan. "We believe we will be able to put together a mechanism for resolving interference issues in the 700 MHz band that will attract the voluntary participation of broadcasters, including Paxson, as well as the major mobile telephone players," said Larry Ausubel, co-president of Spectrum Exchange Group.

Paxson remains adamant that TV broadcasters get cable carriage rights for the six digital signals that a broadcaster can fit into the same amount of spectrum now devoted to one analog signal.

"In our business plan, it makes sense to be in multiple networks," he said. Paxson said

the expectation that TV stations will devote most of their digital spectrum to one high-definition signal (which would be entitled to cable carriage) is now "dead." Without multiple-carriage, the stations operating on channels 60-69 may refuse to give up their signals early, he said.

A holdout would present a devastating blow to the wireless companies now eager for the chance to pick up the TV spectrum. Without early buyout deals, TV stations won't have to give up their analog signals until 2006, at the earliest, but, more than likely, stations could keep their analog signals indefinitely because none would be required to give up spectrum until 85% of American homes have digital TV. No broadcasters will be required to accept early buyout deals, however. ■

'We believe we will be able to put together a mechanism for resolving interference issues in the 700 MHz band.'

— Larry Ausubel,
Spectrum Exchange Group

IN BRIEF

SINE QUA NON

Morgan Stanley media investment banker Jeff Sine is jumping ship to run the media and telecom unit of UBS Warburg. Sine will be global head of technology, media and telecom investment banking for the company, which is controlled by the Union Bank of Switzerland. Sine will also be a managing director and a vice chairman of the investment banking department.

Sine is one of the biggest media bankers on Wall Street, having headed Morgan Stanley's media section since 1991 and frequently a player in the biggest media deals. He advised Time Warner in its sale to America Online and takeover of Turner, plus Viacom in its takeover of CBS.

JENNINGS HONORED

ABC News Anchor Peter Jennings received the Sol Taishoff Award for Excellence in Broadcast Journalism at the National Press Foundation dinner in Washington last week. The award was named for BROADCASTING & CABLE founder Sol Taishoff.

Jennings, who has anchored *World News Tonight* since 1983 and been at the network since 1965. "An anchor is only as good or as indifferent as the members of the team are," Jennings said, addressing a crowd thinned by a snowstorm.

FITZSIMONS TVB KEYNOTER

Dennis J. FitzSimons, Tribune Broadcasting Co. president, will be the keynote speaker at the Television Bureau of Advertising's annual marketing conference, held April 23-24 in Las Vegas in partnership with the National Association of Broadcasters. FitzSimons is also executive vice president for the Tribune Co.

Net spots going local?

"Centralcasting" technologies allow nets to deliver customized ads

By Steve McClellan

In 2000, political ad spending totaled more than \$800 million. The overwhelming majority of it went to local TV stations through national spot advertising. The over-the-air broadcast networks got none.

That could change dramatically in 2002—but probably not without some complaints from stations—if the networks embrace new technologies being developed by Pinnacle Systems, a Mountain View, Calif.-based manufacturer, and others.

Sources say Pinnacle has developed an ad delivery system that would allow networks to take the concept of selling regional and sectional ads down to the level of individual markets. For example, P&G could, theoretically, advertise more than 200 products (one per market) across the country using only one 30-second window.

Other tech firms are working on the same concept, which grows out of the "central-casting" idea already embraced by some station groups that operate multiple stations from one facility.

Those who know about the spot ad developments say one network is extremely interested in the technology and wants to work out a deal with Pinnacle, which declined to comment for this story. None of the networks contacted last week 'fessed up either.

That's not a surprise. It's a thorny subject with affiliates, who could be expected to have reservations about their own network selling against them in the local market. And for the system to work, there's a big catch: Dedicated server/commercial insertion devices have to be installed at the local stations in each market.

One network—Fox—tried to get its affiliates to buy into that idea two years ago when it recaptured some of its affiliates' prime time ad sales inventory. In fact, even Fox affiliates confirm that the network had the contractual right to install such servers. But there was

such a wide protest among the affiliate body that Fox backed off.

At least one other network has the legal right to install such servers at their affiliates—UPN. That's according to one well-placed source at the network.

But Tony Vinciguerra, executive vice president, Hearst Argyle Television, says none of the Hearst's affiliate contracts gives any of the networks the right to put such equipment at their stations. That's not to say he'd automatically rule out an arrangement. "But we're certainly not going to allow them to sell our markets on a local basis unless there's some sharing of revenue."

The WB's 100-plus markets, many of which are run on local cable channels, already use a variation of the technology. The WB can feed different spots, not just to individual markets, but to individual cable head-ends, says WB COO Jed Petrick.

Both Petrick and Chris Rohrs, president of the Television Bureau of Advert on the spot market. "If all you're buying is a couple of markets, what are you going to do with the rest of the country?," he asks. "It shouldn't be taking the place of national spots."

According to Rohrs, networks have limited their use of regional and section ads to about 5% of their total business. "If they were to use Pinnacle's system to go after local market business and move above that 5% level, it would represent a fundamental change in the business relationship with their affiliates," he says. "Why would affiliates clear spots in their markets for networks to siphon off their revenue base?"

Still, the Pinnacle technology could help grow network ad revenues, says Petrick. "It's perfect for a car company, spending local dollars, that wants to run different creative in every market. Anything you can do to make yourself more adaptable to the advertisers needs, the better off you are." ■

Affiliates may have reservations about their own network selling against them in the local market.



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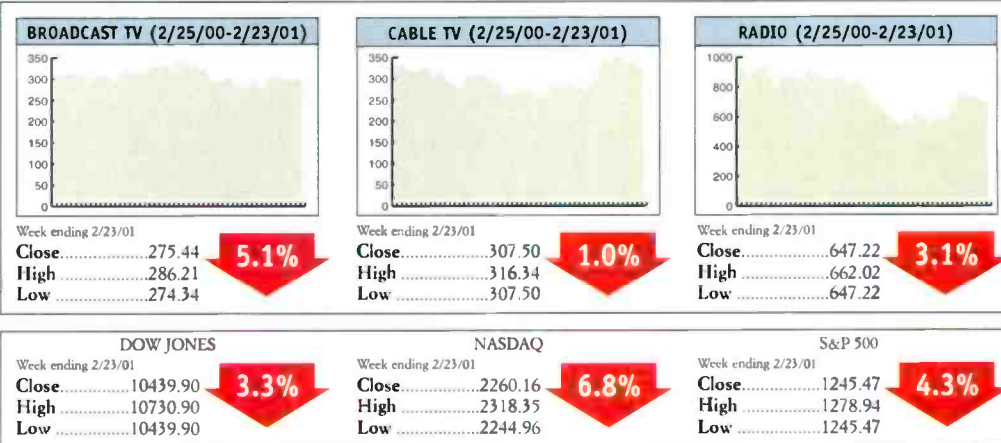
Week of February 19-23

WINNERS

	2/23	% change
Westwood One	\$22.13	13.66
Big City Radio	\$4.70	4.44
Classic Comm	\$3.13	3.09
Regent Comm	\$7.59	2.53
Washington Post	\$613.50	2.51

LOSERS

	2/23	% change
Cumulus Media	\$5.06	(25.69)
Motorola Inc	\$16.12	(15.73)
Telewest Comm	\$17.00	(15.53)
Granite Brst	\$2.94	(12.96)
News Corp	\$37.00	(10.84)



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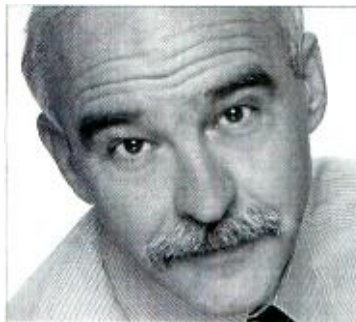
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EDITOR

P.J. Bednarski

The pros go to class

Industry, academic minds mix it up at IRTS seminar

You stay in this business long enough and you could collect a small mountain of name tags; they are the litter of seminars gathered through a half-lifetime of half-listening to high-profile keynoters and worker-bee panelists.

The fact is, at most seminars, most of the speakers and most of the audiences are all on roughly the same page. We go to see some panels the way college kids go to see concerts: We already know most of the lyrics; we're just hoping for some improvisation.

Occasionally these things are different. Last week in New York, the International Radio and Television Society Foundation sponsored its 30th annual faculty seminar, at which, over a series of days, communications professors from dozens of universities got a chance to meet television power people.

These are unusual seminar-goers, in my book. The participants knew the media terrain, but they don't necessarily like every feature of the geography. So, at the one morning session I was with them, when the pros got a chance to grill NBC executives, one teacher

from Queens College got up and disclosed that when he teaches "the unit on public interest, I find it very difficult to explain certain things. My students always think you're getting away with something."

During another session, one professor yelled at another one that her question to Matt Lauer revealed a bias.

The folks from NBC were cordial and even kindly responded to the professor from Duquesne who suggested broadcasters quit whining about regulation and instead participate in an auction of their own spectrum. In return for buying their space, the government would get out of their face.

What I thought was interesting was that the IRTS crowd

seemed, in the best academic tradition, inquisitive, and filled with real regard for their students. About half the questions I heard from faculty members had something to do with positioning their students for the reality of an ever-changing workplace.

Dennis Swanson, the veteran general manager of WNBC-TV New York and co-chairman of NBC's Olympics, laid out in pretty straightforward terms how local news has changed, in ways that should make these professors ponder the future of their students. In a 24/7 news environment, he suggested, the idea of a local station doing a 4 o'clock newscast, or a noon newscast, is folly, though NBC stations pioneered some of those early afternoon newscasts

in Los Angeles and Chicago.

But, Swanson said, "Those days have come and gone. We have to continue to adjust. There was no CNN at that time. There was no Fox. There was no CNBC. As those things evolve, the last things we need in these major markets is another hour of news."

Bill Bolster, the chairman of CNBC and himself an old television general manager who grew up in the heartland, went so far as to suggest that with a proliferation of all-news outlets and shrinking profit margins, the idea of local news at all may get dicey in smaller markets like the ones he once knew in Iowa.

The NBC braintrusts didn't really all agree, even if they seemed to dissent in an intelligently collegial way.

For while Bolster and Swanson seemed to have some fears about the local-news terrain, Randy Falco, the president of the NBC Television Network, also insisted (also correctly) that local news is the one essential product stations have that competitors don't. "What we own is news and information. That's the one thing we own. We finally fig-

ured that out."

I didn't hear any thunderbolts from the media execs, though IRTS likes to brag that in the past the faculty has fallen into some interesting situations. In 1990, the faculty analyzed Ted Turner's business style, while, I'm told, Turner sat—quietly—in the back of the room listening. (Was *Ripley's Believe It Or Not!* on the air then?)

In the five days the IRTS had its faculty seminar humming, members were to meet with everybody from analyst Tom Wolzien to former FCC chief Richard Wiley,

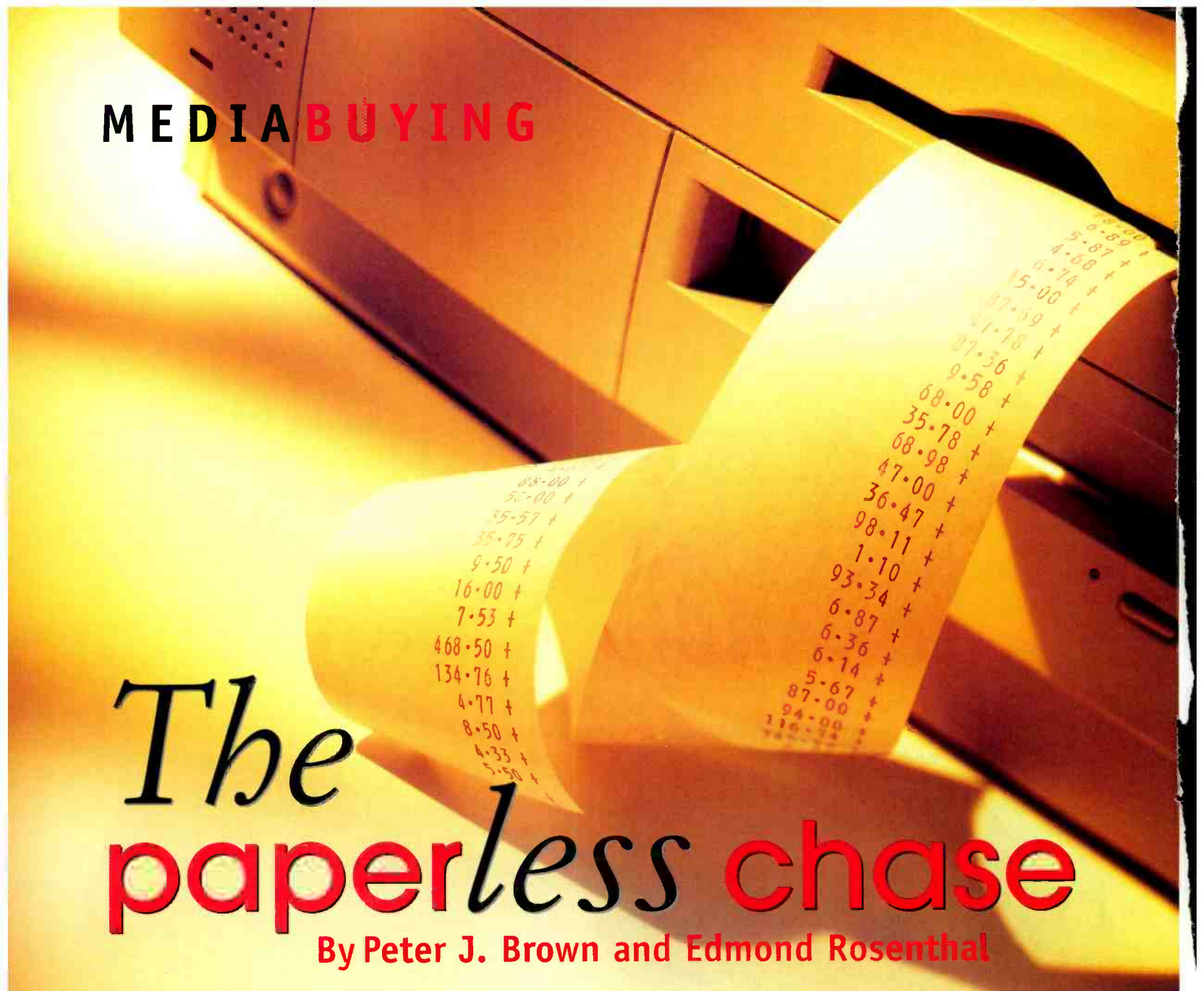
and lots more.

The teachers also had been split into groups, all charged with analyzing the success of the Telecommunications Act at propelling competition, improving service to the public and reducing costs for consumers. I have a feeling they might have a tougher, smarter view of it than some of the panelists you'll hear the next time somebody hands you a name tag. ■

Bednarski may be reached at pbednarski@cabners.com or at 212-337-6965.

'My students always think you're getting away with something.'

—IRTS seminar professor



The paperless chase

By Peter J. Brown and Edmond Rosenthal

Just as computers and electronic graphics have changed the creative end of the advertising industry, new technologies now hold out the promise of reducing paperwork on the money end of the business. With contracts signed electronically, fax machines may fade into the past.

That's the dream being advanced by the Television Bureau of Advertising (TVB) and a number of other organizations like the American Association of Advertising Agencies (AAAA). The growing reality of EDI or "electronic data interchange" is an

overarching concept that involves moving the complete buying cycle to an electronic environment: initiating buys, negotiations, placing orders, checking spot fulfillment and billing.

The advantages of electronic invoicing is that payment can be done faster, errors are reduced and less time is spent doing paperwork leaving more time for selling.

"All the big stations in all the major markets are using it for national spot buys, and more stations continue to sign up," says Lenny Melamedas, executive vice president of Encoda Systems, a manufacturer of automation and traffic systems. All of Hearst-Argyle's 29 stations use EI and will

soon be equipped with Encoda Systems' BIAS traffic system.

"We view the electronic invoicing process as something that will make the buying of over-the-air TV advertising as easy to transact as possible. Our stations are generating approximately 2,300 electronic invoices per month today," says Al Lustgarten, manager of information services at Hearst-Argyle.

While some are still reluctant to totally exit the conventional world of paper trails, there are few, if any, pockets of resistance for electronic invoicing. This is probably best reflected in the volume of EI-based transactions, which is increasing monthly. Abby Auerbach,

*TVB, AAAA make
electronic data
interchange and
electronic
invoicing a top
priority*

executive vice president of the Television Bureau of Advertising (TVB), notes that in November, 560 out of roughly 1,200 TV stations nationwide were engaged in electronic invoicing. "In one month, this group of stations issued more than 30,000 invoices, which resulted from approximately \$265 million worth of air time," she adds.

"In broadcast, the front and back ends are complete, but we have to encourage more stations to convert over to electronic invoicing," says Jeanette Schiavone, AAAA chairwoman of the EI committee and director of client accounting at New York City-based MindShare USA Inc., a WPP Group

company. "At the same time, clients must agree to a paperless environment. We still see agencies requesting that stations send EI transmissions and a hard copy, too. That is ridiculous when a transmission has the ability to generate a facsimile document."

Auerbach says getting auditors to accept electronic invoices in lieu of paper is only part of what must be accomplished.

"We must get all sellers and buyers to replace the paper touch points within their internal processes with electronic connections," she says. "Streamlining back-room operations will lead naturally to more time for media negotiations and a more valuable result for both sellers and buyers." She adds that while electronic invoicing is an important component of EDI and that TVB is putting a lot of energy behind it, TVB is striving for a full end-to-end electronic solution.

"Our dedicated EDI committee is made up of senior people at the O&O and broadcast groups plus the sales rep companies," she adds. "This group is serious about EDI and meets monthly to facilitate education, development and cooperation."

The committee's activities are posted in the EDI Toolbox on TVB's Web site (www.tvb.org).

There are a number of components involved in EDI at the station and agency levels. Traffic systems, Web sites and other software tools are all part of the mix. One challenge is that different traffic systems handle electronic invoicing differently. One may compile data and "push" the invoice information to the agency at the end of each month. Another may send the data to a Web site, where the agency can go and pick up the information.

Despite the different delivery modes from traffic systems, there is a de facto standard for the electronic invoice itself under the auspices of the AAAA, which has created an ASCII text-defined field-format invoice. Its elevation to the status of an industrywide standard is seen as "a positive step" by Paul Levy, vice

president of business development at AdValue Technologies, a wholly owned subsidiary of Reuters, which offers electronic invoicing.

AdValue offers an "AdValue Network" through its mediaworld.com Web site that allows the placement and management of media buys from start to finish. An AE (Ad Executive) Inbox for reps and stations helps them connect electronically with agencies using the AdValue Network.

"The processes surrounding media buying are complex and vary quite a bit," he adds. "MediaWorld is our B2B portal for connecting media buyers, reps and sellers and providing them with products and services geared towards improving these processes."

Cathy Crawford, executive vice president and director of local broadcast at Initiative Media, Los Angeles, observes that current

We must get all sellers and buyers to replace paper touch points within their internal processes with electronic connections.

— Jeanette Schiavone,
MindShare USA

efforts at Web-based buying services range from auctions of distressed inventory to more comprehensive services dealing only in one medium. The usefulness of these services, she believes, is contingent on greater integration of media and functions through a common language. Currently, she notes,

none of them can be integrated with the Donovan Legacy system for back-room work.

"Many of them are using the XML language," Crawford points out, "but then there are companies like Donovan, whose systems are not written in any language like that."

In addition, the clients may also need to get involved. "Before we talk about the a future in a paperless world, we have to take the next logical step, and that involves clients. They have to embrace electronic invoicing as a much better way to proceed," says Crawford.

"Agencies need to make their clients comfortable, and this is not going to happen as long as some agencies remain uncomfortable with it, too. Agencies need to take this step. People have to realize that data can move error-free and that anything in electronic invoicing format can always be

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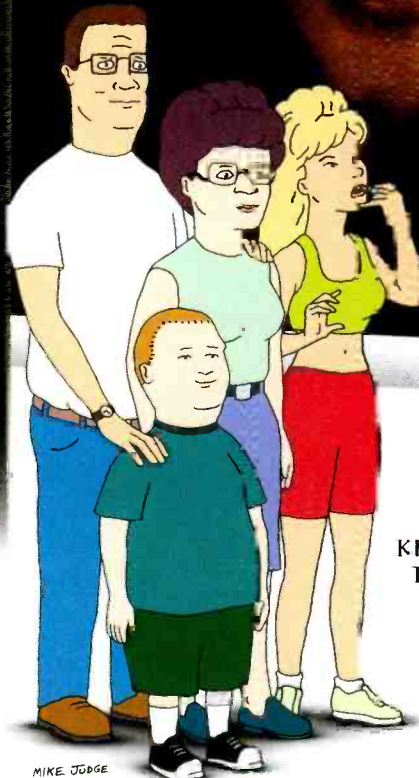
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THE
PRACTICE





Lenny Melamedas, executive vice president of Encoda Systems, a manufacturer of automation and traffic systems, says all the big stations are using electronic invoicing for national spot buys.

printed out," adds Schiavone.

Nonetheless, paperless transactions are showing gains. According to Levy, AdValue's services already handle well over \$3 billion worth of business annually with a combined subscriber base of 1,200 agencies, reps and stations. With AdValue's www.mediaworld.com, users have three EI delivery options from which to choose, including direct delivery to an AdValue desktop client at the agency in question. If the agency is not an AdValue subscriber, invoices can be posted on the site and an e-mail notification will be sent to the addressee so that they can retrieve their EI file off the Web site. The third delivery option is routing invoices to other EI services being used by agencies. AdValue also offers its users access to an EI archive capability.

"There are a few invoicing services that still need to work with one another to allow all stations to reach all agencies," he says. "Solving the EI piece is the most easily accomplished task in the industry."

ONLINE BUYING

The EDI movement has also led to the creation of a number of online services that help facilitate the buying and selling of media spots

over the Internet. Companies such as BuyMedia, eMadison and Media Passage are looking to bring the entire buying process to the Internet, not just parts of it. Their business plans call for data to be transferred electronically, including research, planning, avail requests, sales proposals, order placement and invoicing.

CEO Mike Jackson estimates more than a billion dollars will be placed this year through his company's marketplace system in radio, TV and cable. More than 1,000 agencies are signed up to receive electronic invoices through the system, and a total of 3,000 are using it for the avail process.

And more than 800 radio stations representing 80%-90% of regional and national advertising are signed with the service. Sellers pay license fees ranging from \$400 to \$3,000

while 80% is in the back-room process.

This situation isn't lost on Steve Grubbs, CEO of media-services company OMD, USA. His company is testing three online services and is enthusiastic about moving to a paperless operation. He says, "I don't see this as a bid-ask scenario where we actually buy online. I see it for the exchange of information—contracts, schedules and everything that's associated with schedule maintenance. I see negotiation continuing as a verbal process. I guess we could do this with a system of our own, but it would cost a lot of money to develop, and we still could find out that someone else has a better process."

For those who actually want to negotiate online, the eMadison.com service goes from avail request through an unlimited number of proposals and finally the submission of an order to the station's traffic system. The spot-TV service was recently being beta tested in Dallas with three stations, integrating the backend systems of four major agencies. Robinson says his company hopes to be

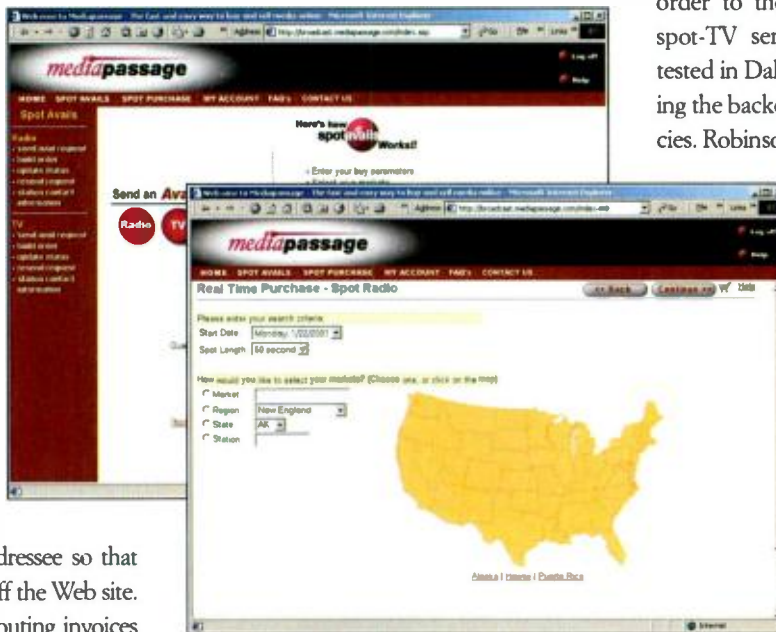
in 20 markets by the end of the year and in all 211 spot markets within two years.

Next, eMadison plans a radio test of its service in San Francisco. Robinson notes, "A radio product will be easier to build because we will have had the experience with TV and, also, four or five radio groups have an enormous number of stations. If you can sell them, you have 60%-70% of the stations in

the top 100 markets."

Another prospect is the quick rollout of a cable network service. He adds that discussions are being held with the three major rep groups to involve them in the service. While the exact cost structure for the service is yet to be decided, he expects his company to be compensated via a license fee to agencies and a combination of that, and a small transaction charge to sellers.

Another company in the new online buying market is Media Passage, which started



Media Passage started out with a print service but became involved in spot radio last year with the acquisition of Broadcastspots.com. Its radio service involves avails integrated with Arbitron ratings for those who pay for the Arbitron service.

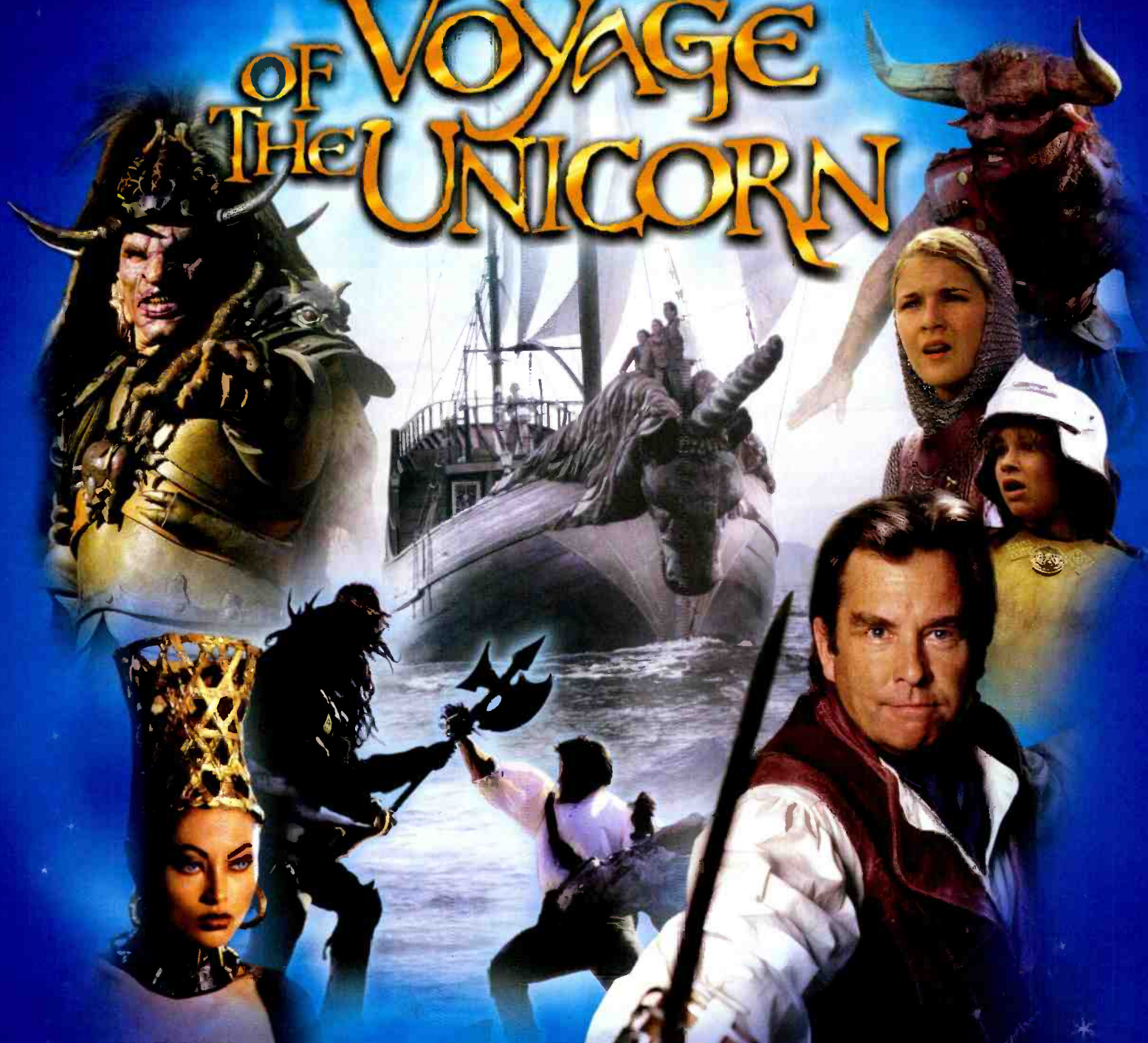
a month, depending upon ratings and revenues.

Don Robinson, vice chairman and chief marketing officer at eMadison, an online service, says the savings online-service companies can offer are important. And former TVB President Ave Butensky, an eMadison advisory board member, explains that 20% of the effort of buying spot TV is in negotiation,

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Date	Document	Created By	Status	Amount(\$)	GRP	CPP
Tue Jan 16 11:32:12 PST 2001	Avail	Jim Buyer/Agency D	Replied			
Tue Jan 16 11:55:17 PST 2001	Avail	Russ White/MFAA	Replied	0.0	0.0	0.0
Tue Jan 16 11:57:48 PST 2001	Avail	Jim Buyer/Agency D	Replied	0.0	0.0	0.0
Tue Jan 16 12:00:29 PST 2001	Avail	Russ White/MFAA	Replied	102800.0	136.0	850.63
Tue Jan 16 12:07:08 PST 2001	Revised Order	Jim Buyer/Agency D	Old	102800.0	136.0	755.88
Tue Jan 16 12:08:46 PST 2001	Revised Order	Russ White/MFAA	Old	102800.0	136.0	755.88
Tue Jan 16 12:20:28 PST 2001	Revised Order	Jim Buyer/Agency D	Replied	102800.0	136.0	755.88
Tue Jan 16 12:20:35 PST 2001	Revised Order	Russ White/MFAA	Makegood Pending	102800.0	136.0	755.88

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For those who want to negotiate online, eMadison.com's service goes from avail request through an unlimited number of proposals and finally the submission of an order to the station's traffic system.

out with a print service but became involved in spot radio last year with the acquisition of Broadcastspots.com. Carl Bryant, executive vice president and co-founder of Media Passage, reports the radio service, so far, involves avails integrated with Arbitron ratings for those who pay for the Arbitron service. This allows the buyer, for example, to search for stations by minimum ratings in specified dayparts and demographics.

So far, though, there is no revenue for Media Passage, because the purchasing mechanism is yet to be bound with the avail request. The actual buy is now done by phone or fax. Bryant says these mechanisms will be tied together sometime this year. At that time, he expects to follow the print model, where both buyer and seller pay a transaction fee. He estimates this will be well under 1% of the media cost.

There are no plans for a spot-TV service for this year, Bryant says. "More than likely, we'll start out with local cable and go from there," he notes.

Media Passage is engaged in a buy of its own, with its acquisition of OneMediaPlace expected to be closed this week, forming a new company, OneMediaPassage. Bryant says OneMediaPlace brings in a system of media "stores," where the seller can present his wares in a private exchange, limiting

access to a specific industry or agency. Once the transaction process is in place, he adds, buyers and sellers will be able to negotiate rates and terms and also handle make-goods.

Another private exchange is offered by AdOutlet Inc., New York. While the service known as AdOutlet.com is an all-media public service, so far in nine markets, the private service is called Ad Media Solutions. The latter, launched a few months ago, "is the precursor to the public service

really taking off," says John Bordeleau, chief revenue officer. "As people become used to using these tools with their existing clients, these sellers will be more ready to go on the public exchange." In the private service, the sellers only do business with specified buyers. He says talks are under way with diversified media companies and reps.

Meanwhile, AdOutlet may offer its greatest attraction to direct advertisers and local and regional agencies that want to explore individual markets in depth. Bordeleau suggests it will appeal to larger agencies that send their buyers to the smaller markets to get expanded information. Each of the current nine markets is represented with information on all media in the market, including Web sites operated by local media and even taxi and elevator advertising. AdOutlet is addressing sellers with trade advertising and through its sales force. Avails, profiles and

unique selling points are included.

The service is in the process of rolling out a total of 25 markets. The Web site allows negotiation, as well as posting of rates that are unique to a specific buyer and only seen by that buyer. Bordeleau claims several thousand buyers now using the site—a mix of various-sized agencies and direct buyers. Although he declines to state specific rates, he says revenue comes from the seller on a transactional basis. While this service is not integrated with backroom systems, he notes, there are negotiations under way for alliances that would provide this function.

Auerbach, however, tempers her enthusiasm because, at least currently, there is no true end-to-end EDI solution—something that needs to be worked out.

"Several EDI vendors are developing technology to connect station and agency legacy systems to each other," she explains. "Each of these competitors have a slightly different approach to the solution."

She does, however, add that there is one thing they do have in common. "None of their technology truly integrates with the legacy systems that run station and agency back rooms," she says. "Without legacy system cooperation and integration, there is no true end-to-end EDI solution. Right now, we have too much confusion and not enough connection."

THE EDI TRAFFIC COP

Another major component of EDI and electronic invoicing will be the station trafficking system. And vendors of those systems are already getting involved because the benefits make too much sense.

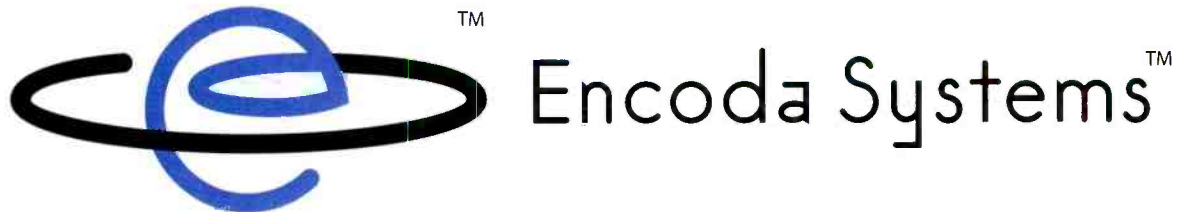
"This is not rocket science," says Melamedas. "It's a practical solution that works well. It has become a no-brainer for both sides of the street."

Encoda, for example, offers a Web site called Spotdata.com, a standards-based system that carries information from any TV traffic system to any agency system. Spotdata.com will be integrated into the workflow tool kit offered by Encoda Systems that now includes the ODAC platform, which Encoda acquired earlier this month. According to Encoda, the ODAC platform

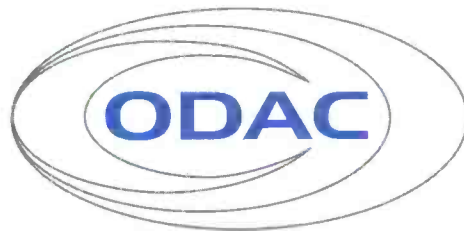
'Several EDI vendors are developing technology to connect station and agency legacy systems to each other... Each of these have a slightly different approach to the solution.'

— Abby Auerbach, TVB

Agency-Rep-Media workflow management moves to a new level . . .



is pleased to announce the acquisition of



About Encoda Systems

Encoda Systems, Inc., a new company created by combining the operations of Columbine JDS Systems, Enterprise Systems, CCMS and Drake Automation/DAL, provides comprehensive technology solutions for electronic media markets (broadcast television, cable, DBS, radio, streaming media, advertising agencies, media buyers and national sales reps). Encoda Systems offers one of the most complete arrays of business systems and automated delivery systems and services in the world. The Company has offices in Colorado, New York, New Jersey, Tennessee, Michigan, Canada, the United Kingdom and Australia. Encoda Systems is privately held with funding from a group including LiveWire, Thomas H. Lee Company, the Blackstone Group and Evercore Partners. Additional information is available at www.encodasystems.com.

About ODAC

Founded in 1998, ODAC provides the media advertising industry with workflow software that allows advertisers, agencies, rep firms and media outlets to transact business electronically and with greater business value. The ODAC system allows users to electronically manage the advertising campaign process from start to finish, beginning with pre-buy research and projections and ending with online bill payment and post-buy performance analysis. The Company has offices in Boston, MA and Atlanta, GA and can be found on the web at www.odac.com.

upgrades the entire chain of communications linking buyers and sellers, while allowing for the ongoing analysis of the complete transactional flow and its outcome.

"We charge a dollar per transaction," he says. "Even with this fee, there is research data in the market place, which points to the fact that stations don't just save money via EI; they actually make money doing it."

Melamedas described Encoda Systems' new Electronic Order Management (EOM) as a system which streamlines the media buy-sell process. In effect, it allows the user to electronically manage the order through its entire life cycle, including populating and synchronizing databases.

"In addition to EOM, we see mechanisms for managing negotiations for the buy itself taking shape. This will be part of our tool kit for managing the workflow of traditional, converged, addressable and interactive campaigns. As the world moves to where media placement can occur anywhere, including portable handheld devices, we plan to provide tools that will help buyers and sellers manage the ever-changing landscape," says Melamedas.

Auerbach adds that the purchase and integration of ODAC into Encoda Systems is a forward step in the development of full end-to-end EDI. "While ODAC may develop integration into several of Encoda's station systems, the agencies (represented mostly by DDS) and non-Encoda traffic systems are still not connected," she notes. "TVB is encouraged to see Encoda working on end-to-end EDI but stresses the importance of maintaining open connectivity among all trading partner systems, and we continue to encourage the development of additional solutions."

W. Lowell Putnam, president/CEO of

VCI, another traffic system manufacturer, says VCI is already involved in both electronic contracting and electronic invoicing.

"Contracts can be sent electronically from a national sales rep's system directly to our VCI Sales Desk system, which integrates directly with our STARS II+ traffic system," he explains. "Using Sales Desk, a national sales manager or sales assistant can check current availability, get contracts approved and schedule spots in real-time. Once the spots air, invoices are generated automatically by the STARS II+

traffic system and can be sent electronically to the agency."

He adds that it's extremely important that broadcasters understand how their current systems and processes will help or hinder them as they move forward with any form of EDI.

"A station's traffic system, for example, plays a pivotal role in EDI because it's the only system that touches the entire revenue stream from order entry to scheduling to invoicing," he explains. "A traffic system that is open and based on standards such as Microsoft Windows NT, ODBC, XML and HTML is more likely to support current requirements, as well as future forms of EDI."

HAPPY AGENCIES

Ad agencies seem more than happy to jump on board. "As far as our agencies are concerned, the more electronic invoices they get, the happier they are," says Pat George,

senior vice president and e-commerce coordinator at Donovan Data Systems (DDS). "Creating the EI file was a slam-dunk. On the other hand, creating a transport mechanism

for EI was seen as a big challenge until a standard platform emerged last year. Soon, we will see EI in the radio industry, too."

The traffic systems sitting in the station are being complemented by a number of Web sites that are based on the agency side. For example, DDS has www.donovandata.com. DDS clients include advertising agencies, media independents, advertisers, rep firms, TV networks, studios and PR firms, and, according to the company, its systems processed 70% of the national spot advertising dollars purchased in the U.S. in 1999, accounting for more than \$23 billion via 800 million online transactions.

While George is happy with electronic invoicing, there is one important factor with which to contend. There's a fundamental difference between how electronic invoicing changes invoicing processes, and treating the paperless transaction in the same way as the paper transaction is simply not possible, according to George.

"Audit issues loom large. Without paper, should electronic invoice documents be kept? Where and for how long? After invoicing, you can look down the work-flow path to identify other electronic

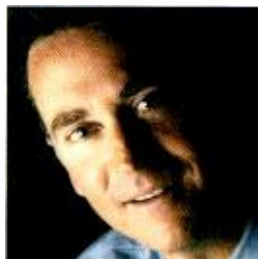
invoicing efficiencies and opportunities, but you need to be mindful of audit and accounting considerations as you do that," says George.

But, audit issues aside, the move to electronic invoicing will help reduce discrepancies, and Auerbach points out that reducing discrepancies is a major benefit. The average large ad agency handles 15,000 to 20,000 invoices each month from local ad spots, and more than 50% of these arrive at the agency in question with discrepancies.

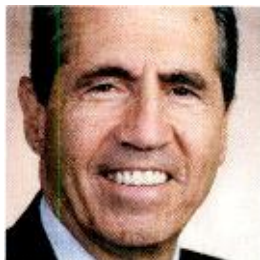
"Many of these discrepancies are due to human error at the time of input. Electronic invoicing not only reduces the number of errors, but it also facilitates rapid reconciliation," Auerbach notes. "When we can couple electronic invoicing with full EDI, we expect to eliminate invoice discrepancies." ■



Former TVB President Ave Butensky, an eMadison advisory board member, says that 20% of the effort of buying spot TV is in negotiation, while 80% is in the back-room.



AdValue CEO Mike Jackson estimates more than a billion dollars will be placed this year through his company's marketplace system in radio, TV and cable.



Don Robinson, vice chairman and chief marketing officer of eMadison, says a radio product will be easier to build because they have had the experience with TV.

Programming

The sight of music

Three-tiered Studio M stresses sound's video component

By Joe Schlosser

Michael Lloyd and Max Keller wanted to bring music videos back to television—and not just to cable television. Lloyd, a veteran music producer, and Keller, an entertainment attorney, felt the MTVs and VH1s of the world were getting away from their roots. Too much talk and fluff, they said.

So Keller and Lloyd acquired the rights to the 25,000 music-video library, owned by New Jersey-based Power Play Music Video Corp., and launched a network of sorts, called Studio M.

But Studio M isn't your basic music-video cable network. It's a three-tiered setup that includes a four-hour-a-day satellite feed carried by more than 150 local TV stations, a pair of first-run syndicated shows and a digital cable network that Keller and Lloyd hope to launch within the next two years. "Our future is the 24-by-7 digital channel, not terrestrial broadcast," says Keller, the chairman of the company, who was also behind the syndication efforts of action series *Acapulco H.E.A.T.* and *Tarzan*.

"We're just hoping to get on the charts right now," says Studio M's president Lloyd, who has produced albums for Dionne Warwick and Lou Rawls, among others. "We are hoping to entertain in a creative way and have personalities to identify with. We're going to present things they haven't been seeing recently—the video component to music. You don't see a lot of that on VH1 or MTV."

Studio M has the backing of French media company Thomson Multimedia and Internet service provider PSINet and is currently in carriage talks with Adelphia, DirecTV, Comcast and other cable and satellite providers.

The company, based in Sherman Oaks, Calif., launched its four-hour daily feed on Dec. 11, mainly on low-powered stations cobbled together through carriage on various



Pillow Talk, a daily strip, features a scantily clad hostess chatting from her bed.

cable systems. The feed consists of separate formats, including country, hits and urban, each with VJs. Stations are not forced to carry the whole four-hour package in one continuous play, and many don't, says Keller.

"It gives a lot of these low-powered stations high-quality programming that most of them wouldn't be able to get," says Keller.

Studio M executives went to NATPE for the first time last month and came away from the convention with an adjusted business plan. Two series planned for both the daily broadcast feed and the eventual digital channel were suddenly set for separate syndication offerings.

Studio M executives say *Pillow Talk*, a daily strip show featuring a scantily clad hostess chatting with musicians from her bed, and *Wrestle Rock*, a hybrid weekly rock and wrestling show (featuring grapplers from little known American International Wrestling organization) are cleared in over 50% of the country for their September launches.

Stations signed for both series include KNWS-TV Houston, WGTW-TV Philadelphia, WBQC-TV Cincinnati, KCNG-TV Las Vegas and WHTW-TV Hartford. Neither series is set for any of the top three markets (New York, Los Angeles and Chicago), but Studio M executives say they have offers in L.A. and Chicago. ■

IN BRIEF

CARTOON NETWORK HAS FOUR NEW SERIES

Cartoon Network has set four new original animated series for its 2001-2002 season. Ethereal action cartoon *Samurai Jack* was created by Genndy Tartavsky, who developed the network's *Dexter's Laboratory*. Other new shows include Mr. Peabody-derivative *Time Squad*, comedy *Grim & Evil*, plus retooled 1970s cartoon *Justice League*, featuring DC Comics characters. The network, which is spending about \$100 million annually on original series, also ordered 96 new episodes of its biggest hit, *Dragon Ball Z*.

RIPA IS RIGHT FOR REGIS

Live with Regis & Kelly with newly installed co-host Kelly Ripa is, so far, scoring with viewers. Buena Vista's talk strip posted a 4.7/17 metered market average for the week ending Feb. 18, which is a 15% gain over last month's average rating and a 9% jump over its performance during the comparable period in February 2000, according to Nielsen Media Research. On WABC-TV New York, where *Live* is taped, the show grabbed a time-period winning 5.2/18, representing a 33% hike from February 2000 and a 27% climb from January 2001.

FOX GOES TO BOOT CAMP

Up next from Fox's reality department: *Boot Camp*. The network is launching the eight-week series on Wednesday, March 28 at 9 p.m. ET/PT—the same time slot currently held by *Temptation Island*. The series pits 16 contestants competing for \$500,000 in a military-like boot camp.

IN BRIEF

**CBS TOPS RATINGS,
BUT NBC SNARES 18-49S**

NBC placed first in adults 18-49 for the week of Feb. 12-18, but CBS was the network leader in households and total viewers.

NBC, led by its strong Thursday night lineup of *Friends* and *ER*, averaged a 5.1 rating for the week in adults 18-49, according to Nielsen Media Research. It was NBC's third straight week atop the adults 18-49 category.

CBS, with help from the most-watched show of the week, *Survivor: The Australian Outback*, averaged 13 million viewers and an 8.8 rating/14 share in households.

CBS has won the household title for the last four consecutive weeks. *Survivor* averaged 28.2 million viewers on Feb. 15 and an 11.7/29 in adults 18-49. *ER* was the highest rated 18-49 program of the week, with a 13.5/34 average.

Fox tied NBC for first place in adults 18-34 (4.5/13) and finished second in adults 18-49 with a 4.7 rating. ABC finished the week in third place among adults 18-49 (4.4) and in second place among total viewers (12.6 million).

The WB and UPN tied in both adults 18-49 (1.6 rating) and in total viewers (3.7 million).

ANOTHER MOLE AT ABC

ABC has ordered another 13 episode run of *The Mole* from Stone Stanley Entertainment, and it will likely debut in the fall.

The Mole has quietly performed well since its Jan. 9 debut, ranking as the network's highest rated adults 18-34 entertainment series this season. Former ABC News reporter Anderson Cooper is set to return as the show's host.



In IRD's made-for-TV movie on NBC, *The Princess and the Marine*, Miriam al-Khalifa Johnson and Jason Johnson (l) were portrayed by Marisol Nichols and Mark-Paul Gosselaar.

IRD offers real reality

Network of reporters provides tips that become the stuff of stories

By Susanne Ault

While NBC's recent *The Princess and the Marine* was not a ratings smash, one of the movie's producers, Industry R&D, a news research/entertainment company, is nevertheless in high demand for more of its real-life tales.

Last June, IRD lifted the veil on the nation's most successful, now disgraced drug informant, Andrew Chambers, and has since nabbed a deal to craft a two-hour series pilot based on his life, *The Snitch*.

IRD has established relationships with about 500 print and TV reporters, who are paid every time a story tip they provide leads to bigger things—like a piece on a network news magazine or the production of a made-for-TV movie. In June, it was an IRD story about a Bahraini woman who defied her royal family to be with her American soldier soul mate that quickly became NBC's *Princess*.

It posted a satisfactory Nielsen 4.2 rating/9 share in adults 18-49 for NBC on Feb. 18.

"We've always been fortunate to have such

a great network of reporters in TV and print that have a pulse on breaking stories," says Tom Colbert, IRD president and executive producer of *Princess*. "Hollywood has grown to know IRD as the place to get access to these stories first. Our reporters are close to the victims, close to their attorneys and close to the cops."

ABC's *20/20* broke the Chambers story based on an IRD-originated tip, last June, and Showtime is now developing it as *The Snitch*. In total, Colbert says 22 TV and film projects—examples include the feature *Boys Don't Cry* and USA cable's *Judgment Day: The Ellie Nesler Story*—have originated from IRD's handiwork.

"Truly, if it hadn't have been for Tom, we wouldn't have had this story," says *20/20* anchor Connie Chung, regarding her reporting on the show's Chambers segment, exploring how the Drug Enforcement Agency used the informant to arrest 445 dealers, seizing \$6 million in drug assets over 15 years. The trouble is, Chambers was once convicted on non-drug charges, throwing some of the resulting

Programming

convictions in doubt.

The Chambers tale, Chung says “was particularly meaty. Chambers lied about his personal past—his own criminal activity, which has put a number of drug cases in jeopardy.”

In its ten years, IRD has collected about 6,000 stories and put them into a computer library accessible by its clients. When an IRD-associated reporter digs up something juicy, IRD will tip off its national news customers, which include NBC's *Dateline* and CBS' *48 Hours*.

IRD will get paid anywhere from \$50 to \$100 every time its video footage airs, giving a portion of that fee to the reporter source. As for the stories themselves, IRD is not always hired to adapt its newsbreaks into TV movies and series, but those stories can net \$10,000-\$30,000 to the reporters involved.

Colbert loses rights as bidding goes up (i.e. USA Pictures got *Ellie Nesler*, and Independent Film Channel snagged *Boys*). But by partnering with a production company, Proud Mary Entertainment, IRD

is now aiming to “to be involved more in the stories that eventually become films.”

IRD/Proud Mary is close to nailing down deals for two TV films, *The End*, based on an Austrian best-selling author arrested in the early 1990s for killing about a dozen women during his worldwide book tour, and *Sammy, the Bull*, about a former mob boss who became the ring-leader for an Arizona ecstasy operation.

With writers and actors strikes looming, IRD will have plenty of work coming its way, as networks increase their prime time news holes. If the strikes occur, IRD “is going to have to help us. We'll be producing more,” predicts 20/20's Chung. “We'll be on a great search for stories. And Tom has always been hot on the news.”

Colbert accepts the compliment from Chung but notes: “This company is insulated against trends—whether it be a strike, or the mood swings of public taste. Everybody always needs a true story. It goes back to why people are always going to like Shakespeare—people want drama.” ■

‘Our reporters are close to the victims, close to their attorneys and close to the cops.’

—Tom Colbert

IN BRIEF

WOMEN'S SOCCER GETS CARRIAGE

TNT and CNN/SI will join forces to show 22 Women's United Soccer Association games this year, including two semi-final games and the league's championship match. TNT kicks off its WUSA coverage April 14, presenting a total of 11 games including the final. CNN/SI will run 11 regular season games, first revving up May 27. Scheduling the WUSA's 2001 season is the first of a four-year, exclusive cable agreement that was signed between TNT, CNN/SI and the WUSA.

DILLER TRIMS USA HOLDINGS

USA Networks Chairman Barry Diller sliced his investment in the company, exercising options for 1.8 million shares and selling them. The gross proceeds come to around \$36 million. The sales represent about 3.5% of Diller's stock and options holdings.

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StationBreak

BY DAN TRIGOBOFF

TUNE IN, TURN IN

WALA-TV Mobile, Ala., got a beat on the story of the killing of a local 18-year-old man when the 24-year-old suspect turned himself in to the station.

"It was pretty bizarre," said Assistant News Director Randy Merrow, who added that the incident began with a phone call from Milton Lebaron Reed. "He identified himself as a murder suspect.

"He said he was staying at a local motel and wanted a camera there for protection when he turned himself in. He said he was afraid he would be abused by police. We found out he'd just been let out of another jail in December."

The call brought reporter Kiran Khalid and a crew to a local motel to film the surrender, but Reed's girlfriend told broadcasters and police—contacted by the station—that Reed had left to turn himself in. That was not the case, however, and neither the station nor police could verify Reed's whereabouts. That is, until he showed up in the station's lobby. "The switchboard operator called back and told us Reed was there," said Merrow. "She was very calm and we told her to be careful. I went out to the lobby. I was concerned that he was armed, and I approached him slowly. He seemed a little out of it. He said, 'I'm here and I'm ready . . . I'm tired of getting shot at.'" Apparently, Merrow said, friends of the man Reed is suspected of killing had been looking for him.

PILOT SALUTED

KPRC-TV Houston last week aired a tribute to "Captain" Rod Hooks, the station's long-time helicopter pilot who was found dead in a trailer at a rodeo over the previous weekend. Hooks had competed in the cutting horse competition. The cause of the 55-year-old pilot's death was not immediately known and an autopsy was to be performed. Early speculation included carbon monoxide poisoning, but doctors were looking into possible



Carr moves ahead

Forrest Carr, who has already done two tours of duty at WFLA-TV Tampa, Fla., as a producer and an assistant news director, will now be the station's news director. Carr, who has emerged as a frequent commentator on journalistic ethics during his tenure as news director at KGUN(TV) Tucson, Ariz., replaced Dan Bradley—now vice president of news for station owner Media General. Carr wasn't sure whether he'd be able to institute a Viewer's Bill of Rights similar to the one he created in Tucson.

complications from a blood clot resulting from a horse's kick.

Hooks was a retired Lt. Colonel and Vietnam vet who had won several medals. Flags at the station were flown at half-mast last week. The owner of his own helicopter company, Hooks had been flying for the station for more than a decade.

'THE BODY' POLITIC

KSTP Minneapolis last week devoted the great block of its Wednesday evening news to a live interview with Minnesota's controversial and bombastic governor, former wrestler and current XFL announcer Jesse Ventura. While the station planned for a serious discussion of state budget issues, it agreed to let Ventura comment on highlights from the Timberwolves game he'd just attended.

Also last week, Ventura was reportedly rethinking a policy that requires reporters to wear a badge that includes a prominent photo of him and the reporters' designation "Official Jackal."

DISPELLING THE CLOUDS

Faced with community concerns over the Doppler radar his station plans to mount atop a 10-story building, Miami meteorologist Roland Steadham apparently convinced leaders that it will not only be safe, but ultimately make the community safer. Steadham, top weatherman at WTVJ-TV, told attendees at community meetings that the

14-foot Doppler setup planned for the top of the Eastern Financial Credit Union building in Huntington posed no threat to neighbors and the advance warning it provided could save lives during the hurricane season.

"This is an issue I've taken upon myself," Steadham said. The five-year veteran of the station said he'd been educating himself about Doppler radar, and when he learned that WTVJ-TV representatives had been invited to meet with community members, "I decided to go."

GRANT GRANTED EXTENSION

Former San Antonio anchor Gerry Grant last week asked for, and was granted, more time to prepare for his trial on child pornography-possession charges. Grant appeared in court Tuesday, according to local sources, after making a public confession a few days earlier to purchasing kiddie porn. Grant said then, though, that he had never harmed or even touched a child.

Grant is no longer employed by KSAT-TV, which suspended him following the arrest. The veteran newsman also worked briefly for WCBS-TV New York and was a Los Angeles-based reporter for *Entertainment Tonight*.

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

SyndicationWatch

FEB. 5-11 *Syndicated programming ratings according to Nielsen Media Research*

TOP 20 SHOWS

Rank/Program	HH	HH
	AA	GAA
1 Wheel of Fortune	10.9	10.9
2 Jeopardy	9.6	9.6
3 Entertainment Tonight	7.2	7.3
4 Judge Judy	6.6	9.7
5 Oprah Winfrey	6.5	6.6
6 Friends	6.2	7.1
7 Wheel of Fortune (wknd)	6.2	6.2
8 Seinfeld	5.5	5.5
9 Entertainment Tonight (wknd)	5.1	5.2
10 Frasier	4.9	5.3
11 Live with Regis	4.0	4.0
12 Drew Carey	3.9	4.4
13 Andromeda	3.9	4.3
14 X-Files	3.9	4.3
15 Hollywood Squares	3.9	3.9
16 Jerry Springer	3.8	4.1
17 Xena	3.8	4.0
18 Judge Joe Brown	3.7	4.9
19 Maury	3.7	3.9
20 Extra	3.5	3.6
21 Montel Williams	3.5	3.6
22 Seinfeld (wknd)	3.5	3.5
23 Friends (wknd)	3.4	3.8
24 ER	3.3	4.1
25 3rd Rock from the Sun	3.3	3.6

TOP COURT SHOWS

Rank/Program	HH	HH
	AA	GAA
1 Judge Judy	6.6	9.7
2 Judge Joe Brown	3.7	4.9
3 Divorce Court	3.1	3.1
4 Power of Attorney	2.4	3.1
5 Judge Hatchett	2.2	2.7

According to Nielsen Media Research Syndication Service Ranking Report Feb. 5-11, 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

Texas Justice, Twentieth style

Twentieth Television, one of the few major syndicators that did not present a new effort at NATPE, is going against the grain again. It's going local—unspooling the court strip *Texas Justice* regionally.

While the distributors' rivals are sticking with typical national syndication rollouts this fall, revving up *Texas Justice* on just six Fox O&O stations starting March 26 "is the vision for our future," says Twentieth chief Bob Cook.

Another specifically targeted project from Twentieth will likely debut this year, according to Cook. He indicated it will probably be a talk effort premiering on a different set of stations, but declined to give further details.

With shaky economic forecasts creating a soft TV ad market, Cook says it's critical for Twentieth to limit its spending through such regional show launches. And *Texas Justice*, taped and aired at one of the participating six stations, KRIV-TV Houston, will not empty Twentieth's pockets because "it's the epitome of station-group synergy."

Producing *Texas Justice* with KRIV-TV's current infrastructure, an already in-place production staff, post-production capabilities and stage "makes it considerably less expensive than if we did it using traditional means," which can often involve hiring new people or constructing new sets.

Cook wants to introduce the nation to *Texas Justice*, starring Houston lawyer Larry Joe Doherty, as soon as this fall, if "it performs by the end of May" sweeps. But going slowly gives Twentieth "the tremendous opportunity to test and fine-tune it." That gives *Texas Justice* an edge in surviving today's largely hitless syndication market.

The other signed-on stations are KDFW-TV Dallas; WAGA-TV Atlanta; WBRC-TV Birmingham, Ala.; WHBQ-TV Memphis, Tenn.; and WGHP-TV Greensboro, N.C. They also are insulated from financial risk. They've been granted *Texas Justice*'s entire advertising inventory, "money that will come to us indirectly since it is all going to our sister TV station group," explains Cook.

Also boosting Cook's drive to be different is the fact that Twentieth has had luck with regional launches before, premiering *Cops* first in Los Angeles and *Current Affair* in New York, two shows that went on to national syndication runs.

—Suzanne Ault



Lawyer Larry Joe Doherty plays a judge in new low-cost series to roll out locally.

100% Growth In Philadelphia!



WTXF/FOX
9:30AM

and...

+14% in W18-49
over its Hatchett lead-in



The New
Court Leader

POWER
OF
ATTORNEY



Source: NIELSEN, as dated above

CableWatch

FEB. 12-18 Cable programing ratings according to Nielsen Media Research

C A B L E ' S T O P 2 0

Ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	HHs U.S.	Cable (000)	Share
1	WWF Entertainment	TNN	Mon	10:00P	67	5.1	4.1	4071	8.3
2	m/"Hard To Kill"	TBS	Sun	08:00P	120	4.8	4.0	3961	7.3
3	WWF Entertainment	TNN	Mon	09:00P	60	4.4	3.5	3504	6.1
4	Dog Show	USA	Tue	08:00P	180	3.9	3.1	3120	5.9
5	m/"A Few Good Men"	TBS	Sat	08:05P	180	3.7	3.0	3037	6.6
6	Dog Show	USA	Mon	08:00P	180	3.3	2.6	2648	4.8
7	Rugrats	NICK	Mon	07:30P	30	3.2	2.5	2530	4.9
8	Rugrats	NICK	Sat	09:30A	30	3.1	2.5	2471	9.5
8	Rugrats	NICK	Sun	09:00A	30	3.1	2.4	2447	9.3
10	Rugrats	NICK	Sat	09:00A	30	3.0	2.4	2422	9.9
10	Rugrats	NICK	Sun	09:30A	30	3.0	2.4	2413	8.7
10	m/"Deadly Relations"	LIF	Sat	04:00P	120	3.0	2.4	2400	6.9
10	m/"Liar,Liar:Between Father&Daughter"	LIF	Sat	06:00P	120	3.0	2.3	2340	5.9
14	Jag	USA	Tue	07:00P	60	2.9	2.4	2376	5.0
14	Hey Arnold	NICK	Mon	07:00P	30	2.9	2.3	2295	4.7
16	m/"Mercury Rising"	USA	Sat	09:30P	150	2.8	2.2	2243	5.2
16	Spongebob	NICK	Sat	10:00A	30	2.8	2.2	2223	8.3
18	m/"Hard To Kill"	TBS	Sun	10:00P	120	2.7	2.2	2207	4.6
18	Wild Thornberrys	NICK	Mon	08:00P	30	2.7	2.1	2149	3.9
18	Spongebob	NICK	Sun	10:00A	30	2.7	2.1	2139	7.6
18	Rugrats	NICK	Thu	07:30P	30	2.7	2.1	2136	4.4
18	Rugrats	NICK	Fri	08:30P	30	2.7	2.1	2128	4.5

D E M O T R A C K E R : F E M A L E S 1 8 - 3 4

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

Rank	Program	Network	Day	Time	Duration	Rating Cable	HHs U.S.	Cable (000)	Share
1	WWF Entertainment	TNN	Mon	10:00P	67	3.6	2.8	855	9.8
2	WWF Entertainment	TNN	Mon	9:00P	60	2.9	2.3	698	7.0
3	Sunday Movie I	LIF	Sun	4:00P	120	2.4	1.8	559	9.5
4	Jackass	MTV	Sun	10:00P	30	2.3	1.7	532	5.9
5	Roseanne	TBS	Mon	6:30P	30	2.2	1.8	539	9.0
6	Fresh Prince Of Bel Air	TBS	Mon	7:00P	32	2.2	1.8	538	7.8
7	TNT Sunday Movies	TNT	Sun	9:30A	150	2.2	1.7	521	13.6
8	Sunday Movie	LIF	Sun	2:00P	120	2.2	1.7	517	9.7
9	Hard To Kill	TBS	Sun	8:00P	120	2.1	1.7	516	5.7
10	Roseanne	TBS	Wed	6:31P	29	2.0	1.6	495	9.6

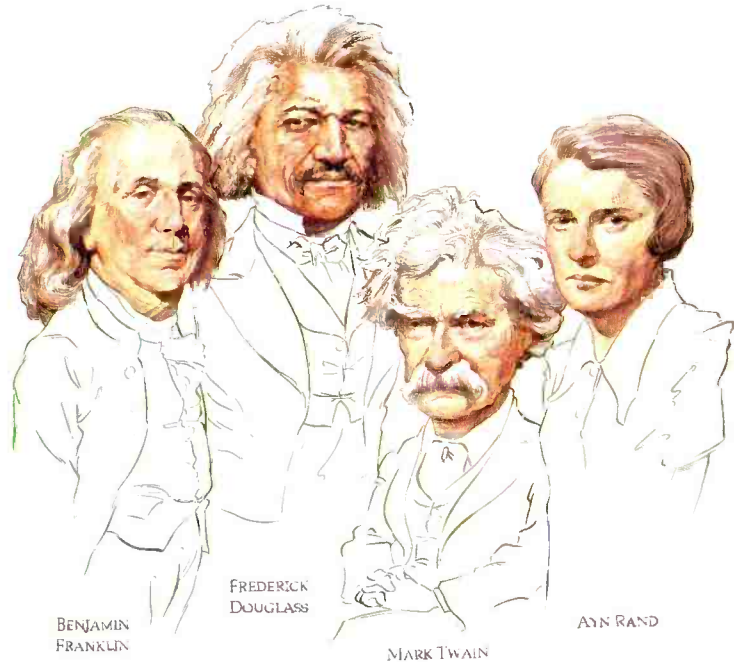
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- 4/9 Thomas Jefferson
& James Madison
- 4/16 Lewis & Clark
- 4/23 James Fenimore Cooper
- 4/30 Sojourner Truth
- 5/7 Ralph Waldo Emerson
& Henry David Thoreau
- 5/14 Elizabeth Cady Stanton
- 5/21 Nathaniel Hawthorne
- 5/28 Frederick Douglass
- 6/4 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

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BroadcastWatch

COMPILED BY KENNETH RAY

FEB. 12-18 Broadcast network prime time ratings according to Nielsen Media Research

Week 20	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB
	9.4/14	9.6/15	7.2/11	8.8/13	1.0/1	2.5/4	3.3/5
8:00		38. King of Queens 8.6/13	66. Crocodile Hunter 5.7/9	33. Boston Public 8.9/13	133. Miracle Pets 0.6/1	95. Moesha 2.5/4	81. 7th Heaven 4.4/7
8:30	14. ABC Monday Night Movie—These Old Broads 11.3/17	41. Yes, Dear 8.3/12				93. The Parkers 2.7/4	
9:00		12. Ev Lvs Raymd 11.7/17	46. Dateline NBC 7.6/11	36. Ally McBeal 8.7/13	119. Touched by an Angel 1.0/1	95. The Hughleys 2.5/4	98. Kiss the Bride 2.3/3
9:30		21. Becker 10.2/15				98. Girlfriends 2.3/3	
10:00	66. Gideon's Crossing 5.7/9	28. 48 Hours 9.5/16	41. Third Watch 8.3/14		114. Diagnosis Murder 1.4/2		
10:30							
	8.3/13	10.3/16	7.2/11	7.1/11	1.0/2	2.6/4	3.2/5
8:00	48. The Mole 7.4/12	63. JAG 10.9/17	73. 3rd Rock fr/Sun 5.3/8	45. That '70s Show 7.8/13	129. Mysterious Ways 0.8/1	94. UPN's Movie Tuesday—How Stella Got Her Groove Back 2.6/4	88. Buffy the Vampire Slayer 3.3/5
8:30			66. DAG 5.8/9	56. Titus 6.7/10			
9:00	40. Dharma & Greg 8.5/13	30. 60 Minutes II 9.4/14	22. Frasier 10.1/15	51. Dark Angel 7.0/11	119. Touched by an Angel 1.0/2		91. Angel 2.9/4
9:30	56. Geena Davis 6.7/10		44. Three Sisters 7.9/12				
10:00	25. NYPD Blue 9.9/16	20. Judging Amy 10.6/17	51. Dateline NBC 7.0/11		118. Diagnosis Murder 1.1/2		
10:30							
	9.5/15	5.7/9	11.2/18	5.9/9	1.0/2	2.6/4	2.4/4
8:00	11. Who Wants to Be a Millionaire? 11.8/19	63. Everybody Loves Raymond 5.8/9	46. Ed 7.6/12	62. Barbara Streisand: Timeless 5.9/9	131. Cupid's Funniest Moments 0.7/1	102. 7 Days 2.1/3	92. Dawson's Creek 2.9/5
8:30							
9:00	19. Drew Carey 10.8/17		10. The West Wing 12.2/19		119. Touched by an Angel 1.0/2	89. Star Trek: Voyager 3.1/5	103. Jack & Jill 2.0/3
9:30	38. Spin City 8.6/13	66. CBS Wednesday Movie—Haven. Part 1 5.7/9					
10:00	58. Once and Again 6.1/10		6. Law & Order 13.8/23		116. Diagnosis Murder 1.3/2		
10:30							
	8.3/13	12.3/19	14.6/23	3.8/6	1.2/2	4.3/7	2.8/4
8:00	78. Whose Line Is It 4.9/8	2. Survivor II 16.6/25	5. Friends 14.0/22	86. World's Incredible Animal Rescues 3.5/5	119. It's a Miracle 1.0/2		100. Gilmore Girls 2.2/3
8:30	76. Whose Line 5.0/8		3. Frnds Outtake 14.4/21			83. WWF Smackdown! 4.3/7	
9:00	12. Who Wants to Be a Millionaire? 11.7/17	4. CSI 14.1/21	9. Will & Grace 12.5/19	85. Conspiracy Theory: Land on/Moon? 4.1/6	119. Touched by an Angel 1.0/2		87. Charmed 3.4/5
9:30			17. Just Shoot Me 10.9/16				
10:00	43. Primetime 8.1/13	58. 48 Hours 6.1/10	1. ER 18.1/29		108. Diagnosis Murder 1.7/3		
10:30							
	8.2/14	6.5/11	9.7/17	5.6/10	0.8/2	1.7/3	2.1/4
8:00	81. Two Guys a Girl 4.4/8	54. Diagnosis Murder 6.8/12	27. Providence 9.6/17	61. Police Videos 6.0/11	133. Encounters With the Unexplained 0.6/1	114. Gary & Mike 1.4/3	103. Sabrina/Witch 2.0/4
8:30	83. Norm 4.3/8					116. Celebrity Death 1.3/2	
9:00	16. Who Wants to Be a Millionaire? 11.2/19	66. The Fugitive 5.7/10	28. Dateline NBC 9.5/16	73. Police Videos 5.3/9	125. Touched by an Angel 0.9/2	103. Cheating Spouses: On Tape 2.0/3	97. Popstars 2.4/4
9:30							
10:00	32. 20/20 9.1/16	51. Nash Bridges 7.0/12	24. Law & Order: Special Victims Unit 10.0/17		125. Diagnosis Murder 0.9/2		108. Grosse Pointe 1.7/3
10:30							
	5.4/10	7.6/14	3.1/6	5.6/10	0.9/2	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00	72. ABC Saturday Night Movie—Dr. Dolittle 5.5/10	66. That's Life 5.7/10	89. NBC NFL Football—Los Angeles Xtreme vs. Las Vegas Outlaws 3.1/6	71. Cops 5.6/11	119. Bonanza 1.0/2		
8:30				58. Cops 6.1/11			
9:00		49. Walker, Texas Ranger 7.3/13		73. AMW: America Fights Back 5.3/10	131. Bonanza 0.7/1		
9:30	76. All-New Bloopers 5.0/9	26. The District 9.7/18			125. Bonanza 0.9/2		
10:00							
10:30							
	11.7/18	10.5/16	5.4/9	7.9/12	0.7/1	1.5/3	1.8/3
7:00				78. Futurama 4.9/9	125. Candid Camera 0.9/2		110. Jamie Foxx 1.5/3
7:30	54. ABC Sunday Picture Show—Ever After 6.8/11	14. 60 Minutes 11.3/19	61. NBA Basketball 3.7/7	63. King of/Hill 5.8/10		110. UPN NFL Football—Orlando Rage vs. New York/New Jersey Hitmen 1.5/3	110. The PJs 1.5/3
8:00		22. Touched by an Angel 10.1/16	78. Dateline NBC 4.9/8	34. The Simpsons 8.8/14	129. It's a Miracle 0.8/1		103. Steve Harvey 2.0/3
8:30				34. Malcolm/Middl 8.8/13			100. Steve Harvey 2.2/3
9:00	8. Who Wants to Be a Millionaire? 12.6/19	36. CBS Sunday Movie—The Ballad of Lucy Whipple 8.7/13	49. NBC Sunday Night Movie—The Princess and the Marine 7.3/11	30. The X-Files 9.4/14	135. Pax Big Event Sunday—The Boys 0.5/1		107. Nikki 1.9/3
9:30							110. Grosse Pointe 1.5/2
10:00	7. The Practice 12.9/20						
10:30							
WEEK	8.4/14	8.8/14	8.3/14	6.5/10	0.9/1	2.5/4	2.5/4
5-1-D	8.7/14	8.6/14	8.3/13	6.4/10	0.9/1	2.6/4	2.6/4

Washington

School for would-be owners

Station executive, NAB, team to put diversity principles into practice



Gannett Television VP Richard Dyer emphatically makes his point, while WSBT Inc. Chief Engineer Eugene Hale (r) looks on.

By Paige Albinak

One weekend a month, 21 men and women—all successful executives—gather at the National Association of Broadcasters.

They come from all over the country and represent a variety of ethnicities, but they share a common dream: owning their own TV or radio station.

They admit that the once-a-month, 10-month seminar, which started last fall, has mostly taught them that buying a station is no easy feat. Prices are high, inventory is low and the margins aren't what they used to be. But there's something about being a station owner that motivates these people—something about being a broadcaster—and the hard work and slim odds don't seem to deter them.

"It's kind of mystical," says participant Camille Jefferson, manager of audio engineering in National Public Radio's broad-

cast services department. Jefferson started her broadcast career in engineering because it was easier to break into than sales, which was what she really wanted to do. After participating in the program, she says, "I'm moving to sales. In my head, I'm moving to sales."

"You do it because you love it," says Rita Little O'Neill, vice president and general manager of Jefferson-Pilot Communications' WCSC-TV Charleston, S.C. O'Neill had to sue to get her sales job in the '70s and now is one of a handful of black women who have become broadcast executives. O'Neill says she realizes how hard it will be to own a station, but she's even willing to move to a new place to get what she wants.

"We have an opportunity to balance the

system," she says. "I'm not going to have a situation in my company where people don't have opportunities."

And even if they don't end up owning stations, they still return home "better people" for the experience, says Joe Cabral, new media director of Hispanic Business in Santa Barbara, Calif. Cabral and O'Neill both say that, at the very least, they are now better station executives. The program has taught them to keep better records, stay in compliance with FCC rules and run a more efficient shop.

Then there's networking.

Over the past few months, the group has bonded, learning from each other and exchanging ideas. They keep in touch between monthly sessions, and some say they are already upset the sessions are ending come the end of the year. But the bonding was part of the program's point: building strong connections that could open doors in the often closed world of broadcasting.

As part of February's session, the group is learning how to ask the right questions before making an offer for a TV station.

They tour Gannett Broadcasting's WUSA-TV Washington, and General Manager Dick Reingold coaches participants on what they need to know.

"Diane gave us a three-page due-diligence list," Cabral says. "We used every question."

"Diane" is Diane

Sutter, and the program is her brainchild.

Sutter is the president, CEO and founder of Shooting Star Broadcasting in Sherman Oaks, Calif., and she herself is buying non-commercial WQEX(TV) Pittsburgh. Sutter

'Diane gave us a three-page due-diligence list. We used every question.'

—Joe Cabral, Hispanic Business

IN BRIEF

**COPPS COPS
ENDORSEMENT**

Senate Minority Leader Tom Daschle (D-S.D.) has asked the White House to nominate Michael Copps for an FCC seat. Copps most recently was assistant secretary of Commerce for trade development and is a former staffer of Sen. Fritz Hollings (D-S.C.). Copps already has Hollings' backing, so Daschle's support only improves his chances of being selected for the first open Democratic seat. House staffer Andrew Levin, telecommunications counsel to Rep. John Dingell (D-Mich.), supposedly has the inside track on the second Democratic opening.

DTV HEARINGS SET

The Senate Commerce Committee on March 1 will hold the first of what is likely to be several Congressional hearings on the transition to digital TV. House Telecommunications Subcommittee Chairman Fred Upton (R-Mich.) also plans a similar hearing, tentatively scheduled for March 15.

MTV DEFENDS JACKASS

MTV last week defended its program, *Jackass*, against attacks by Sen. Joseph Lieberman (D-Conn.), while agreeing to monitor the show more closely.

Lieberman criticized the show for a stunt that led to 13-year-old Jason Lind's setting himself on fire. "It is a comedy of stunt performances, created for our core audience of 18-24-year-olds. It emerged from the skateboard culture, and reflects that culture," Van Toffler, president of MTV, wrote Lieberman.

Toffler assured Lieberman that MTV adheres to the TV ratings system and airs *Jackass* when "two-thirds of our audience is over the age of 17 and a majority is 18-49."



The group listens to Drew Davis, director of seminars and development for Media Management Center in Evanston, Ill.

came up with the idea three years ago while listening to then-FCC Chairman William Kennard address the National Association of Broadcasters convention.

Kennard was talking about getting more minorities and women into broadcasting, and it came to Sutter that the reason those groups were shut out was that they don't have access to information, capital or decision-makers.

In her 11 years at Shamrock Broadcasting, Sutter had gotten on-the-job training on how to buy and sell stations. "I had already built relationships with the people I needed before I needed them," Sutter says.

But she realized most minorities and women in broadcasting don't have the same opportunity. That's when she dreamed up the Broadcast Leadership Training Seminar. It didn't take long for NAB to back her dream. The NAB Board voted her pet project into action at its 1999 winter board meeting, Sutter says.

"The foundation is very proud that Diane Sutter brought this project to us to seek funding and support," says Chuck Sherman, president of the NAB Education Foundation, through which the program is funded and run. "While our other work in the minority and women's areas is important, the Broadcast Leadership Training program is the foundation's jewel."

Once she had NAB's support, Sutter went looking for money. She hit up station owners and group heads, raising a total of \$380,000

from Belo, Benedek Broadcasting, CBS, Gannett Broadcasting, Hearst-Argyle Television, LIN Television, Morgan Murphy Stations, NewCity Foundation and Scripps Howard Broadcasting. NAB matched that total, giving the program \$760,000 over three years.

Some of the broadcast groups have been so impressed with Sutter's program that they have sent their own participants, even though they are neither minority nor female. For example, LIN Television sponsored Dr. Walter McDowell, a professor at Southern Illinois University, so that he will be better equipped to teach students about real-world issues.

The program began in September with guest lecturers and sessions covering general business topics, such as strategy, marketing, accounting and finance, as well as mentoring. By November, the help was more specific, including how to set up a company, choose partners, develop business plans, negotiate financing and exercise due diligence. The program will close with sessions on how to successfully run a station.

Sutter sees these efforts as benefiting the entire industry. "[The participants] bring a different point of view," she says. "The industry is changing rapidly, and the ability to have as many points of view represented as possible enhances the possibility for success. Having a diversified work force is just a smart business decision." ■

Changing Hands

TVs

WNAC-TV Providence, R.I.

Price: \$2.5 million cash

Buyer: LIN Television Corp., Providence (Gary R. Chapman, president, Hicks, Muse, Tate & Furst Inc., approximately 70% nonvoting owner); owns/is buying 20 other TVs

Seller: Sunrise Television Corp., St. Petersburg, Fla. (Robert N. Smith, owner); owns/is buying 11 TVs. Smith is president/59% owner of Smith Broadcasting Partners LP, which is buying WPRI-TV Providence. He also owns KEYT-TV-AM Santa Barbara, Calif.; 54.2% of Smith Broadcasting Group Inc., which controls three Alaska TVs; and 52% of company that owns 85% of WFFF-TV Burlington, Va. Smith also controls KOLO-TV Reno, Nev., and WETM-TV Elmira and WKTV(TV) Utica, N.Y. Note: Because Providence lacks eight independent TV owners, Smith has to divest WNAC-TV (Changing Hands, Dec. 11, 2000). However, he retains right to repurchase WNAC-TV at any time for same price.

Facilities: Ch. 64, 3,720 kW visual, 372 kW aural, ant. 1,033 ft.

Affiliation: Fox

FMs

40% of KGAR(FM) Garden City/Kansas City, Mo.

Price: \$10 million

Buyer: Susquehanna Radio Corp., York, Pa. (David E. Kennedy, president); owns/is buying 26 radio stations, including KCMO-AM-FM Kansas City and KCFX(FM) Harrisonville/Kansas City, Mo. Note: Susquehanna will buy remaining 60% of KGAR after three years (price to be determined by fair market appraisal).

Seller: Jesscom Inc., Whitefish, Mont. (Frank Copisidas Jr., president). Copisidas owns one FM and one AM in Nebraska

Facilities: 105.1 MHz, 2.2 kW, ant. 548 ft.

Format: Dark

Broker: Patrick Communications (buyer); Michael Bergner (seller)

WBRQ(FM) Cidra/Caguas P.R.

Price: \$3.6 million

Buyer: Newlife Broadcasting Inc., Mayaguez, P.R. (Juan Carlos Matos Barreto, president/51% owner); is selling

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 □ \$2,500,000 □ 1
Combos □ \$0 □ 0
FMs □ \$16,800,000 □ 3
AMs □ \$0 □ 0
Total □ \$19,300,000 □ 4

SO FAR IN 2001

TV/Radio □ \$200,000,000 □ 0
TVs □ \$89,000,000 □ 6
Combos □ \$2,329,095 □ 20
FMs □ \$71,129,600 □ 37
AMs □ \$37,486,054 □ 26
Total □ \$2,726,710,654 □ 90

WFDT(FM) (formerly WNNV)

Aguada/Hormigueros, P.R., to seller of WBRQ (see next item). Barreto also owns 49% of WXZX(FM) Culebra, P.R.

Seller: Arso Radio Corp., Caguas (Jesus M. Soto, chairman/60% owner); owns three FMs in Puerto Rico. Soto family members own two other FMs and six AMs, all in Puerto Rico

Note: Arso bought WBRQ for same price a year ago (Changing Hands, Jan. 31, 2000).

Facilities: 97.7 MHz, 3 kW, ant. 866 ft.

Format: Spanish/ballads

WFDT(FM) (formerly WNNV)

Aguada/Hormigueros, P.R.

Price: \$3.2 million

Buyer: Arso Radio (see preceding item)

Seller: Newlife Broadcasting (see preceding item)

Facilities: 105.5 MHz, 3 kW, ant. 1,036 ft.

Format: Spanish

—Compiled by Elizabeth A. Rathbun

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Datebook

This Week

Feb. 25-27 North American Broadcasters Association Creative Capital: Harnessing Your Digital Future (Jack Valenti to speak). Hollywood, Calif. Contact: Joan Gladwell (416) 598-9877, ext.14.

Feb. 26 Broadcasters' Foundation Golden Mike Awards, The Plaza Hotel, New York. Contact: Gordon Hastings (203) 862-8577.

Feb. 26-28 Michigan Association of Broadcasters Great Lakes Broadcasting Conference & Expo. Lansing Center, Lansing, Mich. Contact: Mike Steger (517) 484-7444.

Feb. 27 IRTS Foundation Q&A Seminar: News as Entertainment. NBC, conference rooms A&B, New York. Contact: Michelle Marsala (212) 867-6650, ext. 303.

Feb. 28 Myers Forums How Interactive TV Will Change Entertainment. The Beverly Hills Hotel, Beverly Hills, Calif. Contact: Gayle Kendall (212) 764-5566, ext. 220.

Feb. 28-March 2 American Association of Advertising Agencies 8th Annual Media Conference & Trade Show. Hilton New Orleans Riverside, New Orleans. Contact: Fran Andreadis (212) 850-0850.

Feb. 28-March 2 Texas Cable & Telecommunications Association Texas Show 2001. San Antonio Convention Center, San Antonio. Contact: (512) 474-2082.

Major Meetings

April 21-26 National Association of Broadcasters-Annual Convention. Las Vegas Convention Center and Sands Expo Center, Las Vegas. Contact: Kathleen L. Muller (202) 775-3527. **TVB** Annual Marketing conference, **April 23-24**. Contact: Janice Garjian (212) 486-1111.

May 21 George Foster Peabody Awards 60th Annual Presentation. Waldorf-Astoria, New York City. Contact: Louise Benjamin (706) 542-5019.

June 10-13 National Cable Television Association Annual Convention. McCormick Place, Chicago. Contact: Bobbie Boyd (202) 775-3669.

Sept. 5-7 National Association of Broadcasters Radio Show. Ernest Morial Convention Center, New Orleans. Contact: Gene Sanders (202) 429-4194.

Sept. 12-15 Radio-Television News Directors Association International Conference and Exhibition. Nashville, Tenn. Contact: Rick Osmanski (202) 467-5200.

Nov. 12 BROADCASTING & CABLE. 11th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

Nov. 27-30 California Cable Television Association Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Paul Fadelli (510) 428-2225.

Jan. 8-11, 2002 CEMA International CES. Las Vegas Convention Center, Las Vegas. Contact: Jeff Joseph (703) 907-7664.

Jan. 21-24, 2002 National Association of TV Program Executives 38th Annual Conference and Exhibition. Las Vegas Convention Center, Las Vegas. Contact: Lana Westermeier (310) 453-4440.

Feb. 28-March 2 Country Radio Broadcasters Country Radio Seminar 2001. Nashville Convention Center, Nashville, Tenn. Contact: Ryan Bitzer (615) 327-4487.

March 1-2 Animation Magazine Animation Business Marketplace, Job Fair and Creative

Conference. Hollywood Roosevelt Hotel, Hollywood, Calif. Contact: Dan Harary (310) 845-1004.

Also in March

March 6 CEA Digital Download: Public Access to Content in a Digital World. Mayflower Hotel, Washington. Contact: Jeff Joseph (703) 907-7664.

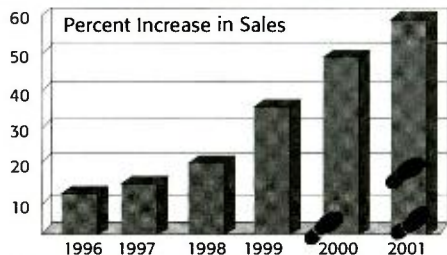
March 8 National Association of Black Owned Broadcasters 17th Annual Communications Awards. Marriott Wardman Park Hotel, Washington. Contact: Lynn Hobson/Danielle Grassi (212) 370-5483.

March 10-13 NAB Government Relations: State Leadership Conference. J.W. Marriott Hotel, Washington. Contact: Kathleen Muller (202) 775-3527.

March 16-18 Intercollegiate Broadcasting System National College Radio Convention. Hotel Pennsylvania, New York. Contact: Norman Prusslin (845) 565-0003.

—Beatrice Williams-Rude

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—Linda Bonnici, GSM, CBS 8 Las Vegas, 12/12/00

"Excellent all the way around."

—Rocky Wagonhurst, LSM, UPN-24 Baltimore, 11/2/00

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November 15, 2000

Interactive Media

Coming soon to a PVR near you

TiVo to provide uploadable advertisements, while giving customers the means to skip them

By Lee Hall

The success of interactive advertising lies at the intersection of opportunity and education. Personal video recorders (PVR), such as those offered by TiVo and Replay TV (acquired earlier this month by electronics maker SonicBlue) can give media buyers the opportunity to target specific types of consumers more closely, but industry experts say it's going to take a while to educate ad buyers who've spent a lifetime believing that the bigger the audience, the better the results.

"It brings some real challenges to the advertiser in the event that consumers decide to fast forward through the commercials," notes Robin Webster, chief executive officer of the Internet Advertising Bureau. "And it challenges advertisers to make sure that their message is so impactful and so interesting that consumers will want to watch."

PVRs are not exactly box populi with consumers either. Despite heavy advertising and the backing of media giants AOL Time Warner, Sony, Philips and DirecTV, TiVo has fewer than 180,000 units in the marketplace.

"Any time there are new models or new technology in the advertising arena, it typically takes a while before a successful model is built around it," says Murray Arenson, an analyst with Morgan Keegan. But Arenson believes that TiVo has the wherewithal to reach the critical mass necessary to make it an advertising force to be reckoned with.

Arenson projects TiVo's advertising revenue will total only about \$700,000 for its current fiscal year, ending January 2002. He's also scaled back his estimates of total

TiVo subscribers from 556,000 by January 2002, to 375,000. The company's own projections are a bit more optimistic, pegging anticipated ad revenue at about \$3 million this year.

"The impact right now is negligible," says Joe Uva, president, Turner Entertainment Group sales and marketing. "There are hardly enough boxes out there now to start a trend. It's really not even enough to experiment with."

The problem facing the industry goes to the core of the clever, yet ambiguous, TiVo television ads that seem to encourage viewers to zap ads that they don't want to see. TiVo touts its value to the advertising community, while pitching itself as a way for TV viewers to skip those same commercials.

"We are giving media buyers new opportunities to enhance their traditional spots, to change them from the passive shotgun approach to one of reaching audiences in a much more efficient and effective manner," says Stacy Jolna, vice president, TiVo Entertainment Group, and the company's chief programming officer.

Ads can be uploaded via telephone line onto the TiVo hard drive and watched at



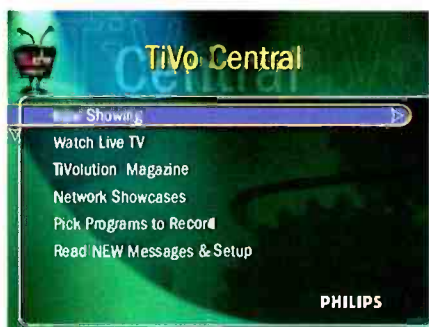
TiVo's Stacy Jolna hopes to give ads TiVo uses a jolt.

Philips will soon have competition from cable set-top manufacturers.



David Adelman, Senior VP, The Media Edge/Young & Rubicam

"THE INDUSTRY HAS BEEN WAITING A TELEVISION ADVERTISING. SPOT ON IS THAT'S CAPABLE OF DELIVERING THAT



TiVo believes its ability to download advertisements onto its PVRs will give consumers and advertisers a more engaged relationship.

the viewer's convenience. The ads sold by TiVo do not replace those in broadcast or cable programming, although future software upgrades could enable an advertiser to transmit content targeted to a specific type of consumer. Nothing is done in real-time, however. All content must be recorded on the hard drive and played back at a later time.

As promising as PVR technology is, there is a mountain of obstacles to overcome. Slower than anticipated consumer sales in 2000 forced TiVo to scale back its marketing plans in an effort to stem its cash burn and move more rapidly toward profitability.

And while TiVo has the bulk of the PVR market to itself now, some potentially huge competition is waiting in the wings. Both Scientific-Atlanta and Motorola are working on digital set-tops that would incorporate PVR functionality,

The company is heading away from the traditional 30-second TV spot toward integrating advertiser messages within program content.

and Microsoft has announced plans for UltimateTV, a subscription service that would include Internet access along with PVR capability.

"The biggest problem for this type of hardware is that there really isn't all that much that someone else can't do in their own hardware device," says Christine Arrington, analyst, Jon Peddie Associates. "TiVo has to be looking at their business plan and trying to find any way to wring revenue out of the personal TV model."

TiVo is bringing in some potent partners. The company recently expanded its relationship with major advertising agencies, including Starcom MediaVest Group and Digital@JWT, to develop innovative ads using TiVo technology.

The company is heading away from the traditional 30-second TV spot toward integrating advertiser messages within program content. Participants in a charter advertiser program can include up to 30 minutes of content on newly purchased TiVo units. The programming is designed to be a blend of entertainment and advertising content.

Arenson believes the effort could portend the TV ad of tomorrow.

"We've already seen a blurring of the lines between providing information and advertising," Arenson said. "Advertisers and programmers are going to have to blur those lines even further in the future." ■

CABLE-TV SITES

January 2001
Ranked by average minutes spent per usage month-source Media Metrix

Site	Avg. min.	Chg.
1 ESPN*	36.4	down
2 BET.COM	41.5	down
3 CARTOONNETWORK.COM	33.7	down
4 CNN.COM	29.7	up
5 FOODTV.COM	25.2	down
6 CNBC.COM	22.9	up
7 MSNBC.COM	21.3	down
8 NBCI*	20.1	NA
Total WWW	716.8	

CABLE-TV SITES

January 2001
Ranked by unique visitors per month

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

Source: Media Metrix

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

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

** From December 2000 to January 2001.

—Statistically insignificant traffic.

Note: Sites categorized by BROADCASTING & CABLE.

NA: Comparison with previous month not available.

NC: No change from December 2000 to January 2001.

Sample Size: More than 60,000 nationwide.

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A Web design firm suggests 'simple' sites insult the sophisticated

Two weeks ago, I wrote about my conversation with Web usability guru Jakob Nielsen. His belief that you should keep your Web site basic and simple has helped build his business into a multi-continent consulting practice.

In fact, a few of you were so impressed, you wrote me requesting information about how to get a hold of Nielsen. To your entreaties, I responded that he is reachable through his Web site, www.askit.com.

But not everyone totally agrees with Nielsen. I have just read some plausible counterarguments to simplicity in *Surviving the Adolescent Internet*, a new white paper from New York-based Catalyst Group Design.

While anyone can publish a white paper, Catalyst comes to the game with considerable cachet. Its Web-strategy media clients include Bertelesmann Online, Web content syndicator Screaming Media, USA Today.com and Scholastic Inc.

Catalyst essentially says that if you keep your site *too* simple, you may

insult the intelligence of your experienced Web end-users.

In Catalyst's view, the Web and your site have been around awhile. Those site visitors who, through experience, have acquired the ability to understand cool features can be just as easily turned off by simplicity, as the new users in Nielsen's model can be alienated by bells and whistles. Kind of a yin-yang, but both philosophies ring true.

As users' experience and familiarity with a site's design increases, their needs and expectations evolve, Catalyst says. "Sites certainly need to be designed to deliver great expectations to new users, but, as a site's audience grows, there will also be valuable opportunities to reward the best cus-

tomers by offering design features and functions that are specifically catered to their advanced needs."

When I spoke with Nielsen, he told me that the reason sites like Yahoo! and Amazon.com immediately drew lots of traffic is that they stuck with simple interfaces. Catalyst seems to think that the lessons learned from these successes have been somewhat trumped by the passage of time. "With so many more experienced Internet users in the current population, it's no longer enough to design a simple site that is easy to understand and use the first time."

Cited in its report, stats from nonprofit e-commerce consortium CommerceNet noted that while in 1998 the experienced

Internet users (two years or more) accounted for only 2.2% of total users; that figure had risen to 18.4% in 1999. Surely, it is much higher now.

Catalyst frames the simplicity versus sophistication debate in terms of conversion versus retention. Conversion means creating a comfortable enough environment to welcome first-time users and have them return often. Retention means keeping things interesting and useful enough for veteran users, who are what Catalyst calls "practiced users."

Catalyst recommends five content elements that balance the scale between conversion and retention and that are voluntary so that advanced users can choose them, while new visitors need not.

■ "Accelerators," such as the one-click ordering options on Amazon.com and the savable search options on job-search site Monster.com, are optional amenities that help users save time by speeding up the buying or information search process.

■ "Shortcuts" encompass such bonuses as allowing the visitor to configure his or own "Start" page. For broadcasters, this would mean a link that permits

the visitor to design a customized news page, arranged with links to stories in areas they care about. Note that I said "permits," not "requires," the visitor.

■ "Don't Show Me This Again" is Catalyst's worthy idea of a box or link that, when checked or clicked by the visitor, will hide newbie-oriented instructions or pitches from view. An example would be a "don't show me this again" link to turn off a teaser icon with an entreaty to sign up for your e-mail newsletter.

■ "Progressively Reveal Advanced Features" can mean a clickable "advanced users" tab with a link to a part of the site where multimedia and other bells and whistles are available.

■ "Clear, informative feedback" is just that. Catalyst cites an example

from WhitePages.com, which returns a "no results" page from an unsuccessful text search with suggestions about how users can improve their search. For a news site with a keyword-searchable archive of previous stories, "clear, informative feedback" could mean tips on how to broaden the search or link to the searchable archives of your local newspaper media partner. ■

Catalyst: As users' experience with a site increases, their needs and expectations evolve.

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

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Jeff Huppertz, Vice President of Marketing, ClearBand

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Sony Electronics' Broadcast & Prof. Co.

Stacy Jolna, Vice President & Chief Programming Officer, TiVo Inc.

Mike Gurvey, VP, Sales & Marketing, Pioneer

Sandhi Kozsuch, VP, Audience Development, WorldNow

Jonathan Klein, President and CEO of The FeedRoom

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Fox Sports rolls into NASCAR

With 'Super Bowl' of racing over, tech team heads into its first season

By Ken Kerschbaumer

When the Fox network seemingly invested its future as a network in its rights package for National Football League games seven years ago, it was part of an effort to be taken seriously. And football fans waited to see just how Fox would change the way television covered football.

Seven years later sports coverage of the NFL on television has changed for what many believe is the better, and Fox was a major driving force, particularly on the audio side. Fox, in turn, brought technological innovation to the coverage of baseball, hockey and nearly every other sport it has touched.

So when industry gearheads heard Fox

Fox will be presenting NASCAR action for 16 more weekends.



Front and center: Fox's top broadcast team (l-r) Darrell Waltrip, Mike Joy and Larry McReynolds have particularly high profiles given the new emphasis on sophisticated audio.

was going to broadcast NASCAR races, all eyes readied to turn to Florida to see what innovation the network would bring to the NASCAR's top event, the Daytona 500.

Jeff Court, vice president of Fox network field operations, concedes that it was an extra challenge to start the season with the racing equivalent of the Super Bowl, but as the Fox Sports team gets ready to head into its third week of NASCAR coverage, he's happy with the way things went from a technical standpoint.

"We were thrilled," he says. "There was

a lot of hardware to put in in three or four days, but it all worked flawlessly."

The death of racing legend Dale Earnhardt in the final turn of the Daytona 500 cast a long shadow over the entire sport, and there's no doubt that greater attention will be given to car racing and the telecasts in coming weeks. During the next 16 weeks Fox Sports will broadcast NASCAR Winston Cup and Busch races, as well as some other events.

Key to the technical side will be three main trucks—one for race production, one for

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creative moves come from within...

graphics and a custom truck. A new 48-foot truck that includes a set will also be part of the equation, as well as three trucks from BST (which will handle the in-car cameras) and a Sportvision truck that will offer the still-in-development "FoxTrax" graphic feature.

The graphics unit is home to a mountain of equipment, including an SGI Onyx workstation (tied to another in Los Angeles via a T1 line) to handle Discreet Frost graphics equipment and two Chyron Infinits.

The "A" production unit was the same one Fox uses for NFL telecasts, while the "C" unit has an Avid nonlinear editing unit, a sub-audio production system and areas to handle effects mixing, RF needs and the mix of racer communications radios. It also has a fiber interface area.

"The C unit is a custom one-off that has a fiber interface in the stern area," says Court. "The size of these venues is just enormous compared to what we're used to, and fiber has become a fairly significant part of it." Fiber interconnects include a number of Telecast Fiber Cobra units connecting cameras, and Adders and Vipers for audio, video and data needs.

The 48-foot studio truck is the newest truck-family member, with Court explaining that Fox went for a self-contained unit partially because of the noise but also to have a way to avert weather prob-

lems. Located in the race infield, the truck will provide a place to interview racers and others during delays.

When it comes to innovation, the area where Fox Sports productions has excelled (in addition to the occasional glowing puck) has been in audio.

"We get the resources upfront, in both time and dollars, to experiment with audio," says Court. "We did it with hockey and football, and this year we changed our football mikes for the first time in seven years and we noticed some tremendous improvements."

NASCAR, however, is a slightly different beast. "I was down in the pits with Andy Setos [News Corp. executive vice president, news technology group] for a while and all 40 cars would come by and you could just feel the sound and power, and we were 150 feet away," recalls Court.

Needless to say, having men holding parabolic dishes on the side of the track becomes a tricky proposition.

During the broadcast the audio came front and center during what Fox Sports called "Crank It Up," with commentators letting the surround-sound audio do the talking. "It was really a let-it-happen situ-

ation," says Court. "Typically you pull back effects at a race for your announcers so you can hear them. During those segments the director would go to a series of robotic cameras on the wall, which would take the cars around low. That is pretty much the look you'll get if you stand against the wall when the cars are running."

The concern going into the NASCAR races was that the sound delivered to the home viewer

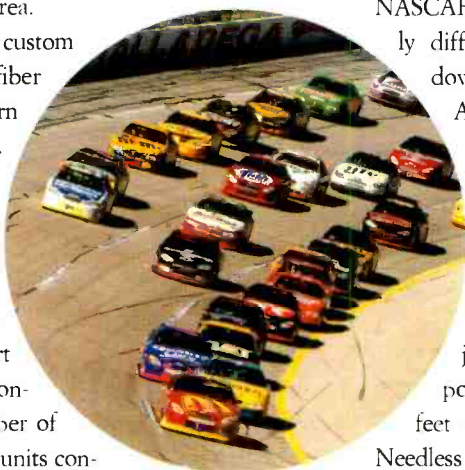
would be whiny and thin, but the mike selection prevented that. "We could even hear the air drills in the pits when they did tire exchanges," adds Court. "I was very pleased with the texture and general quality and the way it was mixed." Mixing of the sound effects took place in the C unit ("where it rained audio boards") on a 48-input Calrec audio board.

Fox hinted at another innovation that will make its official premiere during a to-be-determined race in the future: FoxTrax. From Sportvision (the company responsible for the glowing puck and the virtual "First and Ten" marker), FoxTrax places the name of a driver in a box at the top of the screen that has a pointer (it looks similar to a cartoon dialogue box) pointing to the driver's car. The goal is to give the viewer, who may not know a given driver's car by number, a better sense of who is where.

"It worked, and it was stable," says Court. "And from a purely technical perspective it's an amazing technology that we think is going to add some things to our broadcast." ■

'We get the resources upfront, in both time and dollars, to experiment with audio.'

—Jeff Court



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The Networks:

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This special report, which delves into the wish-lists of

some of the broadcast industry's leading technical executives, kicks off our coverage which will make it easier for you to answer those questions.

If the opinions included in this report are any indication of what to expect at this year's show they can be summed up in one word: movement. From a technical standpoint the broadcast industry has been through a tricky couple of years. The movement to digital television was stymied by

debates over standards, and constant talk of chickens and eggs. The movement to the Internet began as a stampede and now has many wondering why they were running so hard. And that movement, in turn, left broadcast networks wondering which way they should go.

This year, however, it appears that executives are more comfortable making the decisions that will take their company's businesses into the next phase.

There are still plenty of things to be concerned about (as the report shows) but there is also a sense of optimism that roads can be taken without fear of needing to backtrack.

Our next report, to be included in the March 26 issue, will take a look at what the major station groups are hoping to find at NAB. But for now, it's time for the networks to stand front and center. ■

—Ken Kerschbaumer

What they want, what they need

ABC	48
CBS	52
CNN	54
Discovery	56
Fox	58
HBO	60
MSNBC	62
PBS	64
Starz Encore	66
Turner	68



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There's very little in HD video effects and even less for 720p. We're hopeful that we will see more effort in the area of 720p DVE!
—Preston Davis

ABC's quest for 720p technology

Also looking into adopting emerging technologies such as DVD-based production systems

ABC has quite a shopping list for NAB 2001, but this year it's more about evolution than revolution.

It has been a leader in HDTV and, over the past several years, has been ramping up for production in its format of choice, 720p.

"We'll be looking at all of the 720p equipment available at NAB," says ABC President of Broadcast Operations and Engineering Preston Davis.

Specifically, ABC is on a quest for a 720p-capable digital video effects device. "That's one area where we've been disappointed," Davis says. "There's very little in HD video effects and even less for 720p. We're hopeful that we will see more effort in the area of 720p DVE."

To better support its SD and HD production, ABC is converting its analog infrastructure to 601 and will be looking for high-speed gigabit network technology. With much of its HDTV facilities in place and its DTV conversion well under way, the network is exploring ways of maximizing its operations by phasing in new digital systems. This year, Davis will have

more time to focus on emerging technologies, such as DVD-based production solutions.

For broadcasters, DVDs promise to streamline operations from acquisition through editing. "All the acquisition formats today are tape based, so they're linear," Davis explains. Using DVDs would let broadcasters eliminate the step between acquisition and nonlinear editing where they transfer and digitize the material.

"The challenge right now is being able to store enough material on a DVD," Davis says. Although DVDs can hold a significant amount of compressed information for film (24 frames per second), it cannot store enough data for video (60 frames per second). Davis says he's expecting to see some improvements in this area from manufacturers, including Sony, Panasonic, Philips and Ikegami.

Davis also expects to see advances in collaborative nonlinear editing systems and shared storage units. "A year ago, manufacturers were focused on elegant stand-alone suites, and I think they will have made some

progress in linking these systems together to create this collaborative environment."

ABC is also looking to expand its use of video servers and will be on the lookout for new developments. The network currently has four Pro-Bel video servers that it uses for programming playout for prime time and sports clips. Davis says he will be looking at systems from all major manufacturers for programming playback, commercial playback and time delay.

Automation, also, is a priority for the network; it currently uses an older traffic system with no automation software. "We need systems with a great deal of flexibility to accommodate last minute changes," Davis says. ABC will be looking for systems that offer both automation and traffic functionality or individual systems that can seamlessly integrate.

The network does use automation in its satellite distribution center and will be exploring improvements in the software for managing additional channels. Davis expects to see enhancements in MPEG-2 compression that will allow the network "to compress as

many channels into a single transponder as possible."

ABC also will be exploring current and emerging tape formats and taking a "hard look" at Sony's DV tape format, Davis says. ABC already is using a Sony D-2 tape machine and has purchased some Digital Betacam equipment, which it field-tested for its *Hopkins 24/7* six-part documentary series on Baltimore's Johns Hopkins Medical Center.

Also on ABC's NAB shopping list are master control switchers, graphics devices and analog-to-digital converters; it is "desperately looking" for a replacement for its Tektronix frame synchronizers, according to Davis.

Although not on the top of his list, Davis says, ABC will also be exploring the emerging areas of video streaming, broadband, and datacasting. "We need to know what technologies are out there for managing the process of streaming content," Davis explains. "We need to understand and take advantage of the opportunities as they present themselves." ■

—Karen Anderson Priekios

The downside of Interactive TV, according to Fido.



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I think we'll see lower prices and higher capacity for video servers, which I think is good for everybody.
—Bob Ross

New BOC in mind at NAB

CBS gets serious about shopping for ideas, products for new facility

As if NAB isn't busy enough, attendees from CBS will most likely be even busier. Why? Because the network will be looking for products and technologies that will play a role in a new broadcast operations center the network will build to get it ready for future demands.

"Our current center has been reliable, but it doesn't suit the needs for a flexible broadcast world in the future," explains Bob Ross, CBS vice president, East Coast operations. "So we're working on a replacement for that system."

Ross says the new system will be server-based, have a lot of software and operate at a multitude of levels. "Today, it's difficult for us to handle both SAP, video descriptors and interactive services, like Wink and WebTV, that are add-ons to a system designed 10 years ago," he explains. "So we have a number of people that will be going to look at both software and hardware specifically to support a new origination center for CBS."

The goal for CBS at NAB will

be to try and put some closure around it and narrow down the vendors, according to Ross. "We have some thoughts on how we want to do that," he says. "It has to be able to work from HDTV all the way down to streaming video to desktops, even for internal clients."

More than 50% of the energy that will be needed to get the new facility up and running will be put towards software issues. "We're going to move stuff around as files; there is no doubt about that," says Ross. "We'll need to be able to move them around slower than real-time, and we'll also need to move it around faster than real-time."

Metadata will also play a major part in operations. "Metadata will be needed to keep track of the material," explains Ross. "And [the facility] needs to be simpler to operate and, therefore, more cost effective over what we have today."

The issues surrounding metadata and just how it is defined and standardized is something that seems to be concerning more and more broadcasters. "I would like

to have the metadata issues sorted out a little more before we commit to a final design," adds Ross.

The goal is to have serious work on the facility begin later this year or early next; however, that is subject to numerous potential delays, whether from the vendor side, from broader technological issues or even internally.

Ross also will look at HDTV equipment, which shouldn't be a surprise given the prominent place CBS has in the HDTV camp. And even after a number of successful HDTV sporting event productions, including the Super Bowl, Ross is still hungry for improvements. Ross says it's still impossible to replicate a HDTV version of an NTSC broadcast that doesn't compromise the production on some level.

"With the capability of the switchers, the trucks that are available, you just can't do a Super Bowl in HD that has all the production elements that exist in the NTSC world," he says.

Ross is looking for better graphics tools and production switchers for HD, although he says the products he has seen are

getting there. "There are several viable HD switchers out there and a couple more on the horizon," he says. "And the other pieces we're looking for are nonlinear editors. They are plentiful and great for NTSC, and we need them affordable for HD, as well."

Ross says his focus with regards to "new media" will be to look at streaming products that can be used internally by CBS network properties. "It's a separate set of issues and complexity when you're talking about streaming archives to the public at large, but right now we send around tapes via Fed Ex to be approved all the time, and we lose a day," he says. "So I need to be able to move that material from A to B via streaming for a variety of reasons."

So what does he expect to see at NAB? "I think we'll see lower prices and higher capacity for video servers, which I think is good for everybody," he says. Especially those looking to install a new broadcast operations center. ■

—Ken Kerschbaumer

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Senior Vice President,
Strategic Digital Systems

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It's a movement to data-based production using video compression and video files in place of tape-based production.
—Gordon Castle

It's all about content at CNN

Attention turns to creation, management and manipulation for multiple platforms

Traditionally, there's been a clear dividing line at NAB between traditional broadcast technologies and emerging technologies in interactive television and streaming media, with companies divided between the Las Vegas Convention Center and the Sands. And many broadcast facilities have reflected that division. But Gordon Castle, CNN's senior vice president of strategic digital systems, hopes to see the lines between traditional and new companies begin to blur.

"We hope to see those lines go away with MPEG equipment, so I can take clips from a Grass Valley to a Sony to a Pinnacle to a Leitch and back to my DVD authoring equipment," he says.

Castle says he's hoping to see developments in the Long group of pictures (Long GOP) MPEG format. Long GOP MPEG groups 15 frames at a time and at 15 Mbps offers the same quality of production as I-Frame only, which handles just one frame at a time at 50 Mbps.

Regarding products, Castle will be looking at servers, editing systems, processing equipment and

distribution equipment that use native Long GOP MPEG. He's planning to look at "all the normal candidates"—Sony, Avid Leitch, Pinnacle and Grass Valley, as well as a variety of companies from nontraditional broadcast areas, such as DVD authoring.

Continuing a major move to digital media asset management, CNN's focus at NAB will be on content—content creation, content management and manipulation of content over multiple platforms. CNN is creating material for a variety of platforms, from traditional video to interactive material for use across a variety of platforms, including broadcast and interactive television, the Web and emerging wireless applications.

"We've got a technical plan in place that aims at making content more accessible across our enterprise," Castle says. "We've been moving toward the replacement of videotape and analog production to using compressed digital video and moving around files. We want to change the way we ship material around the world."

In that vein, Castle is also hoping to see new initiatives in

MPEG 4 technology. "There are so many companies that are so new that they will not make announcements until NAB," he says. Castle adds that MPEG-4 allows for more efficient production because it's able to handle multiple streams within one compression format. "That simplifies our video-streaming efforts," Castle says. "We don't expect to go out and buy a lot of MPEG equipment, but we expect to see progress in this area."

The news network will be looking to add large-capacity video and data-server systems to suit its evolving business model. Castle says he expects traditional broadcast vendors, such as Sony, Leitch and Pinnacle, to offer more data capabilities and take advantage of general computing like support for high-speed Ethernet connections for fast transfer of video material.

"It's not just a movement to 601; it's a movement to data-based production using video compression and video files in place of tape-based production," Castle says.

Castle also hopes to find more

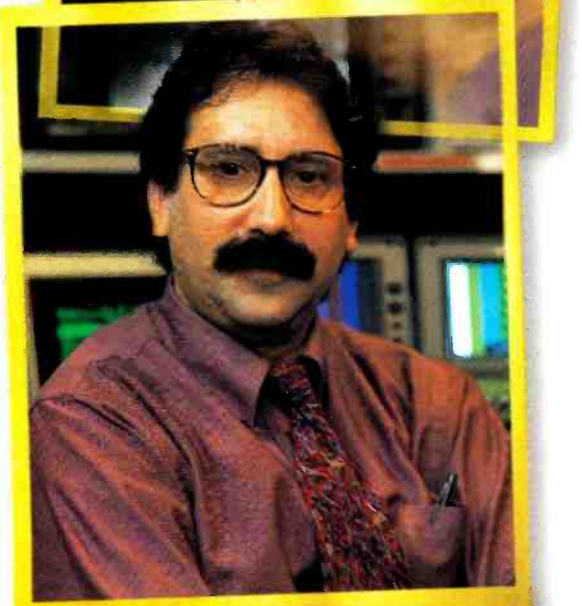
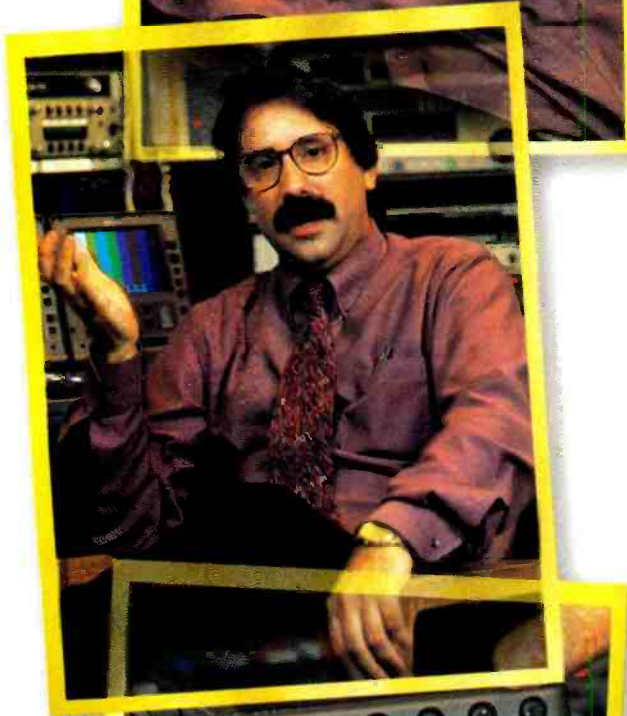
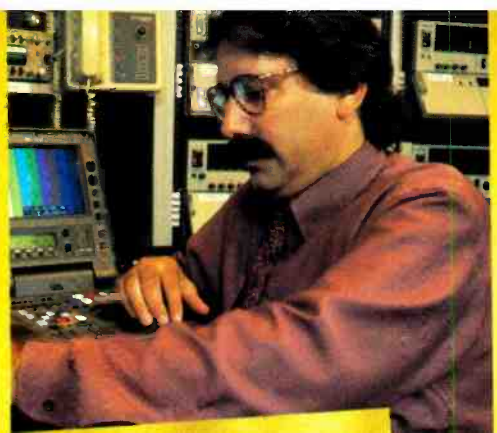
convergence around developing industry standards, including MXF. MXF is the Media Exchange format that makes use of Extensible Markup Language and is being developed within the Pro-MPEG Forum and AAF (Advanced Authoring Format) Association. The hope among proponents of the format is that it will allow for the seamless exchange of program material between file servers and digital archives.

With one of the largest field gathering operations in the broadcast world, CNN will be looking at new equipment that will allow it to do greater degrees of production in the field.

"CNN is endeavoring to be more agile and flexible in the field and is looking for more field equipment that's smaller, lighter, more able," Castle says. "We're looking for software for a general laptop that allows us to edit and process video, and we're looking for simple and flexible ways to connect these laptop computing systems to cameras and transmission equipment." ■

—Karen Anderson Prikios

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'Across the board, we're all very anxious to see industrywide acceptance of 24p.'
—Jay Schneider

NAB is all about Discovery

Growing network looks to this year's show for information, research

For Bethesda, Md.-based Discovery Communications, NAB this year will be a forum for research and learning rather than a shopping trip.

"We don't use NAB as the trigger mechanism for making purchasing decisions," says Jay Schneider, senior vice president, production, operations and engineering services for Discovery. "We [buy] as needed throughout the year. NAB allows us to get an update on the state of the industry."

And that's not always easy. As the industry broadens, NAB has placed much more emphasis on the Internet, cable interactive services, media management, server solutions and streaming media, Schneider says.

"Most manufacturers have done an excellent job at taking basic platforms like NT and Mac to create a whole panorama of television [video and audio] products," he adds. "It's a tribute to the state of the computer industry that they've produced such flexible systems for television video and audio applications."

Schneider will be scouring the

show floor looking for advances in nonlinear editing equipment. He says he's especially interested in learning how far manufacturers have come in developing systems with open architecture to integrate with media management and on-air playback.

"The major challenge is with proprietary file formats and for the industry overall to adapt standard formats, such as MPEG," he says.

Discovery currently is "heavily involved" with Avid, so Schneider will be looking at new products and developments from the nonlinear editing system manufacturer. It also will be looking for advances in interoperability from Quantel and Fast Technologies.

"Systems for the most part aren't interoperable, so it's fairly labor intensive," he says. "When we create something on Avid, we need to literally output it for media management solution or on-air application. We're anxious to see what progress they've made, and we'll be looking throughout the show to see what advancements are available."

He says he's also interested in

seeing how far technology has come to creating "the elusive tapeless environment that we're all trying to get to. We're looking at NAB for real progress on that front," he adds.

Currently, each step of the production process requires manual translation of the data from ingest to the digitization of the material through finishing and play-to-air.

The "ultimate solution" will be the ability to ingest the file format and metadata format that is usable throughout the entire chain.

"We are looking at industry standards that will allow an off-the-shelf solution and permit us to choose the appropriate manufacturer for a particular application within an end-to-end production and on-air chain," he notes.

For HDTV production, Schneider will be looking at 24p production gear, which offers the means to downconvert to other formats, and the availability of a range of interfaces.

He is hoping that more manufacturers will offer 24p and multi-standard cameras. He's also hoping to find tape equipment that will protect legacy formats, while

also being able to playback HD material.

Discovery's current production equipment includes mostly Digital Betacam, with some Beta SP and DVCPRO. Because Sony was one of the first manufacturers to offer 24p equipment for broadcast HDTV production and because Discovery has a lot of legacy Sony equipment, Schneider is interested in seeing what the manufacturer is offering this year.

"Across the board, we're all very anxious to see industrywide acceptance of 24p," he says. "It's important for us to be assured that the industry, as a whole, is confident in the use of 24p."

Schneider is not expecting NAB to be an easy four days. In fact, it's become almost impossible to cover all the ground.

"If you go with a narrow focus, you can get through it," Schneider says. "It is a challenge for companies, such as Discovery, that have such a wide range of content and distribution platforms to get the maximum benefit of the convention due to its physical size and informational breadth." ■

—Karen Anderson Prikiotis

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'We're always looking for things that reduce costs or let us do things we otherwise couldn't for a cost we could swallow.'
—Andy Setos

Fox looks for innovative value

Setos still on the hunt for networking technologies that deliver on the promise

Andy Setos has a simple philosophy when it comes to NAB. "NAB is a nice show for things that you have to see performance of," he explains. "I always like to say that if it doesn't work at NAB, put it out of your mind. And if it does work at the NAB, be very suspicious."

Last year, Setos went to the show in search of network technologies that would allow Fox to more efficiently operate.

This year, that hunt will continue, as Setos looks to find an approach that will allow him to, at least, be suspicious.

"As always, things take longer than you hope they would take," he adds. "We're looking for maturation in all these network technologies that were previewed, if you will, at last year's NAB."

As always, a major goal is to fine products and technologies that help the bottom line and quality. "We're always looking for things that reduce costs or let us do things we otherwise do for a cost we could swallow because there's a benefit there."

He adds that the area of storage and transport, which he notes is a "fancy way" of describing what used to be routers and tape machines, continues to be a major focus of the Fox Network technical team's energy.

"We're always looking for new storage and transport, and we continue to have to wait for ATM, Ethernet and RAID array products to mature into the video and audio application," he says.

As for what is missing regarding that maturity? "All of it," he explains. "There's no plug and play; there are scaling difficulties and cost issues."

He adds that while Fox expects that the costs should fundamentally be in-line with the network's needs, that still isn't the case.

"And there are other glaring systemic holes, like metadata," he says. "Metadata is not yet adequately mature and standardized so that you can exploit these systems."

The issues that Setos brings up are ones facing every broad-

caster, particularly as distribution and intake systems continue to use satellite, Internet and other methods to get content to each other and consumers.

"Process control technology is what makes the industrial world run," adds Setos. "And while we've been using it for many years, it's still not robust and so we're always looking for improvements there."

Setos explains that process control means more than simple device control. "To me it means all sorts of things, controlling the router, recording control of incoming feeds."

The problem in the broadcast industry is that process control technology is an area that still needs to be smoothed out and made simpler. "It's a step behind where it is in the industrial world, so we still have to put it together piecemeal. There's always room for improvement."

Setos will definitely have his head and hands full at NAB as he looks for solutions to the above-mentioned needs, but he'll also keep his eyes open for other technologies.

"I start at the small booths first," he explains. "The large manufacturers don't make a secret of what they show, so what we're looking for are the surprises, the small companies and innovation."

He adds that small companies have played an important role in technological advancement.

"In the history of broadcasting, innovation is equally rich from very small unknowns to the large well-knowns. It doesn't mean that because it's in the back of the hall on an 8-foot table you should cast it aside."

He'll also be looking to get his hands on equipment, particularly the gear that needs to be seen beyond a specification sheet.

"There's a gap between kicking the tires and reading the specifications," he says. "For some products, you can read the specifications, and you're satisfied. But there are other products that need to be seen as to how they perform dynamically, like a robotic tape machine. NAB is a nice place for that and is a good indicator of what's up." ■

—Ken Kerschbaumer

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HBO

Bob Zitter,
Senior Vice President,
Technical Operations

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- ✓ SVOD technology

'I think this is one of those years where you're going to see products that people have been talking about.' —Bob Zitter

HBO investigates ITV, VOD

With a solid infrastructure already in place, Zitter and colleagues look to new technologies

This year, HBO will be going to NAB with its proven approach, sending about 12 people grouped into several teams assigned to specific areas of research.

"The approach that we take is a major information-gathering approach," says Bob Zitter, senior vice president of technical operations at HBO. "Each person has a [specific] assignment so that we can get the full picture."

And with a lot of hard work and investment in digital over the past few years by the network, the shopping list is short this year. "Much of [what we're expecting to see] is long-term, as opposed to what they're showing that we can walk away with this year," he says.

The network already has a solid digital infrastructure that utilizes servers in place of tape for playout under control of Louth Automation. HBO is now looking at new ways of maximizing the benefits of its digital architecture within a networked environment.

Zitter says they'll be looking

at all manufacturers offering software packages, workstations, servers and solutions "that have the capability of archiving and hosting all the client devices."

This year Zitter's biggest studio project is moving its post-production operations from a centralized facility to a decentralized environment that places more functionality on the desktops of the producers and editors. To accomplish this, Zitter will be looking to integrate software-based tools for desktop editing and graphics creation.

"We're doing more off-line editing for programming and promotion on the desktops of producers and interfacing to servers in production studios where the high-end finishing work is completed," Zitter explains.

With plans to eventually develop its own subscriber video-on-demand system, HBO will be looking at necessary servers and distribution equipment. All video-on-demand services will run out of its Hauppauge, N.Y.-based origi-

nation facility for distribution to the cable head ends and possibly DBS providers.

"[We'll be looking at] servers and software and encoders to enable us to electronically deliver our on-demand program from network origination to affiliates and headend servers for the ultimate distribution on demand."

HBO has no time frame set for its own rollout and, instead, is monitoring how the rollout is progressing at the cable headends. Zitter says HBO won't be looking at specific manufacturers but will scour the show floor looking for the equipment that will best meet its needs.

As HBO looks toward enhancing its Web-based content, Zitter also will be exploring the various manufacturers offering products for IP encoding and streaming and for management of programming distributed via the Web site.

HBO currently is doing some video streaming on its Web site to complement its regular cable programming. For example, it offers video stream and informational downloads to coincide

with and complement its World Championship boxing.

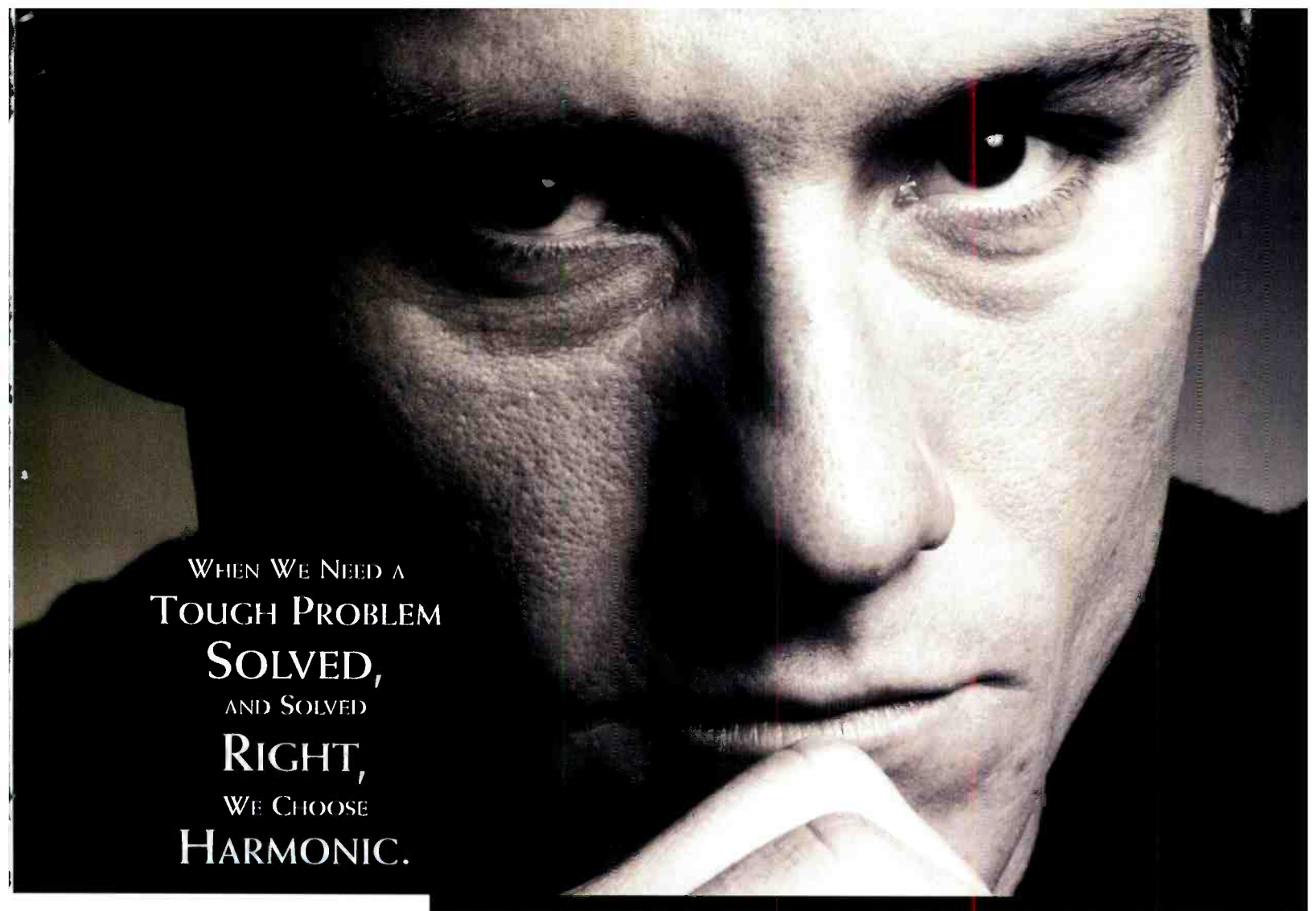
"We're looking into what kind of programming might be created for use on our Web site," Zitter adds. "From the technical perspective, we're going to need to acquire equipment, both software and hardware."

As for HDTV, Zitter says the network is set in that department, at least until there's more consumer demand for HD programming. "We purchased all equipment in 1997 and 1998, and we're using it quite fully."

While Zitter isn't expecting to buy a lot of products this year, he says he is expecting to see practical demonstrations of technology that, until now, has been little more than vaporware.

"Usually, NAB runs in cycles where there are discussions of new technologies and then filling them and implementing them," Zitter says. "I think this is one of those years where you're going to see products that people have been talking about for a while, like interactive television products." ■

—Karen Anderson Prikiors



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'From a global perspective, we're looking for any kind of technology that will allow us to do more with less'
—Mel Weidner

Looking to digitize, worldwide

MSNBC gets ready for NAB as it undergoes a major overhaul in its operations

This year, NAB comes just as MSNBC, along with its sister organizations NBC and CNBC, is in the throes of a major overhaul of its operations that includes converting its production to a server-based system.

"From a global perspective, we're looking for any kind of technology that will allow us to do more with less," says MSNBC Vice President of Technical Operations and Engineering Mel Weidner. "We want to digitize as many manual processes as we can."

MSNBC will serve as the pilot site for the new server-based system that will be used across the NBC networks.

"Working closely with [CNBC and NBC], we're searching for technology solutions that meet the individual requirements of each entity, while providing for the seamless exchange of material and resources across all three platforms," Weidner says.

MSNBC already uses video servers for short-form content and commercials under the con-

trol of a Drake automation system. The new server system will be used throughout the production process from acquisition to distribution to archives.

"We have already identified a large complement of vendors," adds Chris Lizza, MSNBC director of engineering. "Now we're finding which combination of vendors will offer us the total solution we're looking for." Although still in the early stages of the project, producers and journalists at MSNBC are looking forward to the improved workflow the system will allow.

"There is a lot of excitement about having the ability to move video onto the journalist's desktop," says Lizza.

While MSNBC already uses Drake automation for its commercial playback, it is looking at what all the major vendors are offering this year to integrate with its new system.

MSNBC also has been involved with a nonlinear editing evaluation project over the past eight months with most of the major vendors, including

Sony, Vibrint and Avid. It expects to make a final decision before NAB in mid-March.

At NAB, MSNBC also will be looking at digital format standards and metadata formats that would help it and its sister organizations share material without translation.

Although SMPTE and several other standards bodies are working on developing a specification for metadata, there is no standard, yet. NBC, with input from the cable businesses, is carefully evaluating the emerging standards for potential solutions for NBC applications.

As far as content-management software, MSNBC isn't expecting to find a single package that can handle the entire operation. "We'll probably have to have a custom solution from an integrator," Lizza says. "We don't know anyone out there that offers a complete package."

As every year, Lizza is looking forward to NAB as a way to keep in touch with the vendors and to find the latest and greatest that manufacturers have to

offer. For example, this year he's looking forward to seeing new products from Avid, given that it acquired Pluto last September. He's also interested in seeing production server and workstation solutions from the strategic alliance of Intergraph and SGI.

MSNBC also will be looking at what traditional computer companies are offering broadcasters in the way of desktop graphics systems and compression technology.

Lizza adds, "A lot of them still have a way to go in understanding the broadcast paradigm. We can never put up [on the screen]: 'The server is busy; try again.'"

Weidner says he expects to find some improvement and says it's just the "nature of technology."

"Newer technology is generally less reliable than 'tried and true' existing equipment," he maintains. "The computer companies are faced with the same thing. If the systems that we're looking at are not 100% reliable, we can't implement them." ■

—Karen Anderson Prikiors

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PBS

Ed Caleca
Senior Vice President,
Technology and Operations

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- ✓ Archive systems
- ✓ 8-VSB equipment
- ✓ Monitoring systems
- ✓ Logging equipment
- ✓ Online editing

We have two roles at PBS: interconnection for all member stations and being an adviser consulting group.
—Ed Caleca

PBS looks to move forward

With the modulation debate over, Caleca hopes NAB will be less confusing

For PBS, NAB is about finding the right solutions for running a network of 171 stations and helping each of those stations discover solutions to best suit their own production needs.

"We have two roles at PBS: interconnection for all member stations and [serving as] an adviser consulting group for the stations," says Ed Caleca, PBS' senior vice president of technology and operations.

In that vein, the network is planning its own conference in Las Vegas prior to NAB, where more than 250 public broadcasting engineers will converge to discuss the industry's hottest topics.

For two and a half days, suppliers will present tutorials and show new products, and the engineers will discuss how issues, such as how the support of 8-VSB, will affect them.

Other topics Caleca plans to cover in the sessions include combining master controls for efficiency across the network, asset management and cable issues, such as advances in set-top boxes.

"Then they go off to the show and burn their shoe leather like everyone else," Caleca says.

Caleca will be burning some shoe leather of his own. His first order of business will be finding equipment for a small operation studio that PBS uses for video conferencing among its stations.

He says he'll be looking at standard-definition cameras, switchers and lighting controls. "It's a way for us to communicate with our stations across the country," Caleca explains.

Caleca says he'll also be looking for production switchers for stations and editing equipment for HDTV or SDTV.

"Whether HD becomes a reality or not, we still need to be prepared to have the editing capability we need to do in house," he says.

PBS currently uses Digital Betacam and HDCAM D5. "We have all of that in place," Caleca says. "We may be looking at 480p in terms of tape format."

Asset management and archiving is a "huge issue" for public broadcasting because it distributes so much program-

ming to its stations.

PBS' production and distribution method is to "create once, play everywhere," Caleca says. And that means more that just delivering programming to its stations.

It also encompasses issues like streaming video, repurposing material for content on its Web site and creating interactive material.

As such, PBS is looking for an efficient way to store its assets, modify and edit the material and track all the changes from the "time you shoot to the time you deliver it," Caleca notes. He says he'll be looking at the big names in storage, including IBM and EMC.

"There's been a lot of work done in the news and sports world... [It's time to] move into all kinds of genres."

PBS has been putting a lot of effort into developing a future-proof infrastructure. Its Alexandria, Va., plant is already component-digital and fully upgradable to 1.5 GB for high definition.

With major infrastructure

equipment in place, PBS' mission this year is to find equipment for monitoring, logging and online editing.

He says he plans to start by looking at the major players, including Sony, Panasonic and Philips/Thomson.

"There are some smaller players, but we'll be looking at the big guys first to see what kind of overall integrated solutions they offer. They're already strategic suppliers to us today."

Now that the debate between the COFDM and 8-VSB modulation schemes has concluded and there is industry support for 8-VSB, Caleca hopes to see new advances from chip and receiver manufacturers.

"It really sets a clear path for the chip manufacturers and receiver manufacturers," Caleca says.

"I hope the trend is one of less confusion than what we heard last year... This year's show hopefully will be marching forward. I'm looking for a much more positive show from that perspective." ■

—Karen Anderson Priekios



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Ray Millius,
Vice President,
Technology

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'Last year, we were in the throes of proposals, and everybody wanted a piece of our time.'
—Ray Millius

Starz Encore hits express lane

Busy year to yield in short shopping list, relaxing NAB for technology VP

For Starz Encore, this year's NAB "is going to be a little more boring than most years," according to the network's Vice President of Technology Ray Millius.

That's good news for the cable movie network. Starz Encore is in the final stages of gearing up for a new high-tech facility that will house its corporate operations of about 350 employees, now based at the Denver Tech Center, and its Dry Creek, Colo.-based technical staff of about 120. The new facility will combine all operations under one roof in Meridian, Colo., just south of Denver.

"Last year [at NAB], we were in the throes of proposals, and everybody wanted a piece of our time," Millius recalls.

Now, with equipment purchased and technical plans in place, construction on the new 300,000-square-foot building has started, and Starz Encore is looking at a move-in date of December 2001.

"It's going to be a really nice looking building and a first rate facility," Millius says.

More importantly, the network will move from a tape-based system to a server-based environment. Currently, all 13 channels of its premium movie service, each with an east- and west-coast feed, plus all interstitial material, is played back from a Digital Betacam tape machine. The new facility will be able to accommodate 40 channels, leaving a couple of channels to grow after it launches its two new channels—each also with an east- and west-coast feed.

Starz Encore spent the past 18 months shopping for a video server vendor before finally settling on Pinnacle's Media Stream server, which offers a 141 GB disk drive. "Pinnacle's system has the smallest footprint," Millius says. "We've always had good experiences with their products in the past."

Last year at NAB, Starz Encore selected Omnibus as its automation vendor. The network has not yet made a decision on archive robotic tape systems and will probably make a decision before NAB, according to Millius. The network is con-

sidering systems from Sony and Ampex.

With all of those major decisions behind them, Millius is going with a short shopping list, and he's looking forward to a fairly relaxing NAB.

Millius says he will be looking at infrastructure equipment, including routing switchers, patch panels, racks and distribution equipment—"all the little pieces that you're going to need to put the signal path together," he says.

For routing, Starz Encore will be looking at the usual suspects—Philips, Grass Valley and NVision. He's also planning to look at distribution amplifiers for video and audio from Grass Valley and Leitch. "We're entirely digital, and we'd like to stay serial digital embedded," he says. Starz Encore uses logo bugs and graphic effects and, at the end of each program, a voice over that describes what you've seen and what's coming up next. "It's not very complex," he says. But with a bug box and a voice-over box for each channel, there is big potential for failure.

He's hoping to find a cost-effective network-based voice-over solution that will allow the network to have common storage for each programming channel. "People really haven't addressed that in the voice-over world," he says.

Starz Encore also will be looking at equipment to support its Starz Video on Demand initiative, a subscription video-on-demand service (SVOD) that enables the impulse viewing of movies for a simple, flat monthly fee. Starz On Demand subscribers are able to select and view a movie anytime during the month, with no "fee-per-view."

Millius is expecting most of the server companies to offer video-on-demand systems at the network level and will be looking at manufacturers, including Concurrent Computer Corporation, nCube and SeaChange. The network also will be looking at MPEG encoders, which are needed to distribute the programming, via satellite or fiber, to the head-end for distribution to the consumer. ■

—Karen Anderson Prikios



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It is a challenge to try to move from the very traditional approach to now converging to a more software-driven application.
—Suzanne Donino

Turner turns to new tools

Searching for software solutions to accommodate changing environment

For Suzanne Donino, senior vice president, network operations at Turner Broadcasting, NAB is not just about the technology, it's about learning how to facilitate business processes in an ever-changing environment.

"It is a challenge to try to move from the very traditional approach to now converging to a more software-driven application," Donino says. "The good thing is we're not alone in this. A lot of people in the industry are rethinking what their businesses look like."

To support its "incredible growth," Turner is building a new broadcast facility slated to open later this year. Turner is looking at ways of centralizing master control in the new plant to give it greater ability to share media across its network.

"Turner is the content king. We have huge libraries, and we exploit them as much as we can," Donino says. "We want to get out of the business of making multiple copies of tape. We'll be able to take this programming that has existed in

silos, network it and share it among these services."

In March, TBS will be converting to Pinnacle video servers under the control of Pro-Bel automation.

"We all struggle in the industry with this issue of interoperability, and we're really pleased with the direction that Pinnacle has taken—their willingness to provide a commitment to their RND and interoperability strategy," Donino notes.

As Turner moves toward centralized operations, it will need a robust monitoring system that will work across multiple systems.

"We need a more efficient way to detect errors in the hardware and software," Donino says. "If you have a problem, you don't want to have to find a needle in the haystack."

Turner is hoping to find a system that does more than just alert you to where a particular failure is occurring and will be looking at equipment from Grass Valley, Chyron, Philips/Thomson and NVision.

"We want the system to pri-

oritize what the failure is," she explains. "If it directly affects on-air, it tells you to fix that first. That would allow you to do diagnostics in a quick period of time, rather than dispersing a group of engineers."

Turner also will be focusing on other areas of production, including MPEG editing that will seamlessly integrate with the Pinnacle server and will allow the network to continue to add value to its content. For example, Turner used squeezed-back credits and moving bugs.

"Having a lot of ancillary content and layering over content has been a real challenge in our master control," Donino says.

She adds that she'll be looking at Pinnacle's new Vortex system and will also be looking at new offerings from Avid and other major manufacturers. "I was amazed at how much the market has progressed in this area last year, so I'm not predisposed to one vendor or another," she explains.

As Turner brings more bells and whistles to its production, it

will also need powerful production switchers to handle multiple keys and support those functions.

Turner also will be looking at DVD storage for short-form material. DVD storage would enable Turner to store volumes of short-form material on a single disk.

"I like that it's compact and doesn't take up a whole lot of room," Donino says. "Our commercial library will have 30,000 [commercials]. You could imagine the real estate and what it takes to move those tapes around."

Turner is hoping to be able to use DVD for near-line storage for playout to a server, but so far most of the DVD solutions for broadcast have been developed for deep storage.

"The challenge is being able to retrieve the material from DVD," Donino says. "We saw introductions last year that looked very promising but in the infancy stage. We think we will see some enhancements this year." ■

—Karen Anderson Prikiors

11TH ANNUAL



APRIL 3, 2001

THE CHANGING MEDIA LANDSCAPE

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AGENDA

SETTING THE STAGE

Niraj A. Gupta - Managing Director, Salomon Smith Barney
Jill Krutick - Managing Director, Salomon Smith Barney

PANEL DISCUSSION

TV Networks, Cable and the Digital Future

MODERATOR

Herbert S. Schlosser - Senior Advisor and Consultant to the Global Media Group, Salomon Smith Barney

PANELISTS

Peter Chernin - President and COO, News Corporation
James Robbins - President and CEO, Cox Communications
Sir Howard Stringer - Chairman and CEO, Sony Corporation of America
Richard Wiley - Managing Partner, Wiley, Rein & Fielding/ Former Chairman of the Federal Communications Commission
Bob Wright - Vice Chairman and Executive Officer, GE/ President and CEO, NBC

SPECIAL INTERVIEW

Gerald Levin - CEO, AOL Time Warner
Stephen Case - Chairman of the Board, AOL Time Warner
Interviewed by: Sir David Frost

KEYNOTE SPEAKERS

Robert Rubin - Director, Chairman of the Executive Committee and Member of the Office of the Chairman, Citigroup/Former Secretary of the Treasury of the United States
Michael Powell - Chairman, Federal Communications Commission

PRESENTATION

Richard E. Belluzzo - President and Chief Operating Officer, Microsoft Corporation

PANEL DISCUSSION

The Internet One Year After the Crash

MODERATOR

Tom Brokaw - Anchor and Managing Editor, NBC Nightly News

PANELISTS

Richard E. Belluzzo - President and Chief Operating Officer, Microsoft Corporation
Martin A. Nisenholtz - CEO, New York Times Digital
Tom Rogers - Chairman and CEO, Primedia
Barry Schuler - Chairman and CEO, America Online, Inc.
Jeff Taylor - CEO, TMP Worldwide (Parent Company of Monster.com)

INTERVIEW

Mel Talks to Wall Street

Mel Karmazin - President and COO, Viacom Inc.

PANEL DISCUSSION

Programming the Media: The Old and New

MODERATOR

Donald West - Group Editor-in-Chief, Broadcasting & Cable Magazine

PANELISTS

Dick Ebersol - Chairman, NBC Sports and Olympics
Tom Freston - Chairman and CEO, MTV Networks
Geraldine Laybourne - Chairman and CEO, Oxygen Media
Leslie Moonves - President and CEO, CBS Television

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

Broadcasting

Ronald L. Lindwall, CFO, Benedek Broadcasting Corp., Hoffman Estates, Ill., joins Hubbard Broadcasting Inc., St. Paul, Minn., as CFO.

Michael Wolff, station manager, WNPA(TV) Jeannette, Pa., joins Pegasus Communications Corp., Bala Cynwyd, Pa., as VP, broadcasting operations.

Appointments at WUTB(TV) Baltimore: **Larry Proper**, account executive, promoted to national sales manager; **Michael Miller**, national/local sales manager, WUSA(TV) Washington, joins as station manager.

Appointments at KRON-TV San Francisco: **Jim Swanson**, executive producer, local programming, promoted to director; **Jeffery Weinstock**, manager, affiliate marketing, WB Television Network, Los Angeles, joins as creative services director.

Cable

Appointments at Charter Communications, Denver: **Wayne Davis**, engineer, Jones Intercable, Englewood, Colo.

joins as VP, engineering; **Paul Gregg**, VP, marketing and programming, Cox Communications, Phoenix, joins as VP, marketing and programming.

Appointments at Adelphia Media Services: **Todd Kuhn**, regional director, Plymouth, Mass., promoted to VP, Northeast region; **Dale Reynolds**, regional director, Stanton, Va., promoted to VP, Central region; **Jan Sehr**, regional director, Buffalo, N.Y., promoted to VP, Great Lakes region; **Scott Swanson**, regional director, West Palm Beach, Fla., promoted to VP, Southeast region; **Michael Wilczynski**, regional director, Ontario, Calif., promoted to VP, Western region.

Programming

Meredith Wagner, senior VP, public affairs, Lifetime Television, New York, promoted to executive VP, public affairs and corporate communications, Lifetime Entertainment Services.

Glenn Curtis, senior VP/CFO, Starz Encore

Group, Englewood, Colo., promoted to executive VP/CFO.

Appointments at Fox Kids, Los Angeles: **Kathy Abbott**, director, production and administration, promoted to VP; **Kathleen Cecil**, executive director, station relations and promotion, appointed VP, marketing and station relations.

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

Appointments at Showtime Networks Inc., Los Angeles: **Cindy Miller**, director, human resources and administration, promoted to VP; **Dominique Telson**, director, original programming, promoted to VP.

Appointments at Univision: **Kathy Fowler**, account executive, network sales, Orange County, Calif., promoted to network sales manager; **Stuart H. Walker**, VP, Midwest region, Columbia TriStar Television, Chicago, joins as VP, sales development and marketing, Chicago.

Manfred Westphal, senior

managing director, Showcase Communications, Los Angeles, joins Paramount Television Group, Hollywood, Calif., as VP, media relations.

Radio

John McConnell, VP/program director, news, talk at ESPN Radio, New York, promoted to senior VP, programming, ABC Radio Networks, New York.

Renee Sloan, partner, Efficient Marketing Solutions Inc., St. Louis, joins WSDZ(AM) St. Louis, as GM.

Journalism

John Overall, morning anchor, KCBS-TV Los Angeles, joins KVVU-TV Henderson, Nev., as primary anchor.

Sam Louie, reporter, WCPO-TV Cincinnati, joins KCOP(TV) Los Angeles, as general assignment reporter.

Emily Ryan, bureau reporter, WGAL(TV) Lancaster, Pa., joins WTAE-TV Pittsburgh, as general assignment reporter.

Advertising/Marketing/PR

Rob Slosberg, creative direc-



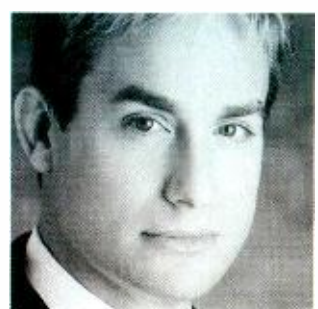
Michael Wolff



Meredith Wagner



Kathy Abbott



Manfred Westphal

IN THE BATTLE AGAINST CYSTIC FIBROSIS, THE PEN IS MIGHTIER THAN THE SWORD.

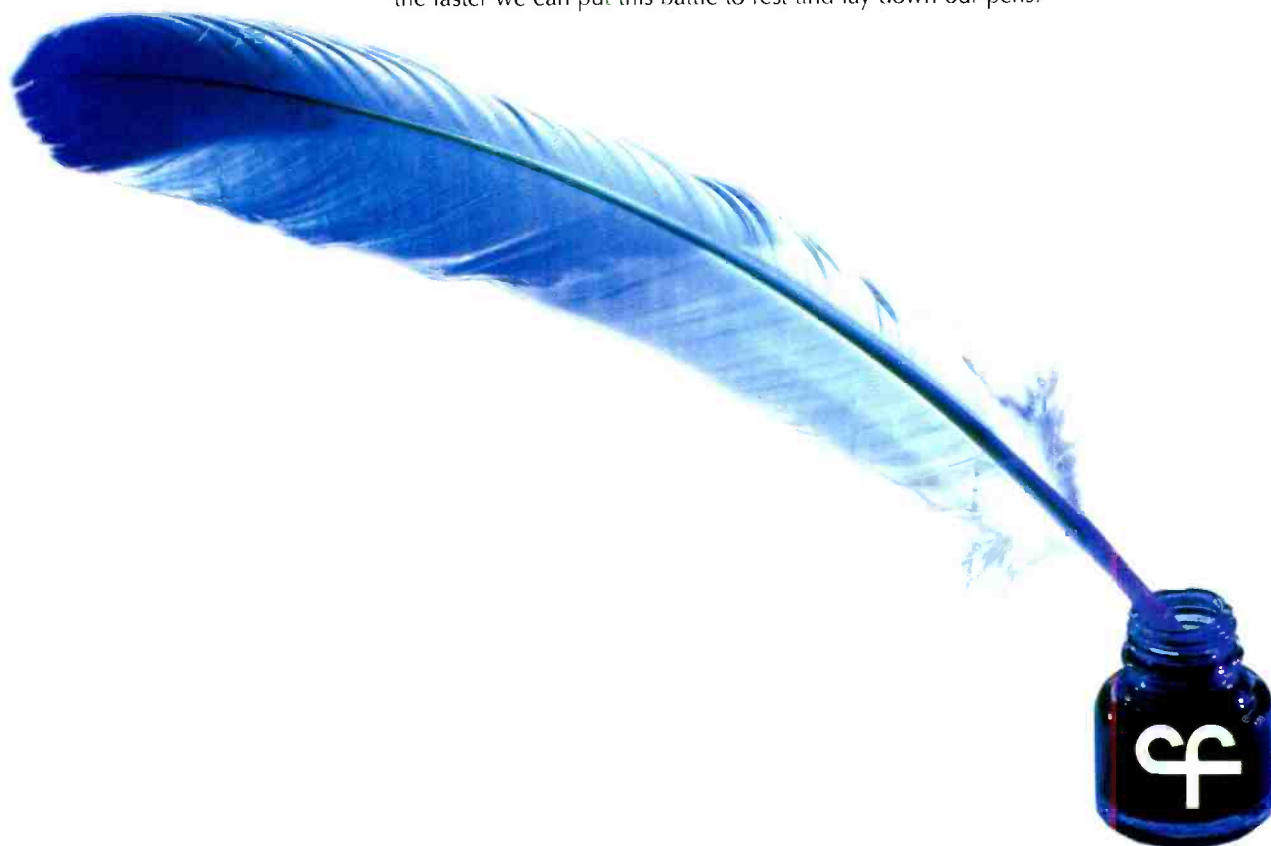
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Cystic
Fibrosis
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Sandra Bernhard	Sheryl Crow	Wendie Malick	Susan Sarandon
Mathew Broderick	Frank Deford	Archie & Peyton Manning	Tom Seaver
Mel Brooks	Catherine Deneuve	Joe Mantegna	Martin Short
Cast of "GENERAL HOSPITAL"	Tony Dorsett	Anne Meara	Jerry Stiller
Cast of "PORT CHARLES"	Boomer Esiason	Joe Willie Namath	David Suchet
Cast of "THE VIEW"	Dave Foley	Jim Nantz	Bobby Valentine
(including Barbara Walters)	Debbie Harry	Rosie O'Donnell	Jeff VanGundy
Len Cariou	Marjorie Hemingway	Roberta Peters	Sam Waterston
Carol Channing	Tommy Hilfinger	Mike Piazza	Vanna White
Marcia Clark	Ernie Hudson	Annie Potts	Henry Winkler

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

tor, Devito/Verdi, New York, joins Bates USA, New York, as executive VP, group creative director.

Colum Carey, account executive, Continental Television Sales, New York, promoted to New York sales manager, empire team.

Technology

Appointments at Harmonic Inc, Sunnyvale, Calif.:

Michael Moore, group VP, consumer line of business, Cisco Systems Inc., Sunnyvale, Calif., joins as COO; **Dr.**

Yaron Simler, VP, marketing, promoted to president, convergent systems division.

Jan A. Camacho, director, finance and business, tactical systems division, TRW, Carson, Calif., joins Picture PipeLine, LLC, Carson, Calif., as CFO.

Neal McEwen, CFO/President, VerticalOne, Atlanta, named CFO, Pathfire, Atlanta.

Larry Coleman, senior VP, product and business development, DemandVideo, Sunnyvale, Calif., appointed

senior VP, content and product strategy.

Internet

Appointments at WorldGate, Trevoze, Pa.: **Peter Mondics**, VP, affiliate sales, promoted to senior VP/GM, TVGateway; **Jim McLoughlin**, vice president of affiliate sales and operations, HBO, Bala Cynwyd, Pa., joins as VP, affiliate sales.

Craig Smith, VP, distribution, WorldNow, New York, promoted to senior VP, distribution and revenue department.

Ona Karasa, consulting firm owner, Seattle, joins MSNBC.com, Redmond, Wash., as VP, development and design.

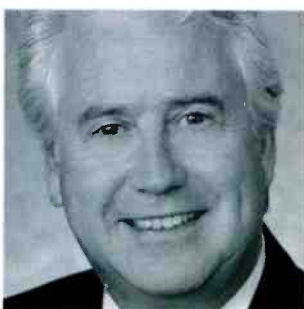
Victoria Quoss, senior VP, Microcast Inc., New York, joins Yack, New York City, as GM, marketing and sales.

Stephan F. Knobloch, manager, PBS Technology Certificate program, Alexandria, Va., promoted to senior director, PBS TeacherLine.

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



Jan Camacho



Larry Coleman

Obituaries



Howard Koch
circa 1963

Howard Koch, veteran producer and director, died on Feb. 16 at 84.

His TV credits include the series *Maverick*, which he directed and produced, and *The Untouchables*. He had been president of the Academy of Motion Picture Arts and Sciences, as well as head of production at Paramount Pictures. He still had an office at Paramount at the time of his death, the same one he'd

had for 35 years. Koch also produced eight Oscar shows.

In 1961, Frank Sinatra asked him to run Sinatra Enterprises, where he was an executive producer on several features. He also worked as an independent producer. His credits include *The Odd Couple* and *Airplane*.

Among his survivors are wife Ruth, son Hawk, daughter Melinda Blinken, five grandchildren and six great-grandchildren.

Boris Goldovsky, a fixture on Saturday-afternoon radio from 1943 to 1990, died Feb. 15 in Brookline, Mass. He was 92.

He was born into a family of musicians in Moscow, fled to Berlin to escape the Russian Revolution and there studied with the great Beethoven interpreter Arthur Schnabel. He made his debut as a pianist with the Berlin Philharmonic at 13. He also attended the Liszt Academy in Budapest.

The man who would become among the century's greatest proponents of opera disliked the form at first but became a devotee after accompanying a student production of *La Boheme* at the Curtis Institute in Philadelphia. His Metropolitan Opera broadcast activities included his own feature, *Opera News on the Air*, in which he would analyze, play excerpts and make opera accessible to the entire nation via the Texaco opera network. He was also a regular panelist on the Texaco Opera Quiz.

His survivors include his widow, former opera singer Margaret Codd Goldovsky; daughter Marina Stefanescu; sister Irene Goldovsky Wolf; three grandchildren; and four great-grandchildren.

Gail Fisher, who won an Emmy for her work on *Mannix*, died in Los Angeles at 65. She studied with Lee Strasberg and worked with Elia Kazan. She appeared in a Lincoln Center production of *Danton's Death*.

Fisher is survived by two daughters, a sister and a brother.

—Beatrice Williams-Rude

THE FIFTH ESTATE

Finger on the pulse

Broadcasting head keeps his operation high-tech and top-rated

Last year, when a new sports arena was finished in downtown Columbus, Ohio, WBNS-TV was there to capture the event. The station wasn't just providing routine news coverage either. It aired a live, one-hour prime time special in HDTV, giving local viewers a sneak preview of the arena prior to its grand opening.

"I enjoy reaching the community with important issues and watching the results of public service campaigns," explains Michael Fiorile, president and CEO of Dispatch Broadcast Group, WBNS-TV's parent.

Dispatch is a small company whose only other TV holdings includes WTHR-TV Indianapolis and an agreement with Paxson Communications to manage WIPX-TV Indianapolis, effective March 1.

"One of the reasons I joined this company was that it is privately held and without debt," says Fiorile. Dispatch is owned by the Wolfe family, which is "very interested in the communities in which we

broadcast and re-invests heavily in these [broadcast] properties." The family also owns the Columbus Dispatch. Fiorile reports to John F. Wolfe.

The local broadcaster is proud of the fact that Dispatch's news departments have state-of-the-art technology and that the stations were first on the air in their respective markets with HDTV. The company also owns top-rated syndicated products.

Fiorile is a "high-class, high-gloss operator who runs a very successful enterprise," says Peter Schruth, president of affiliate relations for CBS, who notes WBNS-TV has consistently been a ratings winner. Under Fiorile's tutelage, WTHR-TV, an NBC affiliate, has moved into a more dominant position.

The 46-year-old broadcaster also stays active in industry affairs. He sits on NAB's TV board and serves on the association's DTV committee. And Fiorile is an MSTV executive committee member.

"He has a good sense of the pulse of the TV business," says Leo MacCourtney, president and CEO, Blair Television. MacCourtney praises Fiorile's ability to bring in quality talent. And he believes that Fiorile's dedication to sales training has added to the group's success.

Fiorile, a native of Paulsboro, N.J., is no stranger to hard work. His family ran Fiorile's Bakery, and everybody worked there—"my parents, brothers, sister, grandparents, uncle and cousins."



Michael Joseph Fiorile
President and CEO, Dispatch Broadcast Group, Columbus, Ohio

B. Nov. 15, 1954, Woodbury, N.J.; B.A., communications, Boston College, 1976; varied jobs, Videocom Inc., Dedham, Mass., 1973-76; operations supervisor, WNAC-TV Boston, 1977-79; account executive, WNAC-TV, 1979-80; account executive, Telerep, New York, 1980-81; national sales manager, KHOU-TV Houston, 1981-83; general sales manager, KXTV(TV) Sacramento, 1983-85; president, GM, partner, WDAU-TV Scranton, Pa., 1985-86; VP, GM for the following stations: WEYI-TV Flint-Saginaw-Bay City, Mich., 1986-87; WLOS-TV Asheville, N.C., 1987-89; KOVR-TV Sacramento, 1989-94; current position since 1994; m. Karen Gaudreau, 1978; children: Katherine, 18, and Elizabeth, 15.

When he left home for Boston College in 1972, he became interested in philoso-

phy. But after taking a summer job at Videocom, a television production studio in Dedham, Mass., he changed his major to communications.

In 1977 he started as an operations supervisor with WNAC-TV Boston. Three years later, Fiorile joined Telerep in New York as an account executive. But he missed being at a local station.

In 1981, he became national sales manager for KHOU-TV Houston; in 1983, he was general sales manager for KXTV(TV) Sacramento, Calif.

In 1985, he became president, general manager and a partner at WDAU-TV Scranton, Pa. After WDAU-TV was sold, he spent nearly a decade running stations, including WEYI-TV Flint-Saginaw-Bay City, Mich.; WLOS-TV Asheville, N.C.; and KOVR-TV Sacramento.

In 1994, he was lured away from KOVR-TV to run the Dispatch Broadcast Group. Other Dispatch operations which Fiorile oversees are: WBNS-AM-FM Columbus; Radio Sound Network, a satellite distribution service for syndicated radio shows; Ohio News Network, a regional cable news channel; Sky Trak Weather, a 24-hour weather channel in Indianapolis; and Dispatch Interactive Television, a wireless interactive TV service.

Working for Dispatch is an ideal, Fiorile says. "Service to the community and being proud of the quality product we put on is every bit as important as being profitable. That's why I am here." —Kim McAvoy

Classifieds

Television

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Unique opportunity for energetic PROMOTION MANAGER. We operate 3 stations in one of America's most livable cities. If you would like to stretch yourself growing an ABC/FOX/WB combo send your resume with references and a tape of your work to Andy Lee @ KMLZ-TV, 501 Business Loop 70 East, Columbia, MO. 65201. We are an Equal Opportunity Employer. No phone calls, please.

BUSINESS MANAGER

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

*To place an ad in the magazine
and on the web,
call Kristin at 617-558-4532 or
Neil at 617-558-4481*

Deputy General Manager



Sony Pictures Entertainment (SPE), is a leading creator and distributor of entertainment products, services and technology. SPE's global operations encompass motion picture production and distribution, television programming and syndication, home video acquisition and distribution, operation of studio facilities, development of new entertainment products, services and technologies and distribution of filmed entertainment in 67 countries.

We are currently seeking a Deputy General Manager to work in our Sony Entertainment Television (SET) Asia division to fill a marketing and channel promotions role in New Jersey. This entails sales negotiations, acquisition programming, and acting as a liaison to technical facilities and agencies.

We prefer an individual with a solid understanding of Indian culture and previous or current US residency. The ability to interact with customers with excellent negotiation skills is essential. We'd also prefer a university or college graduate; however, strong interpersonal skills are a major decision factor. Media experience is also preferred, TV media knowledge is not imperative.

If you are interested in this position, please get in touch with us! **Sony Pictures Entertainment, Dept: SET, 550 Madison Avenue, 7th Floor, New York, NY 10022. Fax: (212) 833-6249. Email: spe_hr_ny@spe.sony.com** Or submit your resumes online at: www.sonypicturesjobs.com EEO.

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PRODUCER CAREERS

PRODUCER

Journalist needed with creative, conversational writing style, strong news judgment, and minimum one-year job/college-related experience. Non-returnable tape, resume, references and news philosophy to: News Director, WAND-TV, 904 Southside Drive, Decatur, Illinois 62521. EOE. No phone calls, no e-mails please.

PRODUCER

who can take advantage of a golden opportunity. News 3 at 5 p.m. has a terrific lead-in, coming right out of "Oprah". We're looking for a creative leader with vision who knows how to reach those viewers, with a knack for blending in the top stories of the day to build audience through the evening hours. We like to pounce when news breaks, but we have also built a tradition of excellence with careful investigative journalism. If you think this could be the right job for you, please send cover letter, resume and newscast tape to: Margie Candela, Human Resources, WWMT-TV, 590 West Maple Street, Kalamazoo, MI 49008.

Classifieds

Television

PRODUCER CAREERS

COORDINATING PRODUCER (LOS ANGELES)

The successful candidate will be responsible for overseeing Major League Baseball for the national games, as well as 1800 regional telecasts throughout FSN; providing leadership and evaluation of the regional baseball packages; working closely with the Executive Producers at the regions and with the other departments at FSN to ensure our on air product is of the highest quality. Will also be responsible for the budget, personnel, talent, and management of all national productions assigned. Requirements include a minimum of 5 years experience as a Producer or Director on professional events or at least 2 years as an Executive Producer or Coordinating Producer; knowledge and experience in all aspects of sports production; and understanding of technical requirements for sports production. Experience in negotiating talent deals and production agreements a plus. **CODE: BB/CP**

EXECUTIVE PRODUCER (MINNESOTA)

The successful candidate will be responsible for overseeing the Production Department of Fox Sports Net Upper Midwest; providing creative leadership within all product; integrating all Fox Sports Net policies into every regional production; participating in the selection of event schedules with programming; and assisting in overseeing the regional news product with Los Angeles. Will also be responsible for the entire production budget for all remote/studio productions, and the entire staff of production personnel and freelance. Requirements include a BA/BS or an equivalent amount of experience; a minimum of 5 years production experience as a producer or director on professional events OR 2 years as an Executive or Coordinating Producer for a regional network or broadcast station; knowledge and experience in all aspects of sports production; and experience with production coverage of all four major sporting events (Football, Baseball, Basketball, and Hockey). **CODE: BB/EP**

For consideration, please send a demo reel and resume to: **FOX Sports Net, HR Dept., Indicate Job Code, 10000 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067.** Equal Opportunity Employer, M/F/D/V.



FOR SALE STATIONS

TEXAS TELEVISION

Three Class A TV stations serving the Rio Grande Valley. Network affiliation in place. All new equipment. Generated \$500,000 in first year of operation. Qualified buyers only. Please fax particulars to 301-854-3859 in confidence for detailed presentation on this great opportunity.

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RESUME TAPES

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FOR SALE EQUIPMENT

NEWS SET

Upgrading your news set? We are looking for news sets recently taken off the air, but still serviceable. Please send photo and dimensions, etc. to BNB Communications 1340 N. Dearborn Pkwy. Suite 12-F, Chicago, IL 60610. Phone 312-266-6484, e-mail bnbinc@hotmail.com

DIRECTOR CAREERS

NEWS DIRECTOR

WTOV9 one of the country's top rated NBC affiliates has an immediate opening for a creative leader for our newsroom. Must have management experience with impeccable news judgement. Responsibilities include hiring, training and motivating a young aggressive staff. We produce five newscasts a day and need someone who knows content, promotion and has a vision for the newsroom. We look and act bigger than our market size; we have the awards and ratings to prove it. Send resume and cover letter to Sondra Nestor, HRA, WTOV9, 9 Red Donley Plaza, Steubenville, OH 43952. WTOV9 is an Equal Opportunity Employer M/F.

EXECUTIVE CAREERS

EXECUTIVE V.P./COO PA. PUBLIC TELEVISION NETWORK

The Pennsylvania Public Television Network (PPTN) seeks a dynamic visionary leader who has a successful track record in business, education, government or broadcasting. This individual should have a deep commitment to the mission of public telecommunications and exhibit a high degree of intelligence, energy and political savvy combined with natural diplomacy required to knit diverse constituents into a mutually productive partnership. Preferred qualifications include: a bachelor's degree or equivalent experience; experience as a president and CEO, COO, or executive manager in either public broadcasting, commercial television or other related business; the ability to communicate persuasively the mission and image of the PPTN Commission and Network. An understanding of government funding and how to secure funds and knowledge and understanding of new technologies and services are important.

PPTN is an independent agency of State Government which interconnects and appropriates Commonwealth funds to the eight Pennsylvania public stations. The Hershey-based Executive Vice President/COO position reports to the CEO and to the 24 members of the PPTN Commission. The successful candidate will be given fullest consideration for the position of CEO when the incumbent retires in December of 2002.

For further information about PPTN, visit www.pptn.org. To apply, send a resume and cover letter, no later than April 6, 2001, to Search Committee, PPTN, 24 Northeast Drive, Hershey, PA 17033. PPTN is an Equal Opportunity Employer.

www.tvinsite.com/broadcastingcable

Classifieds

Television

TECHNICAL CAREERS

Discovery Communications, Inc., a leader in the media industry, has an entrepreneurial environment that ensures you won't run out of challenges. Contact us today about this exciting opportunity based out of our **Bethesda, MD** headquarters:

Schedulers (3 positions)

Your broadcast scheduling background and creativity will be key to impacting a rapidly growing medium in our Discovery Science, Discovery Home & Leisure, or Discovery Wings division. Duties include maintaining operational databases, tracking program licensing and QC compliance, designing education tools for production companies and vendors, and assisting with promotions placement, episodic scheduling and strategic plan development.

To qualify, you must be a flexible, well-organized and deadline-oriented professional with knowledge of MS Word/Excel and Lotus Notes, strong communications skills, the ability to meet tight deadlines and the desire to learn new database technologies in an innovative environment. Cable TV experience and scientific insight are preferred.



Discovery Communications, Inc. is an equal opportunity employer. Please send your resume to: Discovery Communications, Inc., ATTN: Manager of Programming and Scheduling, Discovery Digital Networks, 7700 Wisconsin Avenue, Bethesda, MD 20814; FAX: (301) 771-4093; or e-mail: recruiter_2@discovery.com



iNews ADMINISTRATOR/TRAINER

TechTV is the on-air and on-line network dedicated to the digital lifestyle. Offering everything from industry news to product reviews, tech stocks to tech support, TechTV's original programming keeps the wired world informed and entertained. TechTV is one of the fastest growing cable networks, currently available in more than 75 million households worldwide and distributing content to 70 countries around the world. With over 750,000 unique visitors per month, techtv.com is a community destination that encourages viewer interaction through e-mail, live chat and video mail. TechTV, formerly ZDTV, is owned by Vulcan Ventures, Inc.

iNews Administrator/Trainer: TechTV is planning a major program expansion, adding more back-to-back hours of live programming! To support these efforts, we are acquiring the iNews Newsroom Computer System. This news package is an integral part of our production, and we are looking for someone who has previously used News Automation systems other related products to the extent that they are now able to train other employees on how to properly use it, while also handling the actual implementation and maintenance of the iNews application for TechTV.

Responsibilities:

- This position reports into IT Operations, yet you will also work closely with all TechTV programming groups and the iNews vendor to implement the system in TechTV's San Francisco offices as well as in the remote bureau offices.
- Plan and manage the training of all TechTV production staff on the iNews system.
- Develop a streamlined process and document essential user guidelines in order to educate staff on how to properly use the iNews system.
- Oversee integration of iNews with other broadcast devices and enterprise applications.
- Troubleshoot and resolve any iNews problems for the TV production staff in a timely fashion.
- Maintain database by modifying and deleting users/shows

Requirements:

- Extensive experience in using Newsroom Automation Systems, like Avid News, Avstar or iNews
 - Broadcast television experience strongly desired
 - Extensive experience in application management required
 - Experience working on Unix/IRIX platform preferred
 - Experience in training people required
 - Excellent written and verbal communication skills
- Please submit your resume, cover letter and salary requirement to: shattem@techtvcorp.com

AUDIO POST-PRODUCTION MIXER/ENGINEER

International television and radio production and distribution company located near Washington, DC, seeks to add another audio wizard to its staff. Candidates should have experience with both analog and digital non-linear technologies. Familiarity with Avid/Digidesign products for Mac and Windows NT platforms is desired. Candidates will work in various television standards, and should be able to troubleshoot both hardware and software for failures and optimization. An ability to compose and perform music to picture is a distinct advantage. We offer a competitive salary, excellent benefits, relocation allowance and a 401K plan. This is a creative and challenging position. Forward your resume to the attention of President, PO Box 221843, Chantilly, VA 20153 or e-mail to: wizaudio@yahoo.com

MAINTENANCE TECHNICIANS

International Broadcasting Bureau, (U.S. Govt. Agency) seeks technicians to perform preventative maintenance and emergency and routine repair of television broadcast and production equipment to the component level. Must have good working knowledge of current state of the art digital electronics. Must be able to perform the following duties: install and maintain studio and transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras and robotics. Familiarity with automation systems and master control environment. Possess a general computer/networking background.

Interested candidates MUST CALL for copy of vacancy announcement #M/P-01-20 in order to address special rating factors. Closing date for applications, March 15, 2001. For information contact Susan King, 202-619-3117.

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.

MAINTENANCE TECHNICIAN

Maintenance Technician needed to repair and maintain broadcast equipment. Knowledge of TV theory and latest solid state technology and must possess computer skills. 4-5 years experience in maintaining all categories of broadcast equipment. Vast experience in CCD cameras and 1" videotape machines. Human Resources FOX 13 WHBQ, 485 S. Highland Avenue, Memphis, TN. 38111 OR fax to: 901-320-1252. WHBQ-FOX 13 is an Equal Opportunity Employer

Classifieds

Television

TECHNICAL CAREERS

Local Opportunities

Expanding Local Channel capability means terrific opportunities in your area!

With the launch of our latest technology, EchoStar Communications Corporation is positioned to expand local channel capability to an increasing number of cities throughout the USA. As the fastest-growing satellite provider in the industry, we're looking for high-quality, skilled Headend Engineers for the Atlanta, Baltimore, Chicago, Dallas and Sacramento areas to join our stellar team as a

REGIONAL FIELD ENGINEER

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

We offer an attractive salary and benefits package. For immediate consideration, please e-mail your resume to HR.Cheyenne@Echostar.com, Attn: Rick Preece, or mail to EchoStar Communications, 530 EchoStar Dr, Cheyenne, WY, 82007, or fax to 307-633-5633. For more information about this position or other opportunities with EchoStar, please visit our Web site at www.echostar.com.
EOE/Pre-Employment Drug Screening Required

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SALESCAREERS

TIME WARNER COMMUNICATIONS

VIDEO PRODUCTION SALES DYNAMO NEEDED

Our Los Angeles based, award-winning video production facility is looking for a take charge sales professional to sell our production services. Two or more year's sales experience in production, creative services or a related field required. A college degree in the business or communications field is preferred. We are looking for a professional that knows how to capture the imagination of our clients and sell the sizzle of our production services. Please fax or send resume with salary requirements to:

Time Warner Communications
Attention: Human Resources
7441 Chapman Avenue
Garden Grove, CA 92841
OCLAHR@twcable.com
Fax: 714-903-8270
EOE/M/F/D/V

LOCAL SALES MANAGER Media General Broadcast Group www.mgbg.com KWCH-TV

KWCH-TV, the #1 television station in Kansas is looking for a top-notch, highly motivated Local Sales Manager. This is a mid-level management position of the KWCH-TV Sales team, and works under the supervision of the GSM. We're looking for someone with top level sales experience within the industry. Management experience is preferred but not required. Experience with TV Scan, Marshall Marketing, and The Media Center is a plus. KWCH-TV is a drug free workplace. Any offer of employment is contingent upon applicant passing a substance abuse test. Applicant must have a valid driver's license and a clean driving record. EOE. M/F. Fax resume to 316-831-6190 or e-mail to rjones@kwch.com or mail to Human Resources, KWCH-TV, 2815 East 37th Street, North, Wichita, KS 67219



weather.com

BROADCAST SYSTEMS ENGINEER

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

Come join our team! Send your resume today to: Jobs@weather.com, or fax to 770/226-2959. *Reference "Engineer BC" in response.

The Weather Channel, 300 Interstate North Parkway, Atlanta, GA 30339

REMOTE BROADCAST TECHNICAL MANAGER

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

SALESCAREERS

SALES

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

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GENERAL SALES MANAGER

KFVS12, the CBS affiliate in Cape Girardeau, MO (73 DMA) is looking for a dynamic GSM to continue our upward growth. Must have strong local sales background, budgeting skills and leadership qualities for senior sales staff. GSM supervises local and national sales managers, traffic, research director, creative services, and projects director. This is an outstanding opportunity for career growth with Raycom Media station group. Send resume to Mike Smythe, General Manager, KFVS-TV, P.O. Box 100, Cape Girardeau, MO 63702. EOE.

SALES EDUCATION MANAGER WANTED ATLANTA

CableRep, the advertising sales division of Cox Communications is seeking a self-motivated, experienced individual who is interested in the exciting challenge of creating and managing our first sales education & training culture. Responsibilities include developing and delivering sales training programs to all sales, sales managers and support across the country. For details on responsibilities and qualifications, email nicole.buie@cox.com or see posting at www.cox.com/coxcareer and search in Atlanta jobs.

Classifieds

Television

CREATIVE SERVICES



techtv

GRAPHIC DESIGNERS

TechTV is the on-air and on-line network dedicated to the digital lifestyle. Offering everything from industry news to product reviews, tech stocks to tech support, TechTV's original programming keeps the wired world informed and entertained. TechTV is one of the fastest growing cable networks, currently available in more than 75 million households worldwide and distributing content to 70 countries around the world. With over 750,000 unique visitors per month, techtv.com is a community destination that encourages viewer interaction through e-mail, live chat and video mail. TechTV, formerly ZDTV, is owned by Vulcan Ventures, Inc. We are currently looking for full-time graphic designers only willing to work either 6am to 3pm or 1pm to 10pm.

Responsibilities:

- Design and produce graphics for daily 4 - 6 hour block of News programming and other daily/weekly TV productions.
- Provide OTS (over the shoulder) graphics and full screen graphics for current stories using a combination of clip media, online source material and illustrations.
- Produce animated graphics for news segments, show opens, promos etc.
- Upload graphics to studio database.
- Collaborate with Graphics Producer, show producers, editors, and studio crew on daily graphics projects.

Requirements:

- Minimum 2 years experience in a production environment, preferably broadcast News.
- Minimum 3 years using Photoshop, Illustrator, or other production software and compositing tools.
- Production experience on the Macintosh platform required.
- Experience in a networked environment navigating among several remote storage devices.
- Some PC knowledge is also helpful, especially using Windows-based applications.
- Excellent aesthetic sensibilities for color, texture, light and shadow required.
- Needs to work under tight deadlines in a production-oriented News graphics department with other experienced artists and producers.
- Ability to add value to the production process by monitoring graphics requests, exporting, and performing quality control.
- Experience in AfterEffects is helpful.
- Ability to design and produce storyboards of concepts also helpful.

Please submit your resume, cover letter, and related links to samples of your work via text email to: shattem@techtvcorp.com

ART DIRECTOR

We are on the hunt. Whether it's the day to day look of our news, on-air promotion, print marketing, sales materials, commercial production, etc., we're looking for that one person to lead our TV station's visual evolution. You will join a staff that loves to work hard, loves to have fun, and demands to win. You'll live in one of the fastest growing markets in the country ... great nightlife, arts, dining and much more are all here. Mac knowledge is critical, PC knowledge is a plus. Previous management experience is key, as is the ability to get the most out of your team. You will be handsomely compensated for your efforts. For consideration reply to: Box 226, c/o K. Parker, 275 Washington Street / 4th Fl., Newton, MA 02458. EOE

PT STAFF DESIGNER

Boston's Number One News Station and NBC affiliate Seeks highly creative designer to create on-air graphics and special projects. 1 -3 years print and television experience required. Quantel Paintbox, Hal, Adobe Photoshop, Illustrator and After Effects experience a plus! Degree preferred. Send resume and tape to: Human Resources PM 706, WHDH-TV, 7 Bulfinch Place, Boston, MA 02114. An EOE, M/F/D/V.

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NEWSCAREERS

10PM PRODUCER

KJRH-TV needs an excellent writer, story-teller, and creative communicator to produce its award-winning 10pm newscast. The right candidate will thrive on spot-news, understand how to create and use graphics, and think outside-the-box. You will be taking over an Emmy Award winning show. If you have at least 3 years experience and the desire to be the best ... send a tape and resume to: Todd Spessard, News Director; KJRH TV; 3701 S. Peoria; Tulsa, OK 74105. EOE.

ANCHOR

Media General Broadcast Group

www.mgbg.com

WCBD-TV2

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

GENERAL ASSIGNMENT REPORTER

CBS-58 News is seeking an experienced general assignment reporter. Ideal candidate must be a self-starter who possesses strong writing skills, an inherent level of curiosity and an interest in the events around them. Journalism degree required. Experience in non-linear editing preferred but not required. CBS-58 is an all AVID newsroom. Minority candidates encouraged to apply. Rush resume and non-returnable tape to: Director of Human Resources, WDJT-TV, 809 S. 60th Street, Milwaukee, WI 53214. EOE No Phone calls Please

Classifieds

Television

NEWS CAREERS

SPANISH LANGUAGE SPORTS ANNOUNCER
Fluent English & Spanish, with neutral South American accent, 2 years experience as broadcast announcer, sports journalist, specialized sports vocabulary, good knowledge of soccer and variety of other popular telecast sports, good on-air language skills. Legal workers only. Send resume and tape to: ESPN, Inc. AD#IN-03, ESPN Plaza, Bristol, CT 06010 EOE/M/F/D/V

WEEKEND ANCHOR/REPORTER

REQUIREMENTS: The #1 station in the Grand Rapids/Battle Creek/Kalamazoo market is seeking a weekend anchor/reporter. Are you a great storyteller, who also feels comfortable behind the anchor desk? Qualified candidates must have at least two years anchor experience. You'll also be reporting three days a week. Field anchoring experience a plus.

CONTACT: Send tape and resume to: Patti McGettigan, Assistant News Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503

No phone calls please.

WOOD TV IS AN EQUAL OPPORTUNITY EMPLOYER

LOOKING FOR 5 FRESH FACES!

Making News In The Upper Midwest. New small-market start-up FOX newscast is looking for 5 fresh faces! Our goal is simple: To build a 9pm newscast that will make our viewers sit up and take notice. This newscast is a cooperative venture between the FOX station and an established Network Affiliate. You will work with other seasoned professionals to put together this newscast. We need: Anchor/Producer - You will produce our M-F 9pm newscast and co-anchor it. Reporter/Anchor - You will report the day's stories and then co-anchor the newscast. Photographer - You will shoot video, help edit and run live shots. Sports Anchor - You will cover high school, college and pro teams, putting together a fast-paced sports segment. Meteorologist - You will put together a great weathercast using top of the line equipment. Send your resume' and tape to: NEWS, WFXS FOX55, 1000 N. 3rd Street, Wausau, WI 54403 NO PHONE CALLS EOE.

METEOROLOGIST

WBTV, the CBS affiliate in Charlotte, NC is looking for a meteorologist who lives for hurricanes, severe storms, and fast changing weather. We're a major market operation with all the high tech equipment, and a team of experienced meteorologists that takes weather seriously. To get this job, you must have a Meteorology degree with the AMS seal and/or 2 years experience forecasting weather for television. You must be willing to work early mornings or weekends, have computer and graphics skills, and the ability to produce and present under pressure. Experience with the WSI Weather Producer a plus. We're located in a beautiful, growing city that's a great place to live. Send tape, resume and references to: Cathy Cloud, WBTV, One Julian Price Place, Charlotte NC 28208. Jefferson-Pilot Communications Company is an Equal Opportunity Employer. No Phone Calls.

NEWS ANCHOR

WANE-TV, the CBS affiliate seeks a solid News Anchor to join the NewsChannel 15 team. Candidates must be well skilled as a television news anchor, handle breaking news with comfort and ease, and established skills as a field anchor/reporter. If you're interested in this position, send a VHS videotape, resume, and references to: Rick Moll, News Director, WANE-TV, 2915 W. State Blvd., Fort Wayne, IN. 46808 WANE-TV is an Equal Opportunity Employer - M/F

NEWS DIRECTOR

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

Allied Fields

COLLECTION AGENCIES

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Radio

FOR SALE STATIONS

STATION FOR SALE

Midwest non-commercial FM, Class B1, 23 Kw. Qualified owners only (non-profits, schools, churches) Reply to Box 227, c/o K. Parker, Broadcasting & Cable, 275 Washington Street, 4th Fl., Newton, MA 02458

TECHNICAL CAREERS

AD SALES ANALYST

Join the Radio Revolution!! XM Satellite Radio is looking for an AD SALES ANALYST to support the Paradigm broadcast traffic and database management system. Primary focus is ad sales, trouble management, user acceptance testing and training. Must have strong project management skills, understanding of business processes, broadcast operations knowledge. Competitive compensation and benefits, including stock options and 401(k) match. Apply online at jobs@xmradio.com or fax: 202-380-4528, or XM Satellite Radio, Inc., Attn: Recruiting: RW-201, 1500 Eckington Place, NE, Washington, DC 20002. Go to www.xmradio.com for more info. EEO

Academic

FACULTY CAREERS

VISITING FACULTY POSITION

Syracuse University's Newhouse School announces a Visiting Faculty position starting in August 2001 (2-3 year appointment) in the Television, Radio & Film Department. Candidates should have experience working on nationally and/or internationally distributed programs or films, and a thorough knowledge of production processes. The search committee will look favorably on candidates who demonstrate extra dimension in any of the following areas: Audio Production, International Communication, Multimedia. Teaching experience, as well as MA (or equivalent) preferred. Women and Minorities are encouraged to apply.

Send cover letter and CV to Dr. Michael Schoonmaker, Chair, Television, Radio & Film Department, Newhouse School, Syracuse University, Syracuse, New York 13244-2100. Email: trf@syr.edu. Review begins 3/16/01 until position is filled.

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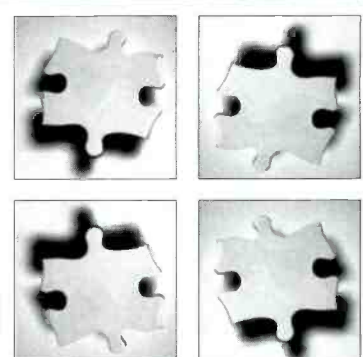
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—*Iyanla Vanzant to The Philadelphia Inquirer's Annette Jobn-Hall. This fall Vanzant's talk show, Iyanla, will be syndicated by Buena Vista.*

"If you are the kind of person who would have loved owning a car in 1910, believing that the new worlds a vehicle would open outweighed the need to change a tire every 10 miles or crank the engine by hand, then HDTV is for you."
—Reporter Eric A. Taub in *The New York Times*, on the prospective installation troubles facing a consumer of digital TV.

"Fox has also acquired broadcast rights to *The Sound of Music*, which might require a short preamble explaining to the average America's Most Wanted viewer exactly who the Nazis were and why they are considered bad people."
—Brian Lowry, *The Los Angeles Times*.

"Watch CNN these days and you might as well be watching, well, the Chicken Noodle Network. The

broth is thin, and there aren't many noodles."
—Monica Collins, Boston Herald, on the sparsely populated post-merger CNN.

"On *The West Wing*, it isn't likely that C.J., Ainsley or anyone else will be mistaken for the sex-obsessed women of *Sports Night* or *Temptation Island*. But there are other ways to degrade women without making them sex objects, and Sorkin seems to have embraced them all with the fervor of a man who resents it when women are allowed to have even the teensiest bit of control."
—John Levesque of the Seattle Post-Intelligencer, charging that *The West Wing's* creator and executive producer, Aaron Sorkin, has taken a borderline misogynistic turn with the show's female characters.

"How could I possibly have forgotten that Vince McMahon is a great man, a patriot and a defender of the purity of athletic competition? Must be all these steroids I take."
—Steve Johnson, the Chicago Tribune, replying to an XFL fan's indignation at the columnist's criticism of the football league's flamboyant founder.

"The media elite think they're smarter than the rest of those stupid bastards, and they'll tell you

what to think. To a working-class guy, that's bulls—t."
—Fox News chief Roger Ailes responding to charges that his network is promoting a GOP agenda, as reported in *Newsweek*.

"You had to figure if there was money to be made in reality television, it was only a matter of time before Donald Trump tried to cash in."
—E! Online's Emily Farache on the real-estate mogul's proposed *Billionaire* game show.

"We firmly believe that our viewers recognize that hunting and fishing as a means of sustenance have been acceptable since the dawn of time."
—CBS published statement as printed in Connecticut's Hartford Courant. People for the Ethical Treatment of Animals has charged the network with cruelty to animals after a recent episode of *Survivor: The Australian Outback* featured the stabbing of a pig.

OPEN MIKE

Editor:
Your article "Expansion on hold" (Feb. 19, 2001) gave the incorrect impression that AT&T Broadband is losing interest in providing local phone service to consumers. In fact, as we said in January, when we announced our fourth-quarter results, we expect to add more phone customers this year than we did in 2000. —Daniel E. Somers, President & CEO, AT&T Broadband

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Cashing in your chip

To the Edsel and videophone, you can add the V-chip. Nobody particularly wants it, or needs it or would probably have the patience to program it if they did. It's been more than a year since all new sets 13 inches or bigger had to contain a V-chip program-blocking device. Do any of those new set owners use it? Half the viewers still don't know how to set the clock on their VCR. Expecting them to master the seven-page directions on care and feeding of the V-chip (we'll show them to you from at least one TV owners' manual on request) was extreme optimism in the best-case scenario, and that's if there had been some great unfulfilled need for the device. There wasn't.

Enter Ernest Hollings, the earnest Senator from South Carolina has reintroduced a bill to ban violent programming at certain times of day, in this case, if a study finds that the V-chip isn't working. Why resurrect a bill that has failed time and again? Because nobody is volunteering to use the voluntary V-chip. If one piece of unnecessary legislation fails (back in 1996, Congress mandated the V-chips be installed), then the answer must be to propose another piece of unnecessary legislation. Actually, it is at least the fourth time Hollings has introduced this bill or one like it. So far, mighty Casey is on his second at bat without a hit. We always suspected that the V-chip was not meant to be an option for viewers. Hollings' actions speak louder than all the "voluntary" talk surrounding the authorizing legislation in 1996.

As we point out each time this bill is introduced, a violence ban is unconstitutional because a ban is never the most narrowly tailored means to the government's end. Nor is this end in the public interest, because it censors content. The fate of this bill should be the same as that of the others—the round file.

Value added

On a per-channel basis, cable-rate increases in 2000 have not even kept up with inflation. And that is not according to a study by the National Let's Make Cable Look Good Association. That's according to the FCC's legislatively mandated annual cable-rate study of thousands of operators. Unfortunately for cable, that was not the lead on most of the stories about the study. Its executive summary opened with the news that cable rates for both competitive and noncompetitive systems were up 5.8%, which was enough above the inflation rate (3.7%) to get the consumer groups exercised (of course, we guess just about any rise would have gotten a rise out of them). But that figure did not take into account the differences between last year's cable system and this year's upgraded model. Cable operators have been adding new channels and services at an impressive clip. In fact, the FCC study showed that 57% of the systems surveyed offer digital tiers, more than double last year's tally. Cable subs are getting an upgraded package at an average of a half-penny-per-channel increase.

No one should be surprised. The deregulated cable industry has increasing competition for subscribers, so, even though it still has an expensive plant to amortize and more expensive programming to pay for, it continues to add channels and services, while keeping the per-channel price competitive. "Despite an increased number of channels," the FCC report pointed out, "the per-channel rate for the competitive group was unchanged, at 57 cents over the 12 months ending July 1, 2000, and increased for the noncompetitive group, from 65 cents to 66 cents per channel over that period." The cable act of 1992 requires that the FCC conduct a rate survey to make sure increases are reasonable and justified. Its most recent study has found just that.

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Harry A. Jessell/EDITOR IN CHIEF/212-337-6964

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CAHNERS TV GROUP

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EDITORIAL/LOS ANGELES

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Susanne M. Ault/STAFF WRITER/323-965-5361

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