

BROADCASTING CABLE

APRIL 30, 2001

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BUFFY'S MOVING EPISODE

The WB loses one of its hits; now networks might rethink their deals with rival studios

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FRITTS FINESSES

The NAB president spent the convention trying to avoid making waves

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BUMMED IN BOSTON

Why are some Beantown stations afraid of a new Nielsen People Meter?

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LIGHTS! CAMERAS! BLACKOUT!

How California stations are dealing with the energy squeeze

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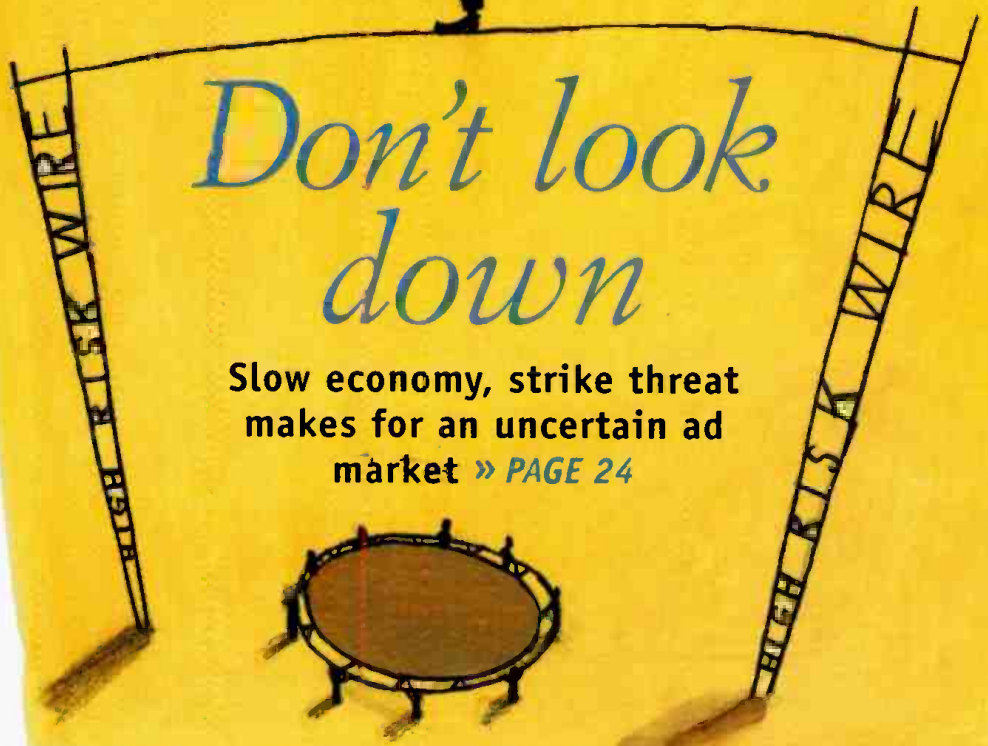
SPECIAL REPORT:

UPFRONT 2001



Don't look down

Slow economy, strike threat makes for an uncertain ad market » PAGE 24



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Host Brian Dennehy
ARREST & TRIAL

THE FACE OF JUSTICE

- #1 new first-run strip among A25-54 GVPVH.⁽¹⁾
- 92% clearance.

THE FACE OF A NEW PHENOMENON

- Acclaimed medium with strong loyal following.
- Over 90% clearance.



CROSSING OVER
with John Edward

The Face Telev



GAME WARDEN
WILDLIFE JOURNAL

THE FACE OF THE WILD

- Remarkable growth of +20% in HH rating since its debut season.⁽²⁾
- Over 80% clearance.

(1) Source: NSS/Galaxy Explorer. GVPVH where applicable. Premiere-to-date thru 3/25/01. Includes series with a series debut since 8/10/00.

(2) Source: NSS/Galaxy Explorer. HH AA/GAA%: PTD thru 3/25/01 vs. PTD thru 3/26/00 vs. PTD thru 3/28/99.

(3) Source: NSS/Galaxy Explorer. HH AA/GAA%: PTD thru 3/25/01. Includes type codes CC, CV, B.

(4) Source: NSS/Galaxy Explorer. HH AA/GAA%: 9/23/00-3/25/01 vs. 8/31/98-9/5/99.

(5) Source: NSS/Galaxy Explorer. HH AA/GAA%: PTD thru 3/25/01. Includes all type codes except FF, SE, N.



THE FACE OF **COMPASSION**

- 3.6 PTD HH rating; Only strip to grow for two consecutive years.⁽¹⁾
- 97% clearance.

MAURY



THE FACE OF **RESPECT**

- First Lady of talk enters her 19th season.
- 97% clearance.

SALLY

of vision

FACE TO **FACE**

- 4.0 PTD HH rating ranks #2 among all talk strips.⁽²⁾
- 93% clearance.



XENA



JERRY SPRINGER

THE FACE OF A **WARRIOR**

- #1 returning first-run weekly-action hour.⁽³⁾
- Will conclude its six season run with a two part finale in June 2001.

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Top of the Week April 30, 2001



The boys of *NYPD Blue* will be ending their long run on FX.

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NAB's Eddie Fritts says network-affiliate tension is at an all-time high.

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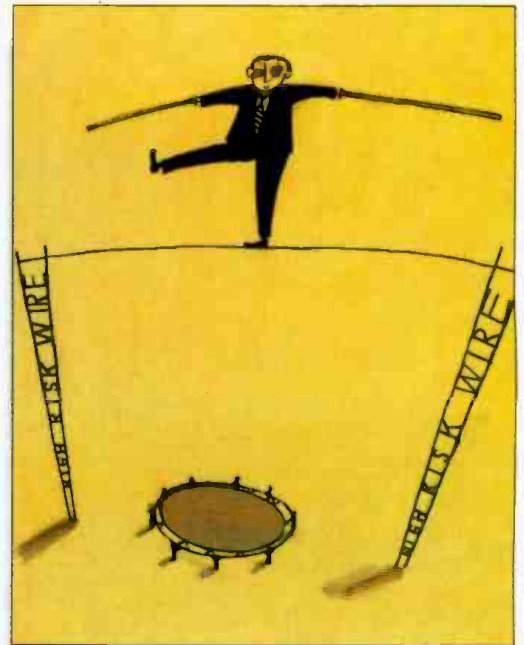
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CONVENTIONS

Programming pow-wow

With top Hollywood syndication studios pulling out of NATPE or threatening to, the organization's board meeting in Los Angeles this week ought to be lively. The disaffected syndicators say NATPE is no longer worth the cost of exhibiting. NATPE has been listening.

"We are certainly not locked into the way we do business, and we are going to evaluate whether there are incentives we can offer to make it a more efficient and viable floor," says NATPE President Bruce Johansen.

"We are going to explore ways we can encourage the exhibitors to save money," he adds. "Unfortunately, most of the money they spend doesn't go to us. It goes to their booths and other stuff."

BCEYE

NEW MEDIA

iBlast-ing staff

With live field trials of its datacasting service in five cities having concluded in March and no customers in sight, iBlast Networks has terminated about 40 operations people involved in its alpha test. That leaves about 40 to carry on.

In light of this and other technical challenges, the company, which has already invested about \$30 million, is working hard to maintain "emotional momentum" among its broadcast-station partners as it aims for a spring launch. Says iBlast CEO Michael Lambert (a station owner himself): "It's part of the ebb and flow of the business. We took advantage of the opportunity of the downsizing of America to trim a little bit."



Michael Lambert (c) and Oliver Luckett (r) are still trying to make iBlast go. Ken Solomon left venture for the new Fine Living cable network.



PROGRAMMING

Headline nudes

Who is it that lurks behind tedsturnovers.com? The site made a splash last week by posting nude photos of actress-turned-newscaster Andrea Thompson. The former *NYPD Blue*-*JAG*-*Baywatch* actress was tapped as an anchor for CNN Headline News after a stint at an Albuquerque station. CNN said Friday it would stand behind its hire.

"I did pose for *Black and White Magazine*, a prestigious artistic publication, several years ago," Thompson acknowledged. "I did this as a piece of art and make no apologies for the creative decisions I've made." Tedsturnovers.com is a lively chronicle of CNN, told from the perspective of people with an ax to grind.

The powers behind the site aren't interested in going public. "All of us involved are still getting our severance checks in the mail, so that tends to make us a bit gun-shy," said a site manager in an e-mail return-addressed TedTurner@Yahoo.com.

ONE FOR THE BOOKS. RUPERT MURDOCH'S BOOKS, THAT IS

Mortimer Zuckerman's offer to buy his toughest competitor is no joke, says the *New York Daily News* publisher. Two weeks ago News Corp. executives scoffed when Zuckerman said he wanted to buy the *New York Post*. It could be that the owner of the financially troubled *Daily News* simply wants to see his competitor's books, suggest News Corp. officials. Zuckerman told the FCC last week he'll seriously consider making an offer for the equally shaky *Post*, but won't make a bid unless he can see the paper's balance sheet. "Without access to the *Post's* liabilities ... it's impossible for me to describe a specific price I would be willing to pay," he said.

The FCC is examining the *Post's* finances as part of a review of News Corp.'s acquisition of WWOR-TV New York and nine other Chris-Craft stations. News Corp. officials continue to dismiss Zuckerman's overtures. "If Mr. Zuckerman continues to insist he's serious about buying the *Post*, maybe one day someone will take him seriously, but that hasn't happened yet," said a spokesman.

All The Right

SEINFELD switches stations in 13 met

Rank	Market	New Station	Time Period	Increase
1	New York	WNYW	11:00pm	+96% vs time period
2	Los Angeles	KCOP	7:00pm	+73% vs time period
6	Boston	WFXT	7:00pm	+171% vs Seinfeld
9	Detroit	WJBK	7:30pm	+57% vs time period
13	Minneapolis	KMSP	6:30pm	+14% vs Seinfeld
14	Tampa	WTTA	7:30pm	+50% vs time period
17	Phoenix	KSAZ	10:30pm	+373% vs Seinfeld
22	St. Louis	KTVI	10:00pm	+22% vs time period
24	Baltimore	WUTB	7:00pm	+314% vs Seinfeld
25	San Diego	XETV	7:30pm	+22% vs Seinfeld
30	Kansas City	KMBC	10:30pm	+181% vs Seinfeld
33	Milwaukee	WITI	10:30pm	+38% vs time period
49	Providence	WNAC	7:00pm	+286% vs Seinfeld



Source: NSI, WRAP Overights, M-F.
%HH Rtg Growth, SEINFELD (4/02 - 4/20/01),
vs. prior week tp (3/26 - 3/30/01 in NY, LA, TP)
vs. year ago tp (3/30 - 4/26/00 in DE, SL, ML)
vs. Seinfeld pa (3/26 - 3/30/01 in BN, MN, PX, BL, KC, PV).
San Diego = Seinfeld (4/16 - 4/20/01) vs. (4/02 - 4/06/01)

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Seinfeld



Eddie went a-courtin'

At NAB 2001, Fritts puts best face on a divided industry

Bill McConnell

One year ago, Eddie Fritts stood before a convention crowd and railed against the FCC's "fuzzy" support of low-power radio and demanded that the government do more to help TV stations with the transition to digital.

This year, however, the National Association of Broadcasters president shed the combative hyperbole at the group's annual convention in Las Vegas, even as competitive threats against his members intensify.

Fritts has good reason to strike an accommodating tone. The tide appears to have gone against it on the NAB's lobbying priorities, retaining today's TV ownership cap and convincing regulators to require dual must-carry and mandate DTV tuners for nearly all TV sets.

A handful of policymakers last week urged broadcasters to face reality and work for a compromise that would couple an ownership-cap increase with something many NAB members want: freedom to operate newspapers and TV stations in the same town. "The more broadcasters push to eliminate newspaper crossownership restrictions, the more pressure there will be to raise the cap," Rep. Greg Walden (R-Ore.) told conventioners in Las Vegas. "An increase is inevitable," added New York Democrat Eliot Engel. "We raised the ownership cap with radio, and it wasn't necessarily the end of the world."

At the moment, Fritts is working on keeping the bitter debate over TV affiliate/network relations from erupting into an embar-



The NAB president is working to prevent the argument over the ownership cap from erupting by striking a conciliatory tone toward warring sides.

assing conflagration. "Never before in our industry's history have tensions between the two been so high," Fritts acknowledged as he opened the NAB's meeting.

A toned-down NAB also can better court Michael Powell, despite dramatic disagreements with the new FCC chairman over the government's role in helping broadcasters shift to DTV. Unlike last year, when the battle was joined against the "social engineering" goals of Democrat William Kennard and his low-power-FM plan, Fritts this year was downright conciliatory.

First, he courted ABC, the trade group's sole remaining major network. "We want to acknowledge your independence, your larger vision, your commitment to the long-term good of the broadcasting industry," he said.

Then, he tried to console the rank and file over the loss of NBC, Fox, and CBS and the nets' political and financial clout. "We are neither diminished nor demoralized," he continued.

The three networks quit the trade group during the past year, frustrated over the NAB's support for the 35% limit on one company's TV-household reach. TV affiliates fear their already eroding negotiating leverage with the networks will wash away completely if the Big Four are allowed to add more O&Os.

Following Fritts' cue, NAB officials, convention speakers and even congressmen delicately tiptoed around the debate. Honoring a Capitol Hill tradition, several key lawmakers played to the crowd rather than anger anyone. "Put me down as being friendly to both sides," said Rep. Joe Barton (R-Texas), a member of the House Telecommunications Subcommittee. "I'm with Joe—ambivalent," followed Rep. Rick Boucher (D-Va.).

Even Rep. Cliff Stearns (R-Ohio), who has sponsored pro-network legislation that would raise the 35% cap on one company's TV household reach, played down his own bill by characterizing it as a mere starting point for debate. "The compromise might be something everybody can work with," proffered Stearns.

Real pressure to bargain will fall on the NAB May 10, when the FCC begins a review of newspaper and perhaps cable crossownership restrictions. Revaluation of the ownership cap is expected to start later this summer when the agency launches its biennial review of ownership rules, Powell said across town at the A.G. Edwards investment conference.

FCC Chairman Michael Powell, never

The tide appears to have gone against NAB priorities: the TV ownership cap, dual must-carry and mandated DTV tuners.

"ONE OF THE BEST SHOWS ON TELEVISION..."

-USA Today

"THE COOLEST SHOW ON TV."

-Rolling Stone

**"...SARAH MICHELLE GELLAR [IS] ARGUABLY THE BEST
LEAD ACTRESS IN DRAMATIC TELEVISION..."**

-The Star-Ledger

"BUFFY GETS A SOLID 'A'..."

-Entertainment Weekly

"THE BEST SHOW ON THE AIR..."

-Esquire

Buffy

the vampire slayer

"AMONG NETWORK TELEVISION'S BEST DRAMAS..."

-New York Daily News

"BEST DRAMA SERIES OF THE YEAR."

-Houston Chronicle

"BUFFY IS THE BEST SHOW ON TV."

-Orlando Sentinel

COMING TO **UPN** THIS FALL

shy about voicing his own distaste for the ownership cap, also hedged when predicting at an NAB breakfast what action the FCC ultimately will take. "At the moment, we're in a holding pattern" he said, noting that CBS, NBC and Fox have challenged the rule in Washington's federal appeals court. "Any review we might do needs to fit within the confines of the court situation." With that diplomatic nicety out of the way, he rattled off reasons to hate the cap.

Powell's comments came at the urging of ABC newsman Sam Donaldson, who earnestly plugged along through the morning's one-on-one despite conceding a lack of knowledge of broadcast regulatory arcana. "I don't know enough to ask a follow-up," said Donaldson.

Powell acknowledged that the broadcast cap is likely to face judicial scrutiny similar to cable ownership limits thrown out by the same court in March. Also, he noted, the judges signaled the networks stand a good chance of winning on the merits of their case by staying a previous FCC order requiring CBS to shed some stations next month. "Many see that as a grave sign for caps." ■

—Additional reporting by Steve McClellan



Mandel on Big Talk

Jon Mandel, MediaCom's co-managing director/chief negotiating officer, will appear live on TVinsite's BigTalk, an interactive discussion May 3, at noon (EDT).

By logging on to TVinsite.com, the portal of Cahners Television Group, you can click to BigTalk and ask Mandel questions about the volatile ad market, which is subject to a slumping economy and possible strikes by writers and actors. Mandel's also the chairman of this year's NATPE, which some syndicators are threatening to skip next January.

Slow Show at NAB

Attendance takes a slight dip, and network buyers seem few and far between

By Michael Grotticelli

Well, at least you could get a cab. That was the cup-half-full appraisal last week from some exhibitors at NAB 2001, who said foot traffic on the exhibition floor seemed noticeably less than a year ago.

Official preregistration for the NAB 2001 convention was slightly more than 112,000, down from last year's 115,293. This is the first time since 1986 that year-to-year figures declined.

"We didn't see many network people, but we did see a lot of call-letter stations that were eager to fill their station's needs," said Lisa Hobbs, director of marketing for Tandberg Television, which exhibited at the Sands Convention Center.

For some stations, it was nuts and bolts, not digital ones and zeroes that still brought them to NAB. "They're talking about HDTV, but that's not a reality for us right now," said Don King, chief engineer for KLBK-TV Lubbock, Texas. "We're busy just keeping our heads above water."

Several factors influenced what some considered a subdued NAB. First, there is the sluggish economy. Secondly, Fox, NBC and CBS quit the association. Affiliate meetings were canceled or never scheduled.

Certainly, there was some posturing. NBC vowed not to send engineers or station personnel to the convention. But last Tuesday, Bob Hopkins, from NBC's corporate sourcing department that is responsi-



This is the first time since 1986 that year-to-year NAB-attendance figures declined.

ble for equipment purchases, signed an agreement with Grass Valley Group to purchase \$25 million in digital editing, server and routing equipment. It was the largest single order in GVG's history.

While recognizing that his company's booth was crowded for most of the four day show, Ed Grebow, Sony Broadcast president, missed broadcast network engineers. "If we ever needed proof that the NAB convention is not a broadcast show this year is it," he said. "Very few network people came through."

In fact, CBS, Fox and NBC all sent skeleton crews of engineers. ABC/Disney which usually sends approximately 100 people, sent about 20 this year (including ESPN employees). ABC had someone go around the floor and tape floor highlight with a small DV camera to show colleague back in New York. CBS sent roughly the same number of network people—25—a last year and also held its annual Engineers Breakfast, as did Fox.

Jim DeFilippis, vice president, Television Engineering, News Technology Group at the Fox network, said his R&D division sent as many people this year (eight) as last year. But they stayed one day less.

The attendance for foreign broadcasters this year (26,658) was up from last year's total of 25,344. "We're here to see how the deployment of digital broadcasts and broadband is coming along," said Yasunobu Tokura, senior executive director for affiliate relations at TV Asahi, the No. 3 network in Japan. "We think American broadcasters are progressing faster than they think they are." ■

Eyeball counting in Beantown

Boston market to be the first to make a complete transition to Nielsen's People Meters

By Dan Trigoboff and Steve McClellan

While broadcasters continue to resist the switch, cable companies in Boston are betting that local People Meters will be more accurate than the current system and boost their ratings at the same time.

Nielsen Media Research says that, by May 2002, Beantown will have made the complete transition to local People Meters, becoming the first market in the U.S. to do so. And nine other markets will make the switch over the next three years.

New England Cable News will likely become Nielsen's second paying customer, after AT&T Broadband last week, for Boston People Meters. "We are definitely going to sign on for People Meters," says Phil Balboni, president of NECN.

"We have long felt that the diary system for gathering demographic information is a woefully inadequate and obsolete method of dealing with a 100- to 200-channel universe in a large sophisticated market like this one. We've been frustrated with how our network has been portrayed in the diary sample, and we believe the electronic measurement of the individual household members' viewing should be much more accurate."

If Nielsen sticks to its current plan, the Boston broadcasters will just have to embrace the new system, which begins in demonstration mode for this May's sweeps. The ratings company says its plans to pull the plug on the current set-top meters—that measure just

household ratings—in May 2002. That would give a full year of comparative data for the two different methodologies.

To say that Mike Carson, general manager of WHDH-TV, lacks enthusiasm would be an understatement. "We think it's an inferior product. It's crazy that Boston is going to be measured one way; the entire rest of the country is going to be measured another way. Boston is going to be out of sync. The different methodology doesn't jibe with the way the entire industry operates. We've gone on the record that we're not going to subscribe to it." Why Boston, he asks. "Why not El Paso?"

Ed Goldman, general manager at WBZ-TV, is unsure about his station's future regarding Nielsen's new methods and suggests that future deals for the costlier service might be negotiated with the station's owner, CBS. But Goldman is also skeptical and criticizes the new method's 420-home-sample size (which

will be expanded to 600 homes by August) and technology. A bigger sample would be necessary, he says, "to make this system mirror the level of technology in the 21st century. This doesn't sound like a big breakthrough to me."

Goldman acknowledges that the meters have an edge on diaries as a recording device. "What's being watched will be recorded correctly; I'll give them that. The question is, who's watching?" The system in which family members enter different codes, he suggests, "is not much different from the diaries. People get tired of filling out diaries. People will get lazy about doing this. I don't trust the codes."

The advertising community may also be skeptical, albeit still more receptive than the broadcasters. "If we all work off the same bad data," says a Boston advertising executive who does not want to be named, "at least the universe is the same." The ad exec says that the industry will watch the data and see how it matches the agency's own observations, instincts and experience. "There's more to media selection than numbers." ■

WHDH-TV's Mike Carson hates the new People Meter and wonders why Boston was chosen. He sarcastically asks, "Why not El Paso?"

IN BRIEF

FOX REPORTER GETS LETTER FROM MCVEIGH

Fox News Channel's Rita Cosby received a letter from convicted Oklahoma City bomber Timothy McVeigh last week. It was sent, the death row prisoner said, "so that the record is clear as to my thinking and motivations in bombing a government installation."

McVeigh had agreed to an on-camera interview, but the Justice Department restrictions on death row access made that impossible. According to Cosby, an interview she'd done with co-conspirator Terry Nichols led to a recommendation to McVeigh from Nichols' father. "Talk about a bizarre reference," she said.

FCC ASKED TO RETHINK CARRIAGE RULING

Limiting cable carriage to one signal from each TV station during the digital transition would be a "death blow," broadcast associations told the FCC last week. Led by the NAB, the groups asked the FCC to reconsider.

The cable industry is fighting another portion of the ruling, which requires cable companies to carry the signals of new digital-only TV stations in an analog format if the stations request it.

TBS BUYS RIGHTS TO 60 DREAMWORKS FILMS

TBS will reportedly pay \$350 million to \$450 million for the rights for up to 60 films from DreamWorks SKG, including *Gladiator*, *American Beauty* and *Cast Away*.

Under the deal's terms, the titles will be available to the Turner channels immediately following their license to a broadcast network and until 2015. The deal is the first time a basic cable programmer has struck a broadcast window output deal with a single major studio.

Latin spin for Access

Also, NBC is close to deal for rights for the newsmagazine

By Susanne Ault

Access Hollywood is getting a Latin spin-off, and NBC is likely to take over distribution of the syndicated newsmagazine in the coming weeks.

Sources say that NBC, which produces and is the majority owner of *Access Hollywood*, is close to a deal to get the syndication distribution rights back from Warner Bros. Domestic Television. The NBC owned-and-operated stations are expected to renew Warner Bros.' own newsmagazine *Extra* through 2005 in exchange.

NBC Enterprises and Syndication will add *Access Hollywood* to its quickly growing library, which will likely include two new first-run series during the 2001-02 season: *The Other Half* and a day-time/access version of *Weakest Link*.

NBC's stations division is also getting involved with *Access Hollywood*, teaming up with Litton Inc. for a weekend series titled *Latin Access*. The syndicated series will be based at flagship station WNBC-TV New York and feature a weekly look into the lives of Latino film, music and TV stars. Litton's planned *Urban Latino*, already cleared in 80% of the U.S. for the fall, is being transformed into *Latin Access*. It will likely use some of *Access Hollywood*'s production facilities and possibly tie in reports.

Neither NBC nor Warner Bros. would comment late last week, but sources say they are "very close" to finalizing a deal. "It makes sense on a lot of different levels," says one executive close to the negotiations. "It will likely get done."

The deal is logical for NBC for several reasons. Most important, the network has been forced to share a portion of the show's revenue with Warner Bros. for its distribution

efforts. Having its own syndication outfit means that NBC can now keep the money in-house. NBC executives also want to get their own programming into key access time periods, where advertising prices for their

local stations are highest and the network can control its lead-in to prime time.

For Warner Bros., the potential pact makes sense because its *Extra* is currently cleared on many of the NBC O&Os through 2003 and a commitment through 2005 would reap millions of dol-

lars for the studio. It is unclear whether *Extra*

would remain in key access time periods on the NBC stations, though.

The deal follows Warner Bros.' aggressive efforts late last year to get *Access Hollywood* into more access time periods across the country. Domestic TV President Dick Robertson held a press conference in Hollywood last November to get word out that the show would be available for special rates if moved into access time slots. The newsmagazine beats rival *Entertainment Tonight* in many top U.S. cities where it is carried in access slots, but it struggles throughout the rest of the country.

Access Hollywood has quite a history for a show that is only five years old. NBC developed it with New

World Television and launched it on NBC and the New World stations. Fox subsequently acquired New World, and Fox's syndication unit, Twentieth Television, took over distribution. In 1999, NBC acquired the distribution rights from Fox and brought in Warner Bros. Fox still has a minority-ownership stake.

As for *Latin Access*, the half-hour series, which will debut in syndication in October, was originally in development as a local series at WNBC-TV New York. When South Carolina-based Litton Inc. executives got wind of it, they thought it would match perfectly with their nationally syndicated *Urban Latino*, slated to debut this fall.

"*Latin Access* is a better show. It's broader," says Litton CEO Dave Morgan, pointing out that *Urban Latino* focused on a lot of business issues. With *Latin Access* profil-

ing personalities like Daisy Fuentes and Ricky Martin, the show will be able to lock up time slots adjacent to *Access Hollywood* or *Entertainment Tonight* on the weekend, he added.

Besides WNBC-TV New York, NBC stations KNBC-TV Los Angeles, WMAQ-TV Chicago and WTVJ-TV Miami are signed on for *Latin Access*. The rest of the U.S. clearances are mainly deals brokered for *Urban Latino* prior to the change. *Latin Access* will have its own host, according to Executive Producer Stephanie Fisch, and will not use *Access Hollywood* talent or anchors.

Will *Latin Access* find an audience nationally? "You don't have to be Hispanic to look at Jennifer Lopez and enjoy her work," says WNBC-TV President Dennis Swanson. "We see this show as a real good entertainment vehicle." ■



Half-hour weekend series *Latin Access* will take a look into the lives of Latino film, music and TV stars.

NBC distribution should make it easier for *Access Hollywood* to occupy access time slots throughout the country.



**Is your weekday talk
not walking the walk?**

IN BRIEF

ILLINOIS BANS
NONCOMPETE CLAUSES

The Illinois legislature passed a bill outlawing noncompete clauses in broadcaster contracts. The bill had passed the State Senate last month and the House last week. Eileen Willenborg, executive director of the American Federation of Television and Radio Artists, called the margin "veto-proof," although there's no indication that the governor would veto the bill. Willenborg said the union pushed the bill after successful efforts in Massachusetts and Maine. With No. 3 market Chicago in Illinois, the legislation is AFTRA's biggest victory thus far.

NESS TO VACATE
FCC SEAT BY JUNE

FCC Commissioner Susan Ness will leave her post by June 1, she said last week. Ness has been serving on a temporary basis since her term expired in June 1999. President George W. Bush has announced plans to fill the Ness seat and two others with Democrat Michael Copps and Republicans Kathleen Abernathy and Kevin Martin.

NEWS ALLIANCE
IN SAN FRANCISCO

KTVU(TV) and the *San Francisco Chronicle* have announced a strategic alliance to share news, marketing, promotion and sales. The city's largest newspaper and the city's other news powerhouse, KRON-TV, were co-owned by Chronicle Publishing until last year and contributed to a strong cross-platform news operation. KTVU had a relationship with the then-Hearst-owned *Examiner* and made the switch to the *Chronicle* now that Hearst owns that paper, said General Manager Jeff Block.

Caught on tape

A fourth injury-causing stunt is recorded, said to be inspired by Jackass

By Dan Trigoboff

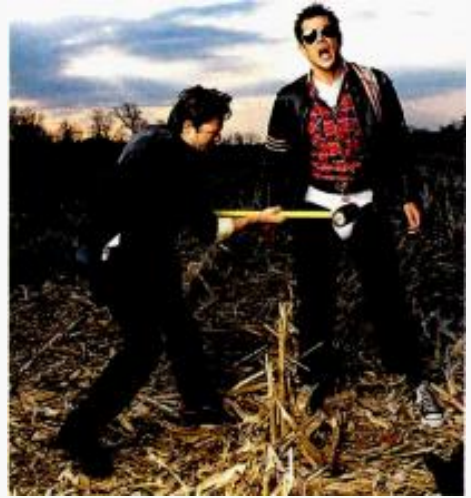
I'm sure you saw on the news the last few days this incredible story," Sen. Joseph Lieberman (D-Conn.) said last week, "about this group of teenagers who basically drove a car to essentially run over one of their friends. And they said it was inspired by the MTV program *Jackass*."

The popular MTV entry is also becoming its nightmare. The stunt fiasco, performed by three teen-aged Kentucky daredevils, was the fourth *Jackass* incident since January; a fourth juvenile, on the sidelines, caught the stunt on video. Lieberman, foe of violent and insensitive television fare, has written Viacom COO Mel Karmazin complaining about the program.

The willing Kentucky victim suffered a broken leg and ankle. Although the tape has not made it to Viacom's MTV, it was shown repeatedly on news after release to media by local police and prosecutors. Pat Casey, news director at WXIX-TV Cincinnati, says his station broke the story after receiving a tip, then getting the tape from police. "There was a mad scramble for the tape as soon as we aired it," said Casey.

By the end of the week, a lawyer for the injured 16-year-old boy's family was denying that the incident was related to *Jackass*. "This young man has watched the MTV show but claims, despite alleged other evidence or witnesses, none of this was to imitate the show," said attorney Eric Deters, who noted other stunts the youth has performed.

Police told local media they saw and heard a different story when they interviewed the suspects and victim, who were charged with wanton endangerment. Sgt. Tony Lucas told WXIX-TV that the youths said the stunt was for the show and that the tape that police took



MTV's disclaimer says its stunts, like the hurtful one above, are "performed either by professionals or under the supervision of professionals."

was labeled "Jackass."

The cable network refused responsibility for the incident. "There has never been a segment on MTV's *Jackass* like the one described in the press release issued by the Independence, Ky., police department," the network said, in a statement. "*Jackass* specifically states in every episode, as well as on the MTV.com Web site, that no tapes from members of the public will be accepted for consideration to air on the show."

MTV also cited the show's disclaimer, stating that the show's stunts are "performed either by professionals or under the supervision of professionals. Accordingly, MTV and the producers must insist that no one attempt to re-

create or reenact any stunt or activity on the show." Since previous incidents, MTV has moved the show to a later hour and strengthened its warning.

Meanwhile, Reebok last week pulled a commercial in which the NBA's Steve Francis leaps—via the magic of computer technology—over an oncoming car. The company said the move was in response to the Kentucky incident. ■



Stunt victim can be seen (on roof of car) in the blurry video.

**Is your “Judge” format
a miscarriage of justice?**

IN BRIEF

POWELL NOMINATED FOR SECOND TERM

FCC Chairman Michael Powell won a second endorsement from President Bush, who on Friday announced he will nominate Powell for a second five-year term on the commission. Powell was named to the FCC in 1997, and his current term expires 2002. "I am gratified by the confidence President Bush has indicated in my tenure as chairman of the Federal Communication Commission," he said.

AKRE, WILSON WIN REPORTING PRIZE

Former Tampa TV reporters Jane Akre and Steve Wilson won a \$125,000 Goldman Environmental Prize last week for their reporting on safety concerns about growth hormones given to dairy cows. Their story, never aired by their station WTVT(TV), was the subject of a lawsuit by the reporters, who are married, against their station and its owner, Fox, contending that pressure from hormone manufacturer Monsanto killed the story. Akre won a \$425,000 judgment on one of four claims, which is being appealed by Fox. WTVT maintains that the pair was fired for insubordination, that Monsanto did not contribute to its news policy, and that it did its own story on the subject.

CORRECTION

Viacom's CBS owns KTVT(TV) Dallas-Fort Worth. In BROADCASTING & CABLE's list of the Top 25 station groups in the April 23 edition, the station was inadvertently left off the Viacom list.

Split shift for *Blue*

Court TV gets prime time; TNT has rights to the rest of the day

By John M. Higgins

In a rare sharing of a series by two cable networks, Court TV and TNT will split off-network reruns of police drama *NYPD Blue*.

The episodes move from FX, whose parent and *NYPD* producer News Corp. was accused by show-creator Steven Bochco of granting the network a sweetheart deal of just \$400,000 episode. A weekend broadcast syndication window brought in a few hundred thousand more.

It could not be learned how much Court TV and TNT will pay, although the older episodes have gotten a lot of airtime on FX for the past four years. AOL Time Warner owns 50% of Court TV and all of TNT, making the sharing arrangement easier to negotiate.

The show will end its run on both FX and

broadcast syndication this fall. Court TV will have the episodes in prime time, while TNT has rights for the rest of the day. Neither network has officially slotted the show, although Court TV President Henry Schleiff said the eight seasons of episodes completed so far won't begin airing on his network until January. TNT may put it on in the fall.

NYPD Blue gets a 0.7 cable household rating on FX. New episodes get a 10.0 national TV household score on ABC. Court

TV used off-network episodes of *Homicide* to supercharge its "crime and justice" positioning, raising its network rating from average 0.2 to 0.7.

TNT is trying to brand itself as drama's cable home. This summer, it will get episodes of *Law & Order* that have been airing on A&E for years, running them at 7 p.m. and 11 p.m. ET. ■



The police drama ends its run on FX and broadcast syndication this fall.

Born at the USA

Network attempts to differentiate itself with themed programming

By Susanne Ault

USA, trying to regain a foothold as the top-rated basic cable net after losing the ratings-grabbing WWF franchise, will roll out three themed nights of programming.

"There was a day when we ruled the land," said USA's new President Doug Herzog puts it. "And now, you've got TNT, TBS, TNN and FX. ESPN Classic now shows movies. Animal Planet shows movies."

At USA's upfront session last week in Los Angeles, Herzog, who has been on the job only since March, says that by the first quarter

of 2002, the network will have begun rolling out Tuesday's *PremiereUSA*, Wednesday's *ActionUSA* and Friday's *MysteryUSA*.

PremiereUSA, will feature such big-event originals as *Jane Doe* (produced by *Lethal Weapon*'s Joel Silver). *ActionUSA* will be the place on the fall slate for *Combat Missions*, Mark Burnett's follow-up to *Survivor*. *MysteryUSA* will showcase suspense/thriller films currently being developed by such best-selling

authors as Mary Higgins Clark, Ken Follett and David Balducci.

"It's not just good enough to be big and

'We are going to remain big and broad, but we are going to create a very compelling identity.'

—Doug Herzog, USA

**Is your access
one sandwich
short of a picnic?**

FINANCIAL WRAP-UP

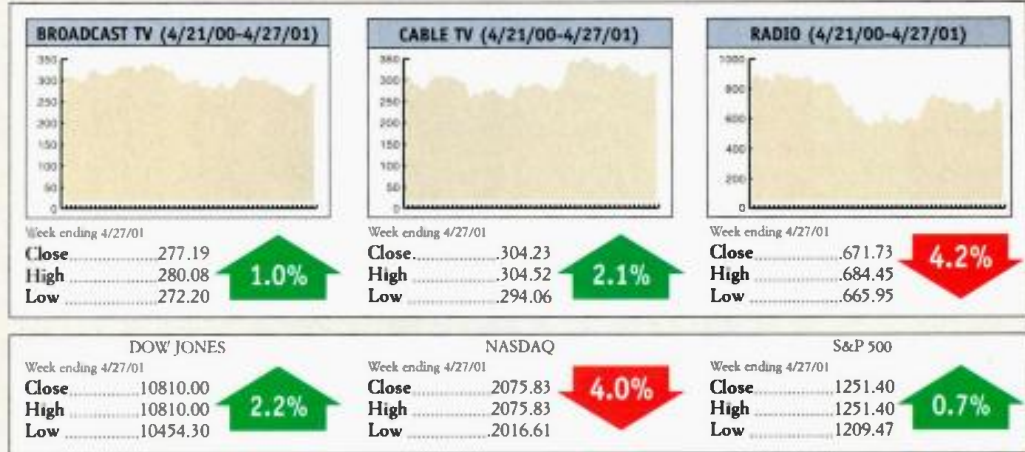
Week of April 23-27

WINNERS

	4/27	% change
Classic Comm.	\$1.15	47.44
Unitedglobalcom	\$15.36	23.18
Sinclair Best.	\$8.00	20.12
Saga Comm.	\$18.80	15.34
Antec Corp.	\$8.41	13.04

LOSERS

	4/27	% change
Entercom Comm.	\$43.67	(11.74)
Liberty Digital	\$3.95	(11.24)
Shop at Home	\$1.53	(10.00)
Rogers Comm.	\$12.58	(9.89)
Radio One Inc.	\$18.70	(9.44)



broad like we've always been," notes Herzog, who also points out that USA will get into "limited dramatic series," in which a show's season will last six to eight episodes instead of the typical 22, much as HBO has done with some of its series.

"We are going to remain big and broad, but we are going to create a very compelling identity ... From a brand standpoint, it's something we're working on and need to improve," says Herzog, who earned his programming reputation at Comedy Central and then got battered at broadcasting's Fox network.

Ramping up films and other long-form content is also a way for USA to move in on an area recently vacated by the broadcast networks. "We can really take advantage of that," says Herzog, who also points to other original projects in the works, such as serial-killer movie *Breeders* and supernatural film *Another Day*.

On the original-series front, efforts in development include *Red Skies*, by action-film veteran John Woo; *Wilder*, about the hardships of Hollywood youth, starring former child star Shaun Cassidy; and martial-arts project *Kung Pow*.

"I think, from a programming standpoint, we do a good job, and now we've got to do a great job," which doesn't seem that daunting of a task right now, says Herzog. "Hey, I'm still in my honeymoon period with Barry Diller. So it's all good." ■

More fallout from *Dr. Laura*

Paramount vet Frank Kelly gets ax; Meidel succeeds him

By Joe Schlosser and Susanne Ault

In a move likely fueled by the controversy surrounding *Dr. Laura* and its failure in the syndication market, sources say, Paramount Domestic Television's veteran Frank Kelly, the co-president was forced out last Friday.

Kelly is being replaced by former syndication executive Greg Meidel, who is making a return engagement at the Paramount lot.

Joel Berman, who has served as co-president with Kelly at Paramount's syndication unit for the past five years, is expected to remain in his current position. Berman is also expected to oversee Paramount Domestic TV on his own. Kelly will likely receive a development deal with Paramount and oversight of syndicated series *Judge Joe Brown*.

Kelly and Berman have been with Paramount Domestic Television since the early

'80s, Berman rising through the sales side and Kelly on the production end. Kelly was one of the first producers on Paramount's *Entertainment Tonight*.

Meidel, formerly a top executive at both Universal and Paramount and most recently

president of Massive Media Group, is expected to be named head of programming at Paramount Domestic TV, reporting to Berman.

Rumors of a Paramount shakeup have been persistent in syndication circles ever since the *Dr. Laura*

controversy began brewing early last year. Paramount's syndication division, which is home to *Entertainment Tonight*, *Judge Judy* and *Montel Williams*, has struggled to deliver a new first-run hit show. Besides *Dr. Laura*, Paramount has attempted talk shows with comedians Howie Mandel and Caroline Rhea (the studio opted not to go forward with Rhea's talker for the fall). ■

Rumors of a Paramount shakeup have been persistent in syndication circles since early last year.

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one syndicated hit
short of a line-up?**



**Just say,
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GOOD BUY!

It's the smash hit worldwide phenomenon!
And now, television's most popular, new game show format
can work its power for your station.
You can *bank* on it!

**WEAKEST
LINK**

Available 2002

 **NBC ENTERPRISES**
DOMESTIC SYNDICATION

Broadband bill still alive

High-speed legislation is expected to pass the House but die in the Senate

By Paige Albiniaik

Legislation that would allow the regional phone companies to offer high-speed data services across long distances appears likely to pass in the House.

The bill is the center of a raucous fight in the telcom community, with incumbent local phone companies on one side and long-distance carriers and competitive local exchange carriers on the other. The cable industry has, for the most part, chosen to stay out of the melee, arguing that if cable wants to stay unregulated, it would not be wise to push for regulating its competitors. Still, No. 2 MSO

AT&T made clear last week that it vigorously opposes the bill.

The legislation "would subvert the incentive-based framework of the 1996 Telecommunications Act, undermine competition in the provision of telecommunications services and slow the deployment of advanced services," said AT&T General Counsel James Cicconi at a hearing.

Reps. Billy Tauzin (R-La.) and John Dingell (D-Mich.) spent much of last week on the bill, introducing it Tuesday, holding a marathon hearing Wednesday and voting it out of sub-

committee after a contentious session on Thursday. The bill stays center stage next week when House Energy and Commerce Committee Chairman Tauzin holds a vote in the full committee and then moves the bill onto the floor.

But industry lobbyists expect that even if the bill passes the House, it won't in the Senate. Sen. Sam Brownback (R-Kan.) plans to present a similar bill this year, but four Senators—

Ted Stevens (R-Alaska), Conrad Burns (R-Mont.), Fritz Hollings (D-S.C.) and Daniel Inouye (D-Hawaii)—are active opponents.

Getting the bill through the House Telecommunications and Internet Subcommittee wasn't nearly as easy as expected, given that the same legislation gathered 224 co-sponsors—a majority of the House—in the last session of Congress. This time, however, Republican committee members Christopher Cox (Calif.), Steve Largent (Okla.), Chip Pickering (Miss.) and Heather Wilson (N.M.) actively opposed the bill.

According to opponents, deregulating the regional Bell operating companies' (RBOCs) high-speed data services also will deregulate their voice services because, as all information becomes digital, one bit becomes indistinguishable from another. The result, they say, will be that the Bells will enter the long-distance markets without ever having to open their local markets to competition, as the 1996 Telecommunications Act required.

Tauzin and Dingell concede that point but say the enforcement clause in the 1996 Act will keep the phone companies in check. Rep. Fred Upton (R-Mich.), chairman of the House Telecommunications and Internet Subcommittee, intends to add such a clause to this bill. Tauzin and Dingell also argue that cable offers high-speed data services on a completely unregulated basis. ■

Reps. Tauzin and Dingell say the enforcement clause in the 1996 Telecommunications Act would keep the phone companies in check.

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Come together

Broadcasting needs an annual gathering of all the tribes

Post yourself in the middle of the exhibit floor at the NCTA convention, and you will eventually have a chance to say hello to just about every senior and middle manager in cable TV—from chairman/CEO on down.

Stand in the middle of the exhibit floor of the National Association of Broadcasters convention, and you may never see a broadcaster. OK, that's an exaggeration. You'll see some broadcasters, but mostly engineering types, and they will be overwhelmingly outnumbered by non-broadcasters—video and audio technicians for corporations, the government and post-production houses and, of course, the exhibitors themselves, who are running around trying to find out what the competition is doing.

Despite a drop in attendance last week, the NAB convention is a monster, drawing more than 100,000 people and 1,700 exhibitors and dumping \$30 million a year into NAB's coffers. It's a credit to Eddie Fritts and the rest of the NAB planners and organizers.

But as a place for broadcasters to come together and plot their

common future, the show is something of a bust. Broadcasters—the U.S. variety—find themselves a minority at their own convention.

On the TV side, the convention simply lacks critical mass. First, the network bosses don't go to the show. No Bob Wright. No Mel Karmazin or Leslie Moonves. No Steve Bornstein. No Brian Mulligan. What's more, because of the current nasty state of network-affiliate and network-NAB relations, the networks didn't send the underbosses and limited the number of engineers this year. The only top network executives we spied were Alex Wallau of ABC and David Hill of Fox Sports.

Second, the station managers are increasingly scarce.

With more buying decisions being made at HQ and budgets tight, group executives are telling their GMs to stay home.

The same goes for NATPE. When I first started attending that convention regularly in the early 1990s after years of going just to NAB, I felt I had discovered the real gathering of broadcast TV pooh-bahs. Just about everybody you bumped into in elevators or cab lines sported a name tag with call letters—GMs, station managers, even program directors. And because the networks held affiliate meetings, the network chieftains were often in town. I remember chatting with Rupert Murdoch during the break in one Fox meeting.

But over the past few years, NATPE has gradually faded as

a broadcasting get-together. For the same reasons they don't get invited to NAB, the station managers don't get invited to NATPE anymore. The networks no longer host meetings. Now syndicators are scaling back in the face of shrinking broadcaster attendance.

To its credit, NATPE is trying to reinvent itself as a place for foreign broadcasters to

ately on the balance sheet. Broadcasters talk a good case of community in lobbying for government favors. But it's hard to walk the walk of a shared sense of localism, service and common purpose without an annual gathering of the tribes.

Either NAB or NATPE is the place to meet. Everybody in the TV broadcasting business ought to set aside differences

Stations groups ought to loosen up on the T&E a little so that station managers get in on the action.

shop for U.S. programs and for syndicators to showcase their new products for advertisers. NATPE may come back strong, but probably not as a forum for U.S. broadcasters.

OK, so broadcasters don't come together in one place anymore. Is that a problem? Yes. There is the practical aspect, of course. TV broadcasting's future is uncertain. If it's going to keep pace with all the competition out there, broadcasters from every market and all segments of the business—networks, groups and stations—must find their common causes and rally around them. Just getting everybody in the same room might relax network-affiliate tensions.

But there is another reason that may not show up immedi-

ately for a few days each year and just show up. And stations groups ought to loosen up on the T&E a little so that station managers get in on the action.

NCTA would like to make the kind of dough NAB does from its convention exhibition. But would it give up its annual gathering of the clan—the entire clan—for all of NAB's millions? I'll tell you what. I'll post myself in the middle of the NCTA exhibit floor next month and ask Dan Somers and Joe Collins and Chuck Dolan and John Rigas. Cable's powers that be—they'll be along shortly. ■

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

UPFRONT



2001 PREVIEW:

Don't look down

Television's ad-buying season begins amid uncertainty

The upfront buying season starts in earnest in two weeks, and two wild cards make it a tough market to predict. Will the downward slope of the economy continue? Will actors and writers walk out, leaving advertisers with no good place to sell their wares?

■ At the **BROADCAST NETWORKS**, the softening economy definitely has buyers thinking that this year will mark the end of a solid markup in upfront advertising. **PAGE 25**

■ The possible work stoppage in Hollywood may give the **SYNDICATION** market a bump, because reruns may look better than nothing. But some buyers still aren't impressed with the prospects. **PAGE 27**

■ **CABLE NETWORKS** tend to judge their entire segment, rather than individual channels, against the performance of broadcast networks. In a bear market, cable seems reasonably bullish, but skeptics abound. **PAGE 34**

■ Meet the **BROADCAST SALES EXECUTIVES** whose high-stakes game gets played out during May at network upfronts. **PAGE 38**

Networks remain upbeat

Nonetheless, buyers look forward to a power shift

By Lee Hall

Most observers believe the upfront season, the annual high-stakes mating ritual between advertisers and broadcast television networks, will generate fewer dollars this year than last year's record \$8.2 billion. Maybe a lot fewer.

"Spending is going to be down significantly," says Dan Rank, director of television and radio buying at Optimum Media Direction, which places more than \$1 billion in advertising for dozens of national clients.

The consensus among ad buyers and television-network sales executives is that this year's upfront, which begins next month, will be off as much as 10% from last year's levels, coming in at about \$7.5 billion.

The problem is nobody really knows what will happen. A slowing economy, a shortage of blockbuster programs and the threat of a strike by television actors and writers leaves a lot of uncertainty in the prime time market. "The strike throws a huge curve ball, no question," notes Rank. "When you're looking ahead to fourth quarter, the networks probably don't know what programming they're going to have to put on."

Many advertisers have delayed assembling their prime time budgets as they track developments in the marketplace. At Optimum Media, only four of the firm's 29 prime time upfront clients had presented their budgets as of mid-April.

The prospect of a walkout by members of the Screen Actors Guild and/or the Writers Guild of America would mean more reruns, news, game shows and reality-type programs at a time when the viewing public is looking for new episodes of their favorite shows.



A walkout by the two Hollywood guilds could result in more reality and game-show programming like *Survivor* (above) and *Who Wants to Be a Millionaire?*

Analyst Laura Martin, with CS First Boston, says that could create a huge problem for the networks in the fall.

"This will be negative for television if the strike lasts past Sept. 1," says Martin. "Most viewers are used to watching reruns and reality programs in the summer until you get into the new season when they start looking for new episodes of *Friends* and *ER*."

The networks have tried to put as positive a spin as possible on the situation. "We're pretty well prepared for it," says Jon Nesvig, president of sales at Fox Broadcasting. "We've got baseball to take us through the better part of October and a number of original scripted series already produced and available for us."

The addition of NASCAR auto racing to the Fox lineup also helps, as does the 2002 Super Bowl in January. Ratings for NASCAR have been above expectations, averaging a 7.2 rating/17 share. However, the network has not been able to turn that success into strong ad sales.

"Despite an impressive turn in ratings this season, Fox has had difficulty monetizing its



If a strike should last past Sept. 1, viewers may be disappointed when they look for new episodes of popular shows like NBC's *Friends* to air at the start of the new season.

ratings growth due to the weakness in advertising," wrote Merrill Lynch analyst Jessica Reif Cohen, in an April research report. Rather than reduce rates, Fox has given some of the unsold time to its affiliates—a move Cohen called a wise long-term strategy.

Newer networks such as Fox, UPN and The WB may be in a superior position because they attract younger audiences. "I love our position in the marketplace," says Bill Morningstar, senior vice president of

(see story in Programming).

There is an element of truth in Mandelker's assessment. If advertisers hold back, networks like UPN and The WB that have less inventory to sell should be in a better position to weather the storm. Networks with full prime time schedules may have to drop their prices in order to fill up available slots.

"This is going to be a buyers' market for the first time in many years," says John Lazarus, senior vice president of national

'Agencies will scream gloom and doom all they can and use every available negotiating ploy that is known to man.'

—Kevin Turner, president, sales and marketing, NBC Television

media sales at The WB. "We are providing a unique product that is reaching young adults. It's hard to find a network like that."

"Those of us selling a younger demo are going to be in better shape because there are fewer places to reach the younger audience," adds Michael Mandelker, executive vice president of network sales at UPN. UPN is likely to be in even better shape come fall: The weblet has signed a two-year, \$102.3 million deal to lure *Buffy the Vampire Slayer* away from The WB, the network the cult hit helped put on the map

broadcast operations at TN Media. "We are looking for" a CPM decrease this year, "as opposed to the double-digit increases we have seen recently."

That strong push upward was the result of a strong economy. Ad buyers rejoice when changing times force broadcasters to lower their rates or offer other incentives to generate ad dollars. "Soft is good," adds Rank. "Demand has far outstripped supply over the last few years, so they [broadcasters] were able to increase prices. This year, supply will exceed demand, and, when that

happens, the power shifts to the buyers."

Not necessarily, broadcasters counter. Keith Turner, president of sales and marketing at NBC Television, says predictions of a deep slump are posturing. "Agencies will scream gloom and doom all they can and use every available negotiating ploy that is known to man," he says.

Joe Abruzzese, president of network sales at CBS Television, makes no bones about the upfront. "If we don't get our price, we won't sell it," he says. Mel Karmazin, president of CBS parent Viacom, has said the network might hold back a substantial portion of its upfront inventory to wait for a market turnaround.

While the possibility of a writers' and/or actors' strike is a concern, the bigger unknown is the direction of the economy. Recent interest-rate cuts and the semblance of a rally on Wall Street may signal an economic upturn that could lead to a stronger ad market. Then again, maybe not.

"We have to realize that everything is cyclical, and I don't think this particular cycle will last that long," says Mike Shaw, ABC Television Network president of sales and marketing. Besides, he adds, the market in 2001 looks so bad because 2000 was so good. "We are coming off the most phenomenal year in broadcast history," he says. "You can't take that as the new hurdle rate, add 'x' dollars to it and think you're home free. It just doesn't work that way."

Not all advertising categories are suffering to the same degree. Network executives say that ad demand for pharmaceutical clients remains strong, as does that from beverage makers and some automotive categories. "We have seen individual companies within each and any category that seem to be doing OK and other companies that seem to be having a real tough go of it," adds Shaw.

However the upfront turns out, ad buyers and network executives all remain upbeat for the longer term. "The upfront is just one part of the marketplace," notes Mandelker. "You have to take a view over the long haul, and that view looks pretty good." "The party is not over," Turner adds. "It's way too early to make those kinds of predictions." ■



The syndication strike breaker

If new shows fall victim to work stoppages, reruns could get a break with ad buyers

By Susanne Ault and Joe Schlosser



Studios USA's *Crossing Over With John Edwards* is one of the freshman shows in syndication.

Is syndication the strike-proof, economy-proof buy for fall 2001? That's how top Hollywood syndicators are positioning themselves heading into the upfronts, which could break on the syndication side as early as this week.

While most TV executives are predicting a tough advertising market, with the double whammy of a poor economy and the threat of strikes in Hollywood, syndicators are looking to use the unusual set of circumstances to their advantage.

"We are forecasting that the business will be up," says Allison Bodenmann, the president of the Syndicated Network Television

Association, which represents nine of the top syndication studios to advertisers. "Even with the sluggish economy, it makes a lot of sense for an advertiser to say, 'Okay, what's the best way to spend my money?' Syndication is the best value. It's the efficient buy relative to other alternatives."

In terms of potential crippling strikes by the Writers Guild of America and Screen Actors Guild, syndicators say they have the answer to those worries, as well.

"Our programming is strike-proof," says Bo Argentino, executive vice president of advertiser sales, Columbia TriStar Television. "If you start with the off-net sitcoms, they are repeat programming, and they are all in the

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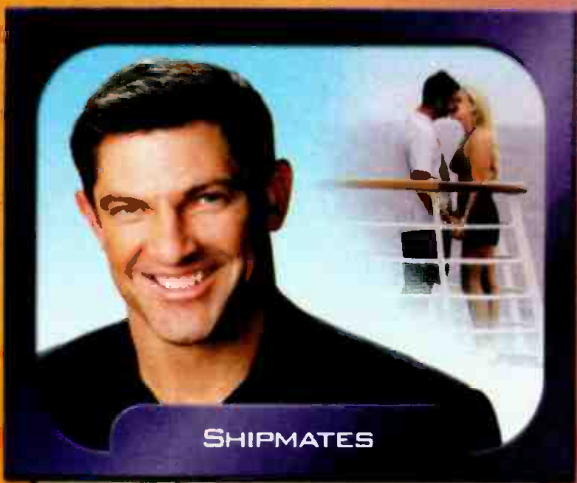
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The 5:00 pm Franchise



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SCREEN GEMS
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Television's Greatest Classics

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Judge Hatchett: Source: NIS, Galaxy Explorer, NH A/VCA Rating, Sept. '00 - Feb. '01, Court Shows - Judge Hatchett, Judge Judy, Judge Jan Brown, Divorce Court, Judge Mathis, Judge Mills Lane, People's Court, Power of Attorney, Curtis Court, VIP. Source: NIS, Galaxy Explorer, Adults 18-34 EA Rating, 3/5/01 - 3/11/01 by final run only, SeeHeld. Source: NIS, Galaxy Explorer, Men 18-49 and 25-54



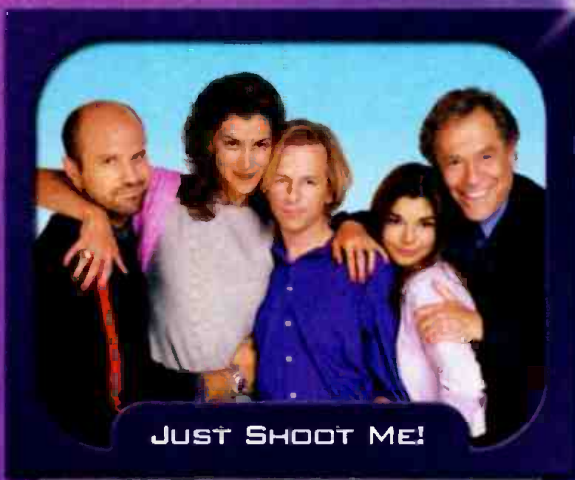
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**#1 Syndicated Program
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JUST SHOOT ME!

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TELEVISION
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- Just Shoot Me!
- Mad About You
- Married...With Children
- The Nanny
- Screen Gems Network
- Seinfeld
- The Steve Harvey Show

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TELEVISION
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All Rating: Feb '01. Source: Includes umbrella programs. Steve Harvey Source: WB. Galaxy Explorer, NH Rating. Sunday. Season to date through 4/2/01. Sheena Source: NBC. Galaxy Explorer, G4H Household Rating. Season to date through 3/19/01. All first-run only.

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COLUMBIA TRISTAR



TELEVISION
ADVERTISER SALES

GAME SHOW NETWORK



ORIGINAL

All New 3's A Crowd
DJ Games
Hollywood Showdown
Inquizition
Mall Masters

CLASSIC

\$100,000 Pyramid
Card Sharks
Family Feud
Hollywood Squares
Jeopardy!
Joker's Wild
Match Game
The Newlywed Game
Password
Rock & Roll Jeopardy!
Tattletales
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ACTV
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ICTV
Liberate
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**Original. Classic. Interactive.
Play.**



HOLLYWOOD SHOWDOWN
HOSTED BY TODD NEWTON



MALL MASTERS
HOSTED BY CHRIS HARRISON



ALL NEW 3'S A CROWD
HOSTED BY ALAN THICKE



FAMILY FEUD
HOSTED BY RICHARD DAWSON

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can, and, of course, Columbia has a number of those for next year, as do a lot of our competitors. The first-run product is produced and finished for next year or will be finished in time for an entire season of production, and then court shows, talk shows and game shows are not affected by the strike."

Tribune Entertainment's Clark Morehouse says, "Nothing we have is affected by any potential WGA or SAG strikes, and we have made a big issue of that. It's going to be a tough year; no one would deny that. But if there is any competitive advantage for us, we are not struggling to find a B schedule to our A game. We have one offering for the fall, and it's our best foot forward."

But that's not exactly how the advertising community is looking at syndication in these turbulent times. A number of advertisers and media buyers say syndication may actually get hurt this year, with decreases and not increases in ad rates.

"Maybe it's a benefit, but in my mind I don't know if there is a need in this economy for buying upfront syndication," says Howard Nass, senior vice president and director of local broadcast at TN Media. "In this economic environment, rushing to



NBC's *Just Shoot Me* is heading into syndication for the first time this fall.

sales and an unspecified amount of scatter revenue. For the 2001-2002 season, it is unclear whether advertisers will be able to match last year's efforts.

"Overall, I think syndication is going to be up single digits; it's certainly not going to be double-digits, but it's definitely not

'We are not struggling to find a B schedule to our A game. We have one offering for the fall, and it's our best foot forward.'

—Clark Morehouse, Tribune Entertainment

syndication is not going to be a high-priority. I have looked at all of them [first-run and off-net syndicated shows], and I'm not jumping up and down about any of them."

One top media buyer who wishes to remain anonymous says that syndicators are going to have a hard time selling their wares because of the economy. "They may think they have an edge, but there will be so many fewer dollars out there, and a lot of the clients we work with say they are going with the networks anyway."

Last year, syndication reaped a record \$2.4 billion in upfront advertising sales, according to SNTA figures. The industry also took in another \$3 billion in barter-ad

going to be down," predicts Universal Worldwide Television's Matt Cooperstein. "I'm very confident in our two big shows, *Blind Date* and *Fifth Wheel*, doing very well in the marketplace."

Not everyone is so confident, however. "I'm hearing between 5% and 10% off," says one top syndication executive. "Anytime you've got ambiguity in the marketplace, people get scared. Pulling advertising dollars is 100% dollars saved off your bottom line. And if you need to create a positive impact on your balance sheet, cutting advertising is an easy way to do it."

Another high-ranking syndication executive predicts similar decreases and says

advertisers have been forced to pay some "pretty stiff" increases over the last three or four years. "I think some of that will catch up with us this year," says the executive. "Shows in demand will hold up; low-rated stuff and some unproven new programs might be in for a dogfight."

Bodenmann says she doesn't make predictions on the marketplace but adds that syndication didn't have the ad-rate increases that network TV got from the influx of Internet dollars a year ago. Syndication basically missed the Internet riches, receiving ad dollars from only AOL, Intel and a few other top tech firms a year ago.

Judge Judy and all of her followers were the talk of the syndication upfront last year; this spring there are plenty of new half-hour relationship shows from which to choose. Besides Universal's *Fifth Wheel*, there is *Elimidate* (Telepictures), *Rendez-View* (Paramount), *Talk or Walk* (Tribune), *Cheaters* (Western) and *Shipmates* (Columbia TriStar). On the talk front, there is *The Ananda Lewis Show* (King World), *Iyanla* (Buena Vista) and *The Other Half* (NBC). There are a handful of freshman game shows, including a remake of *Card Sharks* from Pearson, a new movie-review series in *Hot Ticket* (Paramount) and the unique *Crossing Over With John Edwards* (Studios USA).

In terms of new action-hours, a number of shows have backed out since NATPE, but still on course for the fall are *Mutant-X*, *Tracker* and *The Adventures of Jules Verne*. Studio executives say, because of the threat of strikes, the majority of new and returning action series have pushed up production schedules and most will have plenty of episodes ready for the fall-strike or no strike.

On the off-network front, *Everybody Loves Raymond*, *The Steve Harvey Show* and *Just Shoot Me* are heading into syndication for the first time this fall—joining the likes of *Seinfeld*, *Friends* and *Spin City* in the rerun game.

"There are plenty of shows to choose from in syndication, whether first-run or off-net and again, in an iffy economy, advertisers would be wise to spend their dollars in syndication," Bodenmann maintains. ■

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Cable holds its breath

Can ratings growth overcome uncertainty, shrinking ad budgets?

By John M. Higgins

If a rising tide lifts all ships, who gets grounded in low tide? That's the question cable networks and ad buyers are asking as they jockey for position in this year's advertising upfront. Just about everyone accepts that networks will not enjoy the surge that pushed upfront commitments to \$12.5 billion, and some analysts expect significant reductions. The question is, which side will feel the pain?

Cable networks go up against broadcasters—and each other. Will they be buoyed by cable's overall ratings growth? And can they press ad agencies into paying a higher cost per thousand viewers?

Or will advertisers seeking mass reach spend their shrunken budgets on sudden bargains at hungry broadcast networks? And how will networks with middling ratings—Court TV, Fox Family, CNN—fare as advertisers trim their budgets?

A lot depends on buyers' and sellers' view of the severity of the economic downturn. Network sales executives generally contend that ad spending will rebound in the second half of the year. If they're right, buyers will want to lock in prices now. If they're not, buyers have nothing to lose by waiting to buy time in the scatter market next fall and winter.

The wild card is the looming writers and/or actors strike. A shutdown of Hollywood's production operation will quickly crunch broadcast net's fall lineup—and accompanying viewership. But USA Network, for example, already gets better ratings for repeated runs of theatrical release *A Clear and Present Danger* than for any of its original series.

Only June will tell. "Right now, it's like high-school football," said MTV Networks Chairman Tom Freston in early April.



Celebrating TNN's first upfront pitches under Viacom are (l-r) MTV Networks Chairman Tom Freston, WWF star Chyna, WWF President Stuart Snyder and TNN General Manager Diane Robina.

"One side's screaming, 'We're gonna kill you, man.' And the other side's saying, 'No, we're going to kill you!'"

It's not looking pretty. Morgan Stanley media analyst Richard Bilotti believes that upfront spending on both cable and broadcast could drop 15% this year. He expects second-quarter ad spending to be as bad as the sagging first quarter. "This signals trouble for the upfront market across broadcast and cable television," he said. "If upfront results are markedly better than the current scatter market, it would imply that advertisers believe that economic conditions will greatly improve in late 2001 and the first half of 2002. We believe that this is irrational."

He estimates that ESPN's ad revenues dropped 15% during the first quarter, Nickelodeon's fell 10%, as did TNN: The National Network's, despite its huge ratings

surge from its acquisition of World Wrestling Federation programming.

That shakiness will carry into the upfront. After growing 14% last year, 2001 TV ad spending will be flat compared with last year, according to the most optimistic forecasts.

The upfront market is no different from the futures markets for corn or wheat. Buyers want to lock in a steady supply of product at a known price, protecting themselves against a shortage of spots in, say, MTV's *Jackass* at Christmastime. Sellers can bank on ad buyers' commitments and hedge against a sudden slowdown in the economy.

Is a network salesman feeling confident? Hold inventory out of the upfront to sell—hopefully, at a higher price—in the scatter market. Nervous about the holiday rush? Lock in a commitment months in advance. And always posture that demand is strong,



Digicasting

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Last year, we coined a new phrase to describe an emerging class of content creator: Digicaster. These pre-eminent creators of high-caliber content want to get any content, any time, any place—to take advantage of everything that digital pipelines and expanding bandwidth have to offer. They want to make money with their current business model and be ready for the next BIG opportunity, whatever that is and whenever it gets here. And do it all without betting the farm.

In other words, Digicasters are efficiency fiends. Against the backdrop of the “new, new” economy, who isn’t?

Perhaps no model epitomizes the drive for digicasting efficiency more than central casting. A central-facility model means all things media—and all things that enable the efficient delivery of that media. It acknowledges that broadcasters will have a variety of content-distribution opportunities, from hard-news delivery and multi-channel broadcasting to Internet streaming and interactive television. Which means they’ll need a future-proof way to exploit these new opportunities.

As a leading broadcast equipment supplier, we see central casting as emblematic of an unequivocal market trend: the demand for open, integrated solutions that drive workflow and capital efficiencies. From the infrastructure that provides a facility’s digital underpinnings and the distribution framework that gets content where it needs to go, to holistic solutions for news, digital production, the Internet, and emerging markets such as high-definition presentation, this is where we’ve focused our attention.

And it’s the driving force behind our entire product line.

Let me be more specific. Our Grass Valley™ Media Area Network™ (MAN) shared-storage system simultaneously provides unlimited access to high-quality video and the tools needed to manipulate that video. Our multi-format, multi-resolution Profile® XP Media Platform supports the high-quality standards required for broadcast television and the low-resolution required for the Internet—and upgrades to high-definition signal processing with a board swap. Our digital production systems, including the Kalypso™ Video Production Center, add incredible levels of teleproduction value. And our routing systems offer everything from a handful of cross-points to millions, as well as new a scalable facility control system.

For news production, our Vibrant™ Digital News Production Workgroup offers unprecedented speed and efficiency while being easy to use for lifetime tape operators. A new Profile system offers the bullet-proof performance needed for hard-news and sports production. And leveraging our open ContentShare™ platform for information access and exchange, our solutions offer unprecedented newsroom computing system integration.



For the Internet, our WebAble™ tool suite and powerful Aqua™ Internet encoder offer the capacity to easily, even automatically re-purpose video assets at a fraction of today’s cost—and with far better quality.

These Grass Valley Group products reflect a practical approach that is enabling Digicasters to maintain equilibrium in today’s market, to make step-wise investments in their current business models, and to proceed with their transition to a fully digital model unabated by economic ups and downs.

Which is why Digicasters are endorsing our tack—from leading Internet companies such as Microsoft and professional content creators, aggregators, and distributors such as BitCentral, Convera, Encoda, Entertainment Broadcast Corporation, and Pathfire to ABC, CBS, FOX, NBC, AOL/TimeWarner-CNN, the BBC, China Central TV, the Australian Broadcast Corporation, and numerous broadcast affiliates and TV groups.

Despite the economy’s recalibration, the digital beat still goes on. So too does the pace of innovation at the Grass Valley Group. To create efficiency driven solutions that maximize media investments.

We have a lot to share with you in this issue of Digicasting. Thank you for reading—and a special thanks to our third-party sponsors for participating.

Tim Thorsteinson
President & CEO, Grass Valley Group

WHY CENTRALIZE OPERATIONS IF YOU CAN'T FIND WHAT YOU WANT?

Digital media distribution offers enterprise-wide access to assets, applications

Escalating operational costs. Fluctuations in ad revenues. Station consolidation. Rising programming costs. Increasing the return on investment of equipment purchases.

No wonder there's talk about centralization.

Whether hub-and-spoke or central casting, the potential of consolidated operations is under closer scrutiny than ever. Do it right and you have exponential operational efficiency gains and reduced operational costs. You have more content, more accessible, going more places—with fewer steps along the way *and* generating far more revenue.

Yet Digidcasters need a lot in return. A centralized operation must maintain production value—affiliates still need to break in with a local story, for example. It's got to offer affordable interconnectivity among *all* facilities, not just trade off equipment savings for higher telecommunications bills. Assets and applications must be available across an enterprise. And worries about reliability simply can't exist.

To bring centralized operations strategies to life, broadcasters need economical and practical content-sharing and equipment solutions for multimedia production, management, and distribution. Solutions that can grow over time. Right now.

OK.

Grass Valley Group's digital media distribution approach

The Grass Valley Group's digital media distribution approach reduces operational costs by enabling a more efficient and effective way to locate, access, process, and distribute rich media content. Spanning a wide variety of tools, partners, and technologies it can literally be adapted to any centralized model.

It all starts with shared storage. The Grass Valley Media Area Network (MAN) system provides simultaneous access to high-



quality video and the tools necessary to manipulate that video. Leveraging the strength of the Profile XP Media Platform, this multi-channel, scalable, RAID-based system only stores one copy of a shared file, simplifying media management.

To provide the WAN and satellite connectivity that lets equipment within and among facilities use these kinds of centrally located resources, the Grass Valley Group supports high-performance, networking technologies such as 100 BaseT, gigabit Ethernet networks, and ATM in redundant configurations. The company has led the interoperability movement with the development of its GXF format (see "Grass Valley Group Leads Interoperability Movement," page 17). And it is implementing interfaces for direct exchange of materials between devices via MPEG Transport Streams.

To keep all the parts running smoothly, the Grass Valley Group offers field-proven systems like those for master control. And its new Encore™ software offers an open, modular, scalable approach for facility control that works as well inside an operation as it does across a private WAN.

For putting all assets and applications within easy reach, the Grass Valley Group offers ContentShare, an eXtensible Markup Language

(XML)-enabled software platform for information access and exchange. Available to any application, the ContentShare platform eliminates the time and cost of writing custom interfaces between asset-related applications, even when those applications change.

Yet centralized operations mean nothing if the workflow gets bogged down. That's why the Grass Valley Group's media distribution approach supports efficiency at every stage along the way—ingest, log, browse, rough cut, edit, playout, and archive—all through a common media access mechanism.

Ingest and logging: simultaneous access to high-res, low-res metadata

Today's workflows are fragmented. And materials are scattered to the four winds. Multiple systems house everything from descriptive metadata and interactive TV data to materials ranging from browse-quality MPEG 1 to broadcast-quality MPEG 2 video—generally all on different systems in different locations.

With the ability of the ContentShare platform to link applications and exchange information, users can access their favorite ingest and logging applications. ContentShare provides access to multiple resolutions of video and metadata by linking Profile and other metadata with metadata created by asset-management application providers such as Convera.

Material browse and editing

With ingest complete and hours of material in archive, there are two problems: how does an editor quickly access that material, and, once they've made changes, how are those changes and newly created edit decision lists (EDLs) made available downstream to other editors and applications?

First, access to material via the ContentShare platform is a snap. Because, via ContentShare, all material, whether recorded on a Profile device, generated from a system such as that from Convera, or resident in an archive, is fingertip accessible to an editor through a single search.

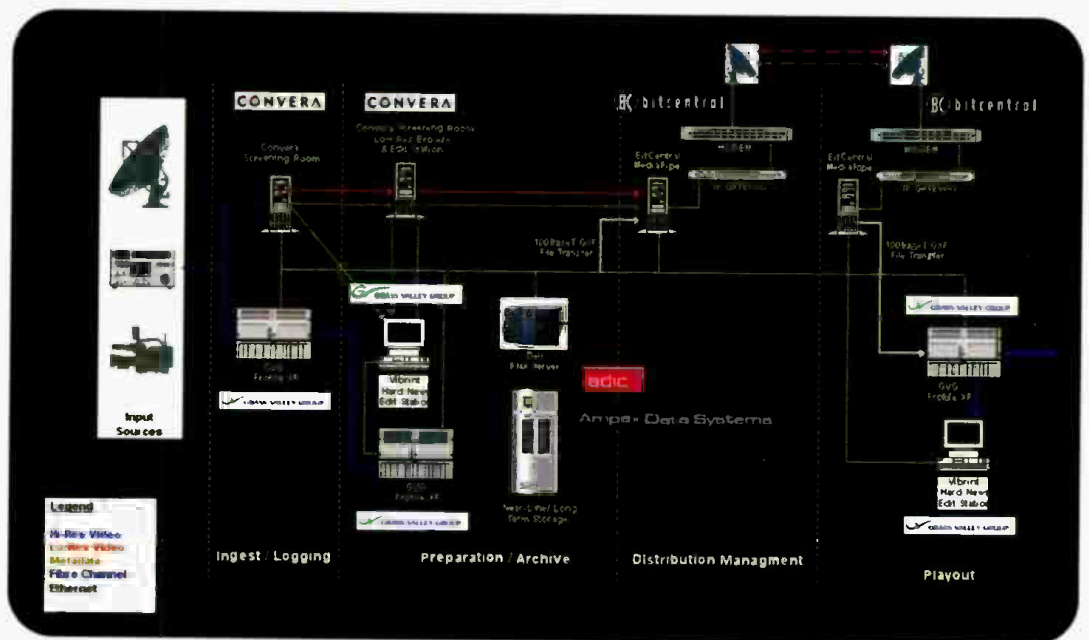
Now that the editor has accessed the material and created an edit with the richest set of content available, how are those changes and new EDLs made available to others? Answer: because applications such as Convera's Screening Room and Editware's Fasttrack VS support the ContentShare platform, a producer can rough-cut edit with MPEG 1 low-resolution browse video using Screening Room

and publish the edit for refinement on EditWare's high-resolution nonlinear editor. Metadata associated with the original piece is maintained for future use and accessible to others via ContentShare. So whether it's browsing material, rough-cut editing in low resolution or editing in high resolution—or multitasking—the process is seamless.

Distribution and playout

There are tremendous efficiencies to be gained in a centralized model. But a significant challenge exists in managing the movement of assets—including video, audio, traffic logs, billing information, and associated metadata such as copy instructions—across multiple facilities over a WAN.

The ContentShare platform lets a central facility take metadata



Spanning a wide variety of tools, partners and technologies, the Grass Valley Digital Media Distribution approach can be adapted to any centralized model.

from the Convera Screening Room application and a traffic system and move it to an affiliate via a delivery and network management system, such as BitCentral's Media Pipe. It can then synchronize with automation playout systems—all via a common mechanism.

The simplicity of access to relevant metadata increases the accessibility of content—and thereby its value. The Profile XP Media Platform works with all premiere automation systems and also integrates well with the Grass Valley Group's master control systems. This integration provides a central or affiliate facility with a common universal access method to content and a robust platform for storage and playout.

True central casting solutions. True workflow efficiencies. The Grass Valley Group's digital media distribution approach. Available today.

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No more shared-storage compromises

Nobody likes to compromise. Yet most shared-storage solutions force media companies to do just that. To choose between access to high-quality video and the tools needed to manipulate that video. Between proprietary shared storage and the most efficient production workflows. Between supporting today's business model and being ready for tomorrow's big revenue opportunity.

It's a false set of choices. And an unnecessary one.

Because the Grass Valley Media Area Network (MAN)—a real-time, high-bandwidth, high-availability infrastructure built on high-speed Fibre Channel technology and that leverages the strength of the Profile XP Media Platform—is the only shared-storage system that simultaneously provides access to broadcast-quality video record and playout and access to tools that reside on standard Windows NT-based networks.

The MAN system's design also extracts the greatest efficiency from production workflows—from ingest, editing, and browse to Web publishing and transmission. Any device that supports Windows NT—from video servers and editing stations to gateways—can access shared media files. The MAN system also streamlines file management and reduces disk storage requirements because it stores only one instance of a shared file; it does not need to make copies to share it.

Flexible and scalable, the MAN architecture supports numerous applications, from broadcast transmission and news production to Internet video streaming and interactive TV. It offers multi-channel access to a RAID-protected storage network with thousands of hours of high-quality materials. It supports standard- and high-definition bandwidths (up to 80 Mb/s) and can be configured for the most demanding mission-critical applications.



The MAN system also elegantly extends itself into two critical areas of standards-based infrastructure design: media asset management and remote monitoring and diagnostics. Using the ContentShare platform—an open, industry-standard framework for information access and exchange based on the eXtensible Markup Language (XML) that any application can use—it lets production teams sift through mountains of digital assets without impacting the way they work.

To proactively monitor the health of infrastructure components such as the MAN system's Profile devices, the NetCentral software package uses the open Standard Network Management Protocol (SNMP). If the NetCentral software detects a problem, such as a higher-than-normal rate of media errors that is often a precursor to hard drive failure, it can proactively alert a staff member via a graphical user interface, e-mail, pager, or mobile phone.

TOOLS NOT TOYS

A sensible approach to Internet streaming, Web publishing

There are more predictions about the impact of the Internet on broadcasters than there are options at a coffee bar. It's an advertising bonanza. It's a financial boondoggle. It will replace the broadcast medium. It's not worth a broadcaster's worry. Such prognostications—at both ends of the spectrum—are overstated, if not completely untrue.

Regardless of the Internet's reach and revenue potential, broadcasters and video professionals remain the preminent creators of high-quality content.

Yet there's no question that the Internet is a viable, compelling medium. Indeed, broadcasters are *very* interested in integrating digital streaming into their production and distribution operations—and making it a part of a no-nonsense business model that lets them get any content, any place, any time.

But there's a catch.

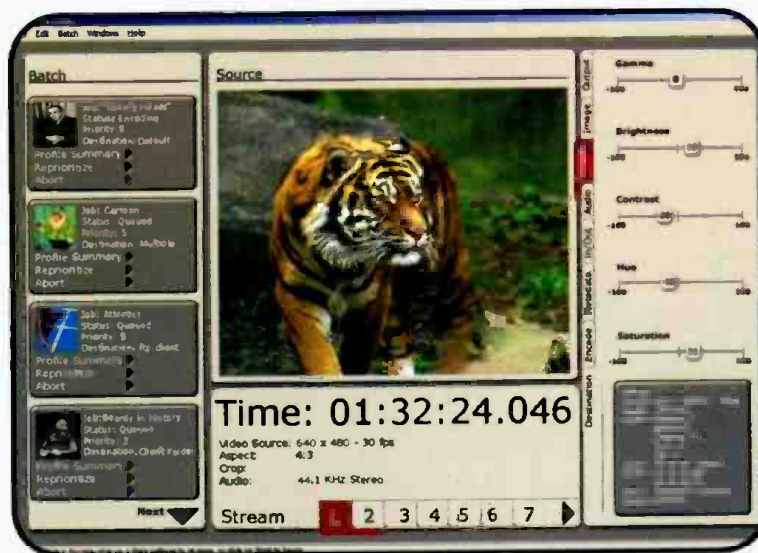
Broadcasters making the transition to digicasting want to exploit the capabilities of the Internet without making major changes in their workflows. They want flexible solutions that

let them maintain equilibrium in today's economy *and* make step-wise investments in their evolving business models. Even though the revenue model is still a work in progress,

broadcasters know Internet streaming will play a big role in their future. So they want to be prepared when that future arrives.

Tools, not toys

Notwithstanding the development, reach, and adoption of various broadband technologies, broadcasters need to integrate Internet streaming into their workflows in a practical, efficient, and cost-effective manner.



The Aqua encoder generates the highest possible quality content more efficiently.

And that means tools, not toys.

It means cost-effective solutions that require little employee retraining and no additional steps in media preparation. These solutions can't require special integration. And they can't be expensive to install, maintain, or operate. But they should produce the best quality output possible, clean and condition dirty input signals and signals requiring conversion, and enhance images. And they must meet the reliability demands of a professional production environ-

ment. Against this set of requirements, conventional streaming approaches don't pass muster. They generally require broadcasters to invest in custom solutions that are expensive to operate and maintain—or costly, one-size-fits-all service offerings. Or that they kluge together simple point products that focus on small parts of the solution.

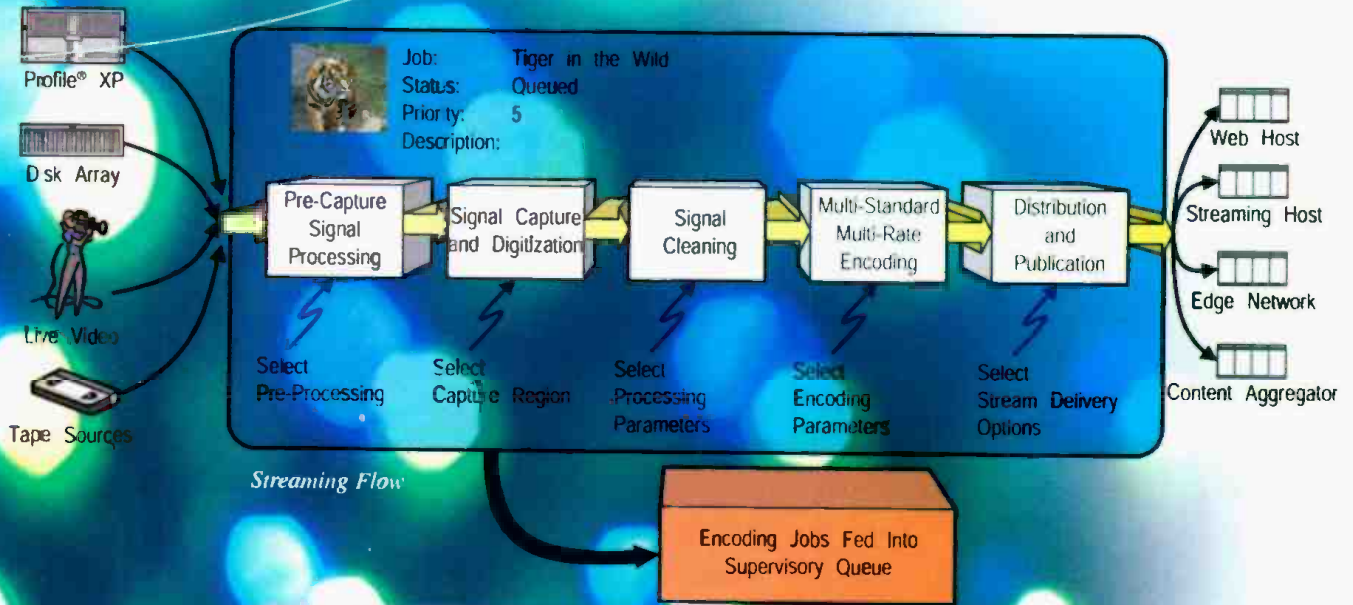
By comparison, the Grass Valley Group's Aqua Internet encoder offers a turnkey system that generates streaming bandwidths ranging from 28.8 kb/s (simple audio) to 2 Mb/s (DVD-comparable video) and supports all major streaming formats, including Windows Media Audio and Video 8, RealNetworks' RealVideo and Apple's Quick Time.

Architected to provide the highest streaming throughput per rack-unit of space, the Aqua encoder's One Pass Encoding™ technology can pre-process, capture, clean and encode an input source and render it into multiple streaming formats at multiple bit rates—all in real time. Accessible through any standard Web browser, the encoder also offers an efficient, unified user interface, simplified input/output controls, and batch processing for "lights-out" operation.

As part of the Grass Valley Group's Web Publishing solution, the Aqua encoder lets broadcasters and video professionals integrate real-world streaming technology with their storehouses of content. It's designed for lock-tight integration with video servers such as the Profile line, which has more broadcast content stored on it than any other. It also features interfaces to rights management systems, the use of the Microsoft.NET framework for remote encoding, and will feature interfaces to various e-commerce and digital media publication and syndication applications.

The Web Publishing Solution, which also includes WebAble technology for streamlining the repurposing of content to the Web and the ContentShare software platform for media asset management, is designed to associate a digital asset with its appropriate metadata—descriptive text, pricing information, legal rights, content shelf life—and make that metadata available through standard eXtensible Markup Language (XML) templates for online publishing.

For digicasters demanding high quality and great efficiencies, it's an approach that only makes sense.



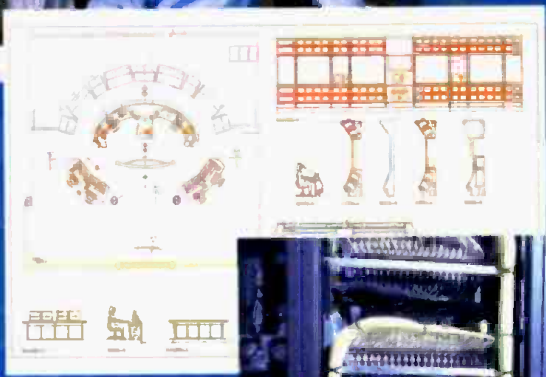
The Grass Valley Group Quick Reference Guide To Web Publishing Solutions

- Aqua Internet encoder
- WebAble technology for streaming repurposing of Profile-based content
- ContentShare software for open information access and exchange

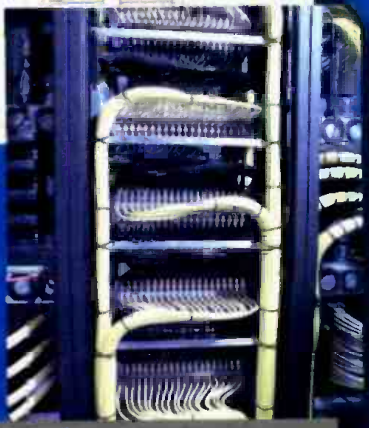


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Which means that on top of your day job, you now have to find a news production solution that is *faster, cheaper, and better* than the tape-based systems you have in place today. A news system, incidentally, that gives your staff total access to all the material they want, supports great creative freedom, and lets them quickly re-purpose that material.

So who says you can't have it all?

The Grass Valley Group offers a solution that addresses the entire news production process. One that works as fast as you do. One that can get stories wherever they need to go. One that can increase the production value of your news content. And one that costs less than tape-based solutions.

Offering end-to-end support of DV and MPEG-based news production, the Grass Valley Group news solution is built around the Vibrant Digital News Production Workgroup, the Profile XP Media Platform, the Grass Valley Media Area Network (MAN) shared-storage system, and the industry's most advanced archive technology, the Profile Network Archive.

Compliant with the Grass Valley Group's open ContentShare software platform for information access and exchange, this



solution also offers the most far-reaching newsroom computing integration, including that with Pathfire's news-on-demand applications as well as AP/ENPS and iNews systems. And its ability to leverage the Grass Valley Group's WebAble technology suite and Aqua Internet encoder means that putting content online is as easy as putting it on air.

Suddenly, your nearly impossible job just got a lot more doable.

Faster, cheaper, better

Newsroom digicasters want open, standards-based technologies that let them mix and match products—PC-based newsgathering tools, newsroom computing systems, shared-storage solutions, asset-management software, and Internet encoders—to be as efficient and flexible as possible.

The vanguard of the Grass Valley Group's news solution is the Vibrant Digital News Production Workgroup, which brings digital speed, simplicity, and high-quality to the entire hard-news production process. With leaders in the world's top television markets using Vibrant products, including those in New York, Los Angeles, Boston, and San Francisco in the United States, as well as in Europe and the Pacific, these news products are starting to make a dent in the estimated 90 percent of newsrooms yet to make the transition to digital.

Continued on page 12

NEWS

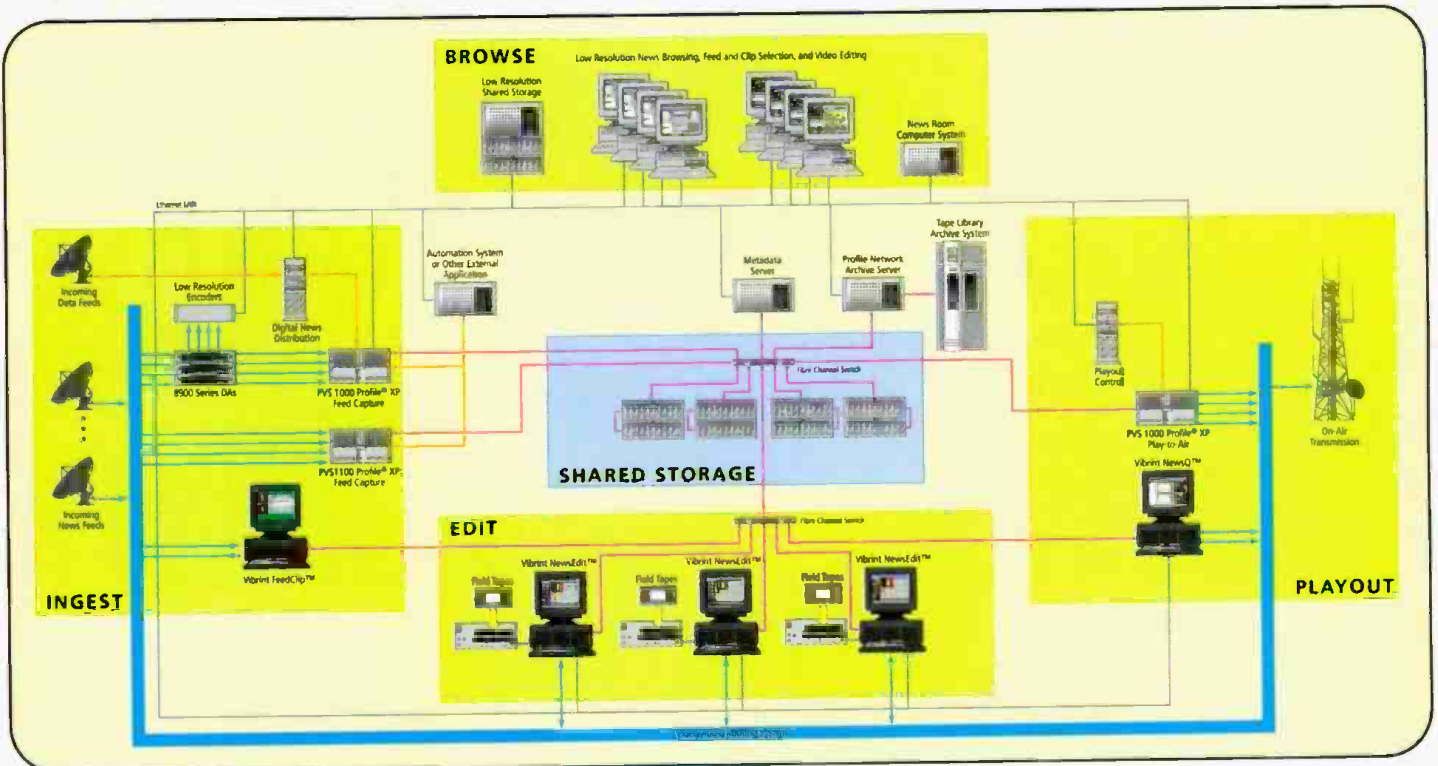
From the capture, rapid assembly, and editing of material to on-air playback, Vibrint products get breaking news to air faster at less cost than traditional tape-based production gear. Comprised of the Vibrint FeedClip™ interactive feed capture system, Vibrint NewsEdit™ nonlinear editing system, and Vibrint NewsQ™ manual playback application, the Vibrint line features native MPEG and DV support at up to 50 mb/s, plus real-time effects.

The Vibrint line is built for speed and workflow efficiency. For example, while a Profile system captures a scheduled feed, a FeedClip system can capture breaking news, letting editors extract clips while the recording takes place. The NewsEdit system has

sion and errors of tape-based playback—and make a control room just a wee bit calmer place to be.

Applications like those of the Vibrint line also enjoy fast and cost-efficient media access through the Grass Valley Media Area Network (MAN) real-time, shared-storage system. Leveraging the strength of the Emmy® award-winning Profile XP Media Platform, the Grass Valley MAN system overcomes one of the biggest short-falls of today's shared-topology storage systems: the inability for third-party applications to work together easily.

The Grass Valley MAN is an open, standards-based system that



Digital News Production Workflow

access to these feeds and clips, making it easy to combine them with material brought in from field crews. Accelerating the process is the unique "Edit to Timeline" feature of NewsEdit, which makes it the fastest non-linear news editor on the market when editing field footage.

Stretching newsroom dollars further, NewsEdit integrates with iNews, AP/ENPS, and Pathfire systems to greatly increase newsroom efficiency. Editors can assemble a low-resolution version of a story using the iNews MediaBrowse system, for example, then pass an edit decision list to NewsEdit to conform the story for high-resolution playout. NewsEdit is also integrated with the Profile XP Media Platform for resilient and automated playback of finished sequences as well as the NewsQ system for strictly manual applications. These digital playback systems eliminate the confu-

fits the way a newsroom works. It is compatible with all mission-critical broadcast applications; in fact, it supports Windows 32 file system access, so any Windows NT-based application can use its shared files. And by leveraging the multi-format capabilities of the Profile XP Media Platform, it supports the broadest array of materials possible, including MPEG 2 4:2:2, D10, DVCPRO50, HD, Windows Media, and Real Networks formats.

Specialized for news: new server for news, sports production

With more broadcast content stored on it than any other, the Grass Valley Group has expanded the Profile line to meet the rigorous demands of news and sports production. The new PVS1100 Profile XP Media Platform system supports DVCPRO,

DVCPRO50, and I-Frame MPEG formats, including the D10 standard compatible with Sony IMX tape decks. It also features a bi-directional codec for on-the-fly channel configuration changes, unparalleled smooth slow-motion technology, and built-in SDTI support for accepting compressed VTR video at up to four times real-time speed.

To ensure high availability, the PVS1100 supports the Grass Valley Group's NetCentral™ software for Simple Network Management Protocol (SNMP)-based remote monitoring as well as the Profile InSync™ automatic mirroring software.

Quickly sifting through mountains of digital assets

Inching your way through hundreds of archived tapes just isn't an option in deadline-driven newsrooms. For fast retrieval of archival footage and other digital assets, the Grass Valley MAN—like all components of the Grass Valley Group news solution—is integrated with the Profile Network Archive (PNA). Using high-speed Fibre Channel technology, the PNA enables multiple Profile systems to access one or more libraries. The PNA also scales easily and affordably. And a recently announced partial-file restore option will enable the PNA to offer even faster asset retrieval.

Then there's the issue of applications compliance—or the lack thereof.

To prevent newsrooms from having to choose between tools that work in their environment and tools they *want*, the entire Grass Valley Group news offering—including the Vibrint Digital News Production Workgroup—is compliant with the ContentShare software platform, an open, industry-standard framework for information access and exchange based on the eXtensible Markup Language (XML) that any application can use. Instead of costly custom interfaces, the ContentShare platform enables organizations to link third-party applications in a standard, cost-efficient manner—and to maintain those linkages even as the applications change.

For example, the Pathfire NewsTracker news-on-demand system saves newsrooms from rolling tape constantly to record news feeds. Its Java-based interface lets news producers review categorized regional, national, and breaking news stories, then select broadcast-quality video clips and associated scripts right from their desktops. Both the NBC News Channel and ABC News One have selected News Tracker for on-demand news delivery.



Using ContentShare, Pathfire is enabling users to move materials from a NewsTracker server into a Profile XP Media Platform system as well as Vibrint systems. This linkage will simplify newsroom operations, allow multiple users to use the same media and, most importantly, improve time to air.

Quick Reference Guide to the Grass Valley Group News Solution

Vibrint Digital News Production Workgroup, first cost-effective, truly open and standards-based solution for digital news production

Grass Valley Media Area Network, a real-time, no-compromises shared-storage option

PVS1100 Profile XP Media Platform, a bullet-proof server designed for the rigors of hard news and sports production

Profile Network Archive, the most advanced storage archive technology

WebAble, a tool suite for streamlined repurposing of Profile-based content

Aqua Internet encoder, a turnkey system architected to provide the highest streaming throughput per rack-unit of space compared to any product in its class

ContentShare, an open, standards-based software platform for media asset

Similarly, ContentShare is helping BitCentral in its support of CBS NEWS-PATH NOW, a system for targeted delivery of news content to network affiliates. Using ContentShare, BitCentral can ingest audio, video, and meta data from third-party systems and distribute those materials using its MediaPipe product to 180 CBS affiliates.

Putting news online quickly, cheaply

Here's the paradox of the Internet. In many broadcast operations—and pure-play Internet operations—people are trying to repurpose material very quickly for the Web. And in most cases that involves a lot of people running around looking for tape or looking for the person looking for the tape.

The Grass Valley Group's WebAble suite offers a drag-and-drop method for creating streaming media that fits neatly within newsroom workflows. Using WebAble, transferring a video clip to a Web server is as easy as copying a spreadsheet to a floppy disk; conversion to standard

streaming formats such as Microsoft's Windows Media and RealNetworks' Real Video is automatic.

To put content online, WebAble users need only identify the content or clip they need, drag it to a Microsoft Windows NT-based Web server, and initiate the streaming conversion process as part of that transfer. The resulting digital file is then ready for insertion into a standard Web publishing tool. They can also leverage the signal pre-processing capabilities of the Grass Valley Group's Aqua Internet encoder to turbo-charge the WebAble suite with the highest possible quality video.

It's time to unlock the Value of your Video Content



At Convera we understand that content is your business. Our integrated content management solutions give you the power to streamline and optimize your existing broadcast workflow processes using your desktop PC. Then publish your content – to broadcast or the web – more efficiently and in less time than you ever thought possible.

See a live demonstration of the Convera integrated broadcast solutions featuring standard industry broadcast automation equipment during NAB 2001 at Booth #M10263, April 23-26 in the Sands Expo Center.

See us at
NAB 2001

Booth #M10263
(Sands Expo)

CONVERA™

Solutions That Unlock the Value of Digital Content

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WANT TO SLEEP AT NIGHT?

A pocket guide to building the right media infrastructure

A good digital media infrastructure is like the foundation of a building. Do it right, and you've got the strongest digital underpinnings possible. Get it wrong, and it's just a matter of time before the cracks start to show.

A good infrastructure gives you the confidence that your \$3 million Super Bowl spots will play without doing a make-good. Its flexibility will keep pace with your next new business model or revenue generation opportunity. It handles standard-definition signals today and high-definition signals tomorrow with minimal impact—to your wallet and your state of mind. It lets you mix and match best-of-breed equipment and applications without headaches. It lets you implement new business models like central casting and Internet streaming without creating a science project—or robbing a bank. And most importantly, it monitors its health while you, well, sleep.

So what's the best way to build a future-proof media infrastructure? Glad you asked.

Playing the \$3 million super bowl ad to air flawlessly

When it comes to getting high-caliber content to air or re-purposed online, zero-failure is the only measure. Whether the business model is centralized or distributed, an operation's storage, routing, and signal-conversion products must offer rock-solid performance throughout the signal path—while adding value.

Take a central casting operation that serves a station chain or affiliate group. Every single channel relies on this one facility. The smallest glitch could be economically catastrophic.

Fortunately, for those undertaking large, new centralized models, the Grass Valley Group's Media Area Network (MAN) real-time shared storage solution provides the same reliability for which the Profile digital video platform is known. That's Profile—the professional product broadcasters are using in events like the Super Bowl.



Unlike other shared-storage solutions that force users to choose between having high-quality video and having access to third-party tools for manipulating that video, the Grass Valley MAN simultaneously provides access to standard Windows NT-based tools and to broadcast-quality video record and playout from Profile devices. It offers nearly endless channel expansion capacity, a common RAID-protected storage network, and a no-single-point-of-failure design. And it gets network compatibility issues out of the way to extract the greatest workflow efficiencies—from ingest, editing, and browse to Web publishing and transmission.

Keeping pace: building for ultimate flexibility

Buildings that haven't been earthquake-proofed are much more likely to shake in a temblor than the elastic structures being built today. Media infrastructures must be similarly limber—flexible enough to meet new customer demands and new revenue-generation opportunities. Think about signal management. It's more cost-effective and certainly less disruptive to add crosspoints or plug in new modular products than to rip out and replace a signal-management backbone. That's why Grass Valley routers offer incredible scalability—from a handful of crosspoints to millions. Any why Grass Valley 8900 Series modular products plug into a 2000 Wideband Series frame for high definition.

Continued on page 16

For flexibility, 8900 Series and 2000 Wideband Series products can handle all major video and audio formats. On the routing side, the 7500 WB wideband router can switch any digital signal from 10 Mb/s to 1.5 Gb/s. The new compact Concerto™ Series router lets users mix analog and digital audio and analog and digital video in the same frame. And the Grass Valley Group's patent-pending FlexPoint technology lets users reconfigure 14 ports as inputs or outputs to suit the demands of a particular application.

Grass Valley routers derive additional flexibility from Encore, the first open, scalable solution for facility control. With a highly configurable design, it offers a la carte options for centralized and distributed router and machine control, remote monitoring and diagnostic capabilities using the NetCentral software, and signal-integrity analysis.

One of the basic building blocks of flexibility is multi-format support, which is a mainstay across the Grass Valley Group's product lines. The Profile XP Media Platform, for example, is the industry's most open, handling MPEG, DVCPRO, SD, and HD formats.

In addition to baseband video and networking, the Profile XP Media Platform supports SDTI, which enables it to accept compressed video at up to four times real-time speed. The Grass Valley Group is also focused on streamlining the distribution process and is implementing interfaces for direct exchange of materials that use the popular MPEG Transport Stream (MTS) standard. Its MTS interface, called Flexistream, is designed to eliminate many of the decoding and encoding stages present in the network distribution path. Implementing Flexistream on the Profile platform preserves editing flexibility by unwrapping, storing, and moving materials as separate audio, video, and data tracks

Getting to high-definition

Whether or not they need it today, complex, centralized operations do need to be ready for high-definition (HD) programming. But they don't need a painful transition.

From servers and routers to switchers and modular gear, the Grass Valley Group is HD ready. The plug-and-play Profile XP Media Platform can easily upgrade from standard definition (SD) to HD. Designed to be the most cost-effective HD server on the market, it lets users to grow their server platform as their needs evolve by adding channels or storage capacity. And, unlike other shared-storage solutions, the Grass Valley MAN enables a smooth and immediate HD transition.

Meanwhile, the Grass Valley 7500 WB wideband router, together with the 8900 Series and 2000 Wideband Series of modular products, offer a step-wise, cost-effective transition from analog to SD to HD—without changing core signal-management infrastructures.

Finally, Grass Valley switchers are designed with an eye toward HD. For example, the new low-cost Zodiak™ system is an excellent solution for SD facilities today that require an HD path tomorrow.

Mixing and matching applications

What's the point of having a powerful, centralized operation if people can't use the assets or applications of their choice?

With the Grass Valley Group's standards-based approach, there are no such dead-ends. Nor the possibility of technological obsolescence.

Whether it's applied to playout of a Super Bowl ad or the editing a news package, an infrastructure based on open, standards-based technologies for storing, transporting, retrieving, and manipulating digital assets is the best way to ensure you are not locked into a limited choice of applications.

At the core of each Grass Valley Group product is a common set of architectural parameters: increased use of Grass Valley Group and third-party software; use of the latest chip and networking technologies; and the combination of these components with smart mechanical designs for more compact products and more competitive price/performance. In support of the company's strategy to offer its customers greater value and increased flexibility, these products also offer the industry's broadcast standards and format support, including that for SNMP, Windows NT and Microsoft's .NET framework, and streaming media formats such as Microsoft Windows Media Audio and Video 8, RealNetworks' RealVideo, and Apple's QuickTime.

Similarly, the Grass Valley MAN supports direct Win 32 API file system access for any Windows NT-based application. As well, it offers the most extensive video server API in the industry with more than 100 third-party software applications.

Quick Reference Guide to the Grass Valley Group Infrastructure Solutions

- Profile XP Media Platform, the industry's most open, supporting MPEG, DVCPRO, SD, HD, and MTS formats
- Grass Valley Media Area Network, a real-time, no-compromises shared-storage system
- 7500 WB router, able to switch any signal from 10 Mb/s to 1.5 Gb/s
- Concerto Series compact router, for robust signal-type mixing in the same frame
- Encore, an open, scalable facility control system
- 8900 Series modular products
- 2000 Wideband Series modular products for high definition
- NetCentral, SNMP-based software for remote monitoring and diagnostics
- ContentShare, an open, standards-based software platform for information access and exchange
- WebAble, a tool suite for streamlining repurposing of Profile-based content
- Aqua Internet encoder, a turnkey system architected to provide the highest streaming throughput/rack-unit of space compared to any product in its class

For moving digital assets among third-party applications easily, the ContentShare platform provides an open, industry-standard framework for information access and exchange based on the eXtensible Markup Language (XML) that any application can use. And since ContentShare is middleware, it can integrate with applications without impacting the way a production team works.

Digicasters also need to exchange materials between products from different manufacturers—and do so in the most efficient manner possible. As part of an effort to facilitate product interoperability, the Grass Valley Group created GXF (see sidebar), a streaming file format for moving media files among heterogeneous pieces of professional television equipment and over IP.

So whether it's asset management, automation or nonlinear editing applications, a Grass Valley Group media infrastructure provides the strongest foundation.

Supporting new business models like Web publishing

Anymore, it's not enough to be a broadcaster—today's digicasters, and their infrastructures, must just as easily embrace new media like the Internet and interactive TV. And deliver content to these digital pipelines with drag-and-drop ease. Illustrative of such an approach is the Grass Valley Group's Web Publishing solution, comprised of the Profile XP Media Platform, the WebAble technology suite, and the Aqua Internet encoder.

WebAble technology streamlines the process of repurposing content from Profile systems to the Web. The Aqua Internet encoder offers a turnkey system with the highest streaming throughput per rack-unit of space compared to any product in its class. Supporting all major streaming formats, it can output everything from simple audio to DVD-comparable video, offers robust signal-conditioning tools, and can generate multi-format, multi-rate video streams—all in real time. Its signal-conditioning capabilities can also turbocharge WebAble with the highest possible quality video.

Get your beauty rest

No matter how open, scalable, or flexible, a digital infrastructure has to work. All the time.

Ensuring this kind of uptime means having systems with redundant, easily replaceable components. Grass Valley Group products exemplify this kind of field-friendly design. The Grass Valley Concerto Series router, for example, has front-accessible modules, boards, and fans for quick, hot-swappable service and expansion. Similar features let a technician service the components of a Profile XP Media Platform in 15 minutes.

From a systemic point of view, reliability also means getting a heads-up *before* things go wrong and making sure the right person knows how serious the trouble is. The predictive-failure capabilities of the SNMP-based NetCentral software, for example, can notify a technician or operator when a component is likely to fail, sending a notification via e-mail, pager, cell phone, or graphical user interface. And it can monitor a network of any size and scope using a standard Web browser, streamlining facility maintenance and management costs.

So you can implement a successful move into Digicasting. And get some rest at the same time.

Grass Valley Group Leads Interoperability Movement

An essential feature of a next-generation media infrastructure is the ability to exchange material between products from different manufacturers. While it is possible to exchange material using standard video connections like analog composite or serial digital interfaces, forward-looking companies are eyeing to the added advantages of networking technology to make it easier to exchange materials within and between their facilities. They want a drag and drop type user interface instead of a "you press play and I'll press record" system.

The availability of high-speed network transports makes the delivery of material faster and more convenient than ever before. With a network transfer, not only can a single user initiate a dub, all the metadata associated with the clip—the name, duration, format and user metadata—accompanies it in the transfer, eliminating the retyping of basic information.

The Grass Valley Group has worked since the earliest introduction of the first Profile disk recorder in 1994 to evolve a highly efficient, simple streaming file format that can move audio, video, and metadata between pieces of professional television equipment. In 1997, it delivered the GXF format for doing just that. Since then, it has deployed the format on high-speed networks connecting thousands of Profile servers around the world.

To date, GXF has been tested over a variety of transport layers, including Fibre Channel, Ethernet, and ATM as well as proving its flexibility as a format that can be used efficiently in data tape-based libraries.

In mid 1999, the Grass Valley Group took a leadership position in interoperability by publishing GXF. This move led to a submission of GXF format to SMPTE for consideration as a current practice standard. Dubbed SMPTE 360M, the format is in the final stages of standardization. As such, it will let any manufacturer implement a driver that allows the exchange of material with other SMPTE 360M-compliant devices over a network connection. Several companies already do so.

Today, SMPTE 360M is used in the delivery of commercials by Media DVX in the United States and DubSat in Australia. Avision and IBM use it as an archive format. And editing systems including the Grass Valley Group's Vibrant product, Avid's NewsCutter, and Panasonic's NewsByte all use it to support network file exchange of source or finished material.



SWITCHERS

SWITCHERS

Digital production systems step up to efficiency and cost challenges

What a difference a year makes. Twelve months ago, broadcasters and other high-quality content providers were awash in ad sales; now they're working hard to keep those revenue streams full. Not to mention trying to exploit new revenue opportunities *without* radically expanding their production teams or technologies.

As a result, smart digicasters are taking a hard look at how production systems can make the most of their capital and workflow investments. And many like what they see in a new class of product: the Grass Valley Zodiac Video Production switcher.

The far-and-away leader in terms of price performance, the Zodiac switcher offers users a cost-effective way to replace aging analog switchers—or build new digital operations from scratch. It features 2.5- and 3 mix/effects (M/E) configurations, low power consumption, and a seven rack-unit size—perfect for mobile and OB van, sports arena, and mid- and small-sized broadcast applications.

But the real power of Zodiac is under the hood. It supports up to four keys per full M/E for graphics or logos over a background video—and a utility bus per full M/E for such functions as external masks, video-in-wipe-border operations, or video wipe transitions. Each keyer has an integrated channel of digital video effects.

Each Zodiac M/E also has a complex wipe generator for transitions and a simple pattern generator for each keyer, as well as support for the Grass Valley E-MEM™ effects memory system. And all



keyer and background busses feature source specific YUV color correction and other video processing, including optional RGB color correction for all M/E keyers.

With a plug-and-play design, the Zodiac switcher can ease the transition from analog to digital. In fact, its control panel drops into the console cutout for the popular Grass Valley Model 250, Model 3000-2, and Model 4000-2B switchers—and its familiar Grass Valley interface streamlines user training.

What's more, the Zodiac switcher may be upgraded to take advantage of emerging high definition production requirements now being considered for many digicasting facilities.

The Zodiac system joins the Grass Valley Group's widely heralded and adopted Kalypso Video Production center family, which combines industry-leading switching and powerful M/E capabilities with an open, networked architecture that offers a precedent-setting degree of operational integration. The Kalypso family's latest features include a transform engine for digital effects, including a new Kalypso Kurl option that provides

page turn, page roll, and intersecting plane capabilities; M/E control of internal or external effects; and the ability to roll multiple devices easily.

More than 150 Kalypso systems have been delivered in the product's first year of availability to production leaders worldwide.



HIGH DEFINITION COMING TO A MALL NEAR YOU

*Dazzling, compelling
video fuels HD presentation market*

When people see high-definition images, they're hooked—the quality and clarity are simply like nothing they've ever seen. Little wonder that digicasters see high-definition video as part of a strong, long-term payback from their digital investments.

But high-definition technologies are also making rapid inroads into new markets. From corporate theatres and sports arenas to theme parks and convention centers, there is a growing recognition of the inspirational qualities of HD images—and a demand for digital presentation technologies that can deliver them.

Consider the Enterprise Broadcast Corporation (EBC), which is constructing a national network of luxury, theater-like retail centers in malls and city centers. Free to the public and linked to an e-commerce network, the theatres will serve as centers of commerce where providers of high-end goods and services—such as ocean cruises, rafting and hiking excursions, and sports cars—can communicate directly with targeted consumers in a highly memorable fashion.

A big part of that experience is the Grass Valley Group's Profile XP Media Platform, which EBC will use to play out high-definition video images to a 23-foot screen. If it's a rafting trip, the platform does everything but hit viewers in the face with a bucket of water. And it can easily distribute complimentary images, such as trip ordering information to a seat-based touchscreen and presentation trailers to a plasma display outside a theatre.

The ease with which the Profile XP Media Platform supports high-definition presentations like those of EBC lies in its open design.

It only takes a board swap, for example, to upgrade from SD to high-definition signal processing.

EBC will use the Profile XP Media Platform to assemble high-definition programming elements and feed them to multiple locations via satellite. Key to this process is the platform's ability to support multiple channels of video—in fact the Profile XP Media Platform is the only multi-channel HD digital media platform available today. And its ability to store and later distribute materials gives EBC the flexibility to time its programming to meet advertisers'

scheduling requirements as well as deliver materials on the fly.

To maximize uptime, the Grass Valley Group's NetCentral software can monitor the Profile devices in the EBC theatres and proactively alert a technician in the event of an error condition, such as a rising temperature that could indicate a malfunctioning fan.

So that all viewers get the best out of any given presentation.



Quick Reference Guide to the Grass Valley Group HD Presentation Solution

PV52000 Profile XP Media Platform,
the only multi-channel HD platform

7500 WB router, able to switch
any signal from 10 Mb/s to 1.5Gb/s

2000 WB series modular products for HD

NetCentral software for SNMP-based
remote monitoring and diagnostics



Software for the Management and Distribution Of Video in a Digital File Format

CENTRALCASTING
TARGETED DISTRIBUTION
GUARANTEED SATELLITE DELIVERY
VIDEO ASSET MANAGEMENT
CREATE VIRTUAL CHANNELS
COMMERCIAL INSERTION



SYNDICATION
RETAIL
BROADCAST TELEVISION
ADVERTISING
CORPORATE
NEWS DISTRIBUTION
EDUCATION

mediapipe

CBS Newspath chose BitCentral's Mediapipe software for the management and distribution of broadcast quality news and associated metadata to over 200 of its affiliate stations. Utilizing an easy-to-use web browser, Mediapipe facilitates the gathering, storage, transmission, and playout of content into an all-digital broadcast environment. Mediapipe allows all media in a broadcast facility to be easily accessed by everyone simultaneously -- thus removing the need to duplicate, manage, and archive video on tapes.

"Our goal is to help broadcasters eliminate tape from their workflow and manage all video in a network computing environment. Recent advances in computing technology, combined with IP storage affordability, now streamline the Mediapipe solution for broadcasters seeking to achieve substantial cost reduction."
(Fred Fourcher, BitCentral, CEO)

Visit our booth at NAB-2001 Booth# S4650 or contact us directly at 949.253.9003. Our proven technology, and over 20 years of experience in the industry, can affordably provide your network with the same efficiencies currently being experienced by the major broadcast networks.

ELIMINATE TAPE
ELIMINATE TAPE
ELIMINATE TAPE

NEWS BRIEFS

Digicasting: The Systems Approach

Bob Timpone, AFA Senior Engineering Consultant

A.F. Associates has designed and built every type of video content system there is, including production/post-production, cable networks, DBS facilities, Internet broadcasting operations, and commercial and PBS stations. All these groups share a common vision: to successfully develop/deliver information or entertainment to the viewer. The delivery medium is of less consequence than the content—the content, as the saying goes, is king.

With this in mind, the key to success is to build a system that is extremely reliable, industry competitive, and *at the same time* delivery independent. The system must be made to serve many masters, from traditional delivery methods (like cable and over-the-air broadcast) to Internet delivery.

Flexibility in a broadcast system is also achieved by first *designing the system to serve the people who generate the content*, i.e. the producers, directors, and graphic artists. The best way to achieve this flexibility is to build the system around industry-standard equipment. That way, content creators can focus on designing truly compelling content, and not on the need to learn/teach new workflows resulting from or based on the installation of new custom equipment. We strongly believe in and support innovation, but our premise is that technology must first support the content creators, not the reverse.

We have all heard the theories for why Internet broadcasting has not taken off as the pundits predicted. Some say the signal's low bit rate makes for an undesirable viewing experience. History shows us, however, that the consumer will accept drastically reduced quality in order to access the content they want—witness MP3 and VHS. Imagine how the consumer (and therefore the advertising dollar) would react if there were easy access to high quality content *and* delivery!

The Grass Valley Group's new MPEG-4 processing system is one that makes this objective achievable by providing a quality signal for the end viewer and allowing content designers to use familiar tools to serve less-familiar mediums.

The Grass Valley Group supports our belief that the best approach to success in system design combines hands-on experience with knowledge and understanding of the latest in technology. AFA's goal is to guide our customers through the conflicting choices that challenge today's broadcasters, and to deliver systems designed to fulfill both today's business and tomorrow's promise.

CONVERA

Convera's Asset Management Solutions Help Broadcasters Unlock Value in the Digital World

As television stations and video producers continue to move from analog to digital format, they must make strategic and operational changes to support their entry into and success in the digital media arena. Among the greatest challenges is finding a single source for managing digital content easily and effectively—from capture and indexing to encoding and archiving, from enhancement and re-expression to protection and secure distribution over the Internet.

Whether an organization is looking for a "behind-the-firewall" asset management solution or is looking to introduce interactive broadband applications, Convera enables companies to create more compelling digital assets, manage them more effectively, protect them, and publish them. In short, Convera is the "single source" that helps broadcasters and video producers unlock the value of their digital content assets.

"Digital content has become a vital enterprise asset, and digital content management has emerged as a strategic necessity," said Ron Whittier, chairman and CEO, Convera. "Meeting this challenge is Convera's business."

Tools that focus on indexing, organization, storage, retrieval, and security of video, text, and other content are not only a necessity for management in a digital world, but also offer cost-saving opportunities through increased efficiency in workflow processes and revenue-producing opportunities through distribution of digital content.

Among Convera's digital content management solutions is Screening Room. Users can automatically capture and index video; browse visual storyboards; catalog content using metadata, annotations, closed-caption text, and voice sound tracks; search for precise video clips using text and image clues; create rough cuts and "Edit Decision Lists" for further production; and publish video assets to the Web for streaming. And teamed with the Grass Valley Group's ContentShare software platform, Screening Room can access and exchange media created by other applications, in some other place, and on some other platform. In short, Screening Room turns video assets into useful, profitable resources in a very cost-

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NEWS BRIEFS

Continued from page 21

effective way. Convera also has developed a standard platform of applications that addresses the complete flow of digital content management, from content acquisition, indexing, and database building to content protection, business model support, and distribution to virtually any digital receiver, including PCs, set-top boxes, and wireless devices. The National Basketball Association works with Convera for the distribution of personalized highlights, archival material, and, eventually, more than 1,000 basketball games per year directly to end users over the Internet.

Managing digital content presents a challenging set of tasks—but also an outstanding opportunity. Convera's unique combination of technologies, products and solutions effectively addresses the digital content management imperative and helps companies exploit the growing opportunities afforded by the Internet economy.

Now fully integrated with the Grass Valley Group's Profile XP Media Platform, which features the WebAble technology suite for online content repurposing, see why nearly 700 customers around the world rely on Convera in the digital economy.

Encoda Systems – Managing your Assets

Encoda Systems—created by combining established industry leaders Columbine JDS, Enterprise, and Drake Automation (DAL)—delivers end-to-end systems that optimize operational efficiencies and enhance revenue.

Encoda Systems understands that assets are everything that add value to a business. They include playout of programming and spots, digital bandwidth, even the business-to-business transactional systems that link a company and its customers. Assets are everything. And the better a company manages them, the more efficient and profitable it can be.

Whatever the method of delivery – broadcast, cable/satellite, new media, syndication, or some combination—Encoda understands business needs and has the systems to address them holistically.

In fact, Encoda is the world's leading automation provider. Managing more than a billion dollars in media revenue per week, Encoda's global success originates from the reliability of its products and a commitment to partnering with customers and market leaders like the Grass Valley Group.

Continuing to lead the broadcast industry, Encoda is introducing the next generation of broadcast automation solutions for video servers, master control channel management, and full system solutions at

NAB 2001. These systems fully integrate with a facility's broadcast environment and provide operators with an effective presentation of broadcast information and operations.

Encoda's full range of automation solutions are compatible with the Grass Valley Group's broadcast products. Encoda's DAL Playlist Manager, for example, is available as a pre-packaged video server automation solution with the Profile XP Media Platform. The packaged system interfaces with all Encoda traffic products and provides a seamless transfer of schedules and as-run logs between traffic and master control for automation playout and traffic reconciliation, completely integrating a broadcast environment.

In addition to playlist management and video server control, DAL Playlist Manager provides video server balancing, redundant playout, and segmented program playback. DAL Playlist Manager also has distributed control that allows a facility to monitor and control from a remote location. DAL Playlist Manager will be available in English, Portuguese, French, and Spanish.

Encoda's DAL automation products are used by many leading broadcasters around the world, including Bell Express Vu, BskyB, DirecTV, MSNBC, NTL, Televisa, UPC EuroHits, and Viasat.

Visit the Encoda website at www.Encodasystems.com and see what tomorrow's technology looks like today.

Are You Ready?

While little has changed in the basic recipe for the success of a news operation, newsrooms are increasingly dependent upon technology to help people work smarter and to be more competitive.

For example, newsgathering is quickly moving to an object-oriented world, with tape and printed scripts replaced by media files and eXtensible Markup language (XML)-based interchange. The functions of the traditional tape label, shot sheet, and tape itself are merging into a single computer file that can be stored in digital format on a hard disk and moved from point to point via TCP/IP, the transmission language of the Internet.

This is a paradigm shift of similar magnitude to the move from film to magnetic tape. Are you ready? Here are the concepts:

- **Objects.** Anything recorded on video or audio tape, or even film, can be recorded, stored, transmitted, manipulated and played as file "objects" containing video, audio, photos, graphics, and/or text.
- **No generation loss.** Quality loss is eliminated because file objects are exact copies.
- **Playing with time.** Unlike tape, video and audio objects can be dubbed and/or transmitted faster or slower than real-time.

- Automated feed processes. Because media objects can be transmitted and received much like e-mail, the transfer processes can be automatic.
- Descriptive metadata. Textual descriptions of objects are part of the objects, transmitted with them, and cannot be unintentionally separated or lost.

These are examples of the benefits of ENPS and MOS.

ENPS, the Electronic News Production System from The Associated Press, is a key enabler of file-based technologies and has proven itself in an object-based "drag and drop" world. Reporters, writers, editors and producers working on tens of thousands of desktops in more than 30 countries turn to ENPS every day to write scripts, read news wires, plan coverage, maintain contact lists, collaborate with colleagues, research archives and control on-air programming.

AP's broadcast technology teams have long been focused on collaboration and integration, with one of the most visible concepts involving the creation of MOS, a tagged text, TCP/IP, socket-based Media Object Server protocol. Used to seamlessly link audio and video servers, desktop audio and video browsers and editors, character generators, still stores and other news production equipment, including news solutions from the Grass Valley Group such as the Profile XP Media Platform, MOS functionality is a newly-important advantage in broadcast environments.

ENPS and MOS have set new standards for news production systems and for empowering users. AP is committed to continuing innovation and evolution. The future is here, and it's all about control.

BitCentral: Proven Solutions for Media Management and Distribution

From global networks to independent stations, media industry companies are under tremendous pressure to lower costs, increase productivity and integrate increasingly complex operating environments. With traditional and new players offering a variety of products and services, media companies are looking for a reliable partner to provide a proven end-to-end solution for content management and distribution that meets their unique needs.

BitCentral's Mediapipe platform is recognized as one of the leading broadcast industry solutions to facilitate the management and distribution of video in a digital file format via satellite. By adopting a network computing architecture, broadcast customers seamlessly integrate IP and broadcast technologies to enable the goal of "encode once play everywhere." Mediapipe is easy to use—authorized users can access, edit, and share video and associated metadata from their desktops.

Utilizing an emerging technology known as *central casting*, BitCentral has developed a digital media solution that gives networks and station groups the ability to broadcast geo-demographically targeted media from a single location to *virtual* broadcast stations. BitCentral teamed with the Grass Valley Group to provide an end-to-end solution where content organized on a single Profile server can be replicated to many Profile systems at remote locations over a one-way satellite link. Central casting creates new and exciting opportunities for targeted marketing and programming.

BitCentral's solution extends beyond hardware and software to include serving as a "one stop shop" to lead the complex task of managing multiple vendors and diverse distribution systems. Our strategic industry partnerships include more than 50 manufacturers, multiple technology companies, broadcasters, a global network of installers and financing partners. Our Professional Services Organization offers systems engineering and systems integration expertise, 24X7 technical support, maintenance, installation, and training.

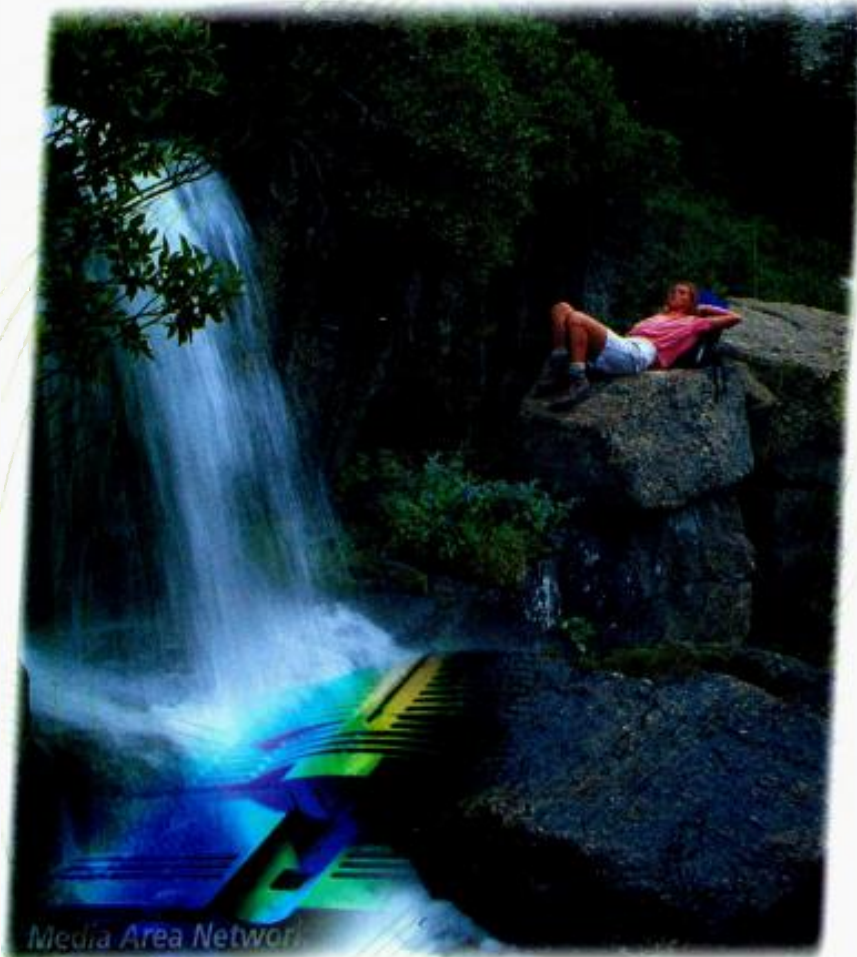
Customers like CBS Newspath have implemented BitCentral's Mediapipe to lower costs and increase efficiencies. Direct costs that can immediately be eliminated in a tapeless, all-digital workflow include tape stock, tape storage, satellite transmission, equipment/maintenance, and real estate. To increase productivity and maximize the use of time, Mediapipe customers have eliminated manual and paper based processes, migrated workflows from edit rooms and tape libraries to PCs and desktops, and increased collaboration within the station (i.e., editors, producers) and between the station and the network. BitCentral offers several performance-based pricing models including a simple monthly service-based contract. With all of these cost-saving benefits, significant savings can be achieved, resulting in improved operating margins.

Visit **BOOTH# S4650** at NAB-2001 to see a live demo of our Mediapipe solution. We're currently integrating with industry leaders like Grass Valley Group, Convera, Thomcast and others to create an all digital "ingest to air" workflow. Feel free to call our Sales Hotline at 800-214-2828 to request more information or speak with a sales representative. Make sure to request an invitation to our traveling Mediapipe Roadshow when we are in your area.

For over 20 years, BitCentral has been a leader in the global distribution and management of broadcast video via satellite.

(c) 2001 Grass Valley Group. USA. Grass Valley Group and Profile are registered trademarks and Aqua, Concerto, ContentShare, E-MEM, Encore, FeedClip, Grass Valley, InSync, Kalypso, Media Area Network, Media Without Bounds, NetCentral, NewsEdit, NewsQ, One Pass Encoding, Vibrant, WebAble, and Zodiak are trademarks of Grass Valley Group Inc. All other trade names referenced are the service marks, trademarks, or registered trademarks of their respective companies.

This feeling now comes cleverly disguised as the industry's first no-compromise shared storage solution.



Compromising stinks. Unfortunately, most shared-storage solutions force you to choose. Between access to high-quality video and the tools you need to manipulate that video. Between proprietary shared storage and the most efficient production workflows. Between supporting your business today and being ready for tomorrow's big revenue opportunity. Even between shared-storage itself and easy migration to HD.

No more tradeoffs. The Grass Valley™ Media Area Network™ (MAN) real-time, shared-storage option for the Emmy winning Profile® line simultaneously provides access to standard Windows NT®-based tools and to broadcast-quality video record and playout from Profile devices. It gets networking compatibility issues out of the way so you can extract the most efficiency from your workflows—from ingest, editing, and browse to Web publishing and transmission. Oh, and it provides an easy transition to HD.

Media asset management. Remote monitoring and diagnostics. Streamlined Web publishing. And the peace of mind that comes with being prepared for your next big opportunity—whatever that may be. It's all part of the Grass Valley MAN. We're sure you'll find it all very refreshing. www.grassvalleygroup.com/ad/man



HASTA LA VISTA, old ratings.



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

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



regardless of the economic weather. Established networks generally sell anywhere from 50% to 85% of their ad inventory in the upfront market.

Buyers say that the good news this year for cable is that it remains cheaper per eyeball than broadcast and makes it easier for advertisers to target specific demographic groups.

The bad news is that agencies will not be able to use cable as a threat to keep broadcast-network pricing in check. "In years past, we needed them for leverage," said Howard Nass, executive director for broadcasting at TN Media. "This year, we don't need that. The economy is giving us all the leverage over broadcast networks that we need."

Said Chris Geraci, senior vice president of national broadcast for Omnicom Group's BBDO Worldwide: "Cable networks are going to play into the fear of the strike that will probably cause some shift in spending. Broadcasters say they'll have reality stuff to go on in the fall. But some advertisers aren't comfortable with reality."

Freston's boss, Mel Karmazin, is talking the game better than anyone. During a conference call with securities analysts last Tuesday, the Viacom president insisted that, if buyers balk at strong pricing, Viacom's cable and broadcast networks will hold inventory back. In recent years, the MTVN channels have sold about 75% of their annual inventory in the upfront market.

"You're going to read and going to hear a lot of misinformation," Karmazin said. "We're not going to sell that content at prices below what we need to give shareholders. If they want to wait for scatter, we are willing to wait for scatter with them."

But, as much as Karmazin brays that CBS and MTVN are "not going to participate" in a recession, this is not a great ad market for cable networks. Just watch how frequently "house ads" for America Online appear on the online service's newly acquired TNT, TBS Superstation and CNN.

Merrill Lynch & Co. media analyst Jessica Reif Cohen sees a lot of anti-advertising feeling. "Our view is, there's an advertising recession."

She sorts the winners and losers according



If upfront results are markedly better than the current scatter market, it would imply that advertisers believe conditions will greatly improve in late 2001. We believe that this is irrational.

—Richard Bilotti, Morgan Stanley

to their momentum. Networks with recent ratings gains will fare well. That includes Viacom's TNN: The National Network, which sold practically nothing in last year's upfront; FX; and MTV. The likely losers: CNN, the wrestling-free USA and ESPN. "Sports has been incredibly weak," Cohen said. "I don't know what changes that."

The first question is how big will the pie be? Bill McGowan, executive vice presi-

last year to \$7.3 billion this year.

But he also believes the \$500 million shortfall will shift to cable nets, whose sales should rise 11%, to \$5.2 billion. He maintains that, with basic cable's ratings going up and broadcasters' falling, a recession will break the network's leverage over ad buyers.

The ratings trend continues to favor cable, he says. The Big Four now average a 48% share of prime time viewing, while cable gets 45%. Each side will get 47% by 2003, he believes, and cable will move ahead of broadcast the following year.

"The worst point of the marketplace was fourth quarter 2000," said McGowan. First quarter 2001 "showed more strength."

Not even McGowan's peers buy into his forecast of a 5% gain for cable. "I want to know who his math tutor is," said Joe Uva, president of entertainment sales and marketing for Turner Broadcasting Sales, "It's conceivable that it could be flat."

Uva does not accept the harshest outlook, Bilotti's 15% drop. "It's a market everybody wishes were better, but we're seeing a glimmer of hope," Uva said. "The second quarter has picked up a little vs. the second quarter last year." He added that he's not seeing as many advertisers opting to renege on commitments made in last year's upfront. "We expected it to be worse than it was."

Harvey Ganot, president of MTV Network advertising sales, agrees. "I think cable is going to be healthier than other media. We're niche-oriented. The audience increases for cable in general have been well documented. I'm pleased with the cards I hold." ■

Advertisers' Growth

As a group, cable networks' big customers are in worse financial shape than the biggest spenders on broadcast network advertising, according to Morgan Stanley

	1999	2000	2001E	2002E
Top 50 BROADCAST network advertisers				
Sales	7.6%	8.1%	4.1%	6.0%
Operating income	10.9	6.7	4.6	10.0
Net income	14.2	4.7	6.4	12.0

	1999	2000	2001E	2002E
Top 50 CABLE network advertisers				
Sales	6.6%	6.7%	2.8%	4.7%
Operating income	12.1	5.7	3.2	9.8
Net income	7.3	2.8	2.0	11.4

E = estimated
Source: Morgan Stanley

dent of ad sales for Discovery Networks, contends that overall spending in the upfront market will be flat, at \$12.5 billion. But he argues that broadcast networks will feel most of the pain and predicts a "major correction" in broadcast network pricing, with spending falling 5%, from \$7.8 billion



One topic OPRAH WON'T DISCUSS.



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

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



TELEMUNDO



Upfront

The broadcast networks' sales chiefs talk about the business

FROM UP CLOSE

Here are six men with inventory to sell and budgets to meet. They are the heads of sales at **ABC, CBS, NBC, Fox, UPN** and **The WB**, the men who preside over the entrance to the broadcast warehouse. Like a bouncer outside a trendy New York bistro, each of these fellows has often been able to call the shots on who gets in, who doesn't and at what price.

This year, bouncer turns barker. For the first time

since the early 1990s, the supply of ad inventory may outstrip demand, placing additional pressure on network sales chiefs to meet or exceed last year's record \$8.2 billion take.

Who are these six guys, and what makes them tick? **BROADCASTING & CABLE** spoke with each of them about the economy, their outlook for the upfront season and how changing times affect their jobs and their lives.

ABC An optimistic approach

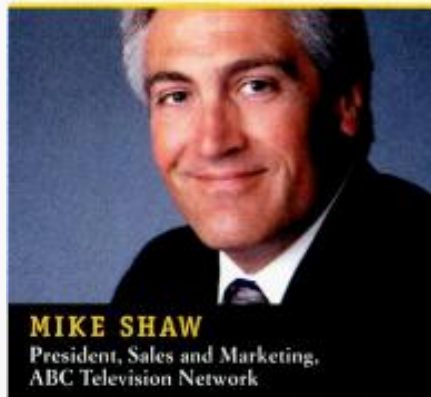
Mike Shaw, ABC Television Network president of sales and marketing, has seen the best of times and worst of times. Just one year into his new position, Shaw has basked in the glow of the network's *Who Wants to Be a Millionaire?* franchise and has experienced the frustration of an abrupt advertising downturn that started with little warning last fall.

"If you go way back to September 2000, there would be very few people who could have predicted this," says Shaw.

Shaw oversees a new unit known internally as ABC Unlimited. Formed last fall, the division combined the sales and marketing efforts of both the ABC Television Network and ABC Inc. and is responsible for everything from selling commercials on ABC-TV to the network's huge Jumbotron sign in New York's Times Square.

Pharmaceutical ads remain strong for the network, while autos and retail, both major contributors to ABC's record \$2.5 billion upfront last year, are hit-and-miss.

"It's funny," notes Shaw. "Some companies are doing well, but in each category



you've got a couple of guys who are having a tough go of it and are looking to cut."

Still, he remains optimistic. "We've got a great development season working, and we'll put on a killer schedule this fall. That should help us greatly," he says.

Shaw's best advice to colleagues and competitors alike on how to weather the advertising dip? "Keep your rates up. I've never seen anybody make money by discounting their product." —Lee Hall

The Shaw File

BIRTH DATE: Sept. 1, 1954

EDUCATION: Degree in finance and management, Syracuse University, Syracuse, N.Y.

FIRST SALES JOB: TV rep for John Blair & Co.

FAVORITE PASTIMES: Skiing, body surfing, rolling down the highway on his BMW 1100 motorcycle

FAMILY: Wife (Karin) and two children (Connor, 18, and Taylor, 15). Home is Westport, Conn.



**A face only a
MEDIA BUYER
COULD LOVE.**

BETTY LA FEA

1.4*

**MILLION VIEWERS
PER NIGHT**

With help from Betty la Fea (Betty the Ugly), beautiful things are happening at Telemundo. Our other Primetime shows are attracting more viewers. Our entire Primetime block is getting record-high ratings. And we have become the fastest growing network in the U.S. Telemundo, Spanish for "big numbers." **TELEMUNDO**



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

P R O F I L E

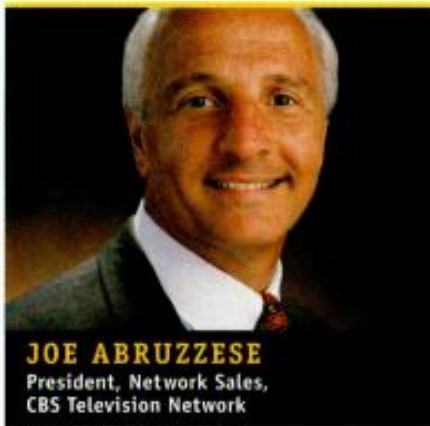
CBS *A youthful revival*

For Joe Abruzzese, CBS Television Network president of network sales, what goes around, comes around. "The big difference between now and when I started here in 1990 is that we had a very mediocre upfront and a scatter market that sold for 50 cents on the dollar," he recalls. "That really led some people to wonder whether the upfront was valuable anymore."

Acknowledging that times are tough, Abruzzese predicts a rapid revival.

"The situation is not nearly as bad as the press makes it out to be," he adds. "This is the worst we're going to see of it, and things are going to get better fairly quickly." CBS raised about \$1.6 billion in upfront sales last year.

Shackled for years with older demographics, CBS has enjoyed a revival among younger audiences, thanks in part to the success of shows such as *Survivor*, *Everybody Loves Raymond* and *Judging Amy*.



JOE ABRUZZESE
President, Network Sales,
CBS Television Network

"For the first time now, my kids are watching CBS," Abruzzese says, referring to his three teenagers. "It wasn't always that way, and it makes me feel very good. We've been through our ups and downs, but we're looking up."
—Lee Hall

The Abruzzese File

BIRTH DATE: Sept. 10, 1947

EDUCATION: Degree in finance and marketing, Seton Hall University, South Orange, New Jersey

FIRST SALES JOB: Selling sports programming for NBC in the late 1970s

FAVORITE PASTIMES: Running, aerobics, weight lifting, golf, squash.

FAMILY: Wife (Sherri) and three children, Melissa (17), Robert (14) and Alison (13). Home is Darien, Conn.

Fox *Leaping ahead*

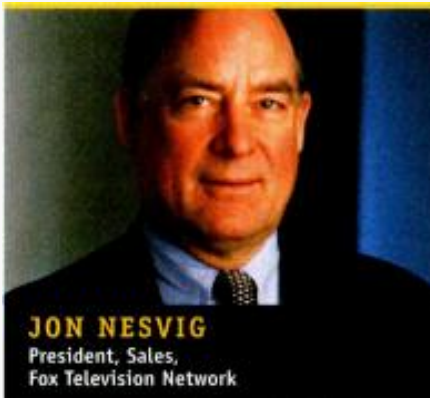
With all the rejection, being in sales definitely requires a sense of humor.

"Is this an obituary?" Jon Nesvig, president of sales for Fox Television Network, asks. Named to the position in 1994, Nesvig may be in the best position among his colleagues to shepherd his network through an uncertain ad market. Riding the strength of new shows such as *Boston Public*, *Dark Angel* and *Grounded for Life*, Fox recently leaped to the head of the line among teens and the important 18-34 demographic.

"We have to be strong and have courage," Nesvig says of the current advertising environment. "In the 30 years that I have been doing this, the longest that we've had a recession is in the 15-month range. By that measure, we must be at least half way through this one."

Nesvig says he sometimes uses his family as a sounding board. His three children all fall within Fox's target 18-49 demo and seem to like what the network is doing.

"My college-aged daughter told me that



JON NESVIG
President, Sales,
Fox Television Network

everybody at school was having *Temptation Island* parties, and my 24-year old is into *That 70s Show*, he says.

"The buyers control the dollars, always have," he says. "But no matter whose market it is, we think that we offer a lot of value in terms of reach and large, unique audiences. As long as those are important to the advertisers, we will reap the benefit."
—Lee Hall

The Nesvig File

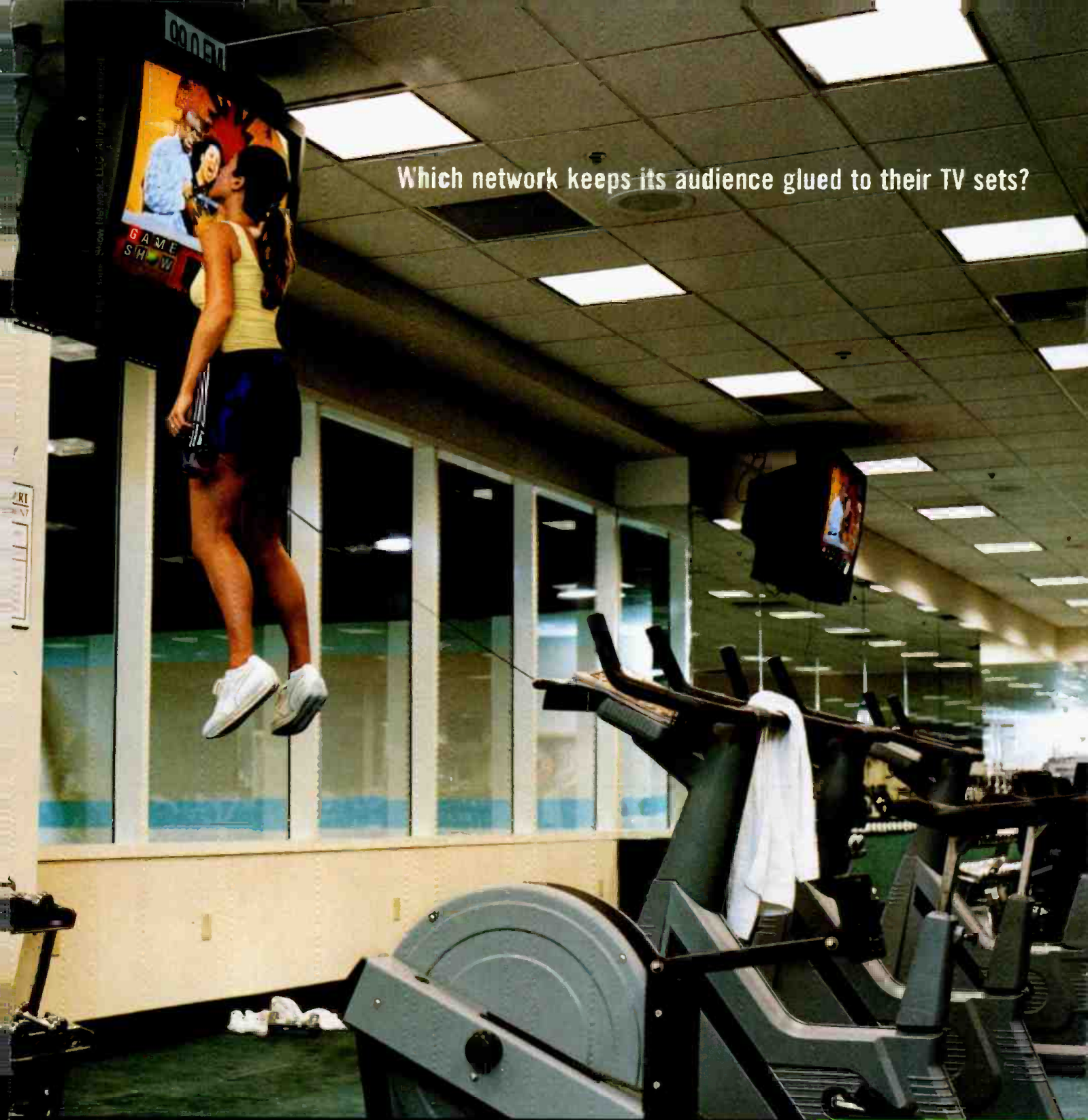
BIRTH DATE: Nov. 23, 1943

EDUCATION: Degree in economics, Williams College, Williamstown, Mass.

FIRST SALES JOB: Selling network radio for ABC. "I love radio. It was great fun."

FAVORITE PASTIMES: Golf. "I used to be solidly better than my compatriots before [NBC sales chief Keith] Turner moved in."

FAMILY: Wife (Hanneke) and three children (Tim, 26, Mieke, 24, and Carrie, 20). Home is Riverside, Conn.



Which network keeps its audience glued to their TV sets?

If you guessed GAME SHOW NETWORK, you're correct! Congratulations, you've just won an "all expenses paid" trip to the network where viewers spend more time watching the shows. We're ranked #1 among adult basic cable networks.* Adding an incredible 10 million subscribers in the past year, GAME SHOW NETWORK now reaches over 34 million households.** Sorry, you didn't win THE TRIP TO HAWAII! But, hey we're doing you a favor...who has time to go on a vacation anyway?

Western Region 310.244.8E70 • Central Region 972.776.858E • Eastern Region 212.833.8727 • National Advertiser Sales 212.833.6444

Source: *Nielsen Media Research, NPower average minutes viewed report for October 2000, based on 13 basic cable networks with 50% or more of their schedule comprised of 1/2 hour programs Monday-Sunday 3pm-6pm. **Nielsen Media Research, Coverage Area UE, April 2000-April 2001. Qualifications furnished upon request.

GAME
SHOW
network

www.gameshownetwork.com

P
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NBC *Maintaining focus*

Keith Turner, NBC Television president of sales and marketing, is working hard to make NBC's "Must See TV" a "must buy."

Turner is responsible for sales of prime time, daytime, news, sports and late night for NBC-TV, Pax Network and MSNBC. This year, he assumed oversight of the networks' new sales development and marketing division. After starting his sales career at CBS, Turner joined NBC in 1987 as an account executive for prime time sales.

While he remains upbeat about the up-front, Turner concedes that his crystal ball remains a little fuzzy.

"I can't really make any predictions because it's just too early to tell," he says. "I'm certainly not suggesting that things are going to be as healthy as last year, but they're not disastrous by any stretch."

NBC pulled in about \$2.3 billion in last year's upfront, just behind market leader ABC-TV.

NBC made its first-quarter sales budget, and Turner says the network will probably



KEITH TURNER
President, Sales and Marketing,
NBC Television

hit second quarter numbers, as well. To make sure, Turner tells his sales force to spend as much time as possible with clients and gather as much information as they can from all sources.

"There is no one good indicator of where the market is heading," he says. "You have to keep your eyes on as many things as possible."
—Lee Hall

The Turner File

BIRTH DATE: February 1954

EDUCATION: Degree in business management, C.W. Post College, Long Island University, Brookville, N.Y.

FIRST SALES JOB: Account executive for CBS-TV sports, 1982

FAVORITE PASTIMES: Golf, basketball. "I'm a frustrated ex-jock."

FAMILY: Wife (Cathi) and three daughters (Kelly, 18, Meghan, 16, and Erin, 12). Home is Huntington, N.Y.

PROFILE

UPN *Staying the course*

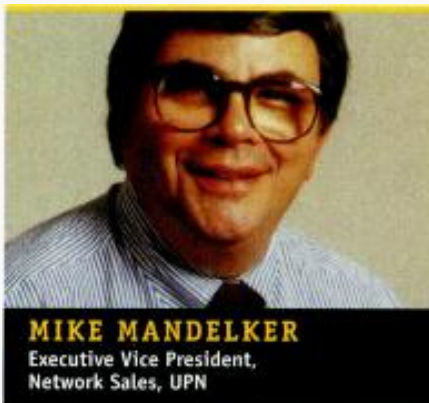
Ad downturn? What ad downturn? Mike Mandelker, executive vice president of network sales at UPN, says his network is in a pretty good position to navigate what could be a stormy upfront market.

"I'm on the cheap end, and I don't have that much business to book to begin with, so we are not at the mercy of the marketplace," says Mandelker.

Limited inventory coupled with a younger viewer base should help UPN keep its head above water, he adds. UPN wrote about \$150 million in upfront business last year, a fraction of what its bigger brethren produced, but a 40% increase over the previous year.

"Everybody hopes to have a year like that in sales. I'm only sorry that I wasn't on commission," Mandelker laughs.

Whatever the outcome of this year's upfront, Mandelker sees stronger and better



MIKE MANDELKER
Executive Vice President,
Network Sales, UPN

days ahead. "This is just another upfront, and it's not going to be as bad as the buyers hope it will be."

Mandelker was named to head network sales at UPN in 1998 after spending 15 years with NBC.
—Lee Hall

The Mandelker File

BIRTH DATE: Dec. 13, 1948

EDUCATION: BBA, Pace College, New York

FIRST SALES JOB: Selling lemonade. "I had a stand when I was 6 at 169th and Union Turnpike in New York City."

FAVORITE PASTIME: Golf. "Looking for golf balls in the woods is great. Nobody bothers you; there's no phone. The guys who spend all their time on the fairways don't realize all the tranquility they're missing."

FAMILY: Wife (Cheryl) and two daughters, (Melissa, 22, and Lauren, 20). Home is Manhasset, N.Y.

Q: Which network was voted most valuable to cable operators?



"THE ANSWER" —
MASCOT FOR ESPN'S
2-MINUTE DRILL

We're proud to be recognized as the most valuable member of your team for driving customer acquisition and retention.* And we're going to work hard to ensure that ESPN is the answer to the same question next year. That's why we're committed to developing new original programming ideas, creating innovative ways to promote them and finding new opportunities to help you to connect with your audience — and our fans.

ESPN

ESPN 2

ESPN Classic

ESPN NEWS

ESPN NOW

P
R
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The WB Touting demographics

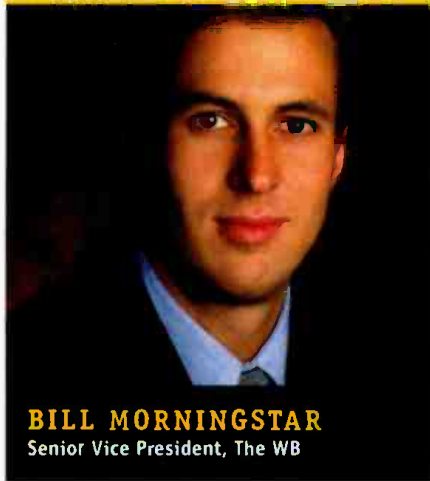
Bill Morningstar, senior vice president of The WB, might be called the new kid on the block. He was named to the post in last March. He oversees the network's 25-member sales staff in Los Angeles, New York and Chicago.

Although new to his position, Morningstar counts himself among the veterans at The WB. "Been here since day one, January of 1995," he says. "It's been a wild ride so far."

Lately, the ride has been uphill. The WB has pushed its CPM rate higher at a faster clip than any other TV network. Morningstar says that ratings in the network's target demographic (adults 18-34) have been strong, a major selling point.

"Our median [viewer] age is 29," he explains. "The only other networks that have a median age under 35 are MTV, BET, Comedy Central and VH1. If you are a marketer and you want to reach young adults, your options are fairly limited."

Like UPN, The WB's limited prime time



BILL MORNINGSTAR
Senior Vice President, The WB

schedule leaves it with less commercial inventory to sell. Last year's upfront generated just over \$420 million, but Morningstar will not speculate on this year's take.

"It's just too early to call, way too many moving parts," he says. —Lee Hall

The Morningstar File

BIRTH DATE: July 19, 1964

EDUCATION: M.B.A.,
University of Maryland

FIRST SALES JOB: Commercial insurance sales. "I never thought I would get into this business, and I didn't have a passion for selling insurance."

FAVORITE PASTIMES: Tennis, some golf. "I go home to my wife and three kids and try to spend as much time as I can with them."

FAMILY: Wife (Sally) and three children (Emily, 7, Ryan, 5, and Big Danny, 7 months).



Schedule of Presentations

When and where in New York

E
V
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May 14

4 p.m. **NBC** Radio City Music Hall
6:30 p.m. **Telemundo** Ziegfeld Theater

May 16

9 a.m. **Pax TV** Marriott Marquis
10:30 a.m. **Univision** Lincoln Center
Afternoon **CBS** Carnegie Hall

May 15

9 a.m. **The WB** New York Sheraton
4 p.m. **ABC** New Amsterdam Theater

May 17

11 a.m. **UPN** Madison Square Garden
4 p.m. **Fox** U.S.S. Intrepid

INTRODUCING THE NEW HALLMARK CHANNEL



High Quality, Family Friendly Entertainment. Original Films. Great Actors In Great Stories. Comedies And Dramas.
50 Years Of The Most Awarded Television Events In History: THE HALLMARK HALL OF FAME COLLECTION.

WE'RE ATTRACTING THE AUDIENCE ADVERTISERS FIND VERY ATTRACTIVE.

We asked Kantelovich* to tell us about our audience and what they found confirmed our best expectations. The new Hallmark Channel audience is comprised of

- Those hard-to-reach light TV Viewers
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- Internet users, A & B counties
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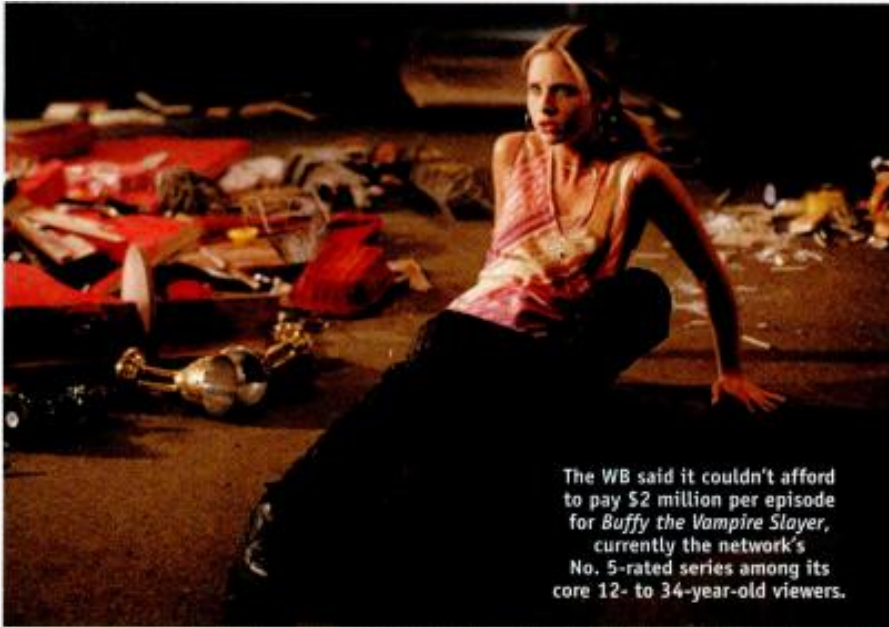
COMING IN AUGUST

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*Source: Kantelovich Media Segmentation Viewer Study, March 2001

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Programming



Breaking a taboo

Buffy's defection to UPN for more money rattles Hollywood

By Joe Schlosser

Were ulterior motives behind UPN's acquisition of *Buffy the Vampire Slayer*? That was the overriding question in Hollywood last week when the veteran WB series from 20th Century Fox Television defected to UPN.

With 20th Century Fox parent News Corp. and Viacom currently in negotiations over possible dual ownership or even News Corp.'s ownership of UPN, the studio's moving *Buffy* to UPN has WB executives crying foul and the rest of the industry wondering whether the TV business would ever be the same.

The \$102 million deal takes *Buffy* to UPN for the next two seasons and also leaves spin-off *Angel* without a clear home for the 2001-02 season. And while television series have switched networks before, usually as a series was fading, the *Buffy* deal was the first time a series switched networks solely, it seemed, for a better deal.

It's more complicated than that. Because Fox produces *Buffy* and it's heading to UPN where it's presumed Fox will have a stake, the implication is that studios with network links will begin taking shows that are successful on one network and placing them on their owned network once they ripen into hits.

That was the message Susanne Daniels, The WB's entertainment co-president, delivered last week. "I believe that there is an agenda here that is not about money for moving the show."

Jordan Levin, WB's entertainment co-president, added, "News Corp. has made no secret of their desire to acquire an equity stake in UPN, and we don't believe it was a coincidence that the call that we received from them was literally

hours after the FCC ruling on dual-network ownership came down.

"This is a wakeup call, not only for us to be protective of the shows that we have on the network with non-affiliated studios, but for everybody in the industry. We all are coming to an understanding that the business is being done a certain way, that bigger companies are motivated by self-interest, and that's not a surprise."

20th Century Fox execs were telling a different story last week, claiming it was simply a matter of Viacom being willing to pay more for the series and guaranteeing stronger marketing and promotion. Viacom agreed to pay \$2.3 million per episode for *Buffy* and also promised to carry *Angel* for the next two seasons if The WB opts not to carry it.

The WB, whose Chairman Jamie Kellner had stated that the network would lose money on the series if forced to pay more than \$1.6 million per episode, wound up offering \$1.8 million and also offered a number of cable opportunities for both *Angel* and *Buffy*. The WB currently has exclusive rights to *Angel* for the coming season and will probably wait until the middle of May to decide whether to keep it.

Although News Corp. doesn't currently have an ownership stake in UPN, the media giant recently acquired the powerful Chris-

Craft station group, whose Los Angeles and New York outlets are UPN affiliates.

"This deal would have been made if News Corp. didn't own a single UPN station," said Sandy Grushow, Fox Entertainment Television Group Chairman, who oversees the Fox network and 20th Century Fox TV studio.

UPN President Dean Valentine said, "The truth

is, one had absolutely nothing to do with the other. I think it's sort of a sad and graceless commentary on the loss of a show. We began

'We are all coming to an understanding that the business is being done a certain way, that bigger companies are motivated by self interest, and that's not a surprise.'

—Jordan Levin, The WB

the conversation about *Buffy* with News Corp. before any of the larger conversations started between the two companies. Had News Corp. owned not a single UPN station, *Buffy* would still be right here. Ultimately, we were more passionate about the show both financially and creatively.”

20th Century Fox Co-Presidents Dana Walden and Gary Newman said that they made numerous efforts to give The WB a chance to renew the series and none of their offers came close to what UPN was willing to commit.

“I equally interpret this as a wakeup call,” said Walden. “A wakeup call to networks to not undervalue their franchise players. To look at an asset like *Buffy* solely in terms of its advertising revenue is really diminishing the true value of the show to The WB. I think there is a lesson to be learned about the value of a successful series that has delivered season in and season out.”

The WB is left with a gaping hole in its fall schedule, which will be unveiled to advertisers on May 15. Both Levin and Daniels lament that they helped make *Buffy* into a hit series with millions of dollars in promotion and producer Joss Whedon into a multimillionaire (Whedon has reportedly received more than \$50 million in two development deals with 20th Century Fox since *Buffy*'s debut in 1997), but that wasn't good for anything at renewal time.

“This was a show that meant a great deal to all of us at The WB,” said Levin. “For Susanne and me, it was a show that we fought hard for. It was a show that we bought when nobody else around town wanted it.”

Buffy's ratings on The WB have not been overwhelming this season. The Tuesday night anchor series has averaged 4.5 million viewers, but it ranks fifth among the network's core 12-34 year-old viewers (2.7/8), and it's tied for fourth among 18-49 viewers with *Dawson's Creek* and *Felicity*, according to Nielsen Media Research. *Angel* is averaging a 1.9/5 in adults 18-49 this season.

“It's ultimately about the bottom line, and we made a business decision,” said Daniels. “The WB will be turning a profit next season, and we didn't want to cross the line financially and start taking on tremendous losses. We may have taken some small losses to continue working with people that we respect, but, at the end of the day, you don't see NBC losing money on *Friends*.”

Does The WB have any ground to stand on as far as 20th Century Fox executives are concerned? “We have repeatedly acknowledged that, on a creative level, The WB for a

number of years has been a terrific partner,” said Newman. “It's why we bent over backwards to try to find a way to make this happen.” Whedon added, “Completely discounting what the show did for the network in terms of giving it respectability and critical acclaim was just a little unconscionable. If

Jamie would have even bothered to look like he was going to negotiate, this deal would have happened a long time ago at a much lower price.”

Now it's a question of how The WB and 20th Century Fox will deal with each other going forward. Both sides say they want to continue doing business together. Their actions, though, will also likely affect how AOL

Time Warner and News Corp. interact and, on an even larger scale, how all networks and studios do business in the future.

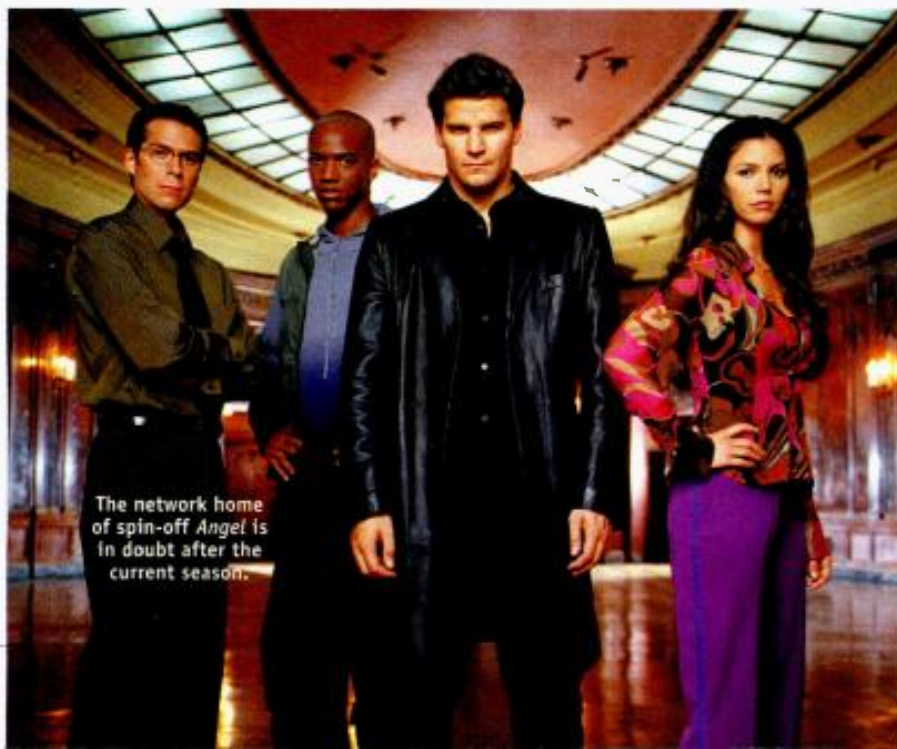
The first sign of things to come will be The WB's decision on *Angel*. The network is expected to cancel second-year drama *Roswell*, but that has to do more with low ratings than with bad blood. A 20th Century Fox sitcom pilot starring Reba McEntire is in the running at The WB and, Daniels said, “will be given strong consideration” for the fall schedule.

“I believe it will cause people to be very nervous on both the studio and network side, and I think it will cause a ripple effect that will cause networks to want to negotiate, in advance, perpetual license fees and/or longer license agreements,” said one top TV executive. “On the flip side for the studios, it has given them sort of a surge of power to be able to legitimately move a show from one network to another, which, up until this point, had been absolutely taboo.”

In the coming weeks, 20th Century Fox and ABC will have to make a deal for *Dharma & Greg*, or that sitcom may switch networks come September. And The WB will face a similar situation with *Dawson's Creek* and producer Columbia TriStar. ■

‘Had News Corp. owned not a single UPN station, *Buffy* would still be right here. Ultimately, we were more passionate about the show both financially and creatively.’

—Dean Valentine, UPN



IN BRIEF

RADIO'S LEYKIS TO NETWORK TV

Controversial radio personality Tom Leykis is taking his act to network television. A syndicated talk/lifestyles show from Telepictures Productions in development at UPN for the fall will have a "battle-of-the-sexes" format.

Telepictures, a Warner Bros. division, had attempted a similar vehicle for syndication, sources say, but UPN is "retooling" the series with Telepictures' help. UPN and Telepictures executives had no comment.

WEAKEST LINK ADDS 13 EPISODES AND PAX

NBC has slated 13 more episodes of its new hit game show, *Weakest Link*. The British import, produced by NBC Enterprises and BBC Worldwide, now has a 26-episode commitment from the network. Original episodes of the show will run during the summer months, NBC executives say.

Weakest Link started its second week by leading NBC to its best Monday-night adult 18-49 rating in nearly three years.

And in the latest example of Pax-NBC synergy, Pax TV announced Wednesday that it will be airing repeats of *Weakest Link*. Pax, which is co-owned by NBC parent company General Electric, will rebroadcast the game show each Friday at 8 p.m. ET/PT.

NBC currently airs the British-import quiz show on Mondays at 8 p.m. ET/PT.

Last year, Pax carried rebroadcasts of NBC's short-lived remake of *Twenty One* and has carried such series as *Mysterious Ways*.

Fox News Sunday turns five

Anniversary marked by strong ratings and younger demographics

By Dan Trigoboff

As a longtime broadcast and cable pundit, as a political columnist and as a former speechwriter in the first Bush White House, *Fox News Sunday* host Tony Snow clearly has conservative bona fides.

But the toughest question on the Sunday before his show's fifth anniversary went not to left-wing icon Ralph Nader but to another guest: Donald Evans, Commerce Secretary to the son of the president that Snow himself served.

"A lot of people ask why we're trading with China when we're excluding Cuba for having the same kind of government," said Snow.

Evans' response was, to be kind, awkward.

"I love it when they get that deer-in-the-headlights look," said the show's executive producer, Marty Ryan, perhaps speaking for all political journalists.

"Duh!" said Snow, mimicking his network's ranking Sunday star, Homer Simpson.

It has been some time since a Sunday-morning broadcast political talk show celebrated five years on the air. In 1997, NBC's *Meet the Press* celebrated its 50th TV anniversary (after a few years on radio), having debuted before current host Tim Russert was born. CBS' *Face the Nation* followed in 1954; ABC's *Issues and Answers*, in 1960. ABC's *This Week*, originally *This Week With David Brinkley*, came on in the early 1980s.



Fox News Sunday's median viewing age is 48, below its rivals' median viewer ages, which are well into the 50s.

Fox News Sunday hit the five-year mark last week, boasting soaring ratings and a younger demographic. Of course, the late entry into the crowded field had the most room for growth, and the show is still fourth of the four broadcast network shows by a considerable margin.

Fox News Sunday's median viewing age is 48, not exactly MTV demos, but its rivals' median viewer ages are well into the 50s.

Its special show on Sunday was to have included an interview with Vice President Dick Cheney and a taped message from President George W. Bush.

Fox News head Roger Ailes notes, though, that the other networks have far more established Sunday-morning news presence and that *Fox News Sunday*—still Fox's only broadcast news product—does much better in markets that offer news and not *Psychic Hotline* or

Body by Jake infomercials.

Ailes, who left CNBC to launch the Fox News Channel, was so eager to enter the Sunday-morning fray that the show debuted without a studio; the first shows were shot at Washington-area historic sites. "I didn't give a damn. I wanted to get the show up," said Ailes.

Ailes, Snow and Fox Managing Editor Brit Hume reject any notion that the show leans to the right. Panelists Juan Williams of the *Washington Post* and Mara Liasson of National Public Radio are liberals, Hume noted. ■

The late entry into the crowded arena had the most room for growth, and the show is still fourth of the four broadcast network shows by a considerable margin.

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Programming

BroadcastWatch

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APRIL 16-22 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	Fox	NBC	FOX	PAX TV	UPN	WB
29	4.4/7	8.8/14	8.1/13	7.3/11	1.2/2	2.0/3	3.3/5
8:00	74. David Blaine: Frozen in Time 5.8/9	28. King of Queens 8.1/13	16. Weakest Link* 9.8/1	47. Boston Public 6.7/11	120. Miracle Pets 1.1/2	100. Moesha 1.9/3	74. 7th Heaven 4.2/7
8:30		32. Yes, Dear 7.7/12				93. The Hughleys 2.1/3	
9:00	72. ABC Monday Night Movie—When Billie Beat Bobby 4.5/7	11. Ev Lvs Raymd 11.0/17	45. Dateline NBC 6.8/10	30. Ally McBeal 8.0/12	113. Touched by an Angel 1.3/2	96. The Parkers 2.0/3	91. Roswell 2.4/4
9:30		14. Becker 9.9/16				96. Girlfriends 2.0/3	
10:00		28. Family Law 8.1/14	35. Third Watch 7.6/13		113. Diagnosis Murder 1.3/2		
10:30							
8:00	9.5/16	7.9/13	7.5/12	5.7/9	1.1/2	1.8/3	2.6/4
8:30	6. Who Wants to Be a Millionaire? 11.7/19	42. JAG 7.2/12	50. Fighting Fitzg 6.1/10	53. That '70s Show 6.0/10	126. Mysterious Ways 0.7/1	93. Chains of Love* 2.1/4	89. Buffy the Vampire Slayer 2.7/4
9:00	35. Dharma & Greg 7.6/12	24. 60 Minutes II 9.0/14	63. 3rd Rock fr/Sun 5.4/9	62. Titus 5.5/9			
9:30	32. What Abt Joan 7.7/12		25. Frasier 8.9/14	60. Dark Angel 5.6/9	107. Doc 1.4/2	107. All Souls* 1.4/2	90. Angel 2.5/4
10:00			22. Weakest Link 9.1/15				
10:30	19. NYPD Blue 9.2/16	39. Judging Amy 7.4/13	48. Dateline NBC 6.6/12		113. Diagnosis Murder 1.3/2		
8:00	6.5/11	5.4/9	9.8/16	6.0/10	1.3/2	2.6/4	3.0/5
8:30	37. My Wife & Kids 7.5/13	50. Ev Lvs Raymd 6.1/11	48. The West Wing 6.6/11	65. That '70s Show 5.3/9	113. Candid Camera 50th Anniversary 1.3/2	91. Special Unit 2 2.4/4	86. Dawson's Creek 2.9/5
9:00	26. My Wife & Kids 8.6/14			67. Grounded/Life 5.2/8			
9:30	56. Drew Carey 5.9/9	67. CBS Wednesday Movie—Fallen 5.2/9	10. Law & Order 11.1/17	45. Boot Camp 6.8/11	120. Touched by an Angel 1.1/2	86. Star Trek: Voyager 2.9/5	81. Felicity 3.1/5
10:00	67. The Job 5.2/8		6. Weakest Link 11.7/20		106. Diagnosis Murder 1.5/3		
10:30	56. Once and Again 5.9/10						
8:00	6.9/11	12.6/20	11.9/19	3.0/5	1.1/2	4.2/7	2.4/4
8:30	78. Whose Line Is It 4.0/7	1. Survivor II 16.5/27	9. Friends 11.4/19	83. Fox Thursday Night Movie—Set It Off 3.0/5	120. It's a Miracle 1.1/2	74. WWF Smackdown! 4.2/7	96. Gilmore Girls 2.0/3
9:00	70. Whose Line 4.9/8		31. Weber Show 7.8/12		123. Touched by an Angel 0.9/1		88. Charmed 2.8/4
9:30	13. Who Wants to Be a Millionaire? 10.3/16	3. CSI 14.8/22	17. Will & Grace 9.7/15		107. Diagnosis Murder 1.4/2		
10:00			19. Just Shoot Me 9.2/14				
10:30	59. Primetime 5.8/10	50. 48 Hours 6.1/10	1. ER 16.5/27				
8:00	8.2/15	5.5/10	8.2/15	3.1/6	0.7/1	1.7/3	1.8/3
8:30	83. Making/Band 3.0/6	53. Diagnosis Murder 6.0/11	27. Providence 8.4/16	83. Dark Angel 3.0/6	126. Encounters With the Unexplained 0.7/1	103. UPN Movie Friday—How Stella Got Her Groove Back 1.7/3	100. Sabrina/Witch 1.9/4
9:00	81. Making/Band 3.1/6				124. Touched by an Angel 0.8/1		96. Sabrina/Witch 2.0/4
9:30	14. Who Wants to Be a Millionaire? 9.9/17	71. The Fugitive 4.6/8	43. Dateline NBC 7.1/12	80. The Lone Gunmen 3.2/6	126. Diagnosis Murder 0.7/1		113. Popular 1.3/2
10:00							
10:30	8. Barbara Walters Special 11.6/21	56. Nash Bridges 5.9/11	22. Law & Order: Special Victims Unit 9.1/16				
8:00	5.3/10	7.3/14	2.3/4	6.0/11	0.6/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS: ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-O = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:30		60. Walker, Texas Ranger 5.6/11	93. NFL Million Dollar Game—San Francisco Demons vs. Los Angeles Xtreme 2.1/4	53. Cops: Top 15 Moments of All Time 6.0/11	131. Miracle Pets 0.5/1		
9:00	65. ABC Saturday Night Movie—Lethal Weapon 3 5.3/10	44. Walker, Texas Ranger 7.0/13			131. Touched by an Angel 0.5/1		
9:30		18. The District 9.4/17			126. Mysterious Ways 0.7/1		
10:00							
10:30							
7:00	8.9/15	8.9/15	5.5/9	6.2/10	0.9/2		1.6/3
7:30	72. Wonderful World of Disney—Ladies and the Champ 4.5/8	12. 60 Minutes 10.8/21	(nr) NBA Playoffs 5.5/12	79. Futurama 3.6/7	124. Candid Camera 0.8/2		107. Jamie Foxx 1.4/3
8:00				74. King of the Hill 4.2/8	119. Candid Camera 1.2/2		107. The PJs 1.4/3
8:30		19. Touched by an Angel 9.2/15		40. The Simpsons 7.3/13	113. Doc 1.3/2		100. Steve Harvey 1.9/3
9:00				37. Malcolm/Middl 7.5/12			107. The Oblongs 1.4/2
9:30	4. Who Wants to Be a Millionaire? 13.1/19	32. CBS Sunday Movie—Murder on the Orient Express 7.7/12	63. NBC Sunday Night Movie—Godzilla 5.4/9	40. The X-Files 7.3/11	126. Pax Big Event Sunday—Nothing Lasts Forever, Part 1 0.7/1		104. Nikki 1.6/2
10:00							104. For Your Love 1.6/2
10:30	5. The Practice 12.0/20						
WEEK	7.1/12	8.1/14	7.5/13	5.4/9	1.0/2	2.4/4	2.3/4
S-T-O	8.5/14	8.6/14	7.9/13	6.2/10	1.0/2	2.4/4	2.5/4

Syndication Watch

APRIL 2-8 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.9	9.9
2	Jeopardy	8.3	8.3
3	Entertainment Tonight	5.9	6.0
4	Judge Judy	5.6	8.1
5	Friends	5.6	6.3
6	Oprah Winfrey	5.6	5.7
7	Wheel of Fortune (wknd)	5.3	5.3
8	Frasier	5.1	5.8
9	Seinfeld (wknd)	4.9	5.4
10	Seinfeld	4.2	4.2
11	Entertainment Tonight (wknd)	3.9	3.9
12	Live With Regis and Kelly	3.8	3.8
13	Judge Joe Brown	3.5	4.5
14	Drew Carey	3.5	3.8
15	Jerry Springer	3.5	3.6
16	The X-Files	3.4	3.6
17	Hollywood Squares	3.2	3.2
18	Mortel Williams	3.1	3.1
19	3rd Rock From the Sun	3.0	3.2
20	Andromeda	3.0	3.2
21	Maury	3.0	3.1
22	Extra	2.9	2.9
23	Divorce Court	2.8	3.6
24	ER	2.8	3.3
25	Friends (wknd)	2.8	3.1

TOP OFF-NET SITCOMS

Rank	Program	HH AA	HH GAA
1	Friends	5.6	6.3
2	Frasier	5.1	5.8
3	Seinfeld	4.2	4.2
4	Drew Carey	3.5	3.8
5	3rd Rock From the Sun	3.0	3.2

According to Nielsen Media Research Syndication Service Ranking Report April 2-8, 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

Longer days, lower ratings

The start of daylight-saving time didn't bring a lot of sunny news to several syndicated shows, especially off-net sitcoms clustered in the suddenly brighter access time periods. With TV viewers lured outdoors, Columbia TriStar Television Distribution's *Seinfeld* fell 14% from the prior week, to a 4.2 Nielsen household score, its worst-ever marks, for the week ended April 8.

Seinfeld, down 19% from the comparable 2000 period, was the hardest hit of the comedies. But it was also affected by moves to arguably weaker stations (for example, from KTLA-TV to KCOP-TV in Los Angeles) at the beginning of its second cycle.

"There is the judgment that *Seinfeld* is stumbling, but we don't see that," insists David Mumford, the studio's executive vice president of planning and operations. He points out that 43 different stations just started airing the sitcom and "many viewers still have to figure out about the switch."

However, Mumford insists that these outlets, many of which paid record-level license fees to get their hands on *Seinfeld*, are pleased so far. For the first three weeks of its second cycle (April 2-20), *Seinfeld* boosted its time-period average on the new 13 metered market stations by 13% over its predecessor in the time slot (4.1 vs. a 3.3 weighted average). Hopping from WPIX-TV New York to WNYW-TV, *Seinfeld* (4.5) is doing 96% better than *The Simpsons* (2.3) did in the period. On KCOP-TV, its 2.6 outdelivers *Spin City*'s 1.5 by 73%.

Seinfeld was not alone in its national slippage. Also dipping in the ratings were *Friends* (5.6, down 3%), *Frasier* (5.1, down 4%), *Drew Carey* (3.5, down 3%) and *3rd Rock From the Sun* (3.0, down 9%). Freshman off-net *Spin City* (2.5, down 11%) posted its lowest numbers ever.

These shows will bounce back, Mumford predicts, because, even though daylight saving time will persist for many weeks, "there is no other month but April when all three sports are on at the same time" posing even more competition.

Also on the decline were talk strips *Rosie* (2.5, down 17%) and *Sally* (2.1, down 5%), both falling to season lows. But star Rosie O'Donnell can take comfort in the fact that the slippage can't be blamed on her: For much of the week, she was recovering from a hand infection, while Barbara Walters and others substituted.



Seinfeld, with a 14% drop, was the hardest hit of the off-net sitcoms.

—Susanne Ault

Immediate Time Period Turnaround

JACKSONVILLE
WTLV-NBC,
4-5pm

Mablean
Ephriam

↑ 23%
Rating

3.0/7
Rosie
O'Donnell

Feb '01

↑ 29%
Share

3.7/9
Divorce
Court

4/16-4/20/01

The New
Court Leader

Source: NSI, WRAP Overnight, wk of 4/16-4/20/01 vs. Feb '01 % change, 1111 Rtg & Shr

StationBreak

BY DAN TRIGOBOFF

TEARS IN TERRE HAUTE

Among the dead in the bombing of the Oklahoma City Murrah federal building was the father of a Little Rock TV reporter who will cover the execution of the man responsible.

Carla Wade of KATV(TV), who recently worked on a series on the bombing that took her to Oklahoma City—a series that includes interviews with her own family—decided she should be in Terre Haute for the May 16 execution of Tim McVeigh. She will not witness the execution, however.

But what others might find extraordinary, Wade sees as nothing remarkable and says she was caught off guard last week by the attention her plans received.

“In Oklahoma, you’d be hard pressed to find anyone who did not have some sort of personal tie to this story,” says the former Oklahoma resident.

The station would not otherwise have sent a reporter, says News Director Bob Steel. “It was her idea. We even debated whether it was appropriate.” But when McVeigh

recently removed all doubt about his guilt, Steel says, “we realized no one is going to be objective about this story.”

But Wade intends to maintain her professionalism. “I’m not wrapped up in a ball of fury. If I were an artist, I might paint a picture to tell this story. I’m a broadcaster. I can talk and I can write to bring some dignity and respect to the victims of the bombing.”

THE UNKINDEST CUT

KOB-TV Albuquerque anchor Cyndy Hernandez was taken off the anchor desk for cutting her hair without permission. “She made a dramatic change in her appearance, and she made it without telling anybody,” says News Director Chris Berg. “Anyone can wear their hair any way they want to—except when they’re obligated to their employer ... Their appearance is subject to scrutiny. This is boilerplate language in any contract at any TV station in the country.”

Although members of a local radio team offered to shave their heads in solidarity

with Hernandez, Hernandez seemed understanding of the station’s point of view. “Let’s be realistic. People care what you look like in this business. I hadn’t even told my husband about it. I should have run it by management. At first, they suggested I wear a wig or extensions,” but that idea was dropped. Despite what management or anyone else thinks—and a local newspaper ran front-page before-and-after photos, inviting comment—“I like it.” And far from suspension, she says, “I should get a bonus for all this publicity.”

BANNED IN BOSTON?

Popular WHDH-TV Boston anchor Kim Carrigan has left the station, a month before the expiration of her contract. General Manager Mike Carson issued a statement that no agreement on Carrigan’s contract could be reached and that Carrigan, the station’s 5 p.m., 6 p.m. and 11 p.m. co-anchor, “will take off the remainder of her contract.” Carson would not comment further. Catarina Bandini, Kim

Khazei and Amy Johnson are expected to replace Carrigan during May sweeps. Carson said a pleasant farewell but would not comment further.

Her manager, Alfred Geller, asserted that Carrigan, who is seven months pregnant, was fired despite her popularity with viewers and within the station. Geller said that there were no substantive negotiations and that Sunbeam Television management had made the decision to get rid of her. He said that he had received numerous phone calls “from people who’d like to do business” but would not comment on the possibility of Carrigan’s remaining in Boston. Massachusetts was a pioneering state in striking noncompete clauses from broadcasters’ contracts.

LINE OF DUTY

Veteran KXTV(TV) Sacramento photographer Dick Terry, 52, died last week in a freak accident. He fell while covering a story. The station said that Terry continued working, unaware he’d suffered severe trauma to the brain.

“Dick’s most notable assignment,” the station says, was the Loma Prieta Earthquake. He happened to be on the Bay Bridge when the quake hit and was able to bring the world its first close-up pictures of the bridge collapse.”

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



Programming

Focus El Paso

THE MARKET

DMA rank	98
Population	887,000
TV homes	276,000
Income per capita	\$10,679
TV revenue rank	91
TV revenue	\$47.1 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1.	KINT-TV	26	Uni. Entravision
2.	KVIA-TV	7	ABC NPG of Texas
2.	KTSM-TV	9	NBC Comm. Corp.
3.	KDBC-TV	4	CBS Imes
4.	KFOX-TV	14	Fox Cox
5.	XEPM	2	Ind. XEPM-TV Inc.
6.	KKWB	65	WB Comm. Corp.
7.	KMAZ	48	Tel. Council Tree

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

CABLE/DBS

Cable subscribers (HH)	165,600
Penetration	60%
ADS subscribers** (HH)	30,360
ADS penetration	11%
DBS carriage of local TV?	No

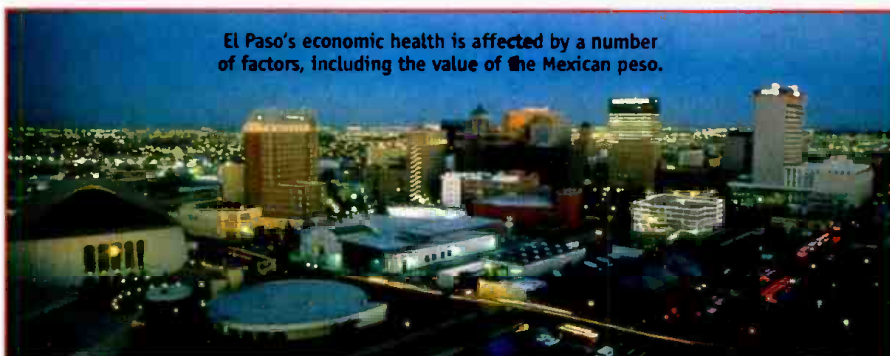
**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NUMBER ONE

Syndicated show	Rating/Share***
<i>Primer Impacto</i> (KINT-TV)	9/24
Network show	
<i>ER</i> (KTSM-TV)	17/28
6 p.m. newscast	
KVIA-TV	10/17

***February 2001, total households

Sources: Nielsen Media Research, BIA Research



El Paso's economic health is affected by a number of factors, including the value of the Mexican peso.

Spanish expansion

El Paso is a market full of variables and uncertainties. First, there is the number of TV stations: eight. Then there is the number of languages broadcast: two; the number of countries that affect the economy: two; and the number of CBS affiliates: one, but that may disappear.

Located just across the Rio Grande from Mexico, El Paso has two Spanish-language stations and also is covered by the signal of XEPM in its sister city of Juarez. And there are plans for another. Last September, Imes Communications agreed to sell KDBC-TV, a CBS affiliate, to Pappas Telecasting. At the same time, owner Harry Pappas announced plans to launch a Spanish-language network, Azteca America. The FCC approved the station sale, but the deal has not yet closed. Don Caparis, the station's general manager, says, "Pappas recently asked for an extension to May 31, and apparently it will close at that time. One of the stations he has planned to put into the new network is this one." So what will happen to the CBS affiliation? "That's what we're all wondering. There are no available channels here; we have all the other networks, so, that being the case, then it would end up on cable and satellite." (Pappas did not return calls.)

Kevin Lovell, general manager of KVIA-TV, says El Paso seems to set its own trend when it comes to the economy. "We don't have the peaks and valleys that most of the country has. Because we have a border economy, we kind of stay permanently flat." There are many large factories just over the border that employ about 300,000, adds Lovell. When employment drops there, El Paso feels it because "the people are not coming up here to shop."

Linda Hill, media director of The Laster Group, says, "Buying in this market is not easy. You've got your four regular networks, The WB; you've got stations coming in from another country and all the regular cable networks. You can't just apply age and gender. It's a vibrant market. If you compare cost-per-point here to markets of comparable size, media is still a tremendous bargain here." —Mark K. Miller (mrkmiller@aol.com; 301-773-0058)

DAWSON'S CREEK

Television's Premier Young Adult Franchise!

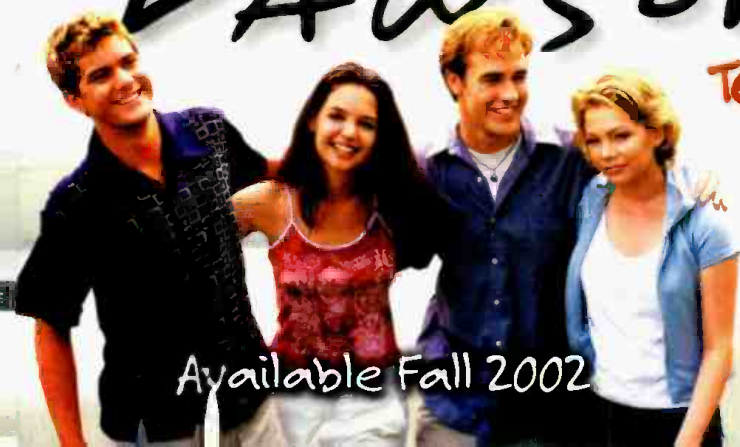
- #1 Show on The WB Among Young Adults
- The Fastest-Growing Hour on Network Television
- A True Network Maker



Source: NTI, 10/2/00-4/15/01. Fastest-growing = One-hour Dramas, A18-34, Feb '01 vs Feb '00. ©2001 Columbia TriStar Television Distribution. All Rights Reserved.

The Leader in Young Adult Programming.
cttd.com

Available Fall 2002



CableWatch

APRIL 16-22 Cable programming 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	71	5.3	4.3	4269	8.8
2	WWF Entertainment	TNN	Mon	09:00P	60	4.8	3.9	3903	7.1
3	Kids Choice 01	NICK	Sat	08:00P	90	3.2	2.6	2614	5.9
3	m/"Au Pair II"	FAM	Sun	08:00P	120	3.2	2.6	2583	4.8
5	m/"Why My Daughter"	LIF	Sun	05:00P	120	3.1	2.5	2524	6.7
5	m/"Eye of the Stalker"	LIF	Sun	03:00P	120	3.1	2.5	2452	7.0
7	m/"Into the Arms of Danger"	LIF	Sun	07:00P	120	3.0	2.4	2386	5.1
8	Rugrats	NICK	Sun	09:30A	30	2.8	2.3	2266	8.7
8	Jackass	MTV	Sun	10:00P	30	2.8	2.2	2180	4.2
10	m/"In the Deep Woods"	LIF	Wed	09:00P	120	2.7	2.1	2146	4.2
11	NFL Draft	ESPN	Sat	12:00P	420	2.6	2.2	2168	7.2
11	Spongebob	NICK	Sat	10:00A	30	2.6	2.1	2142	8.3
11	Spongebob	NICK	Sat	10:30A	30	2.6	2.1	2113	8.1
11	Rugrats	NICK	Sat	07:30P	30	2.6	2.1	2075	5.3
11	Jackass	MTV	Sun	10:30P	30	2.6	2.1	2069	4.3
16	Rugrats	NICK	Sun	09:00A	30	2.5	2.0	2045	8.2
16	m/"Justice for Annie"	LIF	Sun	01:00P	120	2.5	2.0	2033	6.4
18	Rugrats	NICK	Sat	07:00P	30	2.4	2.0	1984	5.4
18	Rugrats	NICK	Tue	04:30P	30	2.4	2.0	1981	6.3
18	JAG	USA	Tue	07:01P	59	2.4	2.0	1969	4.3
18	JAG	USA	Mon	07:01P	59	2.4	2.0	1955	4.3
18	Rocket Power	NICK	Sun	08:30A	30	2.4	1.9	1921	8.7
18	The Division	LIF	Sun	09:00P	60	2.4	1.9	1902	3.4

Betting on Zoog

Web site is key player in Disney Channel marketing

By Susanne Ault

Countering the trend of most TV-related Web efforts, Disney Channel's program companion, Zoog Disney, is going strong. Now considered a key part of programming strategy, it will be a major player in next month's launch of the network's next original film, *Jett Jackson: The Movie*.

It means a lot that Disney Channel is betting on Zoog for *Jett*, which will be an extension of the network's current show about a TV star trying to live a normal teenage life. The *Jett* special, debuting in June, is considered the follow-up to *The Luck of the Irish*, which surprisingly topped all basic cable programs the night of its March premiere, according to Nielsen Media Research.

Disney viewers already know the *Jett* series. But "our challenge is to find ways to

extend that popularity as far as we can, using the full arsenal of promotional artillery," says Gary Marsh, Disney Channel's original-programming chief, believing *Jett* could "without a doubt" be as much of a hit as *Luck of the Irish*. "The Zoog site is a huge cannon in that arsenal."

As for what Zoog knew that some failed TV new-media projects didn't, Eleo Hensleigh, Disney/ABC Cable Networks executive vice president of marketing, thinks the site was smart in almost underestimating what it could accomplish. For the fourth straight month, Zoog hit all-time traffic records (an average 182,000 daily unique visitors), according to Jupiter Media Metrix.

"There was a little bit of mania about getting online: Put in as many bells and whistles as you can," Hensleigh comments, pointing out that Zoog was always a straight marketing tool and "didn't try to be a business."

Also, Zoog doesn't incorporate state-of-the-art technology or cover everything on the Disney Channel. "Not every show we have naturally has a Web component," she says. For example, repeats of *Boy Meets World* are rat-

ings-grabbers, but the show is out of production, so no interactivity was built into it.

And, she adds, "It has to be something every kid can access or something that doesn't take 20 minutes to download." To stimulate buzz for new series *Lizzie McGuire*, viewers are

asked to e-mail Zoog their comments, many of which are later broadcast during the show. The one-million-plus messages received since *Lizzie*'s January premiere are proof of Zoog's staying power, say Hensleigh and Marsh. ■

Disney's Eleo Hensleigh says Zoog was always a straight marketing tool and 'didn't try to be a business.'

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AT&T's margin of error

Product rollouts slash first-quarter cash-flow margins to 16%

By John M. Higgins

Despite promises of a rebound, AT&T's cable unit posted startlingly weak cash flow, with already low profit margins sinking to the lowest point that industry executives have seen in a cable operator in about two decades.

For the first quarter ended March 31, AT&T Broadband posted cash-flow margin of just 16%. That's a five-percentage-point drop from what the company says was a 23% margin during the same period last year. When AT&T acquired Tele-Communications Inc. two years ago, the operation's margin was about 43%. That was within the 40%-50% range most other operators are still posting.

Industry and Wall Street executives acknowledge that launching advanced cable services will depress an operator's margins. But none expected AT&T executives to spend so heavily that they would take cable margins below 20%.

"It's shocking," said one Wall Street analyst. "How can they go public when they have numbers like this?" That's a reference to the planned separation of AT&T Broadband from the rest of the company, the first stage of which is scheduled for this summer.

"I don't where I'd spend that kind of money if I wanted to," said a senior executive with another major MSO.

AT&T Broadband Chairman Dan Somers said the division's cash flow will turn around later in the year. Last year, his goal was to heavily push sales of cable telephone services, high-speed Internet access and digital cable. For 2001, "our top priority is [cash-

flow] growth and margin improvement with sustained revenue growth." Indeed, the company did post strong growth in digital-cable sales, although growth in cable telephone slowed from the fourth quarter.



AT&T Broadband's Dan Somers says that, for 2001, "our top priority is [cash-flow] growth and margin improvement with sustained revenue growth."

AT&T Chairman Mike Armstrong agrees that the broadband unit's margins "are simply too low and must improve." But, he said, cost cuts and consolidation of some regional operations are already working.

The executives are not backing off their forecast that the cable unit's margin for the full year will total 23% and get much better in years to come.

Cable is far from AT&T's only problem child. Sales in the company's core consumer long-distance unit dropped 20%, while revenue for its once-vaunted business-services division fell 1%.

It's not as if AT&T Broadband weren't increasing revenue. The unit posted an 11% increase in revenue for the three months ended March 31, with average monthly sales per subscriber hitting \$51.56. But cash flow dropped 22%, to a mere \$8.65 per subscriber per month. For all the criticism AT&T executives have levied on how poorly TCI's management ran and maintained its systems, AT&T is now squeezing 45% less cash flow out of each cable subscriber despite generating 30% more revenue.

AT&T executives blame the reduced

first-quarter cash flow on the cost of rolling out broadband telephony, higher programming expenses and increased restructuring charges from recent layoffs. But even excluding the \$56 million in restructuring charges would boost AT&T Broadband's margin only to 18%. Advertising and pay-per-view sales also dropped.

One factor behind the margin decline is the pending sale of its small-town cable systems. Those were some of the highest-margin properties in the corporation's portfolio, partly because they were rural and partly because AT&T has focused its spending on large-market clusters. Divesting those systems drags AT&T Broadband's margin down.

But product launches are expensive. Somers said the company added 700,000 "RGUs," or revenue-generating units, during the quarter. About 150,000 of those were telephone customers that are costly to hook up.

However, the pace of sales of all three advanced services—phone, high-speed data and video—slowed in the first quarter. During the three months ended Dec. 31, AT&T added 205,000 cable phone customers; in the following three months, it added 25% fewer. The signup rate for data customers plunged 15% from fourth to first quarter, from 239,000 to 206,000, and connections of digital subscribers fell 4%, from 354,000 to 340,000.

That doesn't bother Morgan Stanley analyst Richard Bilotti. "I was actually most surprised by the digital number; I had been worried about that. But the margins are a problem." ■

For all the criticism AT&T executives have levied on how TCI's management ran its systems, AT&T is now squeezing 45% less cash flow out of each cable subscriber despite generating 30% more revenue.

Changing Hands

Combos

WABI(AM)-WWBX(FM) Bangor, Maine

Price: \$3.75 million (includes five-year non-compete agreement)

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, CEO, Clear Channel Radio); owns/is buying 17 TVs and about 1,146 radios

Seller: Gopher Hill Communications, Bangor, Maine (Charles Hutchins, president); owns WQSS(FM) Camden and WAYD(FM) Islesboro, Maine

Facilities: AM: 910 kHz, 5 kW; FM: 97.1 MHz, 5 kW, ant. 1,230 ft.

Formats: AM: local sports, nostalgia; FM: contemporary hits

KIML(AM)-KAML-FM Gillette, Wyo.

Price: \$1.2 million (for stock; includes \$100,000 consulting agreement)

Buyer: Riverboat Acquisitions LLC, Alexandria, Va. (Larry Austin, principal); no other broadcast interests

Seller: Gillette Broadcasting Co., Gillette (Roy Mapel, president); no other broadcast interests

Facilities: AM: 1270 kHz, 5 kW day, 1 kW night; FM: 96.9 MHz, 100 kW, ant. 456 ft.

Formats: AM: country, news, sports; FM: AC

Broker: Patrick Communications

FMs

WVVC(FM) Utica, N.Y.

Price: \$1.25 million

Buyer: Educational Media Foundation, Sacramento, Calif. (K. Richard Jenkins, president); owns/is buying 27 other FMs and two AMs, none in New York state

Seller: Bethany Broadcasting Corp., New Hartford, N.Y. (Nelson B. Soggs, president); no other broadcast interests

Facilities: 100.7 MHz, 1.2 W, ant. 551 ft.

Format: Light AC

KADD(FM) Laughlin, Nev.

Price: \$150,000

Buyer: M&M Broadcasting LLC, Lake Havasu City, Ariz. (William E. Fitts, to be 67% managing member); no other broadcast interests

Seller: William E. Fitts, San Jose, Calif.; no other broadcast interests

Facilities: 93.5 MHz, 2.75 kW, ant. 1,889 ft.

Format: Hot AC

Station Trades

By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets

THIS WEEK

TV/Radio □ \$0 □ 0

TVs □ \$0 □ 0

Combos □ \$4,950,000 □ 2

FMs □ \$1,400,000 □ 2

AMs □ \$5,480,000 □ 4

Total □ \$11,830,000 □ 8

SO FAR IN 2000

TV/Radio □ \$2,000,000 □ 1

TVs □ \$388,540,820 □ 14

Combos □ \$2,437,555,820 □ 37

FMs □ \$135,847,900 □ 76

AMs □ \$71,824,811 □ 49

Total □ \$3,233,768,531 □ 177

AMs

WOIR Homestead/Miami, Fla.

Price: \$2.58 million

Buyer: Amanecer Christian Network Inc., Miami (Frank Lopez, president/60% owner); no other broadcast interests

Seller: Corpo-Mex Inc., Homestead (Armando Gallegos, president); no other broadcast interests

Facilities: 1430 kHz, 5 kW day, 500 W night

Format: Tejano

KCKN (formerly KFEZ) Kansas City, Kan.

Price: \$1 million cash

Buyer: James Crystal Holdings Inc., West Palm Beach, Fla. (James C. Hilliard, president/owner); owns/is buying six AMs and two FMs. Note: JCH will immediately sell station to Carter Broadcast Group Inc. (see next item)

Seller: KCRB-AM LP, Kansas City, Mo. (William R. Johnson, president); owns KPHN(AM) Kansas City, Mo.

Facilities: 1340 kHz, 1 kW

Format: Adult standards, beautiful music, big band

KCKN (formerly KFEZ) Kansas City, Kan.

Price: \$1.5 million

Buyer: Carter Broadcast Group Inc., Kansas City, Mo. (Michael L. Carter, president/10% owner; Mildred M. Carter, secretary/49% owner); owns KPRT(AM)-KPRS(FM) Kansas City, Mo.

Seller: James Crystal Holdings (see preceding item)

WAVL Apollo, Pa.

Price: \$400,000

Buyer: Evangel Heights Assembly of God, Sarver, Pa. (Rev. John P. Kuert, president/10% owner); no other broadcast interests

Seller: Tri-Borough Broadcasting Co., Apollo (Robert Dain, general partner); no other broadcast interests

Facilities: 910 kHz, 5 kW day

Format: Religion, news

—Compiled by Elizabeth A. Rathbun

CLOSED!!

KALO-AM, Port Arthur, Texas

KLBG-AM, Alexandria, Louisiana

KOJO-FM, Lake Charles, Louisiana

KXAL-FM, Pittsburg, Texas

WSNI-FM/WIHN-FM, Bloomington, Illinois

Bob Austin, John Willis, Doug Stephens, Jack Satterfield and Al Perry

assisted principals in these transactions

Satterfield & Perry, Inc.
Media Brokers Appraisers Consultants

Washington

Interference called

Report to Congress cites problems, possible fixes to allow sharing spectrum

By Paige Albiniak

Allowing proposed terrestrial wireless video companies like Northpoint Technology to share spectrum with existing and planned satellite TV services “poses a significant interference threat to direct broadcast satellite operation,” unless suitable “mitigating measures” are taken. And even with such measures, there is risk of residual interference. That was the conclusion of independent engineering firm Mitre Corp. last week in a study for Congress.

Congress called for the report as a result of the fight between Northpoint and the satellite industry over whether Northpoint can offer terrestrial video and data services using the 12.2-12.7 GHz spectrum band allocated to DBS.

The satellite industry argues that Northpoint’s system would cause too much interference and interrupt DBS customers’ service. Northpoint says any interference would be negligible and that the satellite industry is only trying to exclude competitors from the market.

Both sides claimed victory after the FCC released the report last week.

“Mitre correctly concluded that satellite-terrestrial sharing requires specialized technology like Northpoint in order to be effective and that, without a system such as Northpoint, sharing cannot work,” said Sophia Collier, president of Broadwave USA, Northpoint’s parent company.

The satellite industry, however, saw the report as vindication. “The satellite TV

providers and the SBCA have claimed from the outset that Northpoint’s proposed terrestrial service would cause harmful interference to DBS signals, and the independent tests conducted by Mitre have unequivocally validated our conclusion,” said Chuck Hewitt, president of the Satellite Broadcasting and Communications Association.

While the report found that any MVDDS operating in the DBS band would cause interference, it also said “mitigation techniques” could enable spectrum sharing by Northpoint and DBS companies DirecTV and EchoStar Communications, as well as other satellite systems offering high-speed data services.

“Multichannel Video and Data Distribution Services (MVDDS) and DBS band sharing appear feasible if and only if suitable mitigation measures are applied,” wrote Mitre. “Different combinations of measures are likely to prove ‘best’ for different locales and situations.”

Mitre left it to the FCC to decide whether “the potential costs of applying the neces-

sary mitigatory measures ... outweigh the benefits that would accrue from allowing [the two] to coexist.” The FCC has opened the question to the public, with comments due May 15 and replies May 23.

The mitigating measures Mitre recommends could be complicated and costly. Among the techniques listed are moving DBS customers’ satellite dishes from the source of interference, shielding the dishes and strategically locating transmitters.

The report said that these techniques could be used to keep potential interference down to about two hours per year but suggested that all mitigation systems be in place before the FCC hands out the first license. ■



Sen. Joseph Lieberman (D-Conn.) says the FTC study leaves “little doubt that there is still a problem” with the media industry’s content choices.

FTC’s dissed content

By Paige Albiniak

The Federal Trade Commission last week reported that the entertainment industry has made progress toward ceasing the marketing of violent content to children, but senators say it’s not enough.

“The Commission’s review indicates that the entertainment-media industry has made some progress both in limiting advertising in certain popular teen media and in providing rating information in advertising,” said the FTC report. “The industry must make a greater effort, however, if it is to meet the suggestions for improvement included in the Commission’s report, as well as its own promises for reform.”

Among complaints, which were largely directed at the music industry, were that some TV advertising of R-rated content continues to be placed in shows aimed at teens, with scant attention paid to its inappropriate nature.



Sophia Collier, president of Broadwave USA, says she’s pleased with the results of an independent test on whether her company’s technology interferes with incumbent satellite TV operators.



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"This report demonstrates that, while improvements have been made in some sectors, the allure of the marketing dollar appears to pose a challenge to self-regulation," said Sens. John McCain (R-Ariz.), Fritz Hollings (D-S.C.), Sam Brownback (R-Kan.) and Max Cleland (D-Ga.) in a joint statement.

"As much as I appreciate the progress that has been made, the report leaves little doubt that there is still a problem here," said Sen. Joseph Lieberman (D-Conn.), who frequently reminds the media that he doesn't appreciate many of their content choices. "It is clear that some companies are still making an end-run around parents and that more work needs to be done if we want to end this unfair practice once and for all."

The FTC singled out the music industry's lack of progress saying it 'has not visibly responded.'

Lieberman remained concerned enough about the entertainment industry's marketing practices to introduce a bill last week that would authorize the FTC to prosecute companies that purposely market violent content to children.

The entertainment industry immediately took a strong position against the bill: "It will put an end to the movie industry's voluntary film rating system, because it penalizes those distributors who participate in the voluntary rating system and gives total

immunity from penalties to any producer who distributes a film without a rating," said Jack Valenti, president of the Motion Picture Association.

The report the FTC issued last week was a follow-up to one issued last September. he

study found ads for R-rated movies and explicit music placed in TV shows that target teenagers, as well as spots for violent video games in teen-oriented magazines.

The FTC found that movie studios and video-game companies have largely kept their promises to curb their advertising of violent content to kids. With regard to movie studios, the FTC's only complaint was that "ads for R-rated movies still appeared on the television programs most popular with teens, and the rating reasons in ads were usually small, fleeting or inconspicuously placed."

The FTC said it found "virtually no advertisements for R-rated movies in the popular teen magazines reviewed. A spot-check of movie-trailer placement revealed general compliance with the industry's commitment not to run trailers for R movies in connection with G- and PG-rated feature films. The motion-picture studios now routinely include reasons for ratings in their print and television advertisements. Further, at least three-quarters of the official movie Web sites reviewed included the film's rating, the reasons for the rating and links to the sites where information on the rating system may be obtained."

Valenti said he was "pleased" with the FTC's findings. "The [MPAA's] member companies are doing what they had pledged they would do, and we will continue to make progress."

The FTC singled out the music industry's lack of progress, however, saying that it, "unlike the motion-picture and electronic-game industries, has not visibly responded to the Commission's report, nor has it implemented the reforms its trade association announced just before the Commission made its report [last fall]."

In response, Recording Industry Association of America President Hilary Rosen said the industry agrees "that we need to do a better job of following our own guidelines ... Unfortunately, the FTC report followed too quickly on the heels of our implementation of these new efforts."

FTC Chairman Robert Pitofsky said that almost any content-oriented bill would violate the First Amendment but "a law that focuses on marketing" could survive. ■

Hearst-Argyle makes the connection with ENPS.

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Internet reality check

Glaser, Jacobson discuss how old will meet new

By Ken Kerschbaumer

When the Internet economy was at its height, traditional-media companies felt threatened enough to pour billions into new media initiatives only to have them fall apart when the NASDAQ returned to earth.

That's not the way it will always be, though. There is a place on the Internet for broadcasters, cable operators and other media companies, say RealNetworks founder and CEO Rob Glaser and President and COO Larry Jacobson.

"It's certainly tricky if you're fundamentally a distribution-based business," says Glaser. "Previously, you were the only way to get a local audience. Now, there are other ways to get a local audience, and there are also other audiences that are interested in local programming."

RealNetworks' recent deals with Major League Baseball and the NBA underscore the opportunity and threat posed to local broadcasters. Under the MLB deal, the league exerted its right to reclaim streaming rights to baseball games from individual radio stations. And the NBA recently Webcast a basketball game that had viewers from 87 countries clicking in for the action.

"The essence of our Major League Baseball deal is that we give people access to their local programming wherever they are," says Glaser. "Additionally, we have also come up with new product offerings that are interactive in nature and aren't simply about taking advantage of holes in the ozone layer. There is no medium in the world other than the Internet that can let you pick the players on your fantasy team and watch their highlights."

Glaser enumerates the multitude of new



RealNetworks' Rob Glaser says his company's experience with the Gold Pass service is an example of how content owners and distributors may create viable business models.

issues that advances in streaming will create. As such technologies allow for a more compelling viewer or listener experience, the result is, potentially, a more compelling reason to turn away from traditional media for entertainment, news or other programming.

Jacobson notes, "The networks will continue to be important in creating a national experience and putting the whole marketing machinery behind it. But think about it like a book store: How many shelves in a bookstore are the new-release shelf versus the whole library aspect of it?"

And Glaser says RealNetworks' experience with the Gold Pass subscription service, which has 200,000 subscribers paying \$10 a month for a variety of online entertainment services, is an example of how content owners and distributors may create viable business models.

"The success we're having with the Gold Pass tells us that some of the assumptions that were made, like that the Internet business model would have to be advertising-supported, were wrong." In fact, Glaser says, discussions with members of the film and television community suggest that those industries are looking to beat Napster-like services to the

punch by offering subscription models. Because broadcasters and movie studios understand how windowing works, he points out, it may be easier for them to feel comfortable offering products via the Internet during a PPV or syndication window.

Jacobson adds that content providers and networks have always wanted to find new windows for shows. "We're just getting to the point where digital-rights-management security and bandwidth costs are starting to meet."

Once it's possible to offer the services easily, the issue will become one of pricing. Jacobson says, "We haven't commented publicly on the economics, but we wouldn't stand up and put our company's name on the line if we thought the products would be priced in a ridiculous way. And I would say that the \$3 consumer downloads didn't have very much appeal."

For broadcasters hoping to cash in on the Internet with the help of online advertising, Glaser believes that will have a place. RealNetworks, he says, has a new advertising application that allows advertisements to be substituted, creating more-localized advertising opportunities. "It allows stations, starting with radio and eventually supporting TV, to do live substitution of advertising targeted for the Internet audience," he explains. "Once you know the ZIP code of who is getting it, you may want to deliver it based on the geography of the listener."

He also says it's important for current distributors of television content—whether via cable, satellite or broadcast signals—to realize that the Internet will have a ubiquitous presence in a household. "Whether it's the next-generation cable modems that flow Internet protocol to the PC and also flow it back to the set-top box remains to be seen, but we start with the PC because people have access to it." ■

WebWatch TV-NEWS SITES

March 2001
Ranked by average minutes spent
Source: Jupiter Media Metrix

Site	Avg. min. per usage month	Chg.
1 CNBC.COM	41.4	up
2 CNN.COM	30.	up
3 MSNBC.COM	22.8	up
4 FOXNEWS.CO	18.9	up
5 CNNFN.COM*	17.2	up
6 ABC NEWS	12.2	down
7 BLOOMBERG.COM	7.7	up
8 WebFN.com	—	NA
All WWW	754.1	up

CABLE-TV SITES

Site	Avg. min. per usage month	Chg.
1 ESPN*	56.9	up
2 CNBC.COM	41.4	up
3 CARTOONNETWORK.COM	37.7	up
4 CNN.COM	30.7	p
5 BET.COM	26.7	down
6 MSNBC.COM	22.8	p
7 FOODTV.COM	20.1	up
8 FOXNEWS.COM	18.9	p
9 HGTV.COM	17.2	down
10 ABC*	17.1	NC
11 NBCI*	15.8	down
12 SCIFI.COM	14.0	up
13 PBS.ORG	13.0	up
14 WEATHER.CO	11.9	p
15 COMEDYCENTRAL.COM	11.0	up
16 CBS.COM SITES*	10.2	down
17 DISCOVERY.COM	8.6	down
18 MTV.COM	8.6	up
19 LIFETIMETV.COM	8.2	down
20 COUNTRY.COM	7.6	up
21 EONLINE.COM	7.4	up
22 HISTORYCHANNEL SITES*	7.2	up
23 AANDE SITES*	6.3	up
24 THEWB.COM	4.6	up
25 VH1.COM	3.1	down
26 FOX.COM	2.6	down
27 TVLAND.COM	—	NA
28 COURTTV.COM	—	NA
29 USANETWORK.COM	—	NA
30 FXNETWORKS.COM	—	NA
31 TBSSUPERSTATION.COM	—	NA
32 FOXFAMILYCHANNEL.COM	—	NA
33 THEGOLFCHANNEL.COM	—	NA
34 BRAVOTV.COM	—	NA
35 ANIMALPLANET.COM	—	NA
All WWW	54.1	up
Cable/Network Universe	43.4	up

Average minutes spent per usage month: Average total number of minutes spent on the Web site/channel/application during the month per visitor.

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

** From February 2001 to March 2001.

—Statistically insignificant traffic.

Note: Sites categorized by BROADCASTING & CABLE.

NA: Comparison with previous month not available.

NC: No change from February 2001 to March 2001.

Sample size: More than 60,000 nationwide.



The agony of defeat: Despite the Sydney Web site's having garnered 6 million unique visitors, it failed to turn a profit. Of \$47.2 million in revenues, \$45 million went to production costs.

Quokka 'quoaks'

NBC partner in online Olympics coverage calls it quits

By Lee Hall

The demise of Quokka Sports will have no major effect on NBC's online coverage of the 2002 Olympics, a network spokesman said last week. San Francisco-based Quokka had terminated most of its staff in preparation for a bankruptcy filing.

The company, a joint-venture partner with NBC Olympics Inc., produced much of NBC's Web coverage of the Sydney Olympic Games last year and was on board to play a substantial role in next year's games in Salt Lake City. The Salt Lake Organizing Committee will take over interim production until a new partner can be found to replace Quokka.

"There are a number of groups we are in discussions with that have a great interest in the Olympics," said NBC Sports spokesman Mike McCarley.

In Sydney, NBC heavily promoted its online Olympics coverage, frequently encouraging viewers to sample in-depth coverage on the Web. McCarley said the network is re-evaluating its online plan for 2002.

Under a joint-venture agreement signed

in 1999, Quokka handled the bulk of online production for NBC's Olympic coverage. Last month, the companies agreed to terminate the deal on May 1 unless Quokka could find additional funding.

Although the Sydney Web site generated nearly 6 million unique visitors, it failed to turn a profit. Advertisers included General Motors, VISA, sports-apparel maker Adidas and brewer Anheuser-Busch. Most of the sponsorships, however, were bundled with television buys. NBC-TV's 2000 Olympic audience was estimated at about 180 million.

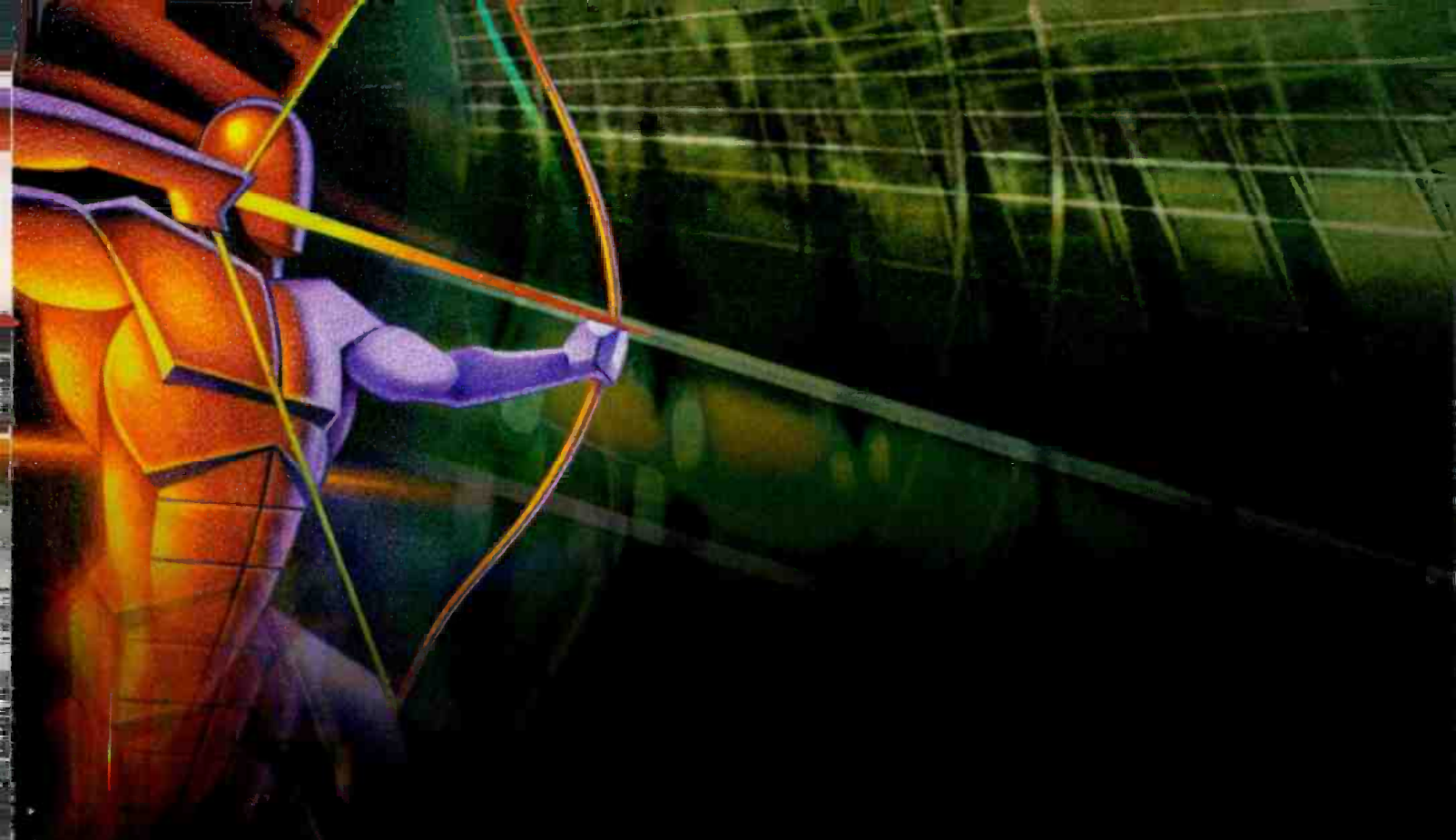
"Quokka was a third-party producer, and, as such, they shared revenue with NBC," said Paul

Palumbo, an industry analyst with DFC Intelligence, Salinas, Calif. "As in any video distribution business, the middle guy gets squeezed: Production costs are high, and profits are skimpy."

Quokka reported revenues of \$47.2 million for fiscal 2000, but the company spent nearly \$45 million on production costs alone, much of that associated with production of the Sydney site. Net losses for the year totaled \$280 million. ■

'As in any video distribution business, the middle guy gets squeezed: Production costs are high, and profits are skimpy.'

—Paul Palumbo, DFC Intelligence



Fire Content Around the World or Across the Room

Pathfire's Digital Media Gateway is an application platform that connects the community of broadcast stations, syndicators and other content providers and enables the exchange of digital media content. The Digital Media Gateway allows broadcasters to manage, access, control and interact with many different types of digital content from the convenience of their computer desktops.

Aggregate content in a digital format from a variety of sources: news, weather, sports, features, ads, promos, movies, stock footage and syndicated content.

Integrate your station's systems — Pathfire's Digital Media Gateway platform provides end-to-end connectivity with downstream equipment from leading industry providers and automation players.

Automate your station's workflow — content arrives automatically via Pathfire's Digital Media Gateway, reducing the need to schedule or monitor satellite feeds and streamlining preparation of content for air, enabling your employees to focus on other activities.

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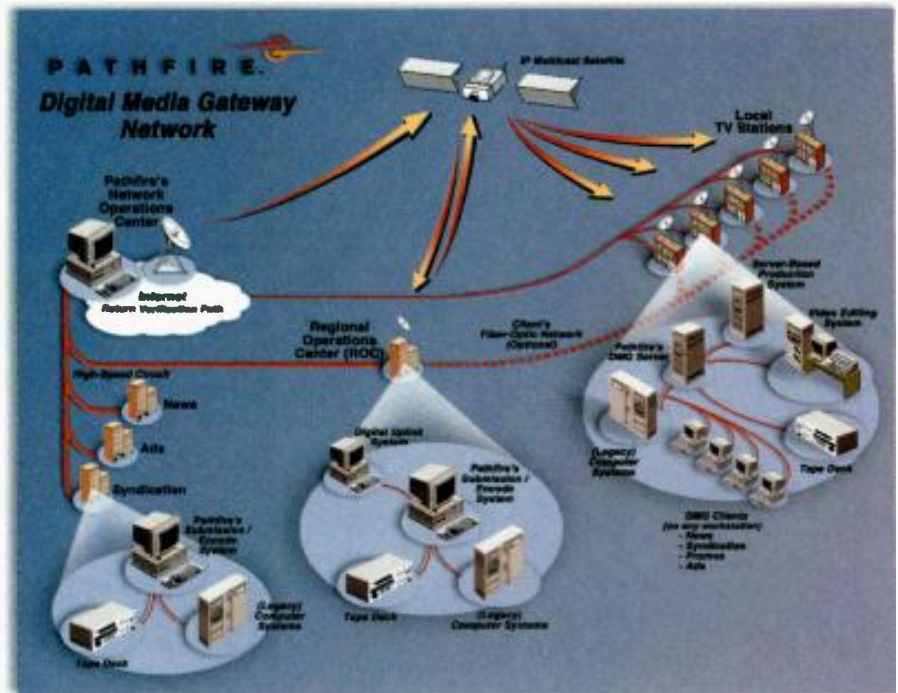
Sinclair to install Pathfire system for exchanging files among its stations

By Michael Grotticelli

Looking to streamline content handling and also save dubbing charges and overnight-delivery costs, Sinclair Broadcast Group will distribute all types of content to its stations as digital files.

Pathfire's Digital Media Gateway platform will enable the Baltimore-based station group to provide content (commercials, promo spots, stock footage and even entire syndicated programs) to all its stations as easily as it exchanges e-mail. Station personnel will be able to request a piece of content and have it automatically downloaded to dedicated PC servers that Pathfire will install at every Sinclair location. Content will be accessible via a satellite-based Internet Protocol (IP) delivery system that Pathfire will also manage.

The system, scheduled to be installed this fall, features a packet-based, store-and-forward architecture, which allows files to be sent to a server and retrieved—like standard e-mail—when needed. Sinclair Vice President of Operations Del Parks says this



The satellite-based Internet Protocol delivery system will allow files to be sent to a server and retrieved—like standard e-mail—when needed.

will make content available more quickly for all of his stations using the network.

The system was developed for NBC's News Channel service and enables 215 NBC stations to share news feeds. Parks was able to experiment with it firsthand because Sinclair owns a number of NBC stations. Announced at NAB in 1999, NBC's was the first broadcast-distribution deal for Atlanta-based Pathfire (then called Video Networks Inc.).

"When you're talking about multiple station locations, like we have, and wanting to be able to manage where and when content is handled at the station level, then it's

pretty important to have a system like what Pathfire has put together," Parks points out. "A lot of the station groups are looking at centralization models, but the problem there is the cost of that last mile and the distribution system. When you apply that back to the business model, it often doesn't save you that much."

From a desktop PC, content is available via Pathfire's NewsTracker "on-demand" software to all affiliates within the group (stations can have multiple workstations). Different graphical user interfaces can be customized for different types of content coming into the station.

In a station's newsroom, NewsTracker allows producers to handle the content as data files, which can be played to air or sent to other digital (or analog) equipment, such as an edit system or a VTR.

To ensure that content is successfully delivered, Pathfire's Networks Operations

Producers will be able to access and distribute commercials, promos, stock footage and entire syndicated programs.



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SYSTEMS

Center in Atlanta monitors every transmission sent through the network and automatically resends the information if necessary. Sinclair pays Pathfire a fee for use of the network and for each time a file is sent. Comprehensive licensing deals are also available. Pathfire's revenue depends on the number of stations and content providers that use the delivery service.

John Wilson, general manager of Pathfire's Broadcast Business unit, says data-packet delivery has gained a lot of attention because of the industry's move to networked digital operation. "We're working with a lot of different types of content providers and distributing different kinds of content to the broadcast station. That's what broadcasters want to do. The major syndication companies and ad agencies all want a broad and wide distribution base that allows them to get their content deployed cost-effectively."

Counting Sinclair's 62 stations, NBC's NewsChannel affiliates, more than 200 ABC NewsOne stations and Quorum Broadcasting's 14 stations, more than 500 stations are now using Pathfire's digital delivery platform. With this reach, Pathfire hopes to attract syndicators and other content providers.

This is where Sinclair's Parks believes the Pathfire system holds the most value for his operation. "The real payoff is if Pathfire can get a deal done with syndicators," he says. "When you think about it, the current satellite system for sending syndicated programs relies on individual employees recording that feed to tape. In our case, if we run *Frasier* in 20 markets, that's 20 people recording 20 videotapes. It's very inefficient.

"If we can deliver that to a server at the station," he continues, "and then pull that out of the cache- or end-server when we need it, that becomes a pretty compelling reason to have a system like Pathfire."

Parks believes syndicators will benefit from this type of delivery because it will allow them to distribute many more episodes per hour in digital quality than they currently do. ■



Many stations rely on backup generators, such as the Kohler 300-k diesel.

Coping with higher power costs

Rate hikes, blackouts spur California TV stations' energy-saving efforts

By Michael Murrie

After a new round of rolling blackouts, California broadcasters are facing a second major threat to power supplies: the cost.

The Public Utilities Commission (PUC) on March 27 approved the largest rate increase in the state's history: 3 cents per kilowatt hour, at least 40%. This follows an increase of 1 cent per kWh, about 7%, in January. And more increases are expected.

"Our utility bills have tripled and continue to grow," says Phyllis Schwartz, pres-

ident and general manager of KNSD-TV San Diego. "We have executed many energy-saving ideas around our station, but it could never get us back to square one in terms of cost."

Concurring, Cherie Erwin, owner of low-power KSSY-TV Arroyo Grande, Calif., notes, "I'm now scrambling to find other sources and/or methods to deal with

'I'm now scrambling to find other sources and/or methods to deal with this incredibly ridiculous state of affairs.'

—Cherie Erwin, owner, KSSY-TV Arroyo Grande, Calif.

this incredibly ridiculous state of affairs brought on by the total mismanagement of California's power needs."

Many other stations in the state rely at least in part on municipal power and will not be hit as hard as others. Jack Davis, chief engineer at KTXL-

TV Sacramento, feels relatively fortunate with an increase of just 16%. "We're looking at a minimum of \$5,000 a month extra

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IN BRIEF

FOX DIGITAL GOES TO TAPE

Fox Digital will switch sitcom production from 35mm film to 720p 24 f/s tape, starting with two series during the upcoming fall season. To accomplish this, Fox has purchased four Philips LDK-7000 720p camcorders, two Panasonic AJ-HDC27V variable-frame-rate 720p cameras (for slow-motion effects) and four JVC D-9 HD (100 Mb/s) digital VTRs.

MIRANDA TECHNOLOGIES ACQUIRES OXTEL

Looking to target the growing acceptance of centralcasting and multichannel delivery, Miranda Technologies, manufacturer of signal-processing equipment, has acquired the assets and product line of multichannel-master-control provider Oxtel PLC for an undisclosed sum. According to both companies, Oxtel's master-control integration and branding fit directly with Miranda's strategies for centralized broadcasting. Product distribution will benefit from the combination of Miranda's U.S. and Asia/Pacific presence with Oxtel's European recognition.

CENTRALCASTING INITIATIVE

Four companies have come together to help broadcasters design and implement centralcasting systems for their station groups. The Centralized Broadcasting Solutions Initiative will bring together technologies to enable digital delivery between remote locations: Encoda Systems' multichannel automation technology; Miranda Technologies' multi-image monitoring, routing and interface equipment; Pinnacle Systems' networked servers and content distribution; and SignaSys' systems integration. The group will also utilize other manufacturers' technology when specified.

in power between the DTV transmitter, the analog transmitter and the building."

The January rate increase, along with cold weather, raised the February electric bill by more than \$2,000 just for the transmitter at KVEA-TV Glendale, according to Director of Engineering Richard Lahti. Municipal power supplies the station, but Southern California Edison powers a transmitter on Mount Wilson, the antenna site for most Los Angeles stations.

The rate increase came a week after a second wave of rolling blackouts affecting most of the state. Earlier blackouts had been limited to Northern California.

With backup generators to protect them, a few television stations, mostly in the San Francisco Bay Area, were affected only briefly by the first blackouts early in the year, according to Mark Powers, who works in governmental affairs for the California Broadcasters Association.

In March, however, KADY-TV Oxnard was off the air an hour and seven minutes, according to General Manager Dan Akens. In addition, the outage ruined the station's phone system for more than 24 hours.

Some stations, however, have managed to stay on-air through the worst power shortages in state history. "We've had rolling blackouts in our area, but we've dodged the bullet so far," says KTXL-TV's Davis. The station's transmitter site is shared with other stations in the Sacramento area and has escaped blackouts so far.

The two biggest multiple-antenna locations in the state, Sutro Tower near San Francisco and Mount Wilson near Los Angeles, have also escaped blackouts to date. That's because the PUC exempts critical facilities such as hospitals, telephone systems and emergency services—including stations participating in the Emergency Alert System—from blackouts.

"However, if the utilities know that they have backup generators, even hospitals are at risk,"

says Powers. "We have encouraged stations to work with their utility to explain that if they go down and an emergency occurs, people may be slow in getting information on the crisis."

Although most stations have backup generators, the latest power problems are leading some to make improvements. For example, KVEA-TV is installing a new generator at its transmitter site near Los Angeles.

At KTVU-TV San Francisco, Director of Engineering Ken Manley uses generators ranging from 2500 W for a radio repeater to 350 kW for studio equipment. "We also have appropriate UPS units that supply power during the time interval from when Pacific Gas & Electric Co. goes away until the diesel genera-

tor starts, stabilizes and switches online."

Richard A. Swank, vice president of engineering for KNTV-TV and KBWB-TV San Francisco, reports, "I've used Caterpillar, Kohler and Onan generators, and they all provided good service with proper maintenance." If interruptions continue, however, he would consider more uninterruptible power supply (UPS) protection at the studio. "For our UPS system, I've used both Ferrups and Best with success."

Says Adam Perez, chief engineer at KION-TV Salinas, "We're going to have to have a heightened awareness of our generator maintenance." Even before the rate increases, he had calculated that if it weren't for pollution restrictions, it would be more cost-efficient to run a transmitter site from a diesel generator.

KBAK-TV Bakersfield Chief Engineer Phil Dutton has another strategy to save money: "We're going to look at a new transmitter."

At KTXL-TV, Davis had hoped to wait for the DTV transition to replace transmitters, but the rate increase "certainly starts to lead us in another direction."

Rates are growing to the point where stations might reconsider alternative energy sources. Even Swank says, "A couple of wind generators on a mountaintop might pay for themselves over time at a transmitter site." ■

'A couple of wind generators on a mountaintop might pay for themselves over time at a transmitter site.'

—Richard A. Swank, KNTV-TV and KBWB-TV San Francisco

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Datebook

This Week

April 29-May 2 *Cabners In-Stat Group*

Access to Intelligence: In-Stat 20th Anniversary Forum 2001. The Pointe Hilton Tapatio Cliffs, Phoenix. Contact: Kirsten Skedd 480-609-4534.

April 30-May 2 *Association of National Advertisers Seminars.* Rye Town Hilton, Rye Brook, N.Y. Contact: 212-697-5950.

May 3 *Radio-Mercury Awards Creative Workshop.* Pier 5 Hotel, Inner Harbor, Baltimore. Contact: Renee Cassis 212-681-7205.

May 6-9 *EIA & CEA Spring Conference.* Grand Hyatt Hotel, Washington. Contact: Jeff Joseph 703-907-7664.

Also in May

May 7-10 *SPORTEL Sportel America.* Doral Golf and Spa, Miami. Contact: Liliane J.F. Vitale 201-869-4022.

May 8-11 *SCTE Cable Tec Expo.* Orange County Convention Center, Orlando, Fla. Contact: Lori Bower 800-542-5040.

May 9 *IRTS Foundation Awards Luncheon.* Waldorf-Astoria, New York. Contact: Michelle Marsala 212-867-6650, ext. 303.

May 11-16 *NABOB 25th Annual Spring Broadcast Management Conference.* Maho Beach Hotel and Casino, St. Maarten, N.A. Contact: Noelle-Elaine

Media 646-424-9750.

May 12-13 *Television News Center Reporter Training,* Reuters TV, 1333H Street NW, Washington. Contact:

Herb Brubaker 301-340-6160.

May 15 *Quinnipiac University Fred Friendly First Amendment Award* (to Peter Jennings). Metropolitan Club, New York. Contact: John Morgan 203-582-5359.

May 17-19 *CAB Local Sales Management Conference.* Disney's Coronado Springs, Lake Buena Vista, Fla. Contact: Nancy Lagos 212-508-1229.

May 20-22 *BCFM 41st Annual Conference.* Sheraton Centre, Toronto. Contact: Mary Teister 847-296-0200.

May 20-22 *Pennsylvania Association of Broadcasters 61st Annual Convention.* Hotel Hershey, Hershey, Pa. Contact: Richard Wycoff 717-534-2504.

—Compiled by Beatrice Williams-Rude
212-337-7140

bwilliams@cabners.com

Major Meetings

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

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

June 20-23 *PROMAX & BDA 45th Annual Convention & Exposition.* Miami Beach Convention Center, Miami Beach, Fla. Contact: Gregg Balko 310-788-7617.

Aug. 2-4 *Satellite Broadcasting & Communications Association Convention and Exposition.* Opryland Hotel, Nashville, Tenn. Contact: Laurie Nappi 703-549-6990, ext. 366.

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.

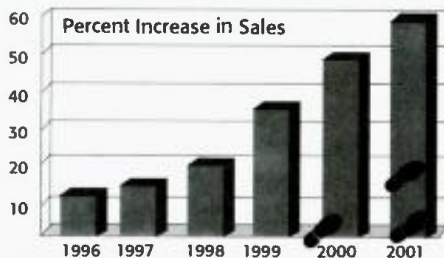
Nov. 12 *BROADCASTING & CABLE 11th Annual BROADCASTING & CABLE Hall of Fame.* New York Marriott Marquis, New York. Contact: Steve Labunski 212-889-6716.

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

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.

April 8-11, 2002 *National Association of Broadcasters Annual Convention.* Las Vegas. Contact: Kathleen L. Muller 202-775-3527.

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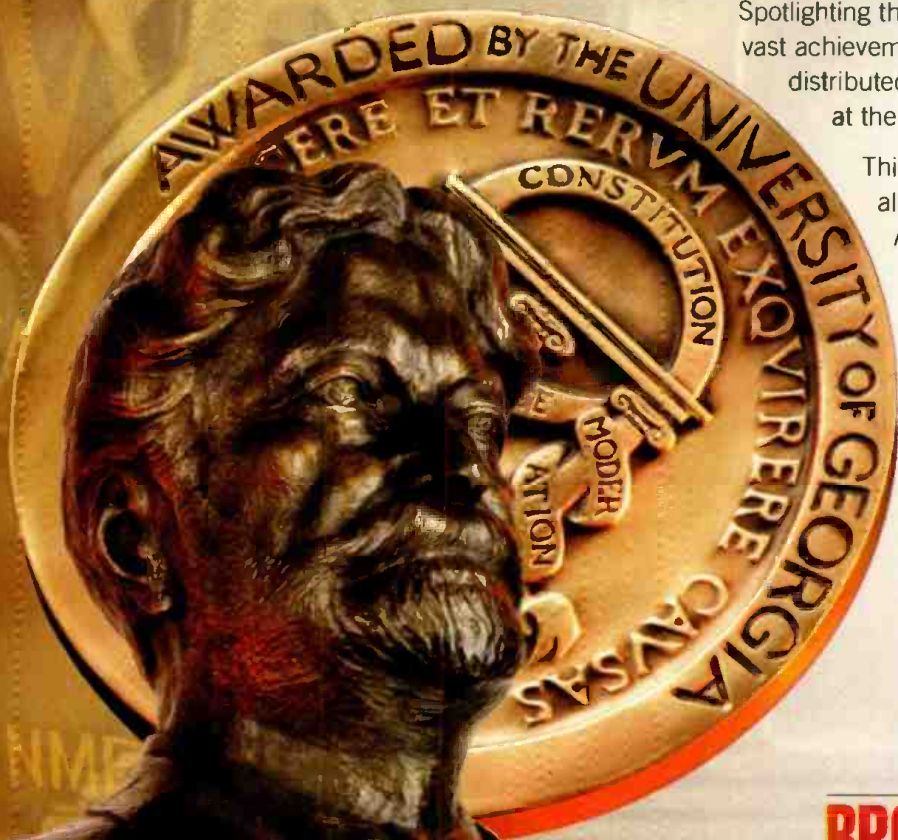
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F A T E S & F O R T U N E S

Broadcasting

Joe Trepasso, local sales manager, KFVS-TV Cape Girardeau, Mo., promoted to general sales manager.

Cable

Lelia B. True, regional director, technical operations, Comcast Cable, Washington/Virginia region, promoted to GM, Charles County, Md.

Joe Viens, training, safety and facilities manager, Time Warner Cable, Minneapolis, promoted to director, audit and security.

Programming

Darcy Hettrich, senior director, talent, TNT and Turner Classic Movies, Atlanta, promoted to VP, talent, TNT specials and live-event programming and VP, talent/Turner Classic Movies.

Linda Schupack, international VP, brand management, Nickelodeon, New York, joins Rainbow Media Holdings Inc., Jericho, N.Y., as senior VP, creative services.

Promotions at Warner

Brothers, Burbank, Calif.: **Pamela Morrison**, director, prime time publicity, promoted to VP; **Bonnie Moffet**, director, photography, promoted to VP; **Missy Alpern**, director, talent relations, promoted to VP.

JoAnne Griffith, senior VP, human resources, MTV Networks, New York, promoted to executive VP.

Alessandra Durstine, director, marketing, ESPN Enterprises, New York, promoted to VP, marketing.

Appointments at Comedy Central, New York: **Mitch Fried**, senior VP, marketing, Golden Books Entertainment Group, New York, joins as VP, promotion marketing; **Joe Jahrsdoerfer**, director, operations, information technology, promoted to VP of that function.

Kevin Granger, VP, strategic planning, Bravo Networks, Jericho, N.Y., promoted to VP, sales strategy, national accounts.

John Luginbill, account executive, ESPN/ABC Sports, Detroit, joins Fox News

Channel, Detroit, as VP, Detroit advertising sales.

Andy Karofsky, director, marketing, Hallmark Channel, Denver, promoted to VP, international marketing.

Journalism

Jacqueline Ortiz, reporter/fill-in anchor, KMOL-TV San Antonio, will be honored with a Gracie Allen Award from the American Women in Radio and Television.

Ken Schreiner, news director, WVNY(TV) Burlington, Vt., joins WCIA(TV) Champaign, Ill., as news director.

Heather Unruh, evening anchor/medical reporter, KFOR-TV Oklahoma City, joins WCVB-TV Boston, as co-anchor/medical reporter.

Barbara-Lee Edwards, anchor, CKY-TV Winnipeg, Manitoba, joins KFMB-TV San Diego, as co-anchor.

Michelle Leigh, meteorologist, KARK-TV Little Rock, Ark., joins WFLD(TV) Chicago, as meteorologist.

Dee Griffin, weekend anchor, WFSB(TV) Hartford,

Conn., joins KCTV(TV) Kansas City, Mo., as week-night anchor.

Erika Ruiz, weekend anchor, KDFW(TV) Dallas, joins KRQE(TV) Albuquerque, N.M., as co-anchor.

Rich Sanchez, anchor, WSVN(TV) Miami, joins MSNBC, New York, as week-day anchor and host.

Sharon Tay, co-anchor, KTLA(TV) Los Angeles, joins National Geographic Network, Los Angeles, as host, *The Human Edge*.

Kent Shocknek, anchor, *Today in L.A.*, KNBC(TV) Los Angeles, becomes morning newscast anchor, KCBS-TV Los Angeles.

Pam Giganti, morning anchor, WSVN, Miami, joins WTVJ Miami, as weekday anchor and reporter.

Brent Stover, sports director, KSNT(TV) Topeka, Kan., joins Fox Sports Midwest, St. Louis, as reporter.

Radio

Appointments at WFLS-FM/WYSK-FM and -AM,



Lelia B. True



Joe Viens



Bonnie Moffet



Alessandra Durstine

BROADCAST FALL SEASON

ISSUE DATE:

May 21

AD CLOSE:

May 11

MATERIALS DUE:

May 15

As the broadcast networks unveil their 2001-2002 schedules to Madison Avenue execs, BROADCASTING & CABLE will be there to provide in-depth coverage on every network, from PAX to NBC. With pending labor negotiations in Hollywood, this season's schedule making may come down to numerous last minute decisions. We'll provide a break down of every network and give insight into who may be on top next season

and why.

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

Fredericksburg, Va.: **Dierdre Blake**, customer-relations manager, Capitol One, Fredericksburg, Va., joins as anchor and reporter; **Tabitha "LaRue" Pierce**, information specialist associate, NCI Inc., Dahlgren, Va., joins as anchor and reporter; **Kerrie "Miller" Chorzempa**, graduate, James Madison University, Harrisonburg, Va., joins as reporter/videographer.

Advertising/Marketing/PR

Appointments at BBDO North America: **Andrew Robertson**, CEO, AMV BBDO, London, named president/CEO, BBDO North America, New York; **Ted Sann**, chief creative officer, BBDO New York, adds vice chairman/chief creative officer to his duties at BBDO North America, New York; **Bill Katz**, president, BBDO New York, becomes sole CEO.

Appointments at Stein Rogan & Partners, New York: **Patricia Calderon**, senior VP/ managing director, account services, and

Marianne Rivello, senior VP/group creative director, have been made partners.

Tony DeGregorio, president/chief creative officer, Publicis, New York, joins Tierney Communications, Chicago, as chairman/chief creative officer.

Karla Teal, local sales manager, CableRep Advertising, New Orleans, promoted to general sales manager.

Technology

Appointments at Media Station Inc.: **Josette Bonte**, senior consultant, IP content strategies, New Media Strategies, Los Angeles, joins as senior VP, business development, Los Angeles; **Jeneane Harter**, VP, neoBRANDS, San Francisco, joins as VP, content licensing, San Francisco; **Scott Morrison**, director, product marketing, Epicor, Irvine, Calif., joins the Ann Arbor, Mich., office as VP, marketing.

Promotions at Worldgate, Trevese, Pa.: **Joe Augenbraun**, VP, engineer-

Obituaries

Jack Haley Jr., award-winning son of the legendary "Tin Man" in *The Wizard of Oz*, died on April 21 in Santa Monica, Calif., at 67.

He was a director, producer and a creator of documentaries, who was long associated with David L. Wolper Productions. He worked on the original *Biography* series and was the director of *National Geographic Specials*, which won Peabody Awards. He won an Emmy for directing *Movin' With Nancy*, starring Nancy Sinatra (1967-68) and for producing the Oscarcast (1978-79). His most successful movie—regularly replayed during PBS Pledge Week is *That's Entertainment*.

He is survived by a sister, Gloria Parnasses, and his former wife, Liza Minnelli. —*Beatrice Williams-Rude*

ing, promoted to senior VP; **Rich Westerfer**, VP, engineering, promoted to senior VP, operations.

Chuck Heuer, chief technical officer, Click 3x/Illusion Fusion, New York, joins VCA, New York, as VP, engineering and project management.

Timothy A. Yokote, development manager, TRW, Carson, Calif., joins Picture PipeLine, LLC, Los Angeles, as VP, technology.

Correction

Bob Cohen, general manager, San Antonio radio cluster, Clear Channel Communications, San Antonio, Texas, is *resigning* his post in May to pursue possible opportunities within Clear Channel Communications and other industry organizations.

—Compiled by P. Llanor Alleyne
palleyn@cahners.com
212.337.7141



Mitch Fried



Joe Augenbraun



Rich Westerfer



Timothy A. Yokote

THE FIFTH ESTATER

'I love television'

Robina won a fan's dream job in a Nickelodeon contest

In 1987, when Nick at Nite needed a manager of acquisitions, it decided to have a little fun. Nickelodeon's fledgling network launched an "I Wanna Be Manager of Acquisitions" contest, urging viewers to send in their résumés. It was a TV fan's dream come true: "Imagine having to watch TV all day for a living," said the contest's promotion.

Naturally, Diane Robina applied. An avid Nick at Nite enthusiast and news and television buff, she thought she was perfect for the job.

Nick at Nite thought so, too, and Robina, who was then working for Group W Cable in northern Manhattan, won the contest.

Since her arrival at Nick at Nite, Robina's passion for the medium has not gone unnoticed. In her 13 years with Nick at Nite and later with co-owned TV Land, she has been involved in many key programming decisions.

"First and foremost, I am a programmer. I love television," says Robina. She brought television classics *I Love Lucy*, *The Dick Van*

Dyke Show and *Cheers*, among others, to Nick at Nite.

Because she's a tough negotiator, Robina was chosen in 1996 to help launch Nick at Nite's TV Land. A year later, she became senior vice president of programming for Nick at Nite/TV Land. Robina is proud of her record with TV Land, which includes such vintage shows as *The Andy Griffith Show*, *Honeymooners*, *Gunsmoke*, *Dagnet*, *Adam 12* and *Leave It to Beaver*.

She attributes much of her success to the fact that she "really understands her audience": "I am the audience; I am a big retro-TV watcher." Robina and her two daughters tune in regularly to Nick at Nite's *Gilligan's Island*, *The Brady Bunch* and *Facts of Life*.

"Diane is a good strategic thinker. She knows what's going on in the marketplace," says boss Herb Scannell, president of Nickelodeon, TV Land and TNN: The National Network (all three are part of Viacom's MTV Networks). Therefore, last fall, when MTV was ready to relaunch TNN (The Nashville Network), Robina was chosen to help. She was appointed executive vice president and general manager of TNN: The National Network last September.

She is eagerly implementing the company's strategy of repositioning TNN as a network devoted to featuring the best in pop culture. "Diane knows the world of pop. She can sit in a room and talk about why Pam Anderson is popular and why



Diane Leigh Robina
Executive Vice President
and General Manager,
TNN: The National Network

B. July 18, 1960, Englewood, N.J.; B.A., history and communications, University of Delaware, Newark, Del., 1982; camera operator, CNN, New York bureau, 1983; camera operator, WWOR-TV New York, 1984-85; manager for Uptown movie channel, Group W Cable, New York, 1985-87; manager of acquisitions, Nick at Nite, New York, 1987; director of acquisitions, 1989; vice president of acquisitions, 1992; vice president, acquisitions and programming enterprises, 1994; senior vice president, programming, Nick at Nite/TV Land, 1997; senior vice president and associate general manager, 1997; current position since September; m. Mitchel Silberbush, Oct. 6, 1985; children: Jacqueline (11) and Victoria (8)

the WWF is popular and everything in between," says Scannell. "She's that kind of person.

whose interests are that broad."

Part of the network's transformation includes TNN's acquisition of the WWF's *Raw Is War* and shows such as *Miami Vice*, *Rockford Files* and *Martial Law*. Viewers appear to like the new TNN. Its Nielsen numbers for prime time are up 53% for the first quarter this year.

Robina plans to introduce an even stronger schedule for the future. She was instrumental in acquiring such shows for this fall as *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine* and *Star Trek Voyager*. *Baywatch* also is slated to debut this fall. And *CSI: Crime Scene Investigations* and *V.I.P.* will air in fall 2002. Moreover, the net is offering five original series, beginning this summer.

Robina has come a long way since 1983, when she began as a camera operator for CNN's New York bureau. "One of the greatest joys of my career is watching Diane grow through the ranks and develop into the strong and generous businesswoman that she's become," says Anne Sweeney, president, ABC Cable Networks Group. It was Sweeney who, during her tenure at Nickelodeon, was responsible for hiring Robina at the Nick at Nite.

Sweeney, like others in the industry, recognizes that Robina's devotion to television is what helps make her a tremendous programmer. Robina is also a die-hard New York Mets fan. She never misses opening day. And like the Mets, says Sweeney, she never gives up. ■

—Kim McAvoy

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

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WFSB-TV3, Hartford, CT, is looking for an innovative, aggressive News Reporter to cover General Assignment and occasional Investigative Stories. The individual must be able to produce compelling reports and present them in a clear and creative fashion, whether on tape or live in the field or studio. Strong writing skills are necessary as is the ability to develop sources and resources for news stories and features. The individual must be well-informed on issues, events and developments in the region and know how to use that knowledge to produce distinctive content for our market-leading newscasts. Prior experience and college degree in communications/journalism preferred. Fax resume to 860/244-1523 or mail resume to WFSB-TV3, 3 Constitution Plaza, Human Resources Dept., Hartford, CT 06103. EOE

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TELEVISION MAINTENANCE ENGINEER

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5-21-01	• BCFM/BCCA (Toronto)	• 5-11-01
6-4-01	• Supercomm (Atlanta)	• 5-25-01
6-11-01	• NCTA (Chicago)	• 6-1-01
6-18-01	• Streaming Media West (Long Beach)	• 6-8-01
	• Promax BDA (Miami)	
6-25-01	• Wireless Cable (Boston)	• 6-15-01
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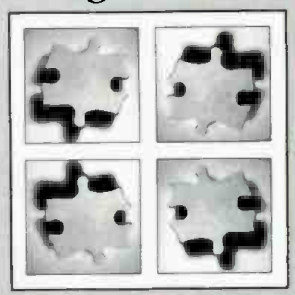
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Voices T W O C E N T S

"Maybe the stories ought to be even more slanted. Make the slant obvious, but then drop the usual hogwash about journalism being objective, because it isn't, it can't be, and we should give up trying."

—Radio talk-show host and "Minnesota's Mr. Right" Jason Lewis, KSTP(AM) St. Paul, Minn., speaking to Eric Black, of Minnesota's Star Tribune.

"What have we learned from our experiments in cross-cultural TV exchanges? Well, mostly that the British versions are better. To be sure, there's a reflexive American modesty in the elevation of British imports above domestic products, but you just need to compare American shows with the British originals to see that this isn't just a matter of being charmed by the accents."

—Slate.com's June Thomas.

"Reality television: So you want to strike in a year when reality programming has never been stronger? For those unclear on the concept, reality programming doesn't need writers or actors. It's also the runaway hit of last summer and fall, delivering to the networks the kind of numbers they could only dream about two years ago. Or, for some perspective, the kind

"Organizers of TV-Turnoff Week appear to have loaded their sling with marshmallows by scheduling their TV-free campaign to begin Monday, taking on not only the combined might of the television networks as they start the most important sweeps period of the year—when best programming feet are put forward—but, in the case of *Survivor: The Australian Outback*, an adoring army of media foot soldiers, as well."

—Brian Lowry, of The Los Angeles Times, on the uphill task facing those crusaders who are trying to heave Americans off the couch and out into the fresh air.



of numbers routinely pulled in by the finest of series, like *ER* and *The West Wing*—but with five million or six million more viewers tossed on top as an exclamation point."

—Tim Goodman, of the San Francisco Chronicle, citing one very good reason why writers, particularly in the TV business, should not strike this summer.

"The Founders didn't count on the rise of mega-media. They didn't count on huge private

corporations that would own not only the means of journalism but also vast swaths of the territory that journalism should be covering. According to a recent study done by the Pew Research Center for the People and the Press for the *Columbia Journalism Review*, more than a quarter of journalists polled said they had avoided pursuing some newsworthy stories that might conflict with the financial interests of their news organizations or advertisers. And many

thought that complexity or lack of audience appeal causes newsworthy stories not to be pursued in the first place."

—Bill Moyers, writing in *The Nation* on the challenges facing journalists in a corporate-controlled media environment.

"I think what agencies are saying is that there are some networks or shows that were traditionally underreported in the past that are probably going to see increases and that there were certain high-profile shows that were overreported."

—Karen Agresti, senior vice president, director of broadcast for the Hill, Holliday ad agency, on the introduction by Boston TV of the *People Meters* by Nielsen Media Research, as reported by Joel Brown of the Boston Herald.

"The next thing I'm waiting for is a card that will give my computer the capabilities of a refrigerator. Then I'll never have to walk to the kitchen again."

—Michael James of The Baltimore Sun reviewing the merits of ATI Technologies' Radeon All-In-Wonder video card, allowing the user, via a personal computer, greater control over cable channels than previously provided by TV sets.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

This show must go

On May 9, the IRTS plans to honor MTV for "significant achievement" during its first 20 years. When MTV Chairman Judy McGrath walks on stage at New York's Waldorf-Astoria to accept, most in the crowd will applaud heartily. We won't.

We have a serious problem with MTV these days and the executives who run it—it's their new hit show, *Jackass*. For those of you who haven't had the pleasure, the show features young men engaged in sophomoric stunts, including clearly dangerous ones. It's the closest TV has gotten to simply having sideshow geeks biting the heads off chickens. OK, Tom Green runs a close second.

If this were simply television in bad taste, we would let it go without comment. After all, there is plenty of television in bad taste and only room for 600 words or so on this page. What disturbs us is that the antics have apparently inspired a lot of kids to go out and copy their *Jackass* heroes, even to the extent of videotaping their stunts. The result has been serious injuries. It seems only a matter of time before someone kills himself or herself. Yes, even when encouraged by adults, kids should not act like jackasses. But neither should network programmers.

Right now, MTV is taking heat for the show. Its response has been to point to the many disclaimers about "not trying this at home." But we are not so far from our teenage years to have forgotten that such warnings are no more than a dare—no, a double dare. Kids will do a lot of stupid things. It's up to the grownups like McGrath to discourage them, not to egg them on by scheduling shows that validate their stupid-thing impulses.

MTV can hide behind the First Amendment and, maybe, avoid trouble from the government. But the fact that the First Amendment affords protection to panderers is nothing to brag about. And nothing to applaud.

No clear picture

We have been awaiting results of the congressional study on whether the swath of satellite spectrum can hold terrestrial competitors like Northpoint without interfering with existing satellite services. The study was released last week, and we are still eagerly awaiting a definitive answer.

The findings: New terrestrial services in the band pose "a significant interference threat to direct broadcast satellite operation," unless certain "mitigating measures" are taken, in which case "Multichannel Video and Data Distribution Services (MVDDS) and DBS bandsharing is feasible," except that, even with such techniques, some "residual interference" would remain, although it could probably be confined to a small amount. The study concludes the FCC must decide whether additional video competition is worth the risk of interference.

Given that less than clear picture, this sounds like a job for the FCC in its role of spectrum traffic cop. To add the medical profession to the metaphor, it should also take a page from the Hippocratic oath and, first, do no harm. We recognize the FCC's interest in fostering competition. But that is why DBS providers were given local-into-local and put in a position to compete head to head with cable. So, in a world where great pictures and sound are the baseline expectation, insuring that satellite companies and their subscribers do not suffer serious interference is a competition as well as an interference issue. Given that the satellite industry is just gaining some major traction, this would be a bad time to put on the brakes by compromising its service. If Northpoint poses no legitimate threat to satellite reception, then bring it on. We're not ready to make that call yet.

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Moderator: Richard L. Shimp, Chief of New Technology, ComSonics, Inc.

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Moderator: George Hart, Director of Technology Integration, Rogers Cable

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Moderator: Paul Gemme, VP, Plant Engineering, Time Warner Cable

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Moderator: Charlie Kennamer, VP, Digital Engineering, National Digital Television Center

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