

BROADCASTING CABLE

MAY 14, 2001

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WHAT DOES NBC LACK?

Size, that's what. But with Andrew Lack as the new NBC president, Bob Wright has time to expand the empire

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CARSEY'S LEFT THE BUILDING

Carsey-Werner becomes the second syndicator to abandon the NATPE floor

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AD BUYERS LEARNING SPANISH

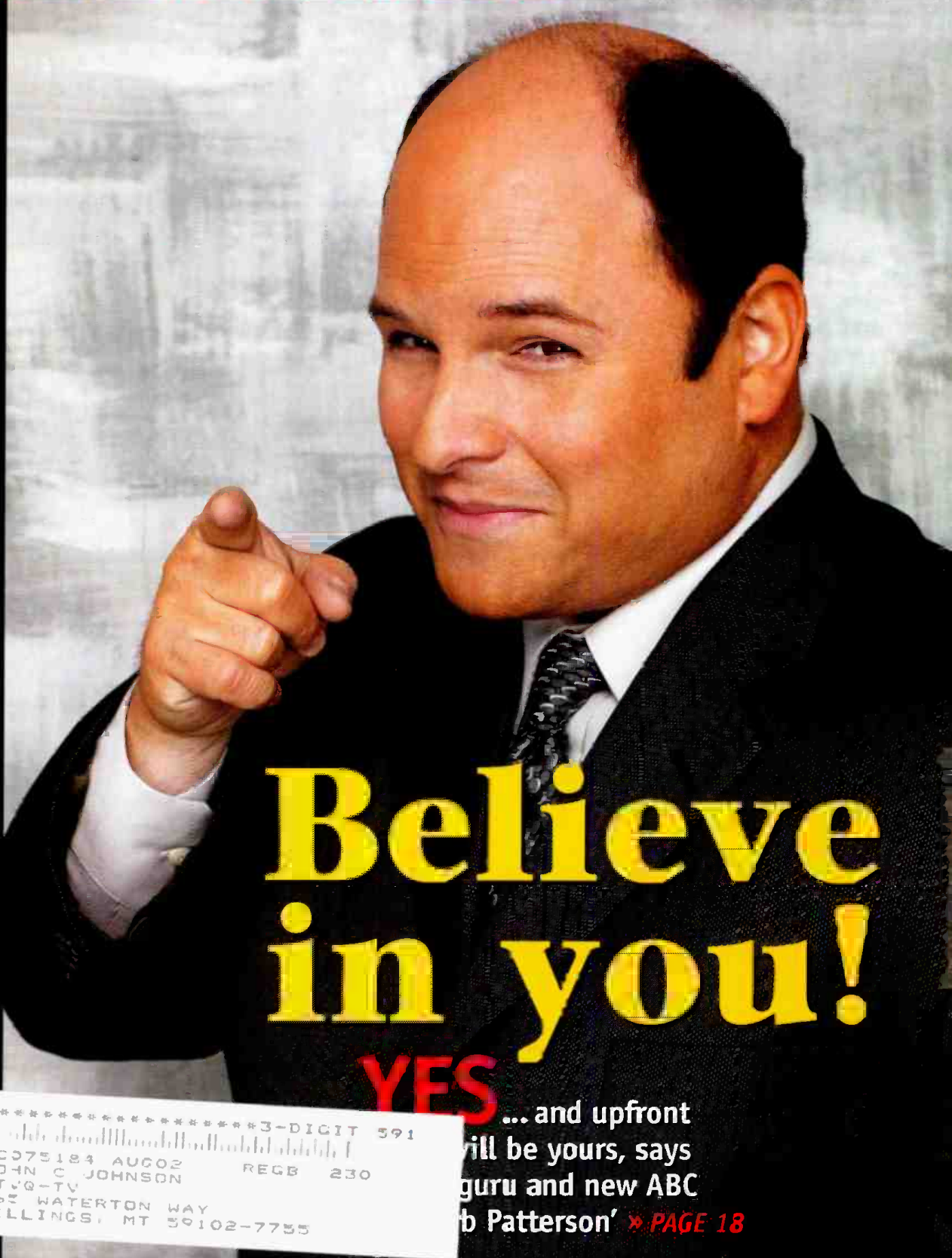
Univision, Telemundo and other Hispanic programmers predict double-digit growth

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WRITE ON! FOR CABLE

Writers Guild contract boosts residual pay, but networks aren't worried—yet

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Believe in you!

YES

... and upfront will be yours, says guru and new ABC b Patterson' » PAGE 18



AMAZING!



MLB Post Season Demos More Upscale Than Summer Games.

Did you know that the MLB Post Season is a dominant upscale vehicle? Compared to NBC's Prime-time coverage from Sydney, FOX's 2000 Yankees-Mets **World Series** won every upscale break among **Men 18-49** (Men 18-34 too). Only the Chinese Ping Pong teams are more dominant than that. So, before you make plans to buy the Winter Games, consider what the MLB Post Season on FOX can do for your brand.

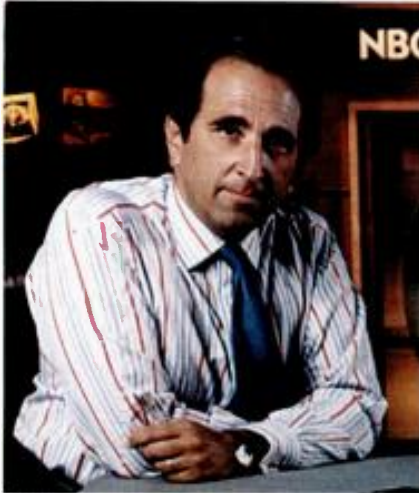
MEN 18-49



Source: NTA Info, Sept-Oct 2000, all Prime NBC Olympic broadcasts vs. all Prime FOX World Series broadcasts. A/R/C

For more information, contact Jim Bumette, SVP Ad Sales at 212.556.2431.

Top of the Week May 14, 2001



Andrew Lack is new NBC president/COO.

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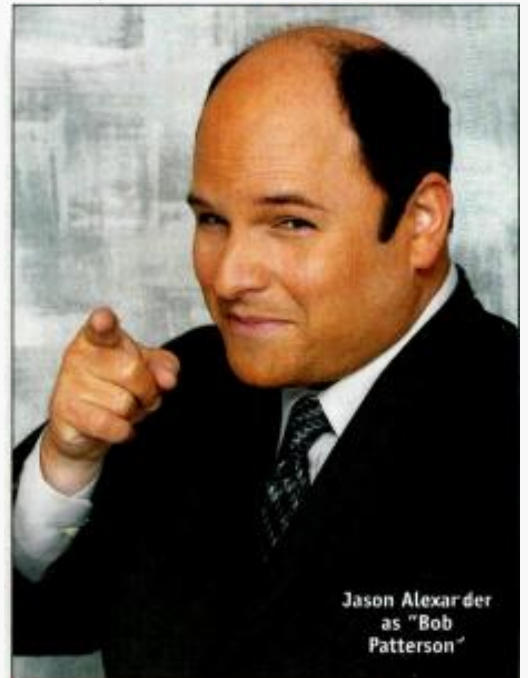
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PROMOTION

If the shoe fits

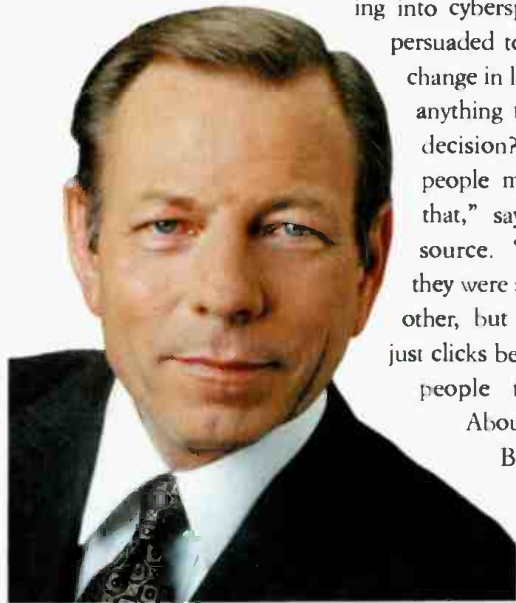
NBC's promotion arm, The NBC Agency (which generated a lot of buzz for *Weakest Link*), is said to be creating an on-air promo campaign for *The Other Half*—the daytime men's talk show—with the tagline: "It is said to truly understand someone, you have to walk a mile in their shoes..." The kicker: The four male hosts will be wearing high-heels. The campaign kicks off next month.

BC EYE

MANAGEMENT

Liss re-enlists at ABC O&Os

ABC won't be Liss-less after all. Walter Liss, president of the ABC-owned TV stations, had been planning to leave the company May 4. But that was back in February, when Robert Callahan was still running the broadcast group. In early May, after Callahan was replaced by Steve Bornstein, who had run ABC before jump-



ing into cyberspace, Liss was persuaded to stay. Did the change in leadership have anything to do with the decision? "Reasonable people might conclude that," says a company source. "It's not like they were sniping at each other, but the chemistry just clicks better with some people than others."

About a month ago, Bornstein asked Liss to reconsider his decision to leave.



LAW AND REGULATION

Pens and caps

The Network-Affiliated Stations Alliance is getting active on Capitol Hill. With the group's urging, say sources, Sens. Fritz Hollings (D-S.C.) (above) and Byron Dorgan (D-N.D.) are considering penning a letter or an op-ed piece supporting maintaining the 35% cap on TV ownership. That should be in time for a planned June 12 hearing on TV ownership restrictions before the Senate Commerce Committee, of which Hollings and Dorgan are members.

Meanwhile, sources say Cox TV President Andy Fisher and Post-Newsweek President Alan Frank—who head the affiliates association—plan to hit Capitol Hill next week to stump for the cap and to buttress complaints about network abuses.

CME GOES DIGITAL

The Center for Media Education has battled communications giants for 10 years, but that doesn't mean the public-advocacy group is above emulating the business world. Like many of the companies in CME's sights, the group has created a spin-off. The Center for Digital Democracy is led by Jeffrey Chester, who will continue as CME's executive director while the new group gears up. Top issues remain ones that have

been on Chester's hit list for the past three years, including fighting for cable open-access requirements and ensuring that interactive TV is more than "advertising on steroids." So far, the center has \$100,000 in the bank from three foundations: Albert H. List, HKH and J. Roderick MacArthur. CME, which will be led by Chester's wife and the center's president and founder, Kathryn Montgomery, will now focus exclusively on children's media issues.

CUTTING GRASS

In a "cost-containment" measure, employees of broadcast-equipment manufacturer Grass Valley Group are taking a temporary 10% pay cut, and management is encouraging them to "borrow" vacation time from next year without pay. A source said senior management at GVG has been working for 10% less since January. The latest move follows a staff cut of about 30 people (out of about 700).

Lifetime

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Lifetime listens when women tell us what they want. That's why we're #1 in the hearts and minds of women...and everywhere else.

#1 in primetime among HHHs:

#1 in total day among adults 18+.*

#1 with women in primetime and total day.**

#1, #2, and #3 original dramas on basic cable.***

Lifetime
Television for Women

New NBC expansion team

GE promotes Wright and Lack, charges them with finding ways to maintain double-digit growth

By Steve McClellan

Grow and prosper. That's what General Electric President (and Chairman-Elect) Jeff Immelt has told Bob Wright he wants NBC to do. Last week, to help carry out that mandate, Wright promoted Andrew Lack, the news division chief for eight years, to the post of president and chief operating officer at NBC.

Not that NBC hasn't been growing. Quite the contrary: It has been growing at a double-digit clip for the past several years, becoming one of parent GE's key profit centers. In fact, its profits have risen, on average, 21% a year since 1994.

Last year, NBC posted a record \$6.7 billion in revenue, up 20% from 1999, making it the fourth-largest GE division. Operating profit for the year was approximately \$1.8 billion, up 14%, with net income of roughly \$955 million, up 14%.

But, in the public sector, it's a "what-have-you-done-for-me-lately world," and Immelt has challenged Wright, and now Lack, to come up with a plan to sustain growth in the future. This year will be particularly difficult, given the weakened economy and resultant soft advertising market.

Talking to reporters last week about Lack's appointment, Wright said Immelt "wants me to bring him some proposals on growth by acquisition or internal business development. He's quite anxious for that [because] NBC is a very significant earnings performer for GE and Jeff has no interest at all in doing anything to curtail that level of performance. Andy and I have a real challenge to use our resources to grow the business."



Newly appointed Chairman/CEO Bob Wright hopes to grow NBC through acquisitions and "internal business development."

Lack, 53, said he'll meet the growth challenge by focusing on "what goes up on the screen. What are our best programs and how do we make them better? How do we get better people to join us and do them with us? That's the business we're in, and that's what our viewers expect from us."

Wright, 57, insisted that GE has no desire to sell, merge or break up NBC. That hasn't always been the case. In fact, during the economic downturn a decade ago, GE almost struck a deal to sell NBC to Paramount, but the deal fell through at the last moment. A couple years back, NBC was in fairly serious talks with USA Networks Inc. Chairman Barry Diller about some kind of link up, but no agreement was reached.

But analysts take Wright at his word. "This is the strongest that they've said that," noted Tom Wolzien, media analyst at Sanford Bernstein. "I think it rings true," he added, especially when the pending change in accounting rules is considered. Those changes, expected this summer, will allow companies to make acquisitions without factoring in amortization and goodwill, which is subtracted directly from profits.

Up to now, GE has not allowed NBC to make such deals because of the earnings

Shapiro takes news reins

Dateline NBC Executive Producer Neal Shapiro has been named president of NBC News, succeeding Andrew Lack, who last week moved up to become president and COO of NBC. Sources say NBC News Vice President David Corvo is the most likely candidate to succeed Shapiro as executive producer of *Dateline*. But final details are still being worked out, and an announcement on Corvo isn't expected for a couple weeks, sources say.



Neal Shapiro



David Corvo

Lack cited Shapiro's management abilities and news judgment when announcing the promotion last week. And Shapiro's seven-year tenure at NBC "will ensure a smooth transition," said Lack. Shapiro has run *Dateline* since 1993. The show has won a bushel of major awards under his tenure, including Emmys, Murrows, DuPonts, Peabodys and Polks.

Prior to joining NBC, Shapiro was a top producer at ABC's *Prime Time Live* and, before that, was a segment producer at ABC *World News Tonight*. Both Lack and Shapiro assume their new posts June 4.

—S.McC.

Television for Women

Lifetime Movie Network The #1 Choice for Women*

Lifetime Movie Network
delivers movies—all day, all night.
That's why we're the #1 movie
choice with women.

- #1 choice with women since its launch -
3 years in a row! **
 - #1 in awareness among adults 18+. ***
 - #1 channel operators are interested in carrying. ****
- And over 1,000,000 calls to date from viewers
interested in Lifetime Movie Network. *****



Source:
**BIA Research Interest #1 among adult women and emerging networks:
1998-2000 Beta Research Cable Subscriber Interest Study
***Beta Research December 2000 Evaluation of Emerging Networks Results
****October 2000 Beta Channel Carriage Study among Cable Operators Presently and Planning Emerging Networks
*****Kableoscope (June 1998-April 2001)

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Real Life,

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Real

Lifetime Real Women...

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extension from the brand
that knows women best.

Lifetime Real Women is reality
based programming told from a
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Call your representative at:
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IN BRIEF

**NEWS CORP. SHOPS
FOX FAMILY CHANNEL**

Looks like not even News Corp. wants Fox Family Channel. After partner Haim Saban triggered a "put" to force it to buy out his 49.5% of Fox Family Worldwide, News Corp., eager to save its financial resources for a takeover of DirecTV, is shopping the entire operation.

Saban reportedly told senior staffers last week to expect a new boss—not him, not Rupert Murdoch—by year-end. That doesn't mean there's a buyer. Viacom, Disney, NBC, AOL Time Warner and Sony Pictures have all been pitched in recent weeks.

**SHOP AT HOME
AXES CEO LILLIE**

Suffering for the downturn in sales and his inability to sell the company's stations, Shop at Home CEO Kent Lillie was fired by the company's board. Just over a year ago, Barry Diller's USA Networks was courting the company, but the talks fizzled, as did the planned sale of a Connecticut station last fall.

Meanwhile, heavy reliance on sports collectibles and memorabilia has hurt the company, with Christmas sales falling 23% and operating losses surging. The company's next earnings report is scheduled for next Monday and promises to be weak. Chairman J.D. Clinton will lead the Nashville, Tenn.-based retailer until a new CEO is found.

**BAKULA TO PILOT STAR
TREK: ENTERPRISE**

Former *Quantum Leap* star Scott Bakula is the new *Star Trek* captain, and UPN is expected to officially unveil *Enterprise* at its upfront presentation this week. *Enterprise* will replace *Star Trek: Voyager* in the UPN lineup.

dilution the parent company would suffer. That forced the network to stay out of the running for numerous cable networks and studios. Instead, NBC created its primary cable assets and production arms from scratch.

NBC has the financial wherewithal—with GE's deep pockets—to become a Disney or a Viacom, said Wolzien. "They could buy Viacom. They could merge with AOL."

Wright has never had a clear No. 2—that is, a chief operating officer—to help run the company in the 15 years that he has been at the helm of NBC. Besides the growth issue, he said he needs help with the day-to-day because of his expanded duties at GE, where he has been

a vice chairman for the better part of a year. While he's still mostly focused on NBC, a growing portion of his time is devoted to GE and advising Immelt on various matters, particularly on communications issues.

Enter Lack, who will have oversight of most NBC divisions: news, entertainment, MSNBC, the TV stations, operations, sales and affiliate relations, NBC Cable, and CNBC. Wright will continue to oversee sports and Olympics, CNBC International and all of NBC's corporate staff operations.

"Andy and I both have to live by the sword in terms of our ability to meet objectives," Wright said. "We live in a meritocracy; this isn't a family-owned business." ■



New President/COO Andy Lack will focus on what goes on the screen.

Powell likes duop

Says allowing ownership of two TVs in small markets may increase diversity

By Bill McConnell

Only a few years ago, the government forbade one company to own two TV stations in the same market. Two years after the FCC relented in major markets, the agency's new chairman said allowing TV duopolies and other multiple-media ownership might be the right thing for small markets, too.

In an interview with B&C last week, Chairman Michael Powell countered the long-standing conventional wisdom of broadcast regulation by suggesting hometown input in local media may be enhanced if owners are allowed to control multiple media properties in small towns and rural areas.

"Duopoly is probably more powerful in small markets where we have stations that

can't survive," he said.

Bristling at the suggestion his deregulatory philosophy threatens localism and media diversity, Powell insisted those goals can be protected—perhaps better protected—if the FCC dropped rules limiting duopoly and radio/TV crossownership in small markets.

"Many say if you're against the rules you're against their objectives, but that's not true," he said. "I assure you we believe in the goals of diversity and the healthy marketplace of ideas. We just take issue with the best way to achieve them."

FCC rules forbid TV duopolies in a market when fewer than eight separately owned stations would remain. Radio/TV crossownership is limited to one station of each service in small markets. TV owners in small towns are asking the FCC to eliminate the duopoly restriction and one has challenged the provision in court (see story, page 11).

But what's worse for local media control, he



Powell: "I assure you we believe in ... the healthy marketplace of ideas."

asked, allowing a local TV owner to take over a struggling station or forcing one to sell out to Clear Channel? "It's small and rural markets where there is less ad revenue per share, more complex economics," he said. "We want to dictate how they survive, but we don't want to guarantee they will survive."

Powell has been characterized by some Democrats and in press accounts as preparing to cavalierly toss out long-standing ownership restrictions, including the 35% cap on TV household reach, simply on his faith in conservative economic theories. But the former antitrust lawyer suggested his critics are the ones in ivory towers.

For decades, he said, other limits on broadcasters were hailed as necessities for ensuring fair treatment to people who don't control stations, including ones barring the networks from owning their own shows and requiring stations to offer a right of reply to candidates and others criticized on air.

"If you look at the history, you'll hear some extraordinary rhetoric about this being the

end of the world in terms of program and content diversity if they were removed. Now they're gone. Did that happen?"

Nonetheless, Powell said, deregulation is no slam dunk. "I'm one of those moderate Republicans who bristle at the suggestion that all we do is get up in the morning and decide to do away with the next 50 regulations."

Also, Powell won't have a free hand. Congress set the 35% cap and many members still believe in it. (The cap is now being challenged in court.) Lawmakers are also split on whether to relax the prohibition against common ownership of newspapers and broadcast stations in a market.

Powell promises each rule will get the toughest review yet. "Anyone who believes a rule is critical to the marketplace and to democracy, you're invited to make the case," he said.

Critics of deregulation expect to receive a fair hearing from Powell, but little more. "I'm not naïve," said Andrew Schwartzman, president of the Media Access Project. "I bet we'll lose on everything." ■

'He's open minded but has a clear philosophical predilection.'

—Andrew Schwartzman, Media Access Project

IN BRIEF

WSB-TV CREW SAFE AFTER CRASH

WSB-TV Atlanta reporter Roby Chavez and cameraman Jeff Burton were home resting but okay late last week after a car crashed into their van as they prepared for a live broadcast. News Director Ray Carter said Chavez pulled the driver, later charged with drunk driving, from his car as fire was spreading.

DIMLING, WHITING PROMOTED AT NIELSEN

Nielsen Media Research President and CEO John Dimling has been named chairman/CEO and will be succeeded as president by Susan Whiting, who has been general manager in charge of national services and emerging markets.

WEBCASTER GETS NEW CHANCE AT EXECUTION

When the U.S. Attorney General on Friday delayed Timothy McVeigh's execution by one month, Entertainment Network got another go at obtaining rights to stream the event in real time, according to a press report. A U.S. District Court denied the original request, but Entertainment Network reportedly will use the stay to try again. The Webcaster, which planned a \$1.95 fee for the event, is best-known for exhibitionist VoyeurDorm.com.

For their part, the networks were scrambling to mitigate any operational setbacks due to the stay. Representatives met with federal prison officials at the execution site in Terre Haute, Ind., prior to the official announcement Friday to ask if they could keep equipment ahead onsite during the stay. Said an ABC News spokesman, "We do what we can to keep expenses down, but things change. This stuff is the nature of the news business."

Sinclair asks for more time

Sinclair Broadcasting wants the FCC to put on ice an Aug. 6 deadline for severing ties to four stations the company operates but doesn't own.

Each station is in a market where Sinclair also owns a station outright: Columbus and Dayton, both Ohio; Charleston, S.C. and Charleston, W.V. The four so-called local marketing agreements violate FCC ownership rules forbidding one company to control two TV outlets in a market containing fewer than eight separately owned stations.

Last week Sinclair asked the FCC to stay the divestiture dates pending the outcome of its challenge to the eight-voice test in the federal appeals court in Washington. Oral arguments in the case won't be held until Jan. 14 and a ruling might not come until months later.

The FCC permitted duopolies in large markets in 1999, but forbade them in areas with a relatively small number of stations. Local marketing agreements, previously exempt from an operator's ownership tally, were added to the count. Thus, several of Sinclair's LMAs were suddenly out of bounds.

If the FCC sticks to the divestiture deadline, Sinclair will ask the court to force a delay, arguing that it would suffer "irreparable injury" if forced to disassociate from stations in which it invested millions of dollars to add local news and improve facilities.

Sinclair also operates LMAs in Baltimore and Syracuse that might be forced to unwind as early as 2004 if the duopoly voice test is upheld. Those two LMAs were established before a November 1999 "grandfather" date and were given a five-year reprieve that could be extended on a case-by-case basis.

—Bill McConnell

IN BRIEF

**REVENUE OFF 19%
AT GRANITE**

Granite Broadcasting said revenue dipped 19% in the first quarter, to \$26.8 million, and revenue may be down as much as 22% in the second. The company lost \$22.7 million in the first quarter, vs. a \$13.8 million loss for first quarter 2000, and attributed the revenue dip in part to less political and Internet advertising.

**TURNAROUND
AT FOX NETWORK**

Ratings gains at the Fox network this season have been partially offset by the weak economy, and the network posted a pretax \$1 million profit for the quarter ended March 31, compared with a \$5 million loss a year ago. Its owned TV stations logged an 8% drop in pretax earnings, to \$122 million.

Fox News Channel posted a profit for the second consecutive quarter, while Fox's cable networks reported combined profits rose 25% from a year ago, to \$35 million. Pretax earnings for the Fox Entertainment Group totaled \$218 million, down 17% due to the declines at the TV stations and the film unit, where profits dropped to \$63 million in the quarter from \$111 million.

**GABELMANN OUT
AT PARAMOUNT**

Paramount Domestic Television has eliminated the position held by Bobbee Gabelmann, executive vice president of current programming. With her contract expiring early next year, it's unclear when her official last day at the company will be. All programming staff will report to new programming chief Greg Meidel.

Another suite retreat

*Joining Warner Bros.' exodus,
Carsey-Werner domestic unit
leaving NATPE for Venetian*

By Susanne Ault

Carsey-Werner is cutting back its presence at next year's NATPE, moving its domestic syndication unit off the convention floor into a suite at The Venetian hotel in Las Vegas.

Now sources indicate that other syndicators, including Paramount Domestic Television, have at least explored the possibility of going off-site in the future. Paramount won't comment, but when BROADCASTING & CABLE checked last week, it couldn't find evidence that any Paramount executives are booked at the hotel during NATPE.

Bob Raleigh, Carsey-Werner's domestic distribution chief, explained last week that his company is taking a path similar to that of Warner Bros. Domestic Television Distribution, which began the migration to The Venetian. There is "no need to have an enormous, expensive presence on the floor for customers who aren't there," he noted.

Also like Warner Bros., Carsey-Werner's international division will have some presence on the NATPE floor. The booth will be a diminished 1,000 square feet, down from January's 6,000 square feet (for the entire company).

At press time, NATPE officials had no comment. But they have consistently claimed that, as far as they knew, Warner Bros. domestic unit was the sole syndicator moving off NATPE's main stage next year.

Both Warner Bros. and Carsey-Werner are expected to stick to their hotel-suite plans when NATPE lands in New Orleans in 2003.

Apparently, it's simple to make last-minute plans in Las Vegas, where hotels are plentiful, but trickier to do in New Orleans, which has less available space.

Not surprisingly, NATPE CEO Bruce Johansen and Chairman Jon Mandel have repeatedly said that leaving the floor may not be a smart decision. But Carsey-Werner's Raleigh says he understands that NATPE's growing importance is to international buyers, new-media folks and advertisers. Earlier this month, Carsey-Werner launched an Internet syndication division; Raleigh, therefore, is fine with NATPE's catering to Web-based businesses.

"Bruce Johansen and his group have done an excellent job of making it into a large trade show," says Raleigh. "But it's just not the major selling event for domestic television that it once was. As long as it maintains that direction, we will maintain a reduced presence."

Carsey-Werner will send just half of its sales force to the convention, putting the other half on the road that week to visit station executives who are also not attending.

In the past several years, fewer station executives have been showing up, given the fact that a lot of their programming duties are

now the jobs of single-station group heads, who often make their decisions before NATPE starts. "We're not *not* going to participate," Raleigh says. "We're just going to participate in a different way."

For the last several years, a few syndicators have threatened to leave NATPE, arguing that consolidation and group buying made the show a less active convention than it once was. The recent flap erupted in January, when a group of syndicators, led by Warner's Dick Robertson, resurrected their complaints on the eve of the convention's opening day. But at the same time, NATPE has been fortified by international buyers and new-media exhibitors.

Increasingly, the iffy economy is causing havoc at all kinds of media conventions. The NCTA in Chicago next month expects 15% fewer attendees, that organization said earlier this month. ■

**There is 'no need to
have an enormous,
expensive presence
on the floor for
customers who
aren't there.'**

— Bob Raleigh, Carsey-Werner



PROUDLY ANNOUNCES ITS APPOINTMENT AS THE EXCLUSIVE NATIONAL SALES REPRESENTATIVE OF THESE EXCEPTIONAL MEDIA GENERAL BROADCAST GROUP STATIONS:

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 <p>MOBILE, AL</p>	 <p>WTVQ-TV LEXINGTON</p>	 <p>WSLS-TV ROANOKE-LYNCHBURG</p>	 <p>WJTV-TV JACKSON, MS</p>
 <p>SAVANNAH</p>	 <p>WNCT-TV GREENVILLE</p>	 <p>COLUMBUS, GA</p>	 <p>HATTIESBURG-LAUREL</p>



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FINANCIAL WRAP-UP

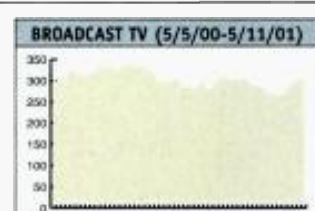
Week of May 7 - 11

WINNERS

	5/11	% change
Cumulus Media	\$12.83	40.32
Shop at Home	\$2.22	38.75
Granite Brst.	\$2.50	23.15
Salem Comm.	\$18.07	11.96
Antec Corp.	\$9.65	10.67

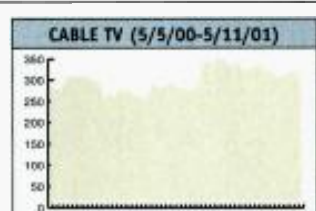
LOSERS

	5/11	% change
Classic Comm.	\$.96	(20.00)
Pegasus Comm.	\$21.56	(18.83)
Spanish Brst.	\$5.11	(15.54)
Cablevision Sys.	\$57.06	(12.27)
EchoStar Comm.	\$34.89	(9.40)



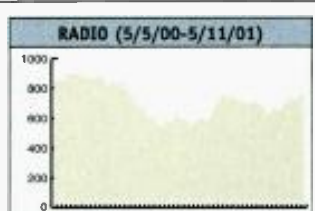
Week ending 5/11/01
Close.....285.84
High.....288.04
Low.....284.24

0.5%



Week ending 5/11/01
Close.....287.76
High.....304.48
Low.....287.76

5.4%



Week ending 5/11/01
Close.....717.50
High.....718.51
Low.....692.44

3.5%

Week ending 5/11/01
Close.....10821.30
High.....10935.20
Low.....10821.30

1.2%

Week ending 5/11/01
Close.....2107.13
High.....2198.77
Low.....2107.13

3.9%

Week ending 5/11/01
Close.....1244.69
High.....1263.51
Low.....1244.69

1.7%

XFL gets benched

Loses prime time on NBC and proposed package with UPN

By John M. Higgins

World Wrestling Federation Entertainment Chairman Vince McMahon was throwing Hail Mary passes as late as Thursday afternoon to salvage the XFL, pushing to work out a deal with UPN to pick up more of the costs of operating the league.

But McMahon finally gave up after being unable to work out "deal points" with UPN, scrapping his dream of an alternative to the National Football League. "We tried every way possible to make this work, but it wasn't until about six hours ago that we realized we couldn't make this work," McMahon said last Thursday evening.

NBC said weeks ago that it wouldn't give the XFL more prime time slots, but McMahon still thought he could patch together a package with UPN and a cable network. One proposal was to regionalize the games, so UPN affiliates were always carrying games featuring their nearest local team, and to shift the games out of prime time so stations weren't risking their highest-priced airtime. But, as UPN and WWFE

each closed in on finalizing schedules for upfront advertising sales, a final decision had to be made, and no one saw a profitable way out, an industry executive said.

In a statement, UPN said that network executives wanted to bring the XFL back but needed there "to be a win-win situation for UPN, its affiliates and the league. Ultimately, we couldn't come to terms."

As for UPN's fellow Viacom division, TNN, the cable network's executives were perfectly happy with the XFL because even Sunday-afternoon XFL ratings were better than anything TNN ever generated in that slot.

WWFE and partner NBC's surrender comes three weeks after the end of the league's first season. McMahon and NBC Sports President Dick Ebersol blamed the collapse on the up-to-75% falloff in Nielsen ratings for XFL games on NBC, UPN and TNN—to a point well below the guarantee to advertisers.

Ebersol conceded that, by early March,

the XFL wasn't going to work. He said NBC Sports considered shifting the games out of prime time into a weekend afternoon slot next year, but the network had too many commitments to other sports.

He said that the one thing needed to make it work was time. That would have let the teams strengthen their boring offensive games and allowed the broadcast crews to smooth out use of all the new camera angles and mike feeds thrown in to ignite the unexciting games.

"You could come up with a million little things, but time is probably it," Ebersol said. Each side should lose around \$50 million before taxes.

Although McMahon has at times slammed media coverage of the league, he acknowledged that the quality of the games wasn't strong enough. He pointed with

pride to the nine XFL players that have signed or are negotiating deals with NFL teams. Still, "We let NBC down."

McMahon said that WWFE will now look to the World Championship Wrestling operation acquired from Turner Broadcasting for growth. "That will double our television ratings." ■

McMahon and NBC Sports President Dick Ebersol blamed the collapse on the up-to-75% falloff in Nielsen ratings—to a point well below the guarantee to advertisers.



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IN BRIEF

LIN CASH FLOW FALLS 22%

LIN Television reported a 22% decline in first-quarter broadcast cash flow, to \$17.5 million, on a 7% drop in pro forma revenue, to \$58 million. The company saw a \$20.6 million net loss for the quarter, vs. \$24.1 million loss for the year-ago period.

CLARIFICATIONS

■ Two TV stations were incorrectly listed among Entravision Communications' holdings in the April 23 listing of the nation's Top 25 TV Groups. KJLA Ventura/Los Angeles and its to-be satellite, KHIZ Barstow/Los Angeles, are not owned by Entravision.

However, they are closely related: They are owned by Entravision Chairman and 10.6% owner Walter F. Ulloa and managed by the brother of Entravision President Philip C. Wilkinson, Francis Wilkinson.

Deleting the two stations drops Entravision from No. 20 on the list to No. 23, with a U.S. TV household coverage of 5.225% (using FCC calculations) and bumps Shop at Home to No. 20, Media General to No. 21 and Emmis Communications to No. 22.

Also, there were some errors in the Entravision contact information. The correct information: 2425 Olympic Blvd., Suite 600 West, Santa Monica, Calif., 90064; phone: 310-447-3870; fax: 310-449-4706.

■ A source told BROADCASTING & CABLE that UPN is considering a way to expand *WWF Smackdown* to 90 minutes. A story in the May 7 edition implied that UPN had already made a deal with the WWF to expand the program.

Ferree for all?

New FCC cable chief has been a hired gun for cable foes; now he's in line to head a broader agency video bureau

By Bill McConnell

The FCC's new cable chief won't have much of a learning curve, but that experience might not bring solace to the cable industry.

W. Kenneth Ferree, 40, a partner at Washington law firm Goldberg, Godles, Wiener & Wright, has built a healthy practice representing the foes of big cable operators on bread-and-butter issues. Most recently, he represented utilities in their battle to eliminate caps on rates cable companies pay to string wires to power poles. Another former client, Optel, is an overbuilder that fought to gain more access to cable-company wiring inside apartments.

Ferree, named to his new post last week by longtime friend and FCC Chairman Michael Powell, insisted there's no reason for the cable industry to worry. For starters, he has recused himself from dealing with the pole-attachment case, and the agency already has decided to defend the price ceilings before the U.S. Supreme Court. As for other issues on which his clients have opposed the cable industry, Ferree stressed that his clients' views aren't necessarily his own. "I don't come into this with any preconceived notions," he said.

Although Powell clearly wanted a bureau chief with industry experience, it's also likely he didn't want anyone identified too closely with the cable industry.

That's because Ferree's authority may one



W. Kenneth Ferree went to law school with FCC chief Michael Powell, and both men clerked for the same federal judge.

day extend beyond cable oversight. According to industry and FCC sources, after a planned agency restructuring, he is almost certain to become the head of a new video bureau that would have combined jurisdiction over broadcast TV, cable and direct broadcast satellite.

Ferree, who begins May 21, said he had not been promised the reins of a larger bureau.

Where that leaves longtime Mass Media Bureau Chief Roy Stewart is unclear. Although agency bureau chiefs serve at the pleasure of the agency chairman and typically are replaced with each change at the FCC helm, Stewart has held his post since 1989 and through the tenures of four previous chairmen. But

Stewart, 62, also may be ready to retire before Powell completes the consolidation.

It's also unclear which office will take over the Mass Media Bureau's oversight of radio stations.

Mary Beth Richards, head of the FCC's reform effort, told congressional staffers that Powell does not have a timetable for the agency's restructuring.

Ferree also is an adjunct law professor at Georgetown University; Powell, who met him when both were law students there, praised Ferree's "remarkable breadth of experience." Ferree graduated one year ahead of Powell; both men also clerked for Chief Judge Harry Edwards of the U.S. Court of Appeals. ■

Sources say the FCC's reform plan will create a single office to tackle TV regulation.

NBC to offer six new series

Network puts Emeril on fall menu along with two other sitcoms, three dramas

By Joe Schlosser

Last year's NBC upfront presentation did not go over too well. Outside of a standing ovation for *The West Wing*, the Madison Ave. crowd didn't buy into the network's new batch of shows or its overall strategy. Needless to say, only one new series managed to get past Christmas, and NBC's top programming executive Garth Ancier was let go midway through the season.

This week, former *Today* executive producer and new NBC Entertainment President Jeff Zucker unveils the network's fall 2001 lineup, hoping for stronger results and a better reception from advertisers.

NBC is expected to announce a schedule that includes two weekly installments of quiz show *Weakest Link* and six new series—three comedies and three dramas. The network is also going to offer a series of specials. Among the specials planned, BROADCASTING & CABLE has learned, are four featuring Jennifer Lopez. NBC is also committed to a half-hour comedy that is loosely based on Lopez's family and the neighborhood in which she grew up.

NBC is expected to add a pair of new dramas on Sunday evening in the fall, including the third series from *Law & Order* producer Dick Wolf. Sunday will start with



NBC is planning to offer several new specials, including several with singer/actress Jennifer Lopez, here wearing again her Grammy dress on an episode of this season's *Saturday Night Live*. The first Lopez special is expected to air during the November sweeps.

Weakest Link at 8 p.m. and be followed by *Law & Order: Criminal Intent* at 9. *Criminal Intent* goes behind the scenes with NYPD detectives in the "major cases" division. *Undercover*, an action drama with an LAPD elite unit starring Jon Seda, will follow at 10.

New drama *Crossing Jordan*, which stars former *Law & Order* standout Jill Hennessy, will likely be shown at 10 p.m. on Tuesdays. The series from NBC Studios follows a Boston medical examiner who attempts to solve murder cases

on her own.

Strong test-group results helped get TV chef Emeril Lagasse's sitcom on the schedule, sources say. The NBC Studios comedy *Emeril* will lead off Tuesday nights at 8 and go behind the scenes with the Food Network centerpiece. NBC programmers are giving midseason sitcom *Three Sisters* a shot on the fall schedule, placing it at 8:30 on Tuesdays. Following *Frasier* at 9 p.m. will be the new young-doctor comedy *Scrubs*, from Touchstone TV. Wednesdays and Fridays are expected to remain intact, and Thursday's Must See TV lineup will have only one change heading into the new season: Comedy *Inside Schwartz*, the tale of a wannabe sports-caster, will fill the 8:30 p.m. time slot.

NBC is expected to air the first Jennifer Lopez special during the November sweeps, and the potential sitcom won't be available until midseason at the earliest. NBC's new head of alternative series and movies, Jeff Gaspin, said it was the first move he wanted to make after joining the network from VH-1 last month.

"The first day I started, I set out to get Jennifer and do a special with her," says Gaspin, who created such hits as *Behind the Music* and *Pop-up Video* at VH1. "I called her manager, we spoke to Tommy Mottola at Sony Music, and we told them of our desires, and we put a deal together." ■

NBC'S PROJECTED FALL 2001 SCHEDULE*

NBC	
8:00	Weakest Link
8:30	Law & Order: Criminal Intent
9:30	Undercover
10:00	
10:30	
8:00	Weakest Link
8:30	Third Watch
9:00	Crossing Jordan
9:30	
10:00	
10:30	
8:00	Emeril
8:30	Three Sisters
9:00	Frasier
9:30	Scrubs
10:00	Dateline NBC
10:30	
8:00	Ed
8:30	The West Wing
9:00	Law & Order
9:30	
10:00	
10:30	
8:00	Friends
8:30	Inside Schwartz
9:00	Will & Grace
9:30	Just Shoot Me
10:00	ER
10:30	
8:00	Providence
8:30	Dateline NBC
9:00	Law & Order: Special Victims Unit
9:30	
10:00	
10:30	
8:00	
8:30	
9:00	NBC Movie Night
9:30	
10:00	
10:30	

New show

*Schedule is tentative. NBC will unveil lineup today.

COVERSTORY

How did you get started in the business?

I was in sales for a long time. I sold a variety of things, including big-screen TVs. And really the whole notion of sales is really nothing more than getting a buyer to see things from your point of view and then benefiting from them seeing things from your point of view. So if you get them to believe in a product, they buy the product; you get a commission.

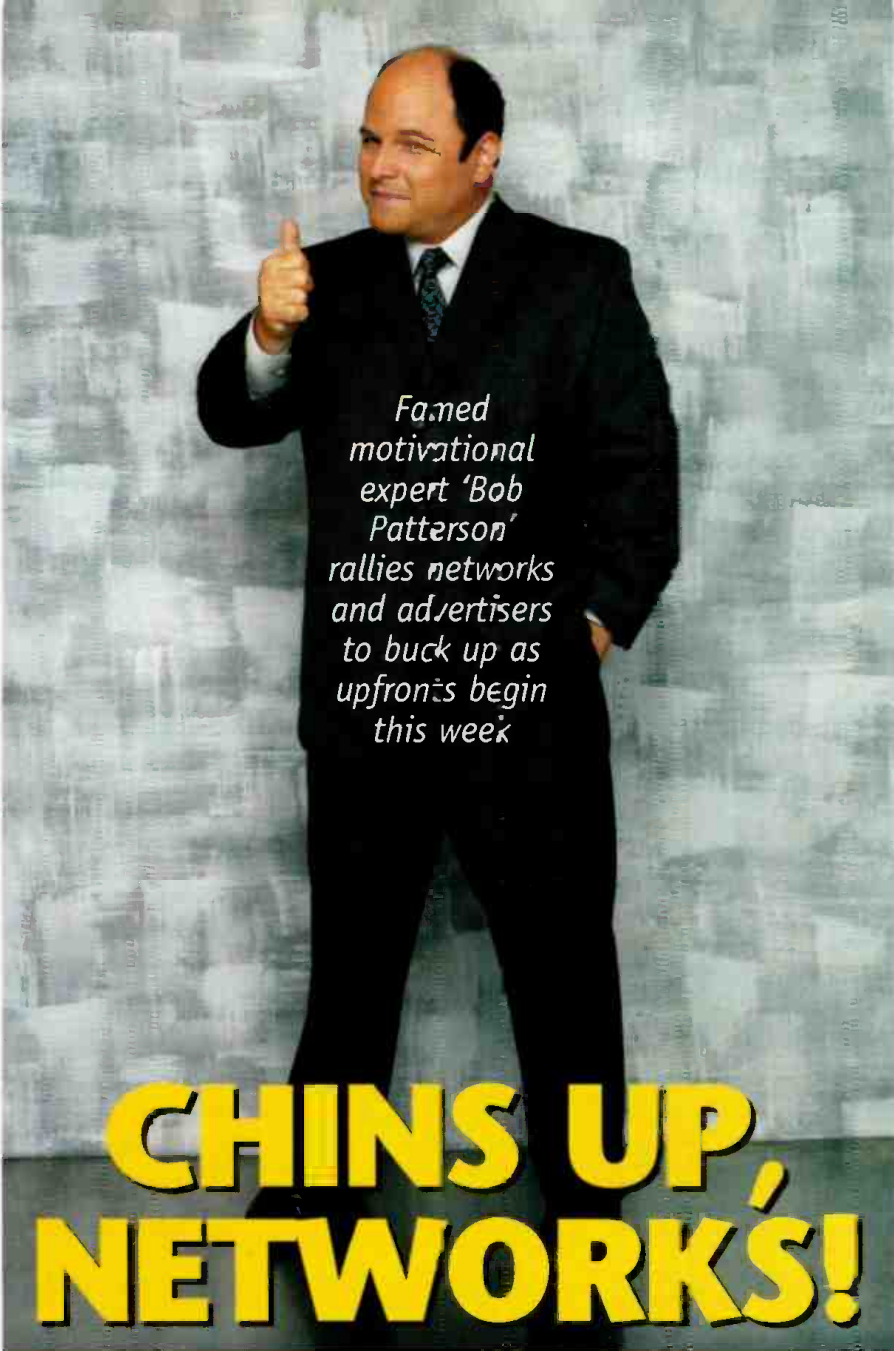
Really motivational speaking is the same thing. I get people to see things from my point of view, and I benefit from them. And I assume, when something is benefiting me, that there must be some sort of ripple effect and perhaps they are benefiting themselves, as well.

The economy has been anything but steady of late. And you have a new prime time series coming at a time when broadcast TV is losing more and more ground to cable, satellite and the Internet. What can you tell network ad executives that will keep them upbeat heading into the upfront buying season this week?

Let's really kind of look at what it is. I have a little saying that I like to go to, and it certainly applies to network TV vis-à-vis cable and satellite. The saying is "I may not be as good as the next man, but the next man is behind me."

You see? So network TV may not be as good as cable and satellite. However, they are behind us. You talk about the economy being in a downturn. You are absolutely right. And what we do at PSST is we take negatives and we turn them into positives.

It's actually a very good thing that the economy is in a downturn as far as network TV goes. Because what is cable? Cable has two divisions. Basic: nobody really wants to see anything basic. When you turn on a TV set, you are really looking for something more than the basics. The other one is premium, and we all know that premium is something that you are going to have to pay



Famed motivational expert 'Bob Patterson' rallies networks and advertisers to buck up as upfron's begin this week

CHINS UP, NETWORKS!

He looks like Jason Alexander, the former *Seinfeld* schemer. But he's really Bob Patterson, famed motivational speaker, author and founder of Patterson Seminar Training (PSST), "or pssst as we like to call it." He has counseled the mighty on Madison Avenue, as well as Network Row, and is in the news again because, this week, ABC will announce that, this fall, Patterson is getting his own series, which some feel will strongly resemble a situation comedy produced by Touchstone Television.

That's why BROADCASTING & CABLE, always a sucker for a good motivational spieler with unresolved emotional issues of his own, offered Patterson an opportunity to chat with B&C's Los Angeles Bureau Chief Joe Schlosser.

The full transcript of Patterson's remarks can be found on BROADCASTING & CABLE's Web site, www.broadcastingcable.com. An edited transcript follows.

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For more information, contact your Fox Cable Networks representative or call (310) 229-4949

* Source: Nielsen UEs, May 2000 vs. May 2001. Subject to qualifications available upon request.

FXnetworks.com



through the nose for.

So, in a bad economy, nobody wants to pay for TV. And what is network TV? It's free. You see what I'm saying? It's absolutely free. They say you can't get something for nothing. Well you *can* get something for nothing. I'm not saying it's a big something. But for nothing, you are getting *something*.

Cable is offering nothing more than gratuitous sex and violence. That's all cable and satellite are. And on network, we don't cop to that. Our sex and violence is not gratuitous. It's necessary, and I think it's poignant.

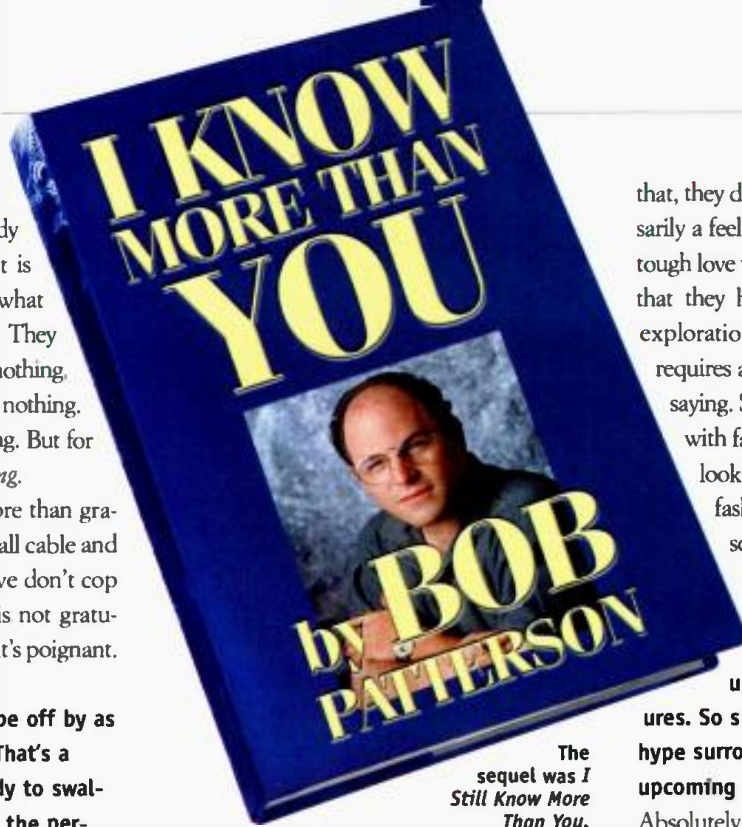
Some say the ad market may be off by as much as \$1 billion this year. That's a pretty tough figure for anybody to swallow. How can you help change the perception that things are so bad out there?

Here's what it is. Again it comes down to another saying: "Ask for something everyday that you think you won't get, but don't ask it from the same person because that's stalking." The way to compensate for a market that is off by a billion dollars—there are two ways to look at it.

The easy way would be for everybody to offer Ted Turner some sort of advertising deal because he throws billions of dollars away at the drop of a hat. But Ted is in a bit of a slump since Jane left.

And the other approach to it: If you say, my God, we need to overcompensate for a billion-dollar loss! But you don't climb a mountain by looking at the top of the mountain. You look at every little step that you have to take. Let's take a "step" toward a dollar. Everybody has a dollar. So I say, instead of looking for a billion dollars from a handful of companies, let's try and get a billion new companies going and they all give us a dollar. That's nothing to them! They give us a dollar, and there you go—we're compensated. Take the little steps; it's the little steps that do it.

So what can you tell a guy like Mike Shaw, the head of ABC's sales division, or Joe Abruzzese at CBS or a guy like Keith Turner at NBC? Should they be



The sequel was *I Still Know More Than You*.

reading your books?

Certainly Mike should. Joe and Keith—I really don't see any benefit to them at all from reading my books or frankly reading anything. They should stay away from the daily papers and certainly not watch the market trends or where anybody's advertising dollars are going or techniques of advertising.

Really, I think those two guys are beyond anybody's help. But Mike I think is a very bright guy, and I intend to work closely with him.

How about broadcast network programmers like Garth Ancier and others who have lost their jobs in the past. Have they sought out your help?

Garth certainly has, and Warren Littlefield came to me not too long ago. Stu [Bloomberg] and Lloyd [Braun] are well into some programs that I think are greatly beneficial to them or have at least given them the appearance of being leaders in the industry.

When I promise you I am taking you to the top, the top is Total Optimum Perception—not performance, because it's far less how I'm actually performing than how I am perceived to be performing. So the perception is that Stu and Lloyd are doing quite well.

As for Garth and Warren and guys like

that, they do come to me, and I'm not necessarily a feel-good, glad-hand kind of guy. It's tough love with me. I told Garth and Warren that they have to do a good deal of self-exploration, and it's not the kind that requires a lubricant, if you know what I'm saying. So I'm not going to schmear them with false hope. When they are ready to look at things in a slightly more dry fashion, I think we'll be able to make some progress with them.

Most of the new shows that came out of last year's upfront presentations were failures. So should we believe any of the hype surrounding incoming shows for the upcoming season?

Absolutely. Let's look at the word *hype* because, as you know, Bob Patterson likes to break things down and see what's really there. *Hype* is really not a word. It's more of an acronym, H-Y-P-E, which I believe stands for Hope You Purchase Everything. And really, I don't see anything wrong with that hope.

Why do shows fail? The answer that you will commonly hear is that nobody watched them. Which is insane. Somebody is watching everything. If it's on the air and it has even the lowest possible rating, somebody is watching it. There is at least one person out there watching it.

I don't think that the problem is the hype and the hoopla. I think our expectations are too high. No company in the world believes that everyone will buy their product. So what I think we need to do in network television is lower our expectations just a little bit. I think the hype and the hoopla is absolutely appropriate. The expectations that people will be watching—that's a little bit enormous for me.

So what do you think of these elaborate presentations put on by the networks in New York for the advertisers? Do you think it's too much?

You know what, there is no such thing as too much. Whoever came up with the notion of bigger isn't better is a moron. I can't name one thing that isn't better when

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it's bigger. You take a really bad show, I'll put it right back in our network television category and put it on a really big screen, and the perception is, that show is big.

Now that the writers have settled with the studios, do you think that's a good sign? Does that bode well for the upcoming actors' issues?

You know, I was a little concerned because, frankly, the issues of the actors are important issues, valid issues, issues that carry us into this brand-new century. I think it takes very strong leadership and a very strong will to be able to buck the corporate powers that be and say we are willing to go to the mat on this. I, however, am very hopeful to avoid an SAG strike because, as you know, I have my own program on the air this season, and I went to [SAG President] Bill Daniels and told him that I would kick his ass if he [screwed] it up in any way. So I'm fairly certain that we should have no problems from the Screen Actors Guild.

What do you think about all of these

reality programs? Do you think they'll take space away from dramas and comedies?

I'm not worried because, frankly, I think the whole thing is a misnomer. They are called reality shows, and I don't know whose reality they actually are. They are not mine; they are not the reality of anybody I know. No one I know has been put in a hostile wilderness environment and asked to live with no food and cameras rolling. That has not been my reality. I have never been chained to four women, try as I might; that has not been my reality. I blame this whole trend on Mike Darnell over at Fox, who instigated it all. I think the last reality show that should be allowed to air is *When Animals Attack Magicians and Mike Darnell*.

How do you feel about the trend of former *Seinfeld* co-stars getting their own TV shows—Michael Richards, Julia Louis-Dreyfus, Jason Alexander? Even Puddy has been getting strong roles at Fox these days.

Well, Puddy I can discount because he was only a peripheral player and I can't lob him in. There were four key *Seinfeld* stars: Seinfeld, Dreyfus, Richards and Alexander. My feeling is three out of those four have Emmys and really have nothing to prove, and they should really move on. They have accomplished their TV goals, and they need to retire. And there is one in that group who is still looking for some sort of validation that, in my mind, is long overdue, and I think, if he has a program, that would be embraced and quite a major success.

What about your show? Is that the answer to what ails network TV?

I don't know if it's the answer to what ails network TV. I do know this: It's the answer to what's ailing me, and, frankly, if it just answers my ails, I think that's a satisfactory beginning. It will give me a reason to get up in the morning, and it will afford me the opportunity to pay somebody to make the bed. Charity starts at home, and I have a very large home. I have a girl in there cleaning twice a week. ■

Quick Guide to Broadcast Upfronts

The broadcast networks announce their fall season to advertisers this week in New York. Here's a quick calendar, and a line or two about what to expect.

Monday, May 14

NBC: 4 p.m.,

Radio City Music Hall

The network will probably announce *Inside Schwartz*, a sports-themed sitcom (*Inside Sports*, get it?) as a new Thursday entry.

Telemundo: 7 p.m.,

Ziegfeld Theatre

Protagonistas is a reality/novela that the Spanish-language network is expected to announce for November sweeps.

Tuesday, May 15

The WB: 9:30 a.m.,

Sheraton New York and Towers

What will replace *Buffy*, and will her fans follow her to UPN?

ABC: 4 p.m.,

New Amsterdam Theater

Last year, Regis got prime time exposure four nights a week and was the toast of the upfronts. This fall, he'll be seen fewer times but, despite some demographic trouble, is still a prime time player.

Wednesday, May 16

Pax TV: 9 a.m.,

Marriott Marquis Hotel

Look for fewer repeats of *Diagnosis Murder* and the rest. Pax TV is getting more original, with NBC's help.

Univision: 10:30 a.m.,

Alice Tully Hall at Lincoln Center

Univision will be touting its exclusive U.S. rights for World Cup coverage and hyping a new spinoff network that bows in January.

CBS: 3 p.m., Carnegie Hall

Survivor 3, yes, and possibly a drama starring Richard Dreyfuss. Will he help keep moving CBS' median age downward?

Thursday, May 17

UPN: 11 a.m.,

Madison Square Garden

UPN is likely to announce a new *Enterprise* to replace outgoing *Star Trek: Voyager*. What other tricks does Viacom have up its sleeve, and what about Fox's potential involvement?

Fox: 4 p.m.,

USS Intrepid,

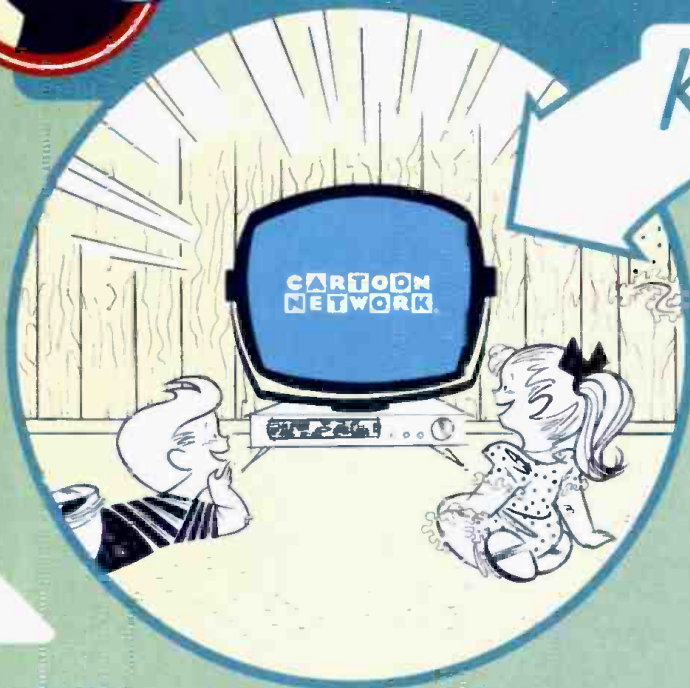
12th Ave. and 46th St.

The truth is out there. Now, is *The X-Files* just out? And when do we see *Temptation Island 2*?



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Source: Nielsen Media Research total day household ratings for 2000 rating period (12/27/99 - 12/31/00), among all ad-supported cable networks. TM & © 2001 Cartoon Network. An AOL Time Warner Company. All rights reserved.



IN BRIEF

CBS RE-UPS JAG

CBS is keeping military drama *JAG* around for two more years. The network has renewed the series from fellow Viacom entity Paramount Network TV for close to \$2 million per episode, sources say.

JAG is currently in its fifth season, and CBS has been paying Paramount just over \$1 million per episode, sources say. The show has been averaging 13 million viewers and a 9.2 rating/14 share in households this season, according to Nielsen Media Research.

WGA BOARD OKS PACT

The Writers Guild of America's board of directors voted unanimously in favor of last week's tentative agreement with Hollywood producers, leaving only one more hurdle. The guild's 11,000 members have to ratify the agreement through a mail-in vote that has a return deadline of June 4.

The WGA and AMPTP on May 4 reached a tentative agreement, a three-year pact that brings TV and film writers a number of financial gains. The Screen Actors Guild and AMPTP will start official negotiations on their new contract on May 15 in Los Angeles. SAG's current agreement expires June 30.

REAL WORLD, WINDY CITY

The 11th installment of MTV's *The Real World* will land in Chicago, with production beginning this summer for air in January 2002. After 10 seasons, *The Real World* has kept its status as one of MTV's highest-rated shows. Co-creator Jon Murray cites "beautiful backdrops, diversity, culture" as some of his reasons for going with Chicago. New Orleans was a recent site.

Shifting reality

The screenwriters' settlement may delay development of unscripted programming

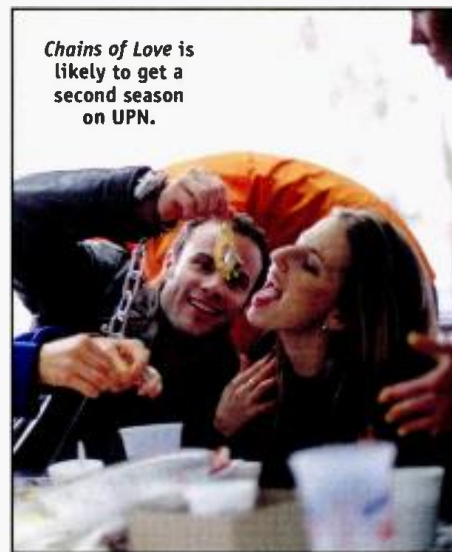
By Susanne Ault

Settlement of the Writers Guild contract drew a big "whew" from television executives. But getting back to TV business as usual may not be such great news for reality-based projects pushed into development to cushion a strike's blow.

Reality TV is still a sizzling genre. But, without a strike in the picture, scripted series carry as much weight as reality projects, as networks finalize their fall schedules for this week's upfronts. For example, The WB is considering Studios USA/LMNO Productions' revival of *That's Incredible*, along with shows like *Smallville*, about a young Superman. NBC is pondering *Spy TV* and *Fear Factor* from *Big Brother* producer Endemol and the next *Law & Order* installment, *Criminal Intent*.

The reality series could make it onto their respective networks, eventually. But now that the networks' best bets in comedy and drama can run as they typically do—during the high-profile fall season—some reality projects will likely be pushed elsewhere. Already, Bunim Murray's *Love Cruise* for Fox appears to be headed for a summer debut, rather than a fall strike-plan launch; likewise, its *Lost in the U.S.A.*, for The WB, will probably debut in mid-season instead of in September.

And without the pre-settlement urgency, some reality shows might not launch at all. "There's no doubt that some of the reality projects that were put into development and ordered in anticipation of the strike are going to be much less interesting to the networks,"



Chains of Love is likely to get a second season on UPN.

There's no doubt that some of the reality projects ordered in anticipation of the strike are going to be much less interesting to the networks.'

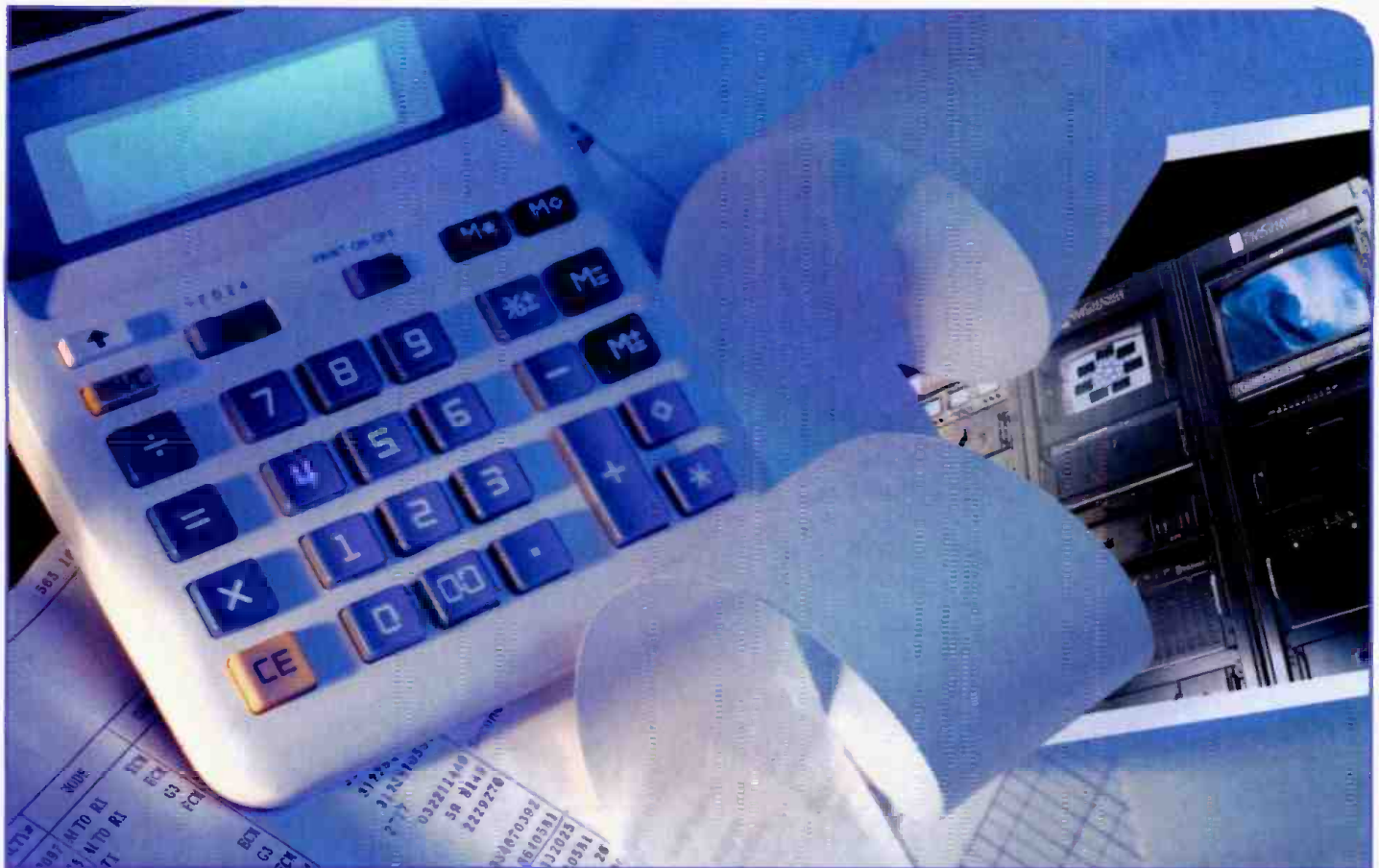
—David Kissinger, USA Television Production Group

admits David Kissinger, president of USA Television Production Group.

He insists, though, that *That's Incredible*, a revival of the 1980s series spotlighting zany performances and stunts, "is so good I'm not concerned what the strike settlement will do to its fortunes." But "possibly," he adds, it and other reality projects could get shifted to other outlets, such as cable or syndication. If the networks make scripted series a higher priority, Kissinger "would certainly try to find a home for it if we fail at The WB."

A WB representative calls scripted series the network's "bread and butter" but adds, "the reality pilots will be considered on equal footing with everything else here. We're not jettisoning reality because of the strike agreement."

Some sure things include second outings of ABC's *The Mole* and CBS' *Big Brother*, which are already in production at Stone Stanley Entertainment and Endemol Entertainment,



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**SEACHANGE
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Cable's labor day

Writers Guild contract wins bigger residuals and more pay for original shows

By Allison Romano

The writers' union is feeling flush from the increased cable residuals in its new contract, but cable networks don't expect an immediate pinch in their purses.

The tentative agreement between The Writers Guild of America and the Alliance of Motion Picture and Television Producers calls for increasing writers' payments by \$41 million over the term of the deal. The guild's 11,000 members are expected to ratify it; cutoff time for the mail-in votes is June 4.

Payments by cable networks were at the heart of the negotiations, since they have still been getting price breaks negotiated

when they were poor and thinly watched, not rich and sometimes beating broadcast networks' Nielsens.

The union scored a significant victory with increased residuals for made-for-pay-TV programming. A new fixed-payment system increases residuals for shows like HBO's *The Sopranos* and *Sex in the City* and Showtime's *Soul Food* to \$4 million a year from \$300,000 per year under the old contract.

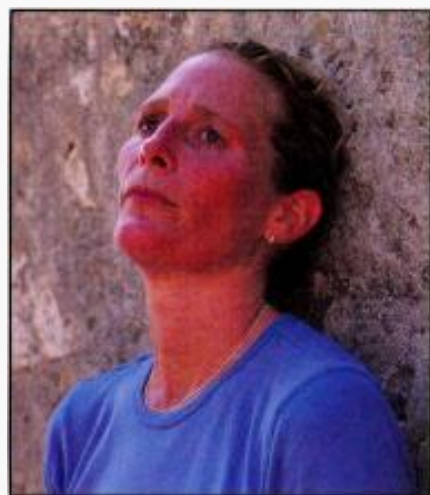
"The problem with this was that, in practice, it never paid any residuals," said Chuck Slocum, the guild's director of strategic planning. "We were never happy with this. The directors' guild

had a richer formula, and the actors' deal was somewhat richer, but ours just has not worked."

The new contract will not have drastic

The problem ... was that, in practice, it never paid any residuals!

—Chuck Slocum, Writers Guild executive



The second outing of ABC's *The Mole* is in production at Stone Stanley Entertainment.

respectively.

UPN entertainment chief Tom Nunan, looking at a second season of Endemol's *Chains of Love* and the WWF's *Manhunt*, similarly considers reality shows "just as valuable as scripted shows." However, he's sure some reality producers, "wanting to be the belles of the upfront, were muttering to themselves when the strike did get resolved."

Bunim-Murray Executive Producer Jon Murray is not concerned that *Love Cruise*, a more romantic *Survivor* at sea, and *Lost in the U.S.A.*, a cross-country scavenger hunt, are not guaranteed spots in Fox's and The WB's splashy fall upfront presentations. If the projects land in summer or mid-season, "the competition will be easier," he says, noting that *Survivor* and *Who Wants to Be a Millionaire?* first found their footing outside the regular fall season.

Other top reality producers also see big things for reality projects they have up their sleeves—even without strikes on the horizon.

With seven or eight projects still being negotiated, says Endemol Entertainment USA President David Goldberg, "we see no change in the amount of business."

As for *Fear Factor*, on which contestants try to conquer phobias, and *Spy TV*, an extreme hidden-camera show, Goldberg says NBC has set tentative start dates, leading him to believe it's full steam ahead on the efforts.

LMNO CEO Eric Schotz insists that reality is all the rage right now. "We don't develop for strikes. I think reality was the flavor of the month before there was ever any strike talk." ■



A new fixed-payment system boosts residuals for shows like HBO's *Sex in the City* to \$4 million a year, from \$300,000 a year under the old contract.

Programming

implications for the cable industry—at least in the short term. Many near-term original movies and series are in production or finished and are not covered under the new deal. The networks won't feel the effects until they start new productions. The degree of long-term pain won't become clear until the networks start new productions and will vary according to the level of contact a network has with the union.

"Lifetime and most networks get original programming and scripted series from outside production companies, and they have deals with the writers' union. We don't pay the writers directly," said Dawn Tarnofsky-Ostroff, Lifetime's executive vice president of entertainment. The increased residuals could slightly affect prices charged by the production companies.

But Tarnofsky-Ostroff contends that, to compete for talent, Lifetime already pays broadcast-network rates.

E! Entertainment uses in-house, non-union writers. The Disney Channel said it doesn't expect to feel much pain from the hike in residual payments. HBO, TBS, TNT, Showtime and USA Network would not give details.

The WGA said that writers will now receive a fixed amount, rather than a percentage license fee, and each payment buys the network a year of reruns. The old contract employed a formula for payments where the writers received 2% of the license fee when certain thresholds, such as revenue level and year of distribution, were met.

Now, after the first year, writers will receive \$2,500 for a half-hour program, \$4,333 for an hour and \$8,333 for a two-hour show. The payments stay about the same for the third and fourth years but diminish in the fifth season of reruns.

When a show such as *The Sopranos* or *Sex in the City* (which have had strong VHS/DVD sales) moves from pay cable to another pay service or VHS/DVD, the writer will now receive 2% of license fees. The union was seeking a more significant increase.

Made-for-basic cable residuals will rise

20% to \$850,000. The percent increase will pay writers 30% to 36% of the syndication rate for a made-for-cable show.

The guild's major cable defeat was a failure to boost the 2% residual for shows going from broadcast to cable TV, such as *ER*, *Law and Order* and TV movies.

This issue is sure to be a high priority when the two sides meet again in 2004 to

hammer out the next contract, Slocum said.

With the writers' contract settled, network executives are now looking toward upcoming contract negotiations with the Screen Actors Guild.

"It's one contract down, one to go," said E! President Mindy Herman. "Cooler heads have to prevail, especially in the current economic condition." ■

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Programming

BroadcastWatch

COMPILED BY KENNETH RAY

APRIL 30–MAY 6 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	UPN	WB
31	7.4/12	8.9/14	7.8/13	8.0/13	1.0/2	1.9/3	3.3/5
8:00		30. King of Queens 8.0/14	31. Weakest Link 7.9/13	42. Boston Public 7.3/12	119. Candid Camera 0.9/2	104. The Hughleys 1.7/3	74. 7th Heaven 4.2/7
8:30		34. Yes, Dear 7.6/12				100. The Hughleys 1.8/3	
9:00	39. ABC Monday Night Movie—Armageddon 7.4/12	6. Ev Lvs Raymd 11.7/18	35. Dateline NBC 7.5/11	24. Ally McBeal 8.7/13	124. Touched by an Angel 0.8/1	94. The Parkers 2.1/3	92. Roswell 2.5/4
9:30		11. Becker 10.6/16				98. Girlfriends 2.0/3	
10:00		32. Family Law 7.7/13	28. Third Watch 8.2/14		110. Diagnosis Murder 1.4/2		
10:30							
	9.2/15	8.5/14	7.1/12	6.2/10	1.1/2	1.3/2	2.9/5
8:00	10. Who Wants to Be a Millionaire? 11.1/19	26. JAG 8.4/14	80. Fighting Fitzger 3.9/7	55. That '70s Show 6.4/11	124. Mysterious Ways 0.8/1	107. Chains of Love 1.5/3	87. Buffy the Vampire Slayer 3.0/5
8:30			77. 3rd Rock fr/Sun 4.0/7	49. That '70s Show 6.9/11			
9:00	35. Dharma & Greg 7.5/12	42. 60 Minutes II 7.3/11	7. Frasier 11.6/18	59. Dark Angel 5.9/9	113. Doc 1.2/2	113. All Souls 1.2/2	87. Angel 3.0/5
9:30	44. What Abt Joan 7.1/11		26. Three Sisters 8.4/13				
10:00	19. NYPD Blue 9.3/16	18. Judging Amy 9.8/16	39. Dateline NBC 7.4/12			113. Diagnosis Murder 1.2/2	
10:30							
	6.4/10	8.0/13	10.9/18	5.6/9	1.0/1	2.5/4	2.9/5
8:00	50. My Wife & Kids 6.8/12	21. CBS Wednesday Movie—Murder, She Wrote: Last Free Man 8.9/15	44. Ed 7.1/12	71. That '70s Show 4.7/8	131. Twice in a Lifetime 0.5/1	94. Special Unit 2 2.1/4	85. Dawson's Creek 3.2/5
8:30	63. Two Guys/A Girl 5.6/9			65. Grounded/Life 5.2/9			
9:00	54. Drew Carey 6.5/10		7. The West Wing 11.6/18	56. Boot Camp 6.3/10	119. Touched by an Angel 0.9/1	87. Star Trek: Voyager 3.0/5	91. Felicity 2.6/4
9:30	61. Spin City 5.8/9						
10:00	52. Dnce and Again 6.7/11	58. 48 Hours 6.0/10	4. Law & Order 14.1/23			107. Diagnosis Murder 1.5/2	
10:30							
	6.0/9	18.9/29	11.2/18	4.3/7	1.2/2	4.1/6	2.5/4
8:00	83. Whose Line Is It 3.5/6		15. Friends 10.1/17		119. It's a Miracle 0.9/1	76. WWF Smackdown! 4.1/6	93. Gilmore Girls 2.3/4
8:30	77. Whose Line Is It 4.0/6	1. Survivor II 20.1/31	16. Friends 10.0/16	73. Fox Thursday Night Movie—Die Hard With a Vengeance 4.3/7			90. Charmed 2.7/4
9:00	25. Who Wants to Be a Millionaire? 8.5/13		20. Will & Grace 9.2/14				
9:30			28. Just Shoot Me 8.2/12				
10:00	59. Primetime 5.9/9	2. Survivor II: The Reunion 16.0/25	3. ER 14.9/23			111. Diagnosis Murder 1.3/2	
10:30							
	6.6/12	6.5/12	8.4/16	3.7/7	0.8/2	2.1/4	1.8/4
8:00	83. Whose Line Is It 3.5/7		32. Providence 7.7/16	74. Police Videos 4.2/8	127. Encounters With the Unexplained 0.6/1	94. UPN Movie Friday—Demolition Man 2.1/4	100. Sabrina/Witch 1.8/4
8:30	94. Whose Line Is It 4.0/8	53. Diagnosis Murder 6.6/13					94. Sabrina/Witch 2.1/4
9:00	21. Who Wants to Be a Millionaire? 8.9/16		48. Dateline NBC 7.0/12	85. The Lone Gunmen 3.2/6	119. Touched by an Angel 0.9/2		100. Popular 1.8/3
9:30							
10:00	44. 20/20 7.1/13	56. Nash Bridges 6.3/12	12. Law & Order: Special Victims Unit 10.4/19			118. Diagnosis Murder 1.0/2	
10:30							
	5.2/10	7.1/14	4.4/9	4.7/9	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-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00		62. Walker, Texas Ranger 5.7/12	(nr) NBA Playoffs—Dallas Mavericks vs. San Antonio Spurs 4.4/10	80. Cops 3.9/8	127. Bonanza 0.6/1		
8:30				68. Cops 4.9/10			
9:00	65. ABC Saturday Night Movie—Armageddon 5.2/10	50. Walker, Texas Ranger 6.8/13		68. AMW: America Fights Back 4.9/9	127. Bonanza 0.6/1		
9:30			71. NBC Saturday Night Movies—Happy Gilmore 4.7/9		127. Bonanza 0.6/1		
10:00		21. The District 8.9/17					
10:30							
	8.4/14	10.1/17	6.3/11	7.1/12	1.0/2		1.6/3
7:00		14. 60 Minutes 10.2/20	(nr) NBA Playoffs—Philadelphia 76ers vs. Toronto Raptors 5.4/11	80. Futurama 3.9/8	119. Candid Camera 0.9/2		113. Jamie Foxx 1.2/3
7:30	68. ABC Sunday Picture Show—Ace Ventura: Pet Detective 4.9/9			67. King of the Hill 5.0/9	113. Candid Camera 1.2/2		111. The PJs 1.3/2
8:00		13. Touched by an Angel 10.3/17	64. Dateline NBC 5.4/9	35. The Simpsons 7.5/13	107. Doc 1.5/3		100. Steve Harvey 1.8/3
8:30				39. Malcolm/Middl 7.4/12			104. The Oblongs 1.7/3
9:00	5. Who Wants to Be a Millionaire? 12.5/19						99. Nikki 1.9/3
9:30		17. CBS Sunday Movie—Follow the Stars Home 9.9/15	44. NBC Sunday Night Movie—The Judge, Part 1 7.1/11	35. The X-Files 7.5/11	126. Women of Camelot, Part 1 0.7/1		104. For Your Love 1.7/3
10:00	9. The Practice 11.5/19						
10:30							
WEEK	7.1/12	9.7/16	8.0/14	5.6/9	1.0/2	2.4/4	2.5/4
S-T-D	8.4/14	8.6/14	7.9/13	6.1/10	1.0/2	2.4/4	2.5/4

SyndicationWatch

APRIL 23-29 Syndicated programming ratings according to Nielsen Media Research

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.4	9.4
2	Jeopardy	7.9	7.9
3	Seinfeld (wknd)	5.9	6.7
4	Entertainment Tonight	5.8	5.9
5	Judge Judy	5.6	8.1
6	Oprah Winfrey Show	5.6	5.7
7	Friends	5.1	5.9
8	Frasier	5.0	5.8
9	Seinfeld	4.2	4.2
10	Entertainment Tonight (wknd)	4.1	4.2
11	Wheel of Fortune (wknd)	3.8	3.6
12	The X-Files	3.8	4.0
13	Judge Joe Brown	3.4	4.3
14	Jerry Springer	3.4	3.8
15	Maury	3.3	3.4
16	Drew Carey	3.1	3.4
17	Hollywood Squares	3.1	3.1
18	Live With Regis and Kelly	3.0	3.0
19	Montel Williams	3.0	3.0
20	Rosie O'Donnell Show	3.0	3.0
21	Friends (wknd)	2.9	3.2
22	3rd Rock From the Sun	2.9	3.1
23	Andromeda	2.9	3.0
24	Stargate SG-1	2.9	3.0
25	Inside Edition	2.9	2.9

TOP TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah Winfrey Show	5.6	5.7
2	Jerry Springer	3.4	3.8
3	Maury	3.3	3.4
4	Live With Regis and Kelly	3.0	3.0
5	Montel Williams	3.0	3.0

According to Nielsen Media Research Syndication Service Ranking Report April 23-29, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen Rating = 1,022,000 households, which represents 1% of the 102.2 million TV Households in the United States

NA = Not Available

Still there after eight years

Ricki, airing its 1,500th episode on Monday, has a lot to crow about.

After eight seasons on the air, it is the No. 1 talk show among females 18-24, according to Nielsen research, through April 1. Also, by being slotted at 5 p.m. in seven of the top 10 markets, *Ricki* is second only to talk queen *Oprah* in the consistent number of time periods it holds.

The show has been a boon to WPWR-TV Chicago, which has run it for all eight seasons. Programming Director Tom Feie says *Ricki* got the station's late-afternoon daypart finally "to start showing signs of life." Before *Ricki* came onto the scene at 5 p.m., "you name it, they tried it. It was doing nothing in that time slot."

It's no wonder that passing the 1,500-episode milestone was an emotional experience for all involved. "My eyes just filled with tears," recalls Executive Producer Gail Steinberg. "It was a huge accomplishment. When you think about the mortality rate of shows in this genre, it's an accomplishment to stay on for more than one season, let alone eight."

Steinberg attributes the show's long life to host Ricki Lake's genuine devotion to such social causes as the National Campaign to Prevent Teen Pregnancy. The show regularly crafts episodes to teach teen girls how tough it is to raise a child. Since the topic "affects a significant portion of *Ricki's* audience," says Steinberg, it helps make ratings for these shows "wonderful."

A teen-pregnancy episode that ran Nov. 24, 2000, delivered a 2.5 weighted metered-market average, tying the show's best performance during that sweeps period. A similarly themed episode on April 27 rang up a 2.0.

Despite some arguably stiff talk competition coming next fall, including *Iyanla*—executive-produced by Barbara Walters—Steinberg is confident that *Ricki* can stay viable. "Believe it or not, in eight years, 1,500 shows, there are so many things we haven't tried yet." For instance, *Ricki* just embraced the reality trend with "Baby, We're Together Now, But Will We Be After a Week of Temptation on Manhattan Island?," set to air later this month. —Susanne Ault



Long-lived *Ricki* is the No. 1 talk show among females 18-24.



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WOMEN 18 - 49
WOMEN 25 - 54

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Source: NIELSEN, March 2001. Divorce Court ranked among Court Court, Judge Joe Brown, Judge Judy, Judge Hatchett, Judge Mathis, Judge Mills Lane, Mental Court, Peacock's Court, Power Of Attorney. Based on share.

StationBreak

BY DAN TRIGOBOFF

EMERGENCY RESPONSE

Last week, the Radio-Television News Directors Association joined Oregon news leaders in opposing legislation in that state that could give law enforcement the discretion to keep recordings of emergency phone calls from the media. The legislation passed the state House by a wide margin earlier this month and now moves to the state Senate.

Proponents of the legislation cite privacy concerns and concerns that people involved in tragedies will be exploited or forced to relive events. The law would allow the release of transcripts only if a caller consents or if an appeals process determines the public interest outweighs the right to privacy.

Four Oregon news directors, including former RTNDA Chairman John Sears of KPTV(TV) Portland, have testified against the proposed law. Sears also joined RTNDA President Barbara Cochran in an entreaty to state senators and Gov. John Kitzhaber, arguing that the legislation could "erode the role of the

press as an effective check on the power vested in law-enforcement agencies."

"Although individuals who call 911 may prefer anonymity," Sears and Cochran wrote, "in this world of media publicity and litigation, there is no realistic expectation of anonymity and/or privacy when a person contacts the police with information.

Moreover, while the bill would afford access to transcripts of the tapes, such transcripts offer no substitute for audio recordings. Absent inflection and timing, a true assessment of what has transpired is difficult if not impossible to make."

UNAUTHORIZED ENTRY

Forget news, advertising and marketing. What TV stations may need most are foreign-relations advisers. Web sites at two Allbritton-owned stations, ABC affiliates KTUL(TV) Tulsa, Okla., and WCIV(TV) Charleston, S.C., were invaded last weekend, apparently by a group of Chinese hackers (several Web sites have been hit around the country, ostensibly

in retaliation for the spy-plane incident).

Tulsa was hit hardest, with files deleted and messages posted about American imperialism and some chauvinistic remarks. KTUL's Web site was down for several days. Files were also deleted at WCIV, but the station was back up in a matter of minutes. KTUL Webmaster Kevin King, who had to make an early exit from his nephew's birthday party May 6 to fix things, said the station it was in the process of switching over to a new server anyway.

"The hackers went in and erased everything," King said. "If we hadn't backed everything up Friday night, we would have lost a great deal."

Robert Forsyth, Webmaster at WJLA-TV Washington and overseer of all the Allbritton Web sites, said that, despite what the company believed were sophisticated safety measures, a small part of its server base was vulnerable to "script kitties," which search millions of Internet addresses for a target. "The Internet is about the open exchange of informa-

tion," he said. "With that comes these vulnerabilities."

STOCK SHOCKER

Denver authorities are investigating financial dealings among former KDVR(TV) Denver Managing Editor Scott McDonald and co-workers, as well as local newsmakers and public-relations executives. Among those accusing McDonald is station consumer reporter Tom Martino. Martino acknowledged the irony of a consumer reporter's allegedly being a victim of fraud but said he had been pressured by McDonald, who was essentially his boss, into lending McDonald money for investment shortly after Martino joined the station. Though saying he was not intimidated, Martino believed McDonald's position gave him credibility. Later, Martino said, "I put a private detective on him" before deciding to sue McDonald for fraud.

McDonald told B&C that, as of midweek, there had been no civil or criminal charges filed, only a complaint prompting an investigation. He would not comment on why he left the station but insisted that it was his choice. He said he was liquidating his assets and trying to repay the money given toward investments. He denied any fraud and asserted that the investments were legitimate.

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

QUESTIONS & ANSWERS

Terri Watkins
LIVE. LOCAL. LATEBREAKING. EYEWITNESS NEWS KOCO

Memento mori
Last week, KOCO-TV Oklahoma City's Terry Watkins aired the story of her lengthy correspondence with Oklahoma City bomber Timothy McVeigh. Watkins, who has covered the story from the start, asked more than two dozen questions of the convicted killer in her most recent correspondence and received about 10 responses.

Focus Evansville

THE MARKET

DMA rank	97
Population	710,000
TV homes	276,000
Income per capita	\$15,411
TV revenue rank	89
TV revenue	\$48.3 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1. WFIE-TV	14	NBC	Cosmos
2. WEHT	25	ABC	Gilmore
3. WEVV	44	CBS	Comm. Corp.
4. WTVW	7	Fox	Quorum
5. WAZE-TV	19	WB	South Central
6. WTSN-LP	63	Pax	Comm. Corp.

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

CABLE/DBS

Cable subscribers (HH)	171,120
Penetration	62%
ADS subscribers** (HH)	57,960
ADS penetration	21%
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Wheel of Fortune</i> (WFIE-TV)	16/28
Network show	
<i>ER</i> (WFIE-TV)	21/34
6 p.m. newscast	
WFIE-TV	15/29

***February 2001, total households

Sources: Nielsen Media Research, BIA Research



Evansville stations serve viewers in Indiana, Kentucky and Illinois.

Fighting for viewers, Hoosier-style

Think of a market where four stations battle it out for news supremacy and where two of them have a helicopter and a satellite truck. You're probably not thinking Evansville, Ind.

"This is an extremely competitive news market," says Mike Riley, station manager of WEHT, the ABC affiliate. "News represents an enormous part of the total income of the station, so consequently you realize that, if you're going to survive, you have to put on a good newscast that attracts news viewers, because that's what advertisers want. So that makes you spend more money because news is like a drug: The better it gets, the more income you get from it, but the more you have to spend to sustain" that level. The helicopters and Doppler radars "are wonderful," he adds, "but unless you have the people to make them work, it's all a moot point. We've got longevity with our reporters and our anchors; they are very, very good."

Across town at NBC affiliate WFIE-TV, GM Lucy Himstedt has a news background. "Every now and then, the news part of me wants to do something," she says, so this week she's off to Terre Haute, Ind., to field-produce the station's coverage of Timothy McVeigh's execution. "We'll have crews in Terre Haute working different angles, and we'll have a crew in Oklahoma," she explains. "We're not always a believer in going to where the big story is just to go, but Terre Haute is here, it's right up the road. If it's big and it has a local connection, we're going."

The news situation is summed up by David Wells, president of Media Mix Communications, an advertising and marketing firm: "While WFIE is still pretty much dominating the late-night news, they receive a lot more competition during the earlier newscasts—5 and 6 p.m. and early morning, with WEHT a real strong contender" in the morning. "And then the Fox affiliate [WTVW] is experiencing a lot of growth with its 9 p.m. news. And though WFIE is dominating in the 10 p.m. news, its share has dwindled." —Mark K. Miller (mrkmliller@aol.com; 301-773-0058)



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NBC's strongest link

Gaspin joins as exec VP; VH1 fills his slot with Graver

By Joe Schlosser and Allison Romano

VH1's man behind the music is now NBC's strongest link to becoming a player on the reality front. Jeff Gaspin returns to NBC, this time as its new executive vice president of alternative and long-form programming but really the executive who will try to make up for the network's lost time in the reality field.

Although *Weakest Link* has scored some early ratings success, NBC has all but missed the boat on reality and watched CBS' *Survivor* and ABC's *Who Wants to Be a Millionaire?* eat into its core audience numbers.

Fred Graver, the former head of VH1's Internet group, succeeds Gaspin as executive vice president for programming and production at the cable network.

Gaspin, who worked at NBC News before joining VH1, will oversee reality shows and NBC's movie and miniseries department—

two divisions headed in very different directions. NBC is ramping up reality production, while scaling back considerably on original movie production. The network may have only one miniseries next season and a half dozen original movies.



Gaspin says his background at NBC News played a big part in his return, as did the hiring of former *Today* executive producer Jeff Zucker as NBC's new entertainment president.

Gaspin says his background at NBC News played a big part in his return, as did the hiring of former *Today* executive producer Jeff Zucker as NBC's new entertainment president. (Also, last week, news President Andrew Lack was named president of NBC, and Neal Shapiro was dubbed news chief. See Top of the Week.)

"Certainly for the last five years, I've had a great run at VH1, but I felt like I needed a bigger playing field to play in than just music," says Gaspin, formerly VH1's executive vice president, programming and production. "I was brought to VH1 as a TV guy, not as a music guy."

Gaspin has gotten a crash course in reality, taking close to 60 pitch meetings in the

three weeks since rejoining NBC. "I wanted to open myself up to the community, so I've let just about everybody and their mother come in."

Gaspin isn't a novice in dealing with reality producers by any stretch. While at NBC News, he helped launch *Dateline NBC* and produced one of the original prime time reality shows, *I Witness Video*. While at VH1, he took reality ideas and crossed them with music, producing such series as *Bands on the Run*. Gaspin also says he attempted to bring *Weakest Link* to VH1 before it came to NBC.

He has made some moves, slotting two Endemol reality projects, *Fear Factor* and *Spy TV*, for this summer. The network has also ordered 13 episodes of *Trial & Error* from *Law & Order* producer Dick Wolf, a real-life version of the drama series, set in San Diego, and 13 episodes of *Dog Eat Dog*, a British studio-based quiz show.

At VH1.com, Graver tempted music fans with enhanced offerings online. Now he'll try to lure those fans back to television. "Our audience has changed in the last year and a half," he says. "They've been able to get music and pursue their passion for it on the Internet. Our programming will bring them back."

Graver, a veteran TV writer and producer, says VH1 needs to focus its programming on contemporary music. ■

CableWatch

APRIL 23-30 Cable programming ratings according to Nielsen Media Research

CABLE'S TOP 10

Ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 102.2 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	64	5.2	4.2	4224	8.4
2	WWF Entertainment	TNN	Mon	09:00P	60	4.7	3.8	3850	7.0
3	NASCAR/Pontiac Excitement 400	FX	Sat	08:03P	202	4.0	2.6	2623	7.6
4	m/"Family of Strangers"	LIF	Sun	03:00P	120	3.1	2.5	2483	7.8
5	Spongebob	NICK	Sun	10:00A	30	2.7	2.2	2229	8.4
5	m/"Seduced by Madness, Pt. II"	LIF	Sun	07:00P	120	2.7	2.2	2210	4.7
7	Rugrats	NICK	Sun	09:30A	30	2.6	2.1	2143	8.4
7	m/"Seduced by Madness, Pt. 1"	LIF	Sun	05:00P	120	2.6	2.1	2068	5.6
7	Winston Cup Pre Race Show	FX	Sat	07:30P	33	2.6	1.7	1678	5.8
10	m/"A Mother's Revenge"	LIF	Sun	01:00P	120	2.5	2.0	2016	6.9



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Changing Hands

Combos

WSCP(AM) Sandy Creek-WSCP-FM
Pulaski, N.Y.

Price: \$400,000

Buyer: Galaxy Communications LP, Syracuse, N.Y. (Ed Levine and Robert Raide, principals); owns 10 other radios

Seller: Tri-County Broadcasters Inc., Sandy Creek (Kevin Walker, president); no other broadcast interests

Facilities: AM: 1070 kHz, 2.5 kW day; FM: 101.7 MHz, 2.5 kW, ant. 364.1 ft.

Format: Both country

Broker: Ray H. Rosenblum

FMs

KFXM(FM) Temecula/North San Diego, Calif.

Price: \$6.225 million (at auction)

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 other radios, including five FMs and three AMs in San Diego

Seller: Newco Temecula LLC, Hemet, Calif. (William B. Hull, president); no other broadcast interests

Facilities: 103.3 MHz, 6 kW, ant. 715 ft.

Format: Country classics

70% of WCUP L'Anse, Mich.

Price: \$176,000 (for debt)

Buyer: Keweenaw Bay Indian Community, Baraga, Mich. (Leonard "Bill" Cardinal, chairman/8% owner); already owns 30% of WCUP; will divest 30% of WUPY(FM) Ontonagon to seller

Seller: L'Anse Broadcasting Inc., Ontonagon, Mich. (Robert M. "Skip" and Sandra K. Schulz, owners); owns 70% of WUPY

Facilities: 105.7 MHz, 50 kW, ant. 492 ft.

Format: Country

KEAL(FM) Douglas, Ariz.

Price: \$137,500

Buyer: Cochise Broadcasting LLC, Tucson, Ariz. (Ted Tucker, 50% managing member); no other broadcast interests

Seller: Unicorn Communications Inc., Douglas (R. Lavance Carson, president/majority owner); also selling KAPR(AM) Douglas (see below). Carson also owns two FMs and one AM, Michigan

Facilities: 95.3 MHz, 3 kW, ant. 210 ft

Format: Regional Mexican

KYYT(FM) Goldendale, Wash.

Price: \$0 (donation)

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	□ \$400,000	□ 1
FMs	□ \$6,538,000	□ 5
AMs	□ \$688,500	□ 5
Total	□ \$7,626,500	□ 11

SO FAR IN 2001

TV/Radio	□ \$200,000,000	□ 1
TVs	□ \$418,540,000	□ 15
Combos	□ \$2,438,767,820	□ 40
FMs	□ \$144,885,900	□ 82
AMs	□ \$77,553,311	□ 60
Total	□ \$3,279,747,031	□ 198

Buyer: Haystack Broadcasting Inc., Goldendale (Colin B. Malcom, president/66% owner/seller); no other broadcast interests

Seller: Colin B. Malcom, The Dalles, Ore.; owns 97% of KLCK(AM) Goldendale

Facilities: 102.3 MHz, 1.8 kW, ant. 574 ft.

Format: Country

Construction permit for WYKW(FM) Shelbyville, Tenn.

Price: \$0

Buyer: American Family Association Inc., Tupelo, Miss. (Donald E. Wildmon, president); owns/is buying at least 105 FMs and CPs for, Tenn other FMs

Seller: Abundant Life Broadcasting, Jackson. (Tamara Durham, vice president); is buying 10 radio stations

Facilities: Not available

Format: To be Christian

AMs

WIRA Fort Pierce, Fla.

Price: \$350,000 (includes two-year non-compete agreement)

Buyer: Port St. Lucie Broadcasters Inc., Port St. Lucie, Fla. (Carol Hutchison Wyatt and John Gregory Wyatt, co-owners); owns WPSL(AM) Port St. Lucie/Fort Pierce

Seller: Genesis Communications I Inc., Atlanta (Bruce C. Maduri, president; Starter Enterprises Inc., parent [Maduri,

64.6% owner]); owns five AMs, all Florida. Note: Genesis bought WIRA for \$200,000 cash (Changing Hands, May 15, 2000)

Facilities: 1400 kHz, 1 kW

Format: Nostalgia, big band, oldies

KAPR Douglas, Ariz.

Price: \$187,500

Buyer: Good News Radio Broadcasting Inc., Tucson, Ariz. (Douglas E. Martin, president); owns KGMS(AM) and KVOI(AM) Tucson; is buying KJAA(AM) Globe and KNXN(AM) Sierra Vista, Ariz.

Seller: Unicorn Communications (see KEAL[FM] item, above)

Facilities: 930 kHz, 2.5 kW day

Format: Classic hits

WFOG (formerly WRHD) Riverhead, N.Y.

Price: \$80,000

Buyer: Five Towns College, Dix Hills, N.Y. (David M. Cohen, dean of administration); no other broadcast interests

Seller: IW LLC, Newton, Mass. (Albert J. Kaneb, manager); owns WGSM(AM)

Huntington, WRCN-FM Riverhead and WMJC(FM) Smithtown, N.Y.; has TBA with WLVG(FM) Center Moriches, N.Y. Kaneb is chairman of Barnstable Broadcasting Co., which owns/is buying 17 other FMs and five other AMs. Kaneb also owns/has interest in 16 more FMs and eight more AMs

Facilities: 1570 kHz, 1 kW day, 500 W night

Format: Classic hits, rock (duplicates WRCN-FM)

WABL Amite, La.

Price: \$70,000

Buyer: Spotlight Broadcasting LLC, Morgan City, La. (Patrick M. Andras, 100% member); owns KMRC(AM) Morgan City

Seller: Amite Broadcasting Inc., Amite (Henry Harrison, president); no other broadcast interests

Facilities: 1570 kHz, 500 W day

Format: News/talk, C&W

70% of KOFE St. Maries, Idaho

Price: \$1,000

Buyer: Kelley McCormick, San Antonio; already owns 30% of KOFE

Sellers: Fleming Trust (40% member) and Bobby G. Meadows (trustee/30% member), San Antonio; no other broadcast interests

Facilities: 1240 kHz, 1 kW day, 500 W night

Format: Country

—Compiled by Elizabeth A. Rathbun

Coming into its own

Buoyed by census data, Spanish-language TV sees double-digit growth

By Steve McClellan

The Spanish-language TV ad market is going to grow this year by some double-digit figure. Whether it's the 10% to 15% that the buyers believe it will be or the 25% that the sellers think they can get remains to be seen.

Last year's Spanish-language upfront market totaled \$700 million or so, media executives say, with the total market (including scatter and local TV) exceeding \$1.1 billion. This year, executives at the Spanish-language networks are more juiced than usual going into the upfront season, armed with new U.S. Census data showing huge growth in the Hispanic population.

According to that data, the Hispanic population grew 58% from 1990 to 2000, when it totaled 35.3 million people. That's likely to climb to 38 million during the 2001-02 television season, says Tom McGarrity, co-president of network sales at Univision.

According to Doug Darfield, senior vice president of Hispanic services at Nielsen Media Research, that translates to roughly a 1.5 million boost in the estimated Hispanic TV household universe, to close to 10.5 million homes, in 2002.

But don't expect advertisers to pay whopping price increases just because the Hispanic population is growing rapidly, cautions Ann Perrine, broadcast buying director at San Antonio-based Bromley Communications, one of the largest buyers of Spanish-language media.

"We know the general market is in the

doldrums, and Hispanic has kind of felt like they're bulletproof with the new census data," she says. "But what they're ignoring or just don't want to hear is that, when general-market budgets get cut, usually it's across the board so we're impacted, as well."

Perrine is right: The Spanish-language TV execs don't want to hear that.

"I've made quite a point about this with our ad sales force," says Telemundo

President James McNamara.

"If the advertisers are talking about a bad patch, go talk to ABC, CBS, NBC and Fox. As it relates to Hispanic, we've got way too many factors in our favor."

The census story is not just about growth, McNamara says. It also demonstrates that Hispanic TV advertisers "probably, over the last five

years, have been getting a free ride for at least 10%" because the Hispanic audience was undercounted by that much.

He also argues that the prices advertisers pay the Hispanic media are "way under what they should be paying, because, at any given time, between 5% and 6% of the population is tuned to Univision or Telemundo, according to Nielsen. Yet we only get a little under 2% of the ad spend." He also argues that the Hispanic audience is more apt to be influenced by advertising because many viewers are new to the country and don't have established brand loyalties.

"So, for all those reasons, if anybody's going to take a hit this year, it should be coming out of [mainstream networks']

hide," McNamara says. He's looking for 25% ad-sales growth this year. If the economy hadn't weakened, he says, he'd be looking for twice that.

But Perrine says the Hispanic TV market may grow only as much as 15% this year, fueled mainly by new advertisers who are just now recognizing the importance of that marketplace.

That's clearly part of Univision's strategy, which has added 30 clients over the past two years, McGarrity says. He argues that advertisers can maximize their budget reach by spending 10% to 20% of it on Spanish-language TV.

Univision remains the giant in Spanish-language TV, commanding a 70 to 80 share of viewers. It also owns Galavisión, the Spanish-language cable network, which it frequently packages with Univision when selling ads.

And Univision is launching a second broadcasting network in January to be distributed over the USA Broadcasting stations, which it agreed to acquire for \$1.1 billion last December. Just last week, the deal cleared the Federal Trade Commission's antitrust hurdles, although it still has to be approved by the FCC.

Telemundo is still No. 2 in a two-network race but making steady strides against Univision. Last year, it sold \$175 million in advertising in the upfront market, double the year before. It, too, owns a cable network, Gems.

But other players are emerging, as well. Azteca America, the venture of Pappas Telecasting and Mexico City-based TV

Azteca, says it will launch in June in about 42% of the Spanish-language household universe. That won't be enough coverage to make much of a dent in the marketplace, although Azteca sales chief Peter Christopoulos says he already has some deals



"If advertisers are talking about a bad patch, go talk to ABC, CBS, NBC and Fox," says Telemundo President James McNamara.

'This evolution is good. There will be more players talking to corporate America, and the increased investment will expand the market.'

—Tom McGarrity, Univision

lined up. Nielsen will define Azteca America as an "emerging network" and list its ratings separately from Univision's and Telemundo's until its household coverage reaches 70%.

Fort Worth, Texas-based Hispanic Television Network says it covers about a third of Hispanic households and is designed specifically to serve the Mexican-American audience. For now, Nielsen does not measure its ratings.

As a buyer, Perrine likes the added competition. Over time, she says, "I do think it will impact the marketplace. Hispanics have been looking for more and more choices, and what it does is bring more advertisers back from the general market."

That's OK by Univision's McGarrity. "There's too much to this market in terms of growth potential to think we could sit with an 80-plus share of the market forever. This evolution is good. There will be more

players talking to corporate America, and the increased investment will expand the market."

Even the general market has taken notice. CBS said a few weeks ago it will air *The Bold and the Beautiful* in Spanish on a second audio channel. And co-owned Nickelodeon has developed several shows with Hispanic lead characters that it hopes will attract ad dollars targeted to Hispanic media. ■

It's not just *novelas*

Univision, Telemundo, Azteca America prepare varied lineups for upfronts

By Joe Schlosser

The Spanish-language programming block is no longer just a block—it's a neighborhood.

Univision executives will be shouting *uno mas* at their upfront presentation in New York this week, while Telemundo programmers preach a ratings turnaround and startup Azteca America prepares its first-ever lineup.

Dominant Univision is looking to double its reach during the upcoming TV season, with a spin-off broadcast network debuting in early January. Still to be named, it will likely be heavy on sports and everything Univision

is not, network executives say. Its launch is only months before the 2002 World Cup, to which Univision owns the U.S. Spanish-language rights and is banking on to help get the newer network off the ground.

"The second network is meant to counter-program our network. We are certainly not looking to cannibalize our own network," says Univision's top sales executive, Tom McGarrity. "The whole concept behind our second network is to bring Spanish-language viewers who are not currently watching Spanish-language television into the fold."

Univision executives won't talk about programming initiatives for the startup, but soccer tournaments and plenty of sports programming are likely during prime time, when Univision and Telemundo are filled with *novelas*. According to McGarrity,

Univision executives are considering a nightly sports-highlight program in the vein of ESPN's *SportsCenter* as a prime time anchor. Daytime programming on the startup will probably be geared to female viewers with less of a sports bent.

McGarrity says the second network will likely see a lot of delayed or repeat coverage from this summer's World Cup in Japan and South Korea. The original network will carry most of the games live, which means the second network will probably attract a lot of viewers because of the time difference: With an 11-hour difference, viewers will have to get up early in the morning to catch live telecasts. Co-owned cable network Galavisión will also carry World Cup games in the U.S.

As for Univision's fall lineup, McGarrity says the emphasis for the 2001-02 season will be on returning shows rather than a bounty of new programs. New series for the fall will likely include *Pica y Se Extiende*, a weekly gossip/variety series, a number of *novelas*



Expected on Spanish-language TV are (l-r) Azteca's *Los Protagonistas*, a sports-highlight show; Telemundo's *Mi Pequeña Mama*, a comedy in development; and Univision's *Pica y Se Extiende*, a weekly gossip and variety program.

and at least one talk show.

At Telemundo, network executives are continuing to talk up their "All *Novelas*, All the Time" strategy launched last fall. The network's prime time ratings have gained ground on Univision since President James MacNamara unveiled the 7-11 p.m. ET/PT strategy at last year's upfront.

"Last year, we decided that we are no longer going to try and force-feed the audience and that we would give them what they want: *novelas*," says MacNamara. "That is our lifeblood, and, as good as last year's lineup was, this one is better."

Telemundo has co-production deals for *novelas* from several Latin-American production companies: Mexico's Argos Comunicacion, Brazil's Globo TV and Colombia's Caracol TV and RTI. New *novelas* for the fall include *Uga Uga*, *Amor a Mil* and *Protagonistas*. *Protagonistas* is actually a combination novela and reality show and will feature six sets of female and male actors facing different challenges and elimination. It will likely air during the November sweeps, MacNamara says.

Telemundo is also developing a number of comedies, including *Mi Pequeña Mama*, *Solterita y a la Orden* and its first-ever animated series. The network is also expected to announce a monthly *Wonderful World of Disney* block that will bring Telemundo some top Disney box-office hits to its weekend movie showcase.

As for Azteca America, the startup Spanish-language network will first hit the air in June with a mixture of sports, talk shows, news and, of course, prime time *novelas*. The network has scheduled a number of daytime talk shows, including a reunion show titled *Tere: Emociones y Sentimientos* hosted by Tere Bermea. The startup also has exclusive U.S. rights to Mexican League soccer games, and *Los Protagonistas* will be a sports-highlight show hosted by well-known personality José Fernández. Azteca America will carry *novelas* from 7 to 10 p.m. ET/PT, and programmers are still deciding between news and entertainment programming in the 10 p.m. hour. ■

Top 25 Hispanic DMAs

Hispanic rank	U.S. rank	Designated market area	All TV HH	Hispanic TV HH	Hispanic stations
1	2	Los Angeles	5,354,150	1,531,640	KMEX (U) KVEA (T) KWHY (T) KRCA (I)
2	1	New York	6,935,610	1,058,550	WXTV (U) WNJU (T)
3	16	Miami-Fort Lauderdale	1,468,630	507,080	WLTU (U) WSCV (T)
4	5	San Francisco-Oakland-San Jose	2,431,720	349,600	KDTV (U) KSTS (T)
5	3	Chicago	3,244,850	340,240	WGBO (U) WSNS (T)
6	11	Houston	1,747,350	336,870	KXLN (U) KTMD (T)
7	37	San Antonio	693,810	322,770	KWEX (U) KVDA (T)
8	7	Dallas-Fort Worth	2,069,010	233,940	KUVN (U) KPWD (T)
9	102	Hartlingen-Wstco-Brnsvl-McAllen, Texas	256,810	209,240	KNVO (U) KTLN (T)
10	17	Phoenix	1,441,660	209,140	KTVW (U) KDRX (T)
11	25	San Diego	996,220	193,110	KBNT (U) XHAS (T)
12	50	Albuquerque-Santa Fe, N.M.	570,460	190,010	KLUZ (U) KTEL (T) KDLG (I) KFCG (I)
13	54	Fresno-Visalia, Calif.	519,200	179,230	KFTV (U) KNSO (T)
14	19	Sacramento-Stockton-Modesto, Calif.	1,187,000	177,600	KUVS (U) KCSO (T)
15	98	El Paso, Texas	275,850	177,580	KINT (U) KMAZ (T)
16	18	Denver	1,312,300	147,640	KCEC (U) KMAS (T) KSBS (T) KSGB (T)
17	4	Philadelphia	2,703,480	118,560	WIB (U) WWSI (T)
18	8	Washington (Hagerstown, Md.)	2,047,340	109,240	WMDO (U) WZDC (T)
19	14	Tampa-St. Petersburg (Sarasota), Fla.	1,507,790	105,090	WVEA (U) WRMD (T)
20	129	Corpus Christi, Texas	185,570	99,950	KORO (U) KAJA (T)
21	58	Austin, Texas	491,820	99,730	KFMU (U) KEPG (I)
22	71	Tucson (Sierra Vista), Ariz.	391,930	97,260	KUVE (U)] KHRR (T)
23	6	Boston (Manchester)	2,242,240	96,760	WUNI (U) WTMU (T) WWDP (T) KMMB (I)
24	21	Orlando-Daytona Bch-Melbrn, Fla.	1,126,000	83,060	WVEN (U) WTMO (T)
25	51	Las Vegas	559,330	82,910	KINC (U) KBLR (T)

*Does not include stations of the Azteca America Network, now scheduled to launch in June. Markets in bold have a separate Hispanic sample and are measured by Nielsen Hispanic Station Index.

(U) = Univision (T) = Telemundo (I) = Independent

Source: Nielsen Media Research Jan. 1, 2001, universe estimates

IN BRIEF

COURT IS TOLD TO WAIT FOR FCC

Network affiliates and the NAB last week urged federal judges to reject a lawsuit by CBS, NBC and Fox that seeks to strike down the ownership cap.

The court is not obliged to review the networks' petition until they have exhausted avenues for overturning the rule at the FCC, said the Network Affiliated Stations Alliance and NAB. Furthermore, the nets don't have standing to sue because the FCC has taken no overt action to uphold the 35% cap on TV household reach but merely issued a report to Congress suggesting the rule be preserved, the groups said. Rather than seek a court remedy, NAB and NASA said the nets should be required to petition the FCC to eliminate or raise the cap in a full-fledged rulemaking.

FTC OK'S UNIVISION'S USA PURCHASE

The Federal Trade Commission Tuesday cleared Univision's proposed purchase of USA Broadcasting, the two companies said. Last December, Univision signed a deal to buy for \$1.1 billion the USA Networks' subsidiary, comprising 13 full-power TV stations and minority interests in four others. The FTC found no evidence of antitrust violations in the proposed purchase and requested early termination of a waiting period required by the Hart-Scott-Rodino Act, which governs U.S. antitrust authorities. The deal, which is expected to close this quarter, still must be approved by the FCC.



Republican Commissioner Harold Furchtgott-Roth could wait until Democrat Susan Ness leaves the FCC June 1 to increase chances that Chairman Powell will agree to a more open-ended deadline.

Post time at FCC

With two commissioners soon to depart, agency considers Mass Media Bureau suggestions on Chris-Craft deal

By Bill McConnell

With the clock ticking on two members' terms, last week, the FCC's four sitting commissioners began jockeying to influence approval of Fox Television's \$5.4 billion purchase of the Chris-Craft TV group.

The agency's Mass Media Bureau presented the five FCC commissioners with two main options for dealing with News Corp.'s petition to keep the *New York Post* after the media giant's Fox Television adds a second TV station to its Big Apple holdings. The move is controversial because News Corp. already has a waiver of the ban on broadcast/newspaper crossownership, allowing it to own WNYW-TV. Consumer groups don't want the waiver expanded to a duopoly created by the addition of Chris-Craft's WWOR-TV there.

Powell is likely to fight delays that would cause uncertainty for the merged station groups.

The two primary options for settling the debate: Condition the *Post's* fate on the outcome of the FCC's planned review of the newspaper/crossownership ban, or set a firm date for divesting the *Post* regardless of the rulemaking's outcome.

There's virtually no chance the FCC will block the deal, so consumer groups want a set deadline that Fox would be obligated to honor even if the crossownership ban were lifted.

Presuming the FCC eventually will eliminate or greatly relax the restriction, Fox wants the waiver contingent on crossownership rule changes.

Chances for the deadline rose last week, however, when agency Chairman Michael Powell postponed the crossownership rulemaking, according to Christopher Day, the Georgetown University

Law Center attorney representing the consumer groups. Generally, merger conditions are made contingent on the outcome of rulemakings under way, but, with the crossownership review still in the starting gate, he said, Fox's bid for such favorable treatment may be diminished.

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—ERIC DUKE, PRESIDENT, ALL MOBILE VIDEO

A mobile van, built by Sony's System Integration Center, equipped for a 16-camera shoot, enough cable to cover a golf course, and a voyage halfway across the Pacific to broadcast live in both SD and HD. With Sony HDCAM® equipment, All Mobile Video made it look easy.

Here's how Eric Duke, President of All Mobile Video, describes the experience.

“For the first time ever, the broadcaster wanted to produce a regular broadcast air show with an HD truck and simultaneously transmit HD and SD signals. What looked like a very complicated production, with many pitfalls, questions about cable, etc., turned out to be painless. All Mobile Video was able to meld both broadcasts into one cost-effective live solution.

“We loaded our mobile truck on a boat to make the trip from the West Coast to Hawaii to cover a PGA TOUR golf tournament. We used Sony HDCAM equipment, from the HDC-700A ‘hard cameras’ and the HDC-750A hand-helds to the HDW-700A for field shots. The cameras are so adaptable, we can be a lot of things to a lot of people at a cost which is now affordable. For effects, we chose the HDS-7000 3M/E HD Digital

Switcher, along with an HDME-7000 dual channel effects system. And for studio decks, the HDW-500 VTRs really performed!

“The crews found the switch to HDTV transparent. Quality is superior, there is greater resolution in the cameras, and producers can see more and more the advantage of working in a 16:9 wide-angle environment.

“By doing large-scale productions in HD, the networks can prepare for the future - and have bankable productions so they get more bang down the road for each production dollar spent now. As more and more people embrace the format, All Mobile Video's increasing experience in HD field applications will benefit future productions. And practical, hands-on experience is a whole lot better than working out the format kinks in a lab somewhere.”



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Powell appeared unconcerned about the delay in the general rulemaking and his inability to settle differences between his colleagues, but he is likely to fight delays that would cause uncertainty for the merged station groups.

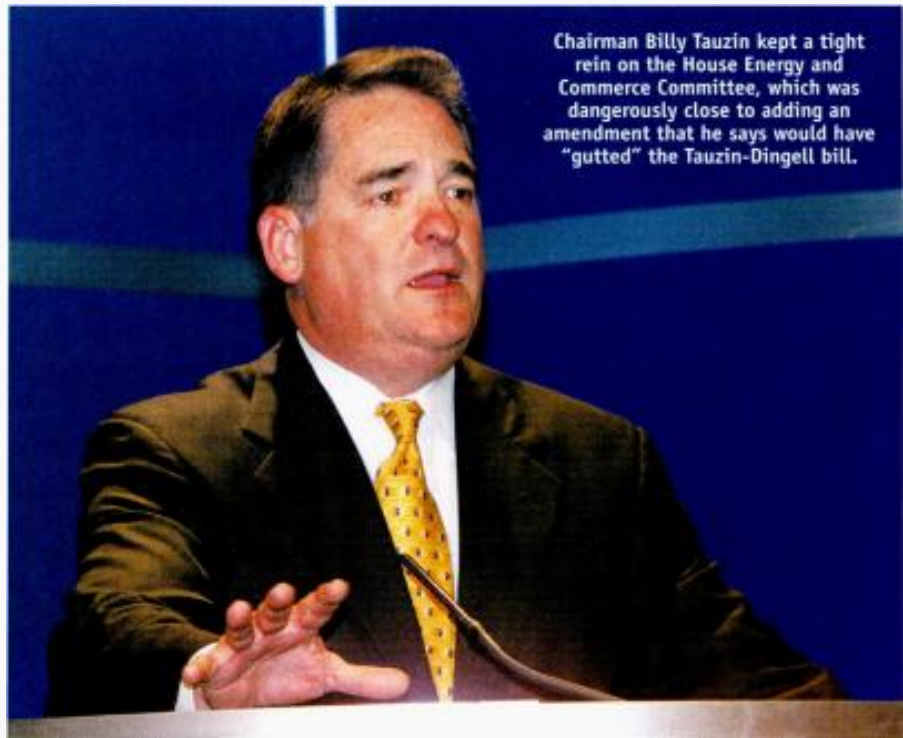
Commissioner Susan Ness, slated to step down by June 1, is pressing for a fixed deadline, according to industry and FCC sources. If she can get fellow Democrat Gloria Tristani to go along, she's likely to gain Powell's support and the needed three-vote majority.

If Tristani opposes the deal, Republican Harold Furchtgott-Roth can wait for Ness to leave. Then, only two votes will be needed for a majority, increasing chances that Powell will agree to a more open-ended deadline.

Powell's other option is to delay the merger vote until this summer, when new commissioners are sworn in—just as he is expected to do with the broader general crossownership review. That's not an option he is likely to prefer because he has pledged to speed up FCC merger reviews and because of last week's expiration of the deal's 180-day timetable, which was imposed by the agency.

Last week's decision to delay the general rulemaking shows how the ideological divisions on the FCC can gum up even a seemingly benign request for public input. Powell, determined not to be viewed as prejudging the issue, won Ness' support for a generally worded review that left the fate of the rule up for grabs. But Furchtgott-Roth refused to provide the majority unless the proposal strongly implied that the ban would be removed. Tristani, on the other hand, remained determined to vote no on any suggestion the rule might be eliminated.

Despite his best efforts to appear undecided, Powell said, in an interview last week, that supporters of preserving the rules bear the burden of proving their worth. "Tie goes to deregulation," he said, noting that more than 50 broadcast/newspaper-grandfathered combos remain and nearly 10 waivers have been issued since the rule was set in 1975. "This commission regularly found compelling circumstances to waive the rule on a case-by-case basis." ■



Chairman Billy Tauzin kept a tight rein on the House Energy and Commerce Committee, which was dangerously close to adding an amendment that he says would have "gutted" the Tauzin-Dingell bill.

Bell bill clears hurdle

Broadband dereg is through House Energy and Commerce committee on close vote

By Paige Albiniak

Rep. Billy Tauzin (R-La.) last week managed to get his broadband-deregulation bill through the full House Energy and Commerce Committee, but it wasn't easy.

After a contentious subcommittee vote two weeks ago, observers had predicted that committee Chairman Tauzin (R-La.) and his chief co-sponsor, top Democrat John Dingell (Mich.), would have an easier time in full committee.

But, although Tauzin kept a tight rein on members during the 8½-hour discussion last week, at one point, the committee was dangerously close to adding an amendment that Tauzin says would have "gutted" the bill.

The Tauzin-Dingell bill (H.R. 1542) is essentially a fight between two well-financed, well-established enemies: the incumbent local exchange carriers (ILECs,

also known as the Baby Bells and the RBOCs) and the long-distance companies, including AT&T, Sprint and Worldcom.

From there, the fight divides along less well-established lines, with some competitive local exchange carriers (CLECs) joining up with AT&T to oppose the bill. CLECs that own their facilities are siding more with the Baby Bells and other incumbent phone companies because they don't need access to the Bells' facilities and networks to stay in business.

Meanwhile, the cable industry is staying out of the fight, preferring to remain quiet and deregulated rather than taking the inconsistent position of asking Congress to regulate its competitors. But cable lobbyists have been heavily in attendance at every turn and are remaining vigilant just in case a lawmaker succeeds in turning the bill into an opportunity to regulate the industry.

Ultimately, the committee passed the legislation by a close, 32-23 vote, by no means a mandate. But the hold-your-breath moment came after a 1½-hour debate on whether the ILECs should be forced to

The cable industry is staying out of the fight, preferring to remain quiet and deregulated rather than asking Congress to regulate its competitors.

open up the last miles of their advanced-service networks. Tauzin prevailed in keeping out the "bill-killer" amendment, but only after a surprising tie vote of 27-27—by House rules, the same as a loss.

Now the bill continues to the House Rules Committee, where Tauzin plans to attach a separate bill, crafted by House Telecommunications and Internet Subcommittee Chairman Fred Upton (R-Mich.), that would increase from \$1.2 million to \$10 million the fines the FCC can levy on ILECs for violating competition provisions of the 1996 Telecommunications Act.

The fines would double to \$20 million, however, for repeat offenders. The bill also would increase the time from one to two years that the FCC has to investigate reported violations.

Upton and the 14 other lawmakers who co-sponsored the measure (H.R. 1765) got backing last week from FCC Chairman Michael Powell.

Rep. Rick Boucher (D-Va.) discussed one cable-related amendment that he decided to put off. He is concerned that interactive-TV providers keep their networks open for all content providers to use. Tauzin agreed that the committee would soon hold a hearing on the issue.

Finally, the committee approved a measure sponsored by Rep. Bobby Rush (D-Ill.) and Tom Sawyer (D-Ohio) that says that, in return for deregulation of their high-speed services, the ILECs must offer high-speed Internet services to the entire country within five years.

There are still battles to be fought before the bill can go to the House floor for a vote. House Speaker Dennis Hastert (R-Ill.) could allow the House Judiciary Committee to get a crack at the bill first, as Chairman James Sensenbrenner (R-Wis.) has requested. During a break in the hearing, which was stalled for about 45 minutes by a fire on the third floor of the House office building that houses the committee

room, Tauzin pointed out, though, that, in two instances, Hastert has assigned similar bills uniquely to the Commerce Committee.

Still, the House Judiciary Committee

plans a hearing on May 22 that will examine two opposing bills introduced two weeks ago by committee members Reps. John Conyers (D-Mich.) and Chris Cannon (R-Utah). ■

\$4 million collect call

Demonstrating just how contentious the fight has become over a bill that would allow incumbent phone companies to offer high-speed data across long distances, denizens of Washington and certain Congressional districts have been barraged with TV, radio and print ads from both sides of the issue over the past month.

Sources says the two sides have spent \$1.5 million to \$2 million apiece on ad campaigns. Voices for Choices—a coalition that includes AT&T, Covad Communications Co., the Association for Local Telecommunications Services, Worldcom and many others—is running ads that oppose the bill, calling it "bad for consumers, bad for the economy and bad for the Internet."

ConnectUSA and Keep America Connected are backing the bill: "Tell AT&T to move over and make room for American consumers. Bring real competition for high-speed Internet service.

The weekend before last week's full House Energy and Commerce Committee vote on the bill, sponsored by Reps. Billy Tauzin (R-La.) and John Dingell (D-Mich.), Washington TV got a ring-side seat to the advertising sparring match on CNN, ABC's *This Week* and ABC-owned WMAL(AM), NBC's *Today Show*, CBS' *Late Show With David Letterman*, and NBC's *Tonight Show* and *Late Night With Conan O'Brien*. Residents of Congressional districts where key members live—Augusta, Ga.; Baltimore; Bend, Ore.; Boston; Charleston, W.Va.; Chicago; Cleveland; Dallas; Des Moines, Iowa; Fresno, Calif.; Harrisburg, Pa.; Miami; Milwaukee—were barraged with ads.

"I'd like to thank everyone in this room for helping to raise the name recognition nationwide of everyone on this panel," said Rep. Tom Sawyer (D-Ohio) during the full committee vote last week.

Sources on both sides of the debate say Voices for Choices is running as many as three times more ads than the other two groups, although there is no official tally. ConnectUSA represents SBC Communications and organizations in 12 states, while Keep America Connected includes the United States Telecom Association and many citizens groups, such as the Alliance for Public Technology and Citizens for a Sound Economy.—P.A.



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Voices for Choices

Pro and con: The House Tauzin-Dingell bill has spurred an advertising war in Washington and key Representatives' home districts.

That dammed streaming

Technology troubles and rights-payment problems helped stem flow of radio stations to Net

By Dan Trigoboff

If the revenue stream were flowing freely, radio station owners contend, more Internet streaming might have continued through the current crisis.

Because of potential liability under a contract between advertisers, agencies and the American Federation of Television and Radio Artists—which requires additional fees when commercials made for radio get Internet play—ad agencies began to notify stations that many of their ads were not authorized for Net use. Some stations have moved, and are moving, toward ad-insertion technology that will allow them to put other ads, public service announcements or promos in the space given to unauthorized ads.

But in addition, a dispute between broadcasters and the recording industry over copyright royalties charged to record companies when music is streamed over the Internet has diminished enthusiasm among broadcasters for streaming.

BRS Media, which tracks radio Webcasters, says the number of radio stations offering their programming over the Internet has grown from 56 to more than 5,000 in only five years. But an estimated 500 radio stations—including hundreds owned by Clear Channel, ABC Radio, Emmis and



WBEB (FM) Philadelphia has discontinued streaming audio, as have many other radio stations.

Bonneville—have reversed course and taken their radio programs off the Internet.

The controversy has been a boon to Internet-only broadcasters, according to Web-reporting service MeasureCast, with two- and three-digit percentage increases in total time spent listening for some net-only services, compared with a decline of 38% for terrestrial stations' efforts.

"This was a corporate decision," Kevin Mayer, CEO of Clear Channel Internet Group, said when Clear Channel stopped its streaming last month. "It is our intention to put the streams back up when it makes legal and financial sense." Like other groups, Clear Channel said it is looking into

commercial-insertion technology "and making other changes that will insure the financial and legal viability of the product."

Mathis Dunn Jr., assistant national executive director for AFTRA, said last week there has been no movement toward modifying its contractual relationship with advertisers. "The parties believed at the time, and still do, that the settlement agreement is one that works for advertisers," although he

acknowledged that advertisers have determined there is no value in certain radio advertising being streamed.

Referring to the practice of streaming an entire broadcast, including commercials, over the Internet without the advance consent of advertisers or agencies, the Association of National Advertisers told its members, "In order to lessen the potential for claims for talent payments as a result of passive streaming ... The JPC recommends that media contracts contain a provision that limits a station's authority to stream commercials on the Internet to situations in which the advertiser or agency has provided written authorization."

Roy Spence, President, GSD&M

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Interactive Media

"It's not in anybody's interest to kill this," said Emmis Chairman Jeff Smulyan, who stopped streaming at 15 of his radio stations when the controversy surfaced. "The problem is that we don't have a business model yet. Everyone wants to tack on fees, AFTRA fees, licensing ...They're demanding fees for a business that's not generating any revenues."

Emmis expects to work out its streaming problems this year through its involvement with the Local Media Internet Venture, in which Emmis, Bonneville, Corus Entertainment, Entercom Communications and Jefferson Pilot will use Real Broadcast Network's streaming technology on their nearly 200 stations.

Emmis said it has received "very few complaints" about the absence of streaming. But, the issue will get resolved, Smulyan noted. "Both advertisers and RIAA will realize that it won't accomplish anything for members if they don't have the business."

Eventually, he predicted, the Internet audience will be quantified into an advertising rate. But the current AFTRA fee "is so far out of whack with fundamental economics." Comparing it to the issues in the recent TV-writers' labor dispute, he said, "they were dealing with ancillary revenue streams 20 years after they developed. Give us five years. At least we'll have a business model."

"Six-hundred-and-sixty dollars is a reasonable fee" for the Internet differential, countered AFTRA's Dunn. A total of \$880

buys the rights to that work for 13 weeks of broadcast and cable use, and one year on the Internet. There have been no negotiated minimums, he noted, regarding commercials made expressly for the Internet. AFTRA plans to gather information on such advertising for three years. "We would prefer not to kill the Internet business," he said.

Tired of the perception that it was AFTRA that brought down radio streaming, AFTRA pointed out: "The larger requirements placed on Webcasters are those required by the Digital Millennium Copyright Act (DMCA), which Congress passed in 1998.

Washington lawyer Ira Shepard, chief negotiator for advertisers and the ad agencies in the talent negotiations, said: "Many radio stations were streaming broadcasts without the prior authorization of anybody.

We issued a bulletin to the industry saying that the broadcasters were streaming the entire broadcast and the talent unions were claiming their payment. We advised our constituency that where they to authorize streaming, they would have to pay the talent. If they don't have the authority to stream commercials, they shouldn't do it.

"Right now, because of the infancy of the medium, it is hard to grasp what the appropriate rates are," Shepard noted. "Therefore, at present, the advertisers to not value it highly. I think they recognize that it



Emmis Chairman Jeff Smulyan says that the problem with radio streaming is that there is no business model yet.

WebWatch

TV-NEWS SITES

March 2001

Ranked by gender composition

Source: Jupiter Media Metrix

Site	Avg. min. per usage month	Chg.
1 CNN.COM	18.6	up
2 CNBC.COM	14.7	down
3 MSNBC.COM	11.3	up
4 FOXNEWS.COM	10.3	up
5 BLOOMBERG.COM	8.1	up
6 CNNFN.COM*	7.9	up
7 ABC NEWS*	7.0	down

CABLE-TV SITES

Site	Avg. min. per usage month	Chg.
1 ESPN*	52.7	up
2 HGTV.COM	22.3	up
3 FOODTV.COM	20.8	up
4 CARTOONNETWORK.COM	19.7	up
5 CNN.COM	18.6	up
6 SCIFI.COM	15.2	up
7 CNBC.COM	14.7	down
8 BET.COM	13.4	down
9 USANETWORK.COM	13.0	up
10 PBS.ORG	12.9	up
11 ABC*	12.9	down
12 EONLINE.COM	11.5	up
13 MSNBC.COM	11.3	up
14 NBCI*	11.1	up
15 CBS.COM SITES*	10.5	down
16 FOXNEWS.COM	10.3	up
17 TVLAND.COM	9.9	down
18 WEATHER.COM	9.2	down
19 COMEOYCENTRAL.COM	8.7	up
20 DISCOVERY.COM	8.1	up
Total WWW	706.2	
Cable and Network Universe	32.8	up

Average unique pages per visitor in a month:

The average of the sum of the number of unique pages viewed per day over the course of the month by persons visiting a specific Web site or category, channel or application.

* 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.

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will be a valuable medium in the future.”

The imposition of rates in practice might be a bit premature, he acknowledged, because the value for advertisers is not as quantifiable as in other media, and advertisers “are hard-pressed to come up with a number to pay for it.”

The 29 stations owned by Susquehanna were all continuing to stream as of last week.

“We have built what we believe is a valuable audience,” said Dan Halyburton, senior vice president for operations. “We came up with an immediate plan to block ads at their source so that they don’t reach the audience.

We cut them out of the stream.” Because Susquehanna was working with a digital system, Halyburton continued, “our engineering and information technology people were able to move quickly.”

The controversy, he added, “has put a significant burden on radio. I’d like to see more discussion between ad agencies and clients about the potential value of streaming radio over the Internet and the potential loss of listenership.

Not everyone wants the streaming to continue. “I think the issue’s dead,” said Jerry Lee, CEO and president of WBEB(FM)

Philadelphia. It’s a combination of RIAA and AFTRA—we’re going to have to pay a lot more. Why would we do that?”

Lee said his station has coordinated its radio ads with its Web site. “We post the name of every song that’s playing, and we have an icon for every advertiser [on the site]. If you insert other commercials, you just confuse the audience. We do a lot with advertisers; we reflect what’s on the air. Listeners click on the screen and get offers from the advertisers. That’s where the value is. I have a faithful listener in Korea. What’s that worth? Nothing.” ■

Streaming through Play

Merged GlobalStreams broadens opportunities via its newly acquired technology

By Michael Grotticelli

Anyone wondering what happened to Play Industries could find the answer at last month’s NAB show. The technology developed by the fun-loving people who gave us the Video Toaster (during their years at NewTek Video), the Trinity all-in-one live production system and GlobeCaster (a Trinity with IP video streaming) is now owned and marketed by GlobalStreams Inc.

In a flurry of deals in February, GlobalStreams, a St. Louis-based company that developed an online media guide to help broadband and DSL access providers promote and advertise programming, was bought by Play Streaming Media Group (PSMG), which had earlier bought Play’s technology assets. The combined company, officially launched in March, retains the name GlobalStreams, has \$22 million in new funding to drive growth and is now targeting the broadcast and streaming markets.

President and CEO Ted Briscoe explains that GlobalStreams had been focused

exclusively on streaming live video events over the Internet for corporations and other enterprise clients. Acquiring Play’s technology, he says, has allowed him to expand the company’s opportunities.



GlobalStreams’ Ted Briscoe: “My business model is not dependent on [the Internet’s] growing quickly. We plan to move with the market instead of trying to lead it.”

Hoping to capitalize on this, GlobalStreams has worked out some software bugs in the Trinity/GlobeCaster product and will provide a modular suite of products under the GlobeCaster name. Whereas Play targeted video production and broadcasting, Briscoe is looking at corporate presentations and wedding videographers as well. The combined company

will continue to offer live hosting services for businesses and broadcasters.

“The biggest thing we’ve done with GlobeCaster is to stabilize the platform itself,” he says. “To be honest, there were some issues with the software. We’ve addressed those problems, released a new software code and made some enhancements based on customer feedback.”

At NAB, the company showed different versions of the core GlobeCaster platform,

addressing the major production-market segments. GlobeCaster Live, selling for \$29,995, is a real-time, multilayered broadcast system that includes a four-input/three-output digital switcher with 3-D effects, a downstream keyer, a character generator and paint/compositing tools. At \$34,995, GlobeCaster Post adds a dual linear/nonlinear editor. Priced at \$79,995, the premiere GlobeCaster Studio incorporates all the company’s technology into one system.

The company also announced at NAB that it will offer an upgrade kit to allow current Trinity owners to make the transition to GlobeCaster technology.

In the midst of much confusion and failure in the steaming business, GlobalStreams will have a tough job convincing customers that the technical issues that plagued Trinity (and saw its official release delayed several times) are in the past. There’s also the challenge of making money on the Internet.

Although Briscoe is relying on Internet, he remains bullish on its long-term potential. “I’m sure it will grow. My business model is not dependent on its growing quickly. We plan to move with the market instead of trying to lead it.” ■

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CNN moves to small-format ENG

Smaller news crews will go with new Sony camcorders

By Michael Grotticelli

The belt-tightening at CNN has affected more than just personnel levels. Electronic newsgathering crews—in both U.S. and overseas bureaus—are being outfitted with less costly digital video (DVCAM) cameras and Apple Final Cut Pro laptop editing software to provide operational efficiencies and more flexibility in transporting the gear, as well as the need for fewer technicians.

"The form factor is small [6mm tape], which is part of our motivation here," says Gordon Castle, senior vice president of Strategic Digital Systems R&D at CNN, who adds that, given the gear's lower cost, management expects to see a 30% reduction in overall ENG capital expense. "For a while, we had been wanting to change the way we think about newsgathering—that is, acquisition and editing in the field. We made a first move in this direction when we purchased Betacam SX equipment" in 1999.

Previously, most CNN crews consisted of three or four people using Sony Betacam SX equipment. The acquired raw footage

would be uplinked directly to Atlanta, or a basic edit-decision list would be created in the field on a dual-VTR Betacam SX laptop editor. This all required significant resources, big equipment and the costs associated with moving the resources and equipment around.

In the aftermath of parent Time Warner's merger with AOL, CNN has evaluated its ENG operation, hence the move toward smaller cost-effective gear, primarily Sony's DSR-PD150 DVCAM camcorder. A typical DNW-7 Betacam SX camera sells for \$25,850, without battery or lens; the DSR-PD150, for \$4,400 and includes both.

Given DVCAM's ability to connect via a fast, IEEE-1394 interface (Sony calls it "i-Link") to a laptop computer running Apple's Final Cut Pro, the new equipment

gives CNN the means to edit video on a laptop computer as opposed to a laptop tape machine, Castle explains. "That changes the whole paradigm of power requirements, size, weight and everything about what is required in the field. Most important, it gets us to think differently. News reporting is suddenly about more creativity and nonlinear capability in the field. It's also about being able to get the equipment into the field faster and better than with larger gear. That's a powerful thing for news crews."

This cost-conscious strategy was outlined

in an internal memo sent to employees in January, when CNN laid off about 400 people. In the memo, the company said CNN employees will no longer work for only television, radio or interactive channels but will float among all three.

As for technology, it said that CNN intends to "accelerate our plans to introduce compact, high-tech newsgathering gear. Look for the quick introduction of small, high-quality DV cameras and

laptop editing equipment, enabling us to deploy smaller reporting teams, one or two people at a time, when it makes sense. Larger gear will be with us for some time to come and will be used as needed.

'Correspondents would do well to learn how to shoot and edit (even if called upon only occasionally to utilize those skills), and smart shooters and editors will learn how to write and track.'

—CNN internal memo

on screen | on air | online

creative moves come from within...

Technology

"As we introduce this gear," the memo continued, "correspondents would do well to learn how to shoot and edit (even if called upon only occasionally to utilize those skills), and smart shooters and editors will learn how to write and track. While this is not a one-size-fits-all strategy, and CNN will always value exceptional ability, the more multi-talented a newsgatherer, the more opportunity the News Group will provide that person."

The issues involved with this method of using fewer people with increased responsibility has caused vocal opposition from the National Association of Broadcast Employees & Technicians (NABET), the union that represents ENG crew members.

"Having more cameras on the street, especially in local news, is always a good thing, so employing fewer people can have an effect on the quality of the coverage," says Jim Joyce, vice president of NABET's Local 16, New York City. "How these DV cameras are going to handle major live, breaking-news events remains to be seen. I don't think you'll see many broadcasters with one DV camera at the Timothy McVeigh execution."

Castle admits that this is a sensitive subject at CNN, one that management is working through with caution.

Initially, 25 ENG crews were given DVCAM. Their gear consists of two DSR-PD150 cameras (facilitating a two-camera shoot by one person or using the second as



CNN photographer/producer Daniel Young uses a DSR-PD150 DVCAM camcorder to cover restoration project in Mammoth Caves National Park in Kentucky.

backup) and a Mac laptop with FinalCut Pro editing software. They can acquire footage on a handheld DVCAM camera, i-Link it to the Mac laptop, edit the finished story and uplink it to CNN's Broadcast Operations Center in Atlanta.

The DV format does have its technical limitations, such as an inability to handle changing light levels, less-sensitive audio and some plastic parts that do not hold up to the daily ENG grind as well as the larger cameras do. Image quality is also a concern, but CNN believes that most of its coverage can be well served by the digital clarity.

"Side by side, depending on the conditions, a Betacam SX image will look better," Castle acknowledges. "However, the amount of gear you have to carry with an SX package affects how we cover news. With DVCAM, the crew can carry it on the plane. That affects crew size and even how stories are portrayed. The DVCAM camera is less intrusive, so you tend to get on-camera subjects to relate better on screen."

The equipment ordered from Sony is valued at more than \$400,000 and includes DVCAM camcorders (both NTSC and, for overseas crews, PAL versions), VTRs, related portable lights, batteries and external handheld microphones.

The move to 6mm DV is not a signal that CNN is abandoning its goal of gradually moving to a 1/2-inch MPEG-compressed environment, Castle says. In fact, CNN will continue to use Betacam SX for the foreseeable future, until an MPEG-based disk camera with "stronger nonlinear capabilities" becomes available.

"Domestically, you'll be more likely to find a mix of DVCAM and Betacam SX in the same bureau," he says. "Internationally, some bureaus will have only the DVCAM equipment, and some will continue to use Betacam SX. The reality is that DVCAM will be used whenever it's feasible. There will be some stories where the conditions warrant SX gear, so we'll use that. However, there are no stories that can't be covered with DVCAM." ■

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Digital freedom

GVG to help NBC meet its goal of freely accessible media

By Michael Grotticelli

NBC sees its future in a networked infrastructure of freely accessible digital media. The latest step toward that future is a comprehensive \$25 million agreement to purchase a wide array of Grass Valley Group (GVG) technology over at least three years.

NBC will spend approximately \$8 million in year one of the deal, \$10 million in year two and about \$7 million in year three to acquire multiple Profile XP Media Platform servers, Media Area Network (MAN) shared storage systems, modular and routing products and Vibrant NewsEdit nonlinear editors, according to GVG.

The massive effort to convert existing operations to digital production—and, eventually, away from videotape—began more than a year ago, when network engineers began “test-driving” various manufacturers’ editing products at their 30 Rockefeller Plaza headquarters in New York.

“Digital operation will speed the production process by taking out all non-creative steps. It will benefit production by giving producers more options in their choice of suitable content and allow rapid multipurposing of assets for additional programs and alternate delivery methods,” explains Dr. Peter Smith, vice president of technical planning and engineering at NBC, adding that the GVG deal “gives us the tools to improve our product in the long term, coupled with workflow efficiencies to give rapid return on our investment.”

The agreement is part of a complete

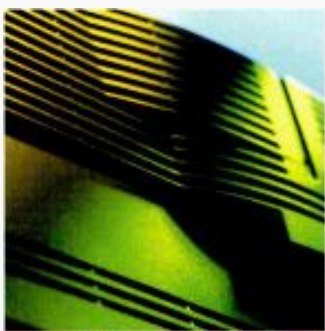
upgrade of the network’s playout facility in New York, called “GEnesis.” In the mid ’90s, it was one of the first facilities to play programs and commercials directly to air from a Profile-based networked storage environment.

“The GEnesis project is one component of this effort, which will be completed when all content remains in digital form throughout the acquisition, production and distribution processes,” Smith says, adding that the transition will include Profile XP servers as the HDTV playback system for GEnesis. “Our challenge is to provide platforms and standards that allow seamless transfer of content across all our facilities.”

The entire implementation will take several years and include GVG’s MAN technology for real-time, shared storage and the playout of programs and

commercial spots. These systems will be incorporated into the network’s “hub-and-spoke” system, combining the resources of three sites—Los Angeles, Miami and New York—to feed its 13 owned-and-operated stations across the country. To achieve this, the network will spend about \$5 million for a selection of GVG routers and modular (digital-to-analog converter) products to distribute programming and other digital materials throughout the Television Station Division.

“Master-control operations at the NBC O&O TV stations are being consolidated into three hub sites, where Profile XP servers and Media Area Networks will be used to play out channels of local programming and commercials to each station,” Smith says.



‘Our challenge is to provide platforms and standards that allow seamless transfer of content across all our facilities.’

—Dr. Peter Smith, NBC

“Consolidations like the hub bring reliability, flexibility and productivity improvements.”

For editing news packages, NBC currently uses a system of linear editors and Betacam SP and DVCPRO tape that will soon be replaced by Vibrant NewsEdit nonlinear systems, all networked both locally and among the three main hub stations. Over the next three years, \$8 million to \$10 million will go to NBC’s nonlinear-editing project, incorporating 150 Vibrant editors and multiple MAN systems across all NBC properties.

A GVG MAN system will support ingest, playout and editing of source material existing anywhere within the network of stations. All NBC producers will also be able to edit low-resolution versions of their stories on their desktop before sending the rough edit decision list into the edit suite. The idea is to reduce the use of videotape once material comes into the station.

Smith says this could also include the use of disk-based camcorders for recording news in the field. “Although not absolutely essential to our strategy, disk-based camera recorders and RF cameras linked directly to our production facilities have the potential to significantly contribute in terms of reliability and speed of access.”

Media-asset management will also be a big part of NBC’s transition, with nearly \$10 million of the GVG deal to be spent in the next three years on a corporatewide media-management project, cable properties and a news project. The goal is a closer synergy between NBC and its MSNBC and CNBC cable outlets, with the MAN hardware and software used to repurpose story elements and historic footage into new programs. This will also include the network’s various Web efforts.

“The media-management system will provide a common process for capturing, cataloging, storing, retrieving and distributing both new and archived content,” Smith explains. “A common system will allow desktop browsing of all content from anywhere in NBC.”

In a pilot process to be implemented over the next few months at MSNBC, he says, the NBC production community will be able to experience systems in operation. ■

SHINING A LIGHT ON SERVICE

A Celebration of Service To America Awards Gala

**June 11, 2001, 6:00 p.m. - 9:30 p.m.
Ronald Reagan Building, Washington, D.C.**



Photo By John Lair

**2001 Leadership
Award Recipient**

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For additional information on purchasing tables or individual tickets to the Celebration of Service to America Awards Banquet on June 11th, please contact the NAB Education Foundation at (202) 775-2550 or visit www.nabef.org



Datebook

This Week

May 15 *Quinnipiac University* Fred Friendly First Amendment Award (to Peter Jennings). Metropolitan Club, New York City. Contact: John Morgan, 203-582-5359.

May 16-19 *Interactive Digital Software Association* Conferences and Exposition. Los Angeles Convention Center, Los Angeles. Contact: Courtney Lett 877-216-6263.

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 *Pennsylvania Association of Broadcasters* 61st Annual Convention. Hotel Hershey, Hershey, Pa. Contact: Richard Wycoff, 717-534-2504.

May 20-22 *BCFM* 41st Annual Conference. Sheraton Centre, Toronto. Contact: Mary Teister, 847-296-0200.

Also in May

May 21-22 *Gartner Group* IT Asset Management 2001. Sheraton San Diego, San Diego. Contact: Geoff Bermingham, 212-931-6776.

May 30-31 *DBS Digest* 8th annual DBS Summit. Hilton Denver Tech Hotel, Denver. Contact: Chris Edison, 719-586-9761.

May 31 *AWRT* Gracie Allen Awards. Plaza Hotel, New York City. Contact: Jeannine Dugan, 703-506-3290.

May 31 *Film & Video magazine* Showbiz Expo. Los Angeles Convention Center, Los Angeles. Contact: David Hamilton, 212-213-5400, ext. 204.

June

June 2 *Television News Center* Anchor Training. Reuters TV, 1333H Street NW, Washington. Contact: Herb Brubaker 301-340-6160.

June 4-6 *Association of National Advertisers* Seminars. Hyatt Regency Woodfield, Chicago. Contact: 212-697-5950.

Major Meetings

May 21 *George Foster Peabody Awards* 60th annual presentation. Waldorf-Astoria, New York City. Contact: Louise Benjamin, 706-542-5019.

June 10-13 *National Cable & 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. 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.

June 5-7 *SCTE* Telephony seminar. Doubletree Inn Settle-Southcenter, Seattle. Contact: Ginny Nagle, 610-524-1725, ext. 210.

June 6 *Radio Advertising Bureau* 2001 Radio-Mercury Awards. Starlight Roof, Waldorf-Astoria Hotel. New York. Contact: Renee Cassis, 212-681-7222.

June 7 *Pioneer Studios, Sony, Artists@Work* Second Industry Bash. Pioneer Studios, Goshen Corporate Park, West Chester, Pa. Contact: Debbie Rodriguez, 484-701-1501.

June 7-11 *Montreux Symposium (TV Montreux)* 23rd Montreux Symposium and Exhibition. Montreux, Switzerland. Contact: Renee Crawford, 41-21-963-3220.

June 10-13 *National Cable & Telecommunications Association* Convention. McCormick Place

Convention Center, Chicago. Contact: Bobbi Boyd, 202-775-3669.

June 11-15 *Cabners MicroDesign Resources* Embedded Processor Forum. Fairmont Hotel, San Jose, Calif. Contact: 408-328-3900.

June 19 *Nevada Broadcasters Association* Sixth Annual Nevada Broadcasters Hall of Fame charity dinner dance. MGM Grand Conference Center, Las Vegas. Contact: Jarred Katz, 702-794-4994.

June 20-23 *PROMAX & BDA* 45th Annual Convention and Exposition. Miami Beach Convention Center, Miami Beach. Contact: Gregg Balko, 310-788-7617.

—Compiled by Beatrice Williams-Rude
212-337-7140
bwilliams@cabners.com

In cable, everything's coming up *original*...

Originality has its payoffs, especially in the world of cable programming. With new brands and multiple genres to choose from, cable networks are spending big bucks creating new shows and reaping quite a profit for their ingenuity.

In our upcoming Original Cable Programming Special Report, Broadcasting & Cable explores the new programs being produced—from epic movies to sitcoms and dramas. Our in-depth report will provide information on a plethora of cable's upcoming original shows to keep you in the loop of what's going on the air.

With bonus distribution at the Local CAB Conference, your message will be seen by thousands of television execs that create, buy and sell cable programming. Reserve your space today and let your colleagues in the business know some original ideas of your own.

SPECIAL REPORT: Original Cable Programming

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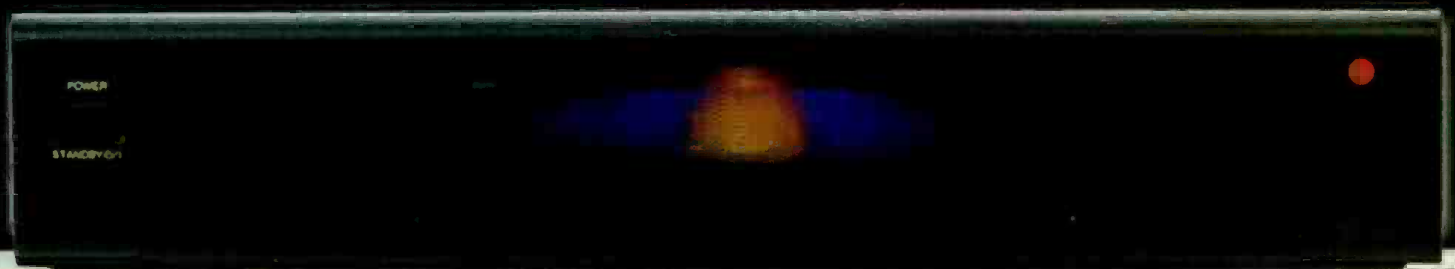
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People F A T E S & F O R T U N E S

Broadcasting

Mark Leonard, GM, KYVE(TV) Yakima, Wash., appointed chief administrative officer, KCTS-TV Seattle.

Joseph B. Bruns, chief administrative officer/CFO, KQED(TV) San Francisco, joins WETA-TV Washington, as executive VP/COO.

Helen L. Cheung, business manager, KNVN(TV) Chico, Calif., named business manager, Catamount Broadcasting, Norwalk, Conn.

Philip J. Dubrow, account executive, WTAE-TV Pittsburgh, named local sales manager, WTAJ-TV Altoona, Pa.

Cable

Appointments at Cox Communications, Lubbock, Texas: **John Linton**, director, technical operations, promoted to VP; **Mike Mulcahy**, director, marketing and sales, promoted to VP; **Charlie Moore**, system director, promoted VP, operations.

Appointments at Paxson Communications: **Argie Frudakis**, manager, Western

region affiliate sales and marketing, Fox Family Channel, Los Angeles, joins as regional director, cable distribution, West division, Los Angeles; **Joel G. Genove**, director, field marketing, Eastern and central regions, The Box Music Network, Miami Beach, Fla., named regional director, cable distribution, Northeast division, Washington.

Programming

Jerry Shevick, senior VP, documentary and reality programming, Hearst Entertainment Productions, Los Angeles, promoted to executive VP.

Michael Cascio, VP, cable programming development, Fort Lee, N.J., named VP/GM, Animal Planet, Bethesda, Md.

Barry Frey, senior VP, global sales and marketing, Space.com, New York, joins Hallmark Channel, New York, as senior VP/managing director, global advertising sales.

Appointments at Pearson Television North America: **David Jacquemin**, VP,

Western regional manager, New York, promoted to senior VP; **Scott Gaulocher**, VP, Eastern regional manager, Santa Monica, Calif., promoted to senior VP.

Dan Weiss, VP, marketing and creative services, Carsey-Werner Distribution, Studio City, Calif., promoted to senior VP.

Joe Glennon, executive, sales and affiliate relations, AMC Networks, Jericho, N.Y., promoted to regional VP.

Jon Achar, director, creative services, Fox Broadcasting Co., Los Angeles, joins ESPN, New York, as director, creative services, marketing.

Loiett Gore, manager, digital media group, Showtime, New York, promoted to director, marketing and business development.

Ronit Koren, coordinator, marketing, Fox Television Studios, Los Angeles, promoted to manager, marketing.

Radio

Michael Kunkle, anchor, WBT(AM) Charlotte, N.C.,

named anchor, KTRH(AM) Houston.

Advertising/Marketing/PR

Leif Eric Arneson, director, branding, Frog, Sunnyvale, Calif., joins Danilo Black Inc., San Francisco, as partner.

Appointments at Pryor & Associates: **Gabriella Alaimo Thomas**, director, Los Angeles, promoted to VP/GM; **Tina Whelski**, manager, public relations, Sesame Street Workshop, New York, joins as director, East Coast operations, New York; **Kristi Conroy**, coordinator/manager, media relations, Studios USA, Los Angeles, joins as account manager, Los Angeles; **Amelia McPartlon**, account associate, Los Angeles, promoted to account manager.

Peter Rydell, director, technical operations, Adlink, Los Angeles, promoted to VP.

Jay Fine, co-founder, TV Central LLC and FeedRoom, both New York, joins National Teleconsultants Inc., Glendale, Calif., as managing director.



Mark Leonard



David Jacquemin



Dan Weiss



Joe Glennon

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

Erica Benson, writer/producer/editor, WPWR-TV Chicago, joins Studio City, Manhattan Beach, Calif., in same capacity.

Internet

Steve Cartis, president, Shooting Gallery, New York, joins BNNtv.com, New York, as COO/president, CameraPlanet Pictures.

Technology

John W. Methven, CEP, Methven & Associates, Redmond, Wash., joins Ceon Corp., Redwood City, Calif., as CEO/chairman of the board.

Dave Demoranville, VP, manufacturing, Qualcomm Inc., San Diego, joins Narad Networks, Westford, Mass., as VP, operations.

Margaret Cutler, director, human resource strategy, Motorola Broadband Communications sector, Lexington, Mass., joins Chinook Communications Inc., Lexington, Mass., as VP, human resources.

Appointments at DMX

Music: **Marco Williams**, senior affiliate manager, marketing, Los Angeles, promoted to director, affiliate marketing, Western region;

Brad Senesac, director, corporate development, Empire Entertainment, Atlanta, joins as director, affiliate sales and marketing, Eastern region, New York.

Associations/Law Firms

Appointments at NCTA, Washington: **Cinnamon Rogers**, senior policy adviser, Sen. Barbara Boxer (D-Calif.), Washington, joins as legislative counsel; **Cliff Riccio**, legislative analyst, U.S. House of Representatives' Energy and Commerce Committee, Washington, joins as manager, government relations.

Arthur Camiolo, GM, Mega Broadcasting, Egg Harbor, N.J., named secretary, New Jersey Broadcasters Association.

—Compiled by P. Llanor Alleyne
palleyne@cahners.com
212-337-7141

Obituaries

Charles W. Taylor, veteran ABC Radio newsman, died May 6 in Rockville, Md., of a pulmonary embolism. He was 58.

He joined ABC Radio in 1966 as a news writer. From '68 to '77, he was senior editor, responsible for the editorial content of ABC newscasts, bulletins and special reports. From '77 to '82, he was a documentary and special-events producer-reporter and, in the late '70s, produced a series of special reports on the energy crisis, the first of many award-winning series and special reports. In 1982, he shifted to Washington, where he became a member of the White House Press Corps.

Among honors he received were the RTNDA Ed Murrow Award, Ohio State University and New York Radio Festival Awards, and a Lincoln University Unity Award. Taylor's broadcasting career spanned 34 years.

Survivors include his wife, Glenda; and three children, James, Michael and Olivia. —Beatrice Williams-Rude

Jay Watson, former general manager of KOLD-TV Tucson, Ariz., died April 19. He was 76.

After a stint in the Navy during the 1940s, Watson began his career in radio in his native Amarillo, Texas. In 1950, he moved on to WFAA-TV Dallas. Fifteen years later, he joined Storer Broadcasting as station manager for WJBK(TV) Detroit, a position he held until 1974. He then moved to Miami, where he ran the radio division before returning to WJBK(TV) in 1976 to become general manager. A year later, he moved to Tucson, Ariz., where he served as KOLD-TV's general manager until he retired in 1987.

He is survived by his wife, Jean; two daughters; a son; three grandchildren; and a sister. —P. Llanor Alleyne



Ronit Koren



Jay Fine



Erica Benson



Dave Demoranville

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

Realizing Sony's vision

Videotape vet Shapiro helps chart the manufacturer's course

Alec Shapiro may not be a well-known name in stations and facilities across the country, but odds are, if your facility has purchased any videotape during the past 20 years, he has had an impact on your purchasing decision.

Currently vice president of marketing communications for Sony Electronics' Broadcast and Professional Co., Shapiro has been involved in the launch and marketing of arguably the most important videotape formats of the past two decades: Sony's Betacam, Panasonic's DVCPRO and now Sony's DVCAM.

"It's kind of strange that I helped launch Betacam and then helped launch DVCPRO, the format that would basically cut into Betacam's market share in news gathering," he says. "And now DVCAM is emerging as a viable, complete system for newsgathering."

Shapiro first got interested in the TV and film business while at the University of Maryland. He worked at the college TV station and became familiar with 2-inch quad equipment and RCA studio

cameras that needed two people to move them. But the New York native found it hard to resist the pull of the big city, a pull that would get him involved in the industry in a way different from what he had probably envisioned.

"Basically, the New York area is a difficult place to break into television," he says. "But I was a good writer, so my first jobs were essentially copy-writing positions, and that led me into public relations."

In 1980, Shapiro began doing PR for a company trying to make a name in broadcasting: Sony. It had a strong consumer reputation but was up against two major forces: RCA and Ampex. "Sony was trying to establish an image in the

broadcast industry," he recalls. "It started with 1/4-inch Umatic tape, which was designed for industrial applications but was quickly adopted for newsgathering."

Shapiro's original stint working with Sony came to an end in 1992, when he became vice president of marketing and business development at Panasonic Broadcast, where he would play a role in the launch of the DVCPRO format.

"At the time, Panasonic was not very well established in broadcast," he recalls. "They were marketing the MII format, and I worked closely with the factories and product designers on DVCPRO. We saw the need for a smaller, more affordable newsgathering for-



Alec William Shapiro
Vice President, Marketing
Communications, Sony
Electronics' Broadcast and
Professional Co.

B. Sept. 20, 1952, The Bronx, N.Y.; B.A., speech and communications, University of Maryland, 1970-74; editor, United Technical Publications/Office World News, 1976-79; account executive, Cunningham & Walsh Public Relations, 1979-80; SVP, Geltzer & Co. Public Relations, 1980-88; president, Communications Resource Network, 1988-91; VP, marketing and business development, Panasonic Broadcast & Digital Systems Co., 1992-98; SVP, sales and marketing, Americas, Chyron, 1998-99; VP, marketing communications, Sony Electronics' Broadcast and Professional Co.; current position since September 1999; m. Ellen (Fischler) Aug. 24, 1974; children: Andrew (18) and Amanda (14)

mat, and we saw DVCPRO as the answer."

With Panasonic's DVCPRO

format gaining ground in the late '90s, the company was headed in the right direction. But, in 1998, the company decided to move its operations to Los Angeles, and Shapiro opted to stay on the East Coast. Enter then-Chyron President Ed Grebow.

"Alec is the strongest advertising and marketing executive in our industry," says Grebow. "I was determined to get him for Chyron, although everyone said it would be impossible to get him to leave Panasonic to go to little Chyron."

Shapiro, however, lives on Long Island, which is also home to Chyron. Every day, his commute to Panasonic would take him from Long Island to New Jersey, not the easiest of drives.

"Every morning, I would look at the traffic heading west on the Long Island Expressway," Grebow recalls. "If it was really bad, I would call him on his carphone and ask him how he could stand the commute to Jersey. And that's how I finally talked him into doing it."

Shapiro says Chyron provided a different challenge from Panasonic. "It gave me the opportunity to hustle and head up a sales organization, as well as marketing."

Grebow later jumped to Sony and once again tapped Shapiro to join him.

"All of a sudden, I had to convince him that traveling from Long Island to New Jersey wasn't all that bad," Grebow laughs. ■

—Ken Kerschbaumer

Look What We can do

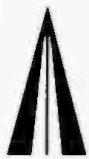


The Cable Center's Treasure Hunt at NCTA's National Show *Help Archive Our Industry!*

Join in the fun as The Cable Center conducts an historic Treasure Hunt in the NCTA National Show Exhibit Hall, June 11-13 in Chicago.

The Cable Center is looking for your help in archiving our industry. Just bring a piece of history - from yesterday or today - and display it in your booth. After the show, we will archive and display your contribution at The Cable Center. Visitors to your booth can win exciting prizes as they discover pieces of the cable industry's fascinating past on display.

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Television

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Fox Television Stations, Inc. is starting an in-house National Television Sales Rep. We are seeking qualified Sales managers, account executives, sports, research and sales administrative support staff. We will staff offices in up to 16 major cities throughout the country.

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Must be able to develop non-traditional revenue & sell marketing concepts to businesses in order to create new revenue. 3-5 years previous television or radio sales experience required. Internet fluency a plus. Responsibilities include: achieving/overachieving budgets, ability to conceptually sell, proficiency in proposal writing, strong organizational skills, adequate computer skills & capacity to prospect creatively. Send resume: Shawn Bartelt, Director of Sales. WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. A Cox Broadcasting Company. EOE M/F.

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MISCELLANEOUS CAREERS

A&E Television Networks has freelance positions for experienced Producers, Associate Producers and Researchers to work from our Stamford, CT facility.

Producers must have experience in long-form and short-form, historical and entertainment documentary production. Experience should include field-producing and directing; strong interviewing skills; strong writing skills; and supervising all aspects of post-production including graphics and music.



Associate Producers must have extensive experience working with archival material; managing budgets and schedules; rights and clearances.

Researchers must have strong organizational skills, fact-checking skills, and have some experience in image-gathering for television.

Fax résumé and cover letter to 212-907-9402.

GENERAL SALES MANAGER

Strong NBC affiliate in one of the fastest growing markets seeks General Sales Manager. Candidate needs to be proficient in inventory control and have strong revenue and expense budgeting skills. Knowledge of TvScan, BIAS, Media Center, Leigh Stowell, and Maxagrid helpful. Responsible for motivating and training sales staff. Previous sales management experience in a metered market desirable. Please submit your cover letter, resume, and references to Human Resources, KVBC, Channel 3, 1500 Foremaster Lane, Las Vegas, NV 89101 or e-mail to hr@kvbc.com. No Phone Calls Please. An Affirmative Action/Equal Opportunity Employer.

LOCAL SALES MANAGER

WTVC, a Freedom Broadcasting station and ABC affiliate in the beautiful Southeast, has an opening for an experienced LSM. This person will be instrumental in growing existing business and developing new and non-traditional revenue streams. The successful candidate will have strong motivational and leadership skills, as well as a thorough understanding of research, sales promotions, special events, inventory control and traffic operations. Send resume and cover letter, including sales philosophy and new business success stories, to General Manager, WTVC, P O Box 60028, Chattanooga, TN 37406. WTVC is an Equal Opportunity Employer.

FINANCIAL CAREERS

Accounting

BROADCAST GROUP CONTROLLER

Meredith Corporation is seeking a Group Controller to oversee all accounting functions, including preparation and consolidation of the group financial statements for its 12 stations. Qualified candidate will have an accounting degree (CPA preferred) and at least 10 years' experience, including broadcasting and supervisory background. 25% travel. Visit our career site at www.meredith.com for more information.

Location: Des Moines, IA

Send cover letter with resume and salary history in confidence to:

Ms. Rock, Corporate Manager
Staffing Services/Dept. 787
Meredith Corporation
1716 Locust Street
Des Moines, IA 50309-3023
Fax: 515/284-2958

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Television

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NEWSCAREERS

WEEKEND SPORTS ANCHOR

Weekend Sports Anchor for #1 ABC station in lovely southwestern hi-tech city. Cover national championship football and NCAA playoffs. Minimum 4 years experience preferred. Please send tape and resume to the attention of the Director of Human Resources, KTUL, LLC, 3333 South 29th West Avenue, Tulsa, OK 74107. We are an Equal Opportunity Employer.

NEWS DIRECTOR

Denver's WB2, a Tribune Broadcasting Station, seeks a high energy, results oriented leader to direct the News Department. WB2 News includes 1 hour of primetime news and 3 hours of live news in the morning. Position is responsible for the supervision of the department, developing and executing strategies to become a market news leader. Must have a Bachelor's degree with minimum 10 years news broadcast experience, including staff supervision. Organizational, communication skills, budget management, computer literacy, and strong leadership qualities required. Mail resume to KWGN-TV, HR Dept. #ND 61, 6160 So. Wabash Way, Englewood, CO 80111. EOE.

NEWSCAST PRODUCER

WABC-TV is looking for an experienced newscast producer for one of our primary newscasts. Candidates should have excellent news judgment and writing skills. A good graphic sense is important as well as an ability to conceive and execute outstanding production techniques. Candidates should have good story ideas and be able to motivate other people. Prior major market producing experience is required. Please send cover letter, resume references and non-returnable beta or VHS tape to: Kenny Plotnik, Assistant News Director WABC-TV, 7 Lincoln Square - 4th floor, New York, NY 10023. No phone calls, e-mails or faxes please. We are an Equal Opportunity Employer.

PRODUCER/REPORTER

We are looking for a unique individual who can produce creative, fast-paced, viewer-friendly newscasts, and who can also report great stories. If you possess these talents, send your resume, news philosophy, and non-returnable tape to Personnel Administrator-164, WTOL-TV, P.O. Box 1111, Toledo, Ohio 43699-1111. No phone calls. EOE.

NEWSCAREERS

WEEKEND ANCHOR

WCTI, Eastern North Carolina's News Leader, has an immediate opening for a Weekend Anchor. The person hired must have exceptional writing and communication skills, excellent news judgment plus at least one year reporting and anchoring experience. We're looking for a team player to help keep our weekend shows moving forward. Send resume, cover letter and VHS tape to Jeff Phillips, News Director, WCTI-TV, PO Box 12325, 225 Glenburnie Drive, New Bern, NC 28560

NEWS ANCHOR

KXLN-TV 45 in Houston, TX, an Univision O&O, has a great opportunity for a talented, versatile professional to join our #1 News team. Good writing skills a must. Five years experience in TV news as a reporter and at least 2 years as anchor are required. Bilingual (oral/written) in Spanish/English preferred. Must speak impeccable Spanish. Will perform field reporting duties and public functions. Must be familiar with Beta or Digital video equipment and be computer literate. Send non-returnable tapes along with resume and salary history to: News Anchor, KXLN-TV 45, 9440 Kirby, Houston, TX 77054 EOE

NEWSCAST DIRECTOR

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CBS Affiliate in West Palm Beach, Florida is searching for an outstanding news anchor. The ideal candidate will have demonstrated leadership skills, both on air and off, dynamic presentation skills, sound journalism standards & a sense of community. College degree, at least 5 years television news reporting experience & at least 2 years proven anchor performance. Strong reporting skills and a tenacious desire to win are a must. Send resume & tape to: Christine Briscoe, Human Resource Manager, WPEC NEWS 12, P.O. Box 198512, West Palm Beach, FL 33419-8512. EOE

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Television

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DIRECTOR OF ENGINEERING

New York Network/SUNYSAT, the State University of New York's production and transmission center in Albany, New York, seeks an engineering leader for its new digital broadcast facility to be built later this year. The Director of Engineering will supervise the construction/installation of the new facility and the transition from present facilities to the new digital plant. Once installed and operational, the new facility will be managed by the Director, who will supervise engineering staff to maintain, repair and support it. Broad experience in the field of digital video broadcast including production, operations and transmission is required. A degree in electronics or related field is preferred, but comparable military training in electronics or communications is acceptable. At least 15 years of managerial/supervisory experience is required. Competitive salary. Send cover letter and resume to Roy Saplin, Jr., Director of Administration, New York Network, P.O. Box 7012 - A.E. Smith Building, Albany, NY 12225. Review of resumes will begin immediately and continue until position is filled.

PRODUCER CAREERS

SUNDAY MORNING PRODUCER

ABC 7, Chicago's dominant news station, is looking for a Sunday morning producer. This position requires 3-5 years show producer experience with a major market in television news or equivalent. Ability to book and produce compelling interview segments, along with superior newscast producing skills. Excellent writing skills and a college degree a must.

Please send resume and tape to: Eric Lerner, News Director, WLS-TV, 190 North State Street, Chicago, IL 60601. NO TELEPHONE CALLS. EOE.

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The successful candidate will have at least 8-10 years experience in television sports production and/or programming and a proven track record in on-line, interactive and/or enhanced television programming as well as extensive work with live remote sports production. Bachelor's degree in Communications or related field is required as is the ability to communicate well and thrive as a team player. Management, multi-tasking abilities and prior experience in golf would be ideal. Extensive travel is required, including weekends.

Qualified candidates are invited to send their resumes to: **PGA TOUR, Inc., 100 PGA TOUR Blvd., Ponte Vedra Beach, FL 32082** or fax to (904) 273-3588. No phone calls, please.



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Send resumes to: General Sales Manager, 803 Channel 3 Drive, Memphis, TN 38103. Position of interest must be noted.

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PRODUCER CAREERS

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K-State's media relations office seeks someone to write and produce news and features for radio, television and print media. Salary \$30,000 - \$34,000 annually, commensurate with experience. Excellent benefits. Screening of applications begins June 8, and continues until position is filled. For a job description, phone 785-532-6415. K-State is an equal opportunity employer and actively seeks diversity among its employees.

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ASSISTANT PROFESSOR BROADCAST WRITING & MASS MEDIA CRITICISM (TENURE TRACK)

Department of Radio-Television
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Duties: Teach courses in broadcast writing, media criticism, and media and society. In addition, candidates must be proficient in one or more of the following areas: audio production, performance, interactive digital media and/or video graphics. Support student internship and networking opportunities plus service activities.

Send application letter, current resume/curriculum vitae, writing samples, tape of professional and/or student work and contact information for three references to: Max Grubb, Chair, Search Committee, SIUC, Department of Radio-Television, Mailcode 6609, Carbondale, IL 62901-6609 Deadline: July 1, 2001 or until filled. Southern Illinois University is an Equal Opportunity/Affirmative Action Employer. Women and minorities are encouraged to apply.

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TCU's Department of Radio-TV-Film, located in the 7th-largest U.S. media market, seeks Production instructor who aspires to mentor well-rounded, ambitious future media professionals. Candidate should hold a Masters degree or higher with significant professional experience in studio and field production. Working knowledge of non-linear editing required. Teaching experience at college or professional/corporate level preferred. Competitive salary. Please forward resume, letter of application, and three references to:

Roger Cooper, Chair
Department of Radio-TV-Film
TCU Box 298040
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"When you feel stupid and embarrassed, facing a ballroom full of the most distinguished people in your industry is just what the doctor ordered."

—West Wing creator *Aaron Sorkin* at an IRTS luncheon in New York on accepting an award a month after he was arrested on drug possession charges to which he pleaded not guilty.

"You're kidding me ... These people are from a methadone clinic down the street."

—*Jon Stewart*, referring to The Daily Show audience in reply to 60 Minutes creator *Don Hewitt's* remark that Stewart's audience was a "crowd that my bosses would kill for."

"2006: Threatened with a Screen Actors Guild strike, networks inform the FCC that in order to ensure the continued flow of high-quality entertainment to the American people, the networks need to own actors outright and to sell their vital organs after their shows are canceled."

—*John Carman* of The San Francisco Chronicle prognosticating on the future power of the networks following the recent FCC decision to lift its ban on allowing one network to own another.

"If you're strong enough to endure that level of exposure, then by all means, go for it. Otherwise, pick a different profession. The media is the campfire of our age, and like fire, it burns everyone who gets too close."

—*Matt Zoller Seitz*, of New Jersey's *The Star Ledger*, writing on the intense and, at times, painful scrutiny to which members of *Survivor: The Australian Outback* were exposed for the duration of the show.



"If the smaller fish ate the bigger fish, wouldn't the smaller fish get a bellyache? In this particular case, taking such a big bite gave the little fish indigestion after dinner."

"About 400 of my co-workers at CNN and I were coughed up. We were the projectile vomit of the takeover."

"I was shown the door. So was Ted Turner."

—*Sol Levine*, reflecting on *Slate.com* about how recent changes at the news network

have affected CNN for the worse. *Levine* was recently laid off after 18 years as a producer.

"Maybe it was just as well. No newspaper could have given him the national acclaim that television provided."

—*Clyde Haberman*, *The New York Times Sunday* book review section, addressing the rejection of *Daniel Schorr's* bid for a position at *The New York Times*.

"He is an obnoxious, opinionated

caped predator who leaves his coffin nightly to sink his fangs into a smorgasbord of guests. Yet he is not only a more fearless questioner, but infinitely more informed than the host of CNN's main interview show, *Larry King Live*. Guests facing O'Reilly get a real workout, not a sponging, and it will take a stake through the heart to stop him."

—*Howard Rosenberg*, of *The Los Angeles Times*, on *Bill O'Reilly* and *The O'Reilly Factor*.

"Our big problem with the reality show is it does not use actors, it does not use writers. I don't know what the business would be coming to if it becomes all reality. ... That's not the way our business should be."

—*Aaron Spelling* offering his two cents on reality television, as reported by *Diane Snyder* of *Gist.com*

"Never again would TV networks (well, other than maybe CBS) even know I exist. As for Fox and The WB, well, I could count myself lucky if they didn't jam their signals to keep me from watching. It was time to face facts: I do not skew young and never will again."

—*Frazier Moore*, *Associated Press* television reporter, reflecting on turning 50.

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The Fifth Estate TELEVISION Broadcasting

Editorials

COMMITTED TO THE FIRST AMENDMENT

Keep out

The last couple of weeks have been troubling for those concerned about government intrusion into content. Morality in Media called for an indecency litmus test for the new FCC nominees and for a new investigation into what it sees as the FCC's lax enforcement of rules against indecency. Then there was Sen. Sam Brownback, who was pondering a bill that would require the National Institutes of Health and Department of Education to study the effect of violent media on cognitive development and educational performance. That way, not only could TV be blamed for societal violence and obesity, the government could add lower test scores to the list. And if that weren't enough, the Surgeon General called on TV to change the way it depicts suicide, drug abuse and mental illness to help relieve the stigma on treatment.

Taking them in order, we don't think this FCC will become the national nanny. FCC Chairman Michael Powell has enough on his plate without adding an active content-policing function to his job description. Although he will do what he feels the law requires of him and his agency, he has long been an advocate for strong First Amendment protection for broadcasters. But we are feeling a bit of a chill from the prevailing political winds. The conservative Republican agenda beginning to take shape under George Jr. bears close watching. The last time the FCC cracked down on broadcast indecency, George Sr. was in the White House.

As for yet another study on TV, Sen. Brownback would do better concentrating on improving what goes on between the school bells. And we recognize that the Surgeon General wants to encourage people to seek help for their problems, but enlisting the media as a partner in thought-modification, no matter how noble the end, is the wrong means.

The government should not micromanage content, period. But broadcasters aren't making it any easier, with programming that sometimes sets the bar somewhere below the already scraped bottom of the barrel.

Hit 'em while they're down

The outcome of Vince McMahon/NBC's one-year experiment in trying to tag-team professional-wrestling sensibilities with the game of football proved to be a failure. In that, at least, the result was probably as predetermined as any WWF bout. After the first curious tune-ins, ratings plummeted, and no real fan base materialized. NBC never seemed comfortable with the whole thing, either.

The XFL's problem may have been that there was no pressing need for another football league. Or perhaps it was the level of play, which fell somewhere between small college and the kind of semi-pro sports where the spouses bring box lunches for players to eat in the stands at halftime. But we think it was also the victim of its own staginess: smoke machines, fireworks, strippers in hot tubs, those ridiculous nicknames. This league had no interest in female viewers. In fact, it seemed determined to drive them away.

Perhaps the XFL might have survived if it had played for laughs and melodrama as the WWF does. If chairs were thrown, balls were greased, and victories were snatched from defeat by bad calls (quick cut to the referee's covering mother being threatened by a guy with a big handlebar mustache and a black cape). Well, probably not.

We think the lesson here is that, while anything goes on entertainment shows and programmers even apparently get to fudge a little on the reality front, we like our TV sports straight up. Save the pageant for halftime. It gives us a chance to mow the front lawn.

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