

BROADCASTING CABLE

MAY 21, 2001

www.broadcastingcable.com

FUNNY, THE NETWORKS DON'T LOOK DEAD

Whatever else may ail the broadcast networks, last week's upfronts prove there's still enough creativity to go around

» PAGE 12

ALL IN THE (MERGED) FAMILY

AOL Time Warner and Viacom find ways for cable and broadcast arms to share marketing and, now, programming, too

» PAGE 11

SPECIAL REPORT

SERVERS IN A DOWN MARKET

Everybody knows video servers are versatile, but manufacturers are challenged by a changing market

» PAGE 30

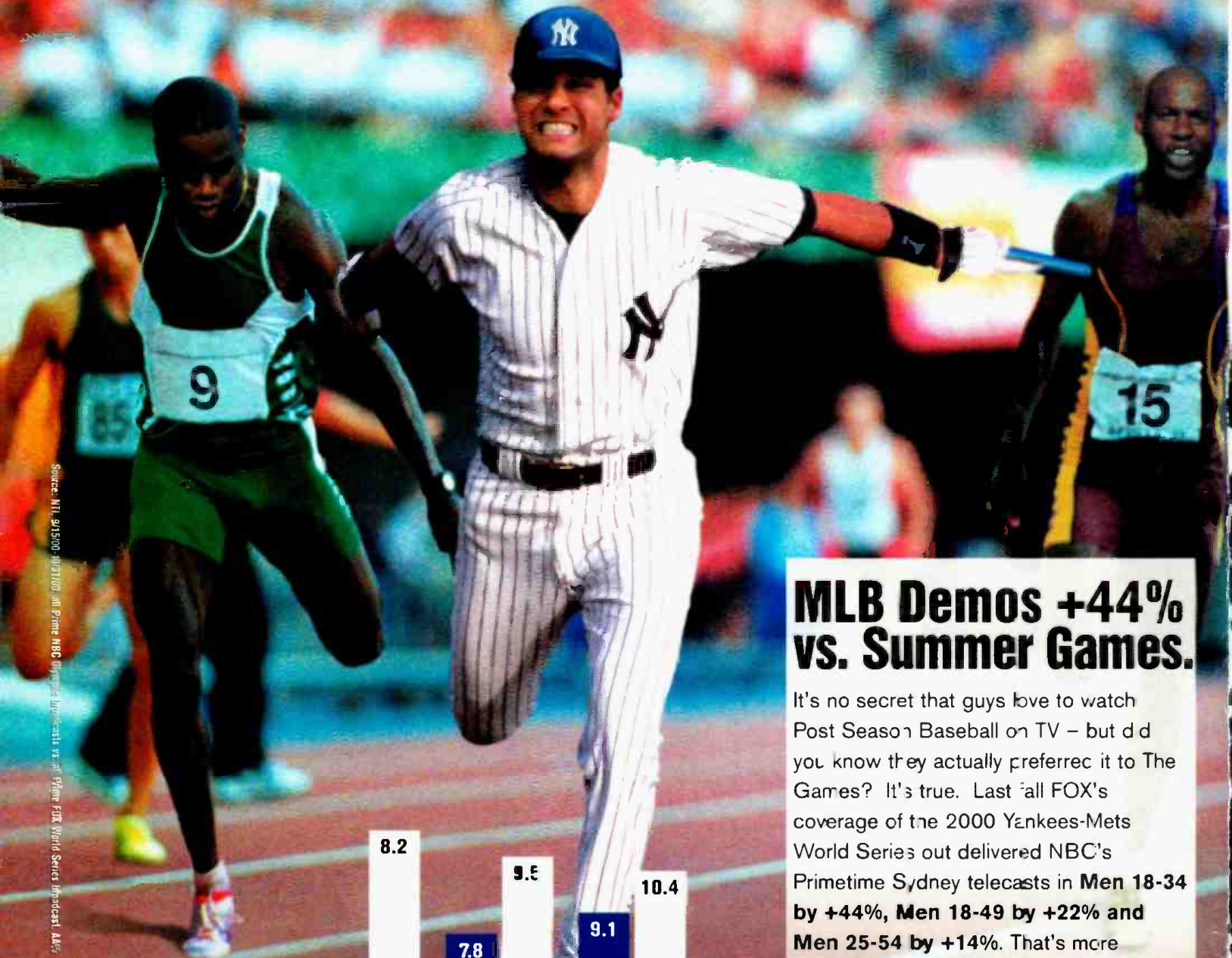
In a world of mega-media, new NBC President Andy Lack has to grow the network—and fast » PAGE 27

The BIG challenge



*****3-DIGIT 591
BC075184 AUG02 REG# 223
JOHN C JOHNSON
KTVQ-TV
265 WATERTON WAY
BILLINGS, MT 59102-7755

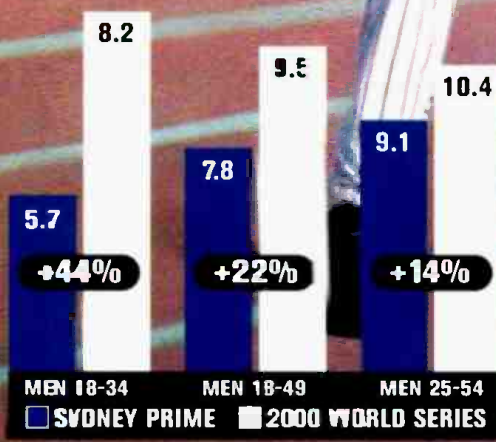
VICTORY!



Source: NTL, 9/15/00 - 10/15/00. Comparison of Prime NBC Sports telecasts vs. all Prime FOX World Series telecasts. All in %.

MLB Demos +44% vs. Summer Games.

It's no secret that guys love to watch Post Season Baseball on TV – but did you know they actually preferred it to The Games? It's true. Last fall FOX's coverage of the 2000 Yankees-Mets World Series out delivered NBC's Primetime Sydney telecasts in **Men 18-34 by +44%, Men 18-49 by +22% and Men 25-54 by +14%**. That's more dominant than the Ukrainian Rhythmic Gymnasts of the 1990's. So, before you make plans to buy the Winter Games, consider what the MLB Post Season on FOX can do for your brand.



For more information, contact Jim Burnette, SVP Prod Sales at 212.555.2431.

Top of the Week May 21, 2001



Photo: Dennis Brack / Black Star

FCC nominees (l-r) Martin, Abernathy and Capps at confirmation hearing.

PERSPECTIVE FCC's Michael Powell sets the record straight in Senate confirmation hearings. » 6

SIGN-OFF Three veteran journalists leave their respective networks. » 8

REAL PLAY RealNetworks gives Sony PlayStation 2 streaming capability. » 9

NO DEAL AOL Time Warner is not buying Cablevision, Levin tells shareholders. » 10

SIBLING SYNERGY Cartoon Network and Kids' WB will integrate programming and promotions. » 11



PlayStation 2 is part of Sony's Web strategy.



CBS' Mel Karmazin glad-handed advertisers at CBS' upfront party last week.

Programming

Signs of life Upfronts show dire prophecies for broadcast TV are premature. » 12

Scorecard A rundown of upcoming series from the broadcast networks. » 18

On the rise Univision and Telemundo touted the Latin boom at their upfronts. » 20

Separate signals TV Land launches dual feed—one East, one West. » 21

Washington

Shoo-in Timothy Muris, nominee for FTC chief, has all the right things to say. » 26



Cover: Jordan Hollender Photography

COVER STORY

LACK'S BIG CHALLENGE

NBC's new president and COO, Andrew Lack, talks about restructuring, growing cable—and keeping Katie Couric at the network. » 27

SPECIAL REPORT

VIDEO SERVERS

Beyond the box The goal now is to make the server part of a larger network concept. » 30

From A to V A look at the manufacturers' latest offerings. » 32

B&C Eye	4
Broadcast Ratings	22
Classifieds	45
Editorials	50
Fates & Fortunes	43
Fifth Estater	44
Financial Wrap-Up	8
Focus	25
Station Break	24
Syndication Ratings	23



SYNDICATION

Friends in high places

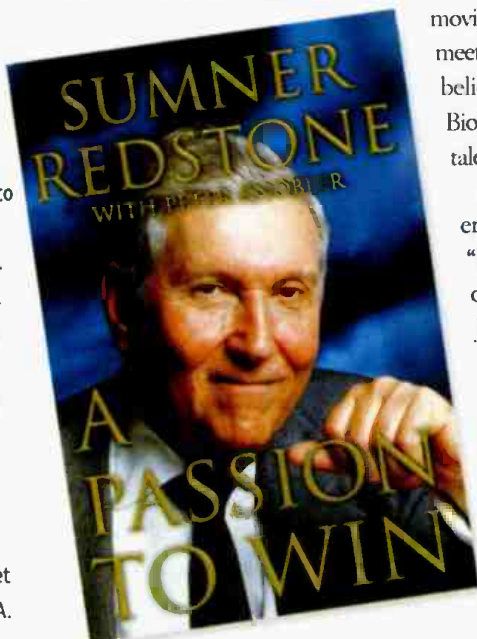
Warner Bros. has been searching for *Seinfeld*-sized license fees for the second cycle of *Friends*. Apparently, though, in today's economic climate, it's rough going. Sources say Warner Bros. was asking for \$50,000 per week in San Diego. The incumbent, Tribune-owned KSWB-TV, passed, and Fox affiliate XETV-TV is said to have landed the popular off-NBC sitcom for about \$25,000 a week. Chuck Dunning, XETV-TV's general sales manager, declined comment on the price but called it "a fair deal. We think we overpaid. They think they charged too little." Warner Bros. also declined comment. Since *Friends'* initial cycle was in a Tribune group contract, it's tough to say what that market was worth the first time out.—S.A.

BC EYE

EXECUTIVES

Passionately frank

Ex-Viacom President Frank Biondi takes some big hits in Sumner Redstone's upcoming autobiography, *A Passion to Win*. Media executives were aghast when Redstone fired widely respected Biondi in 1995, because the pair had seemed to operate so well together. In Redstone's take, Biondi "was not a negotiator" and "consistently appeared to resent any idea that had not originated with him." The deal-breaker came when Biondi supposedly balked at a \$1.2 billion pact to license



movies and stalked out of a meeting. "We sat there in disbelief," Redstone writes. Biondi has a much different tale of the rift.

As for other media players, Rupert Murdoch is "not a great negotiator, he overpaid for everything." John Malone is "one of the smartest men" in media but avaricious. Ted Turner doesn't "possess the killer instinct that was so present in Malone. (That's a compliment to Turner.)"—J.M.H.



Photo: Tony Esparza / CBS

DIVERSITY

Colorless fall sked?

Expect another blast from minority groups angry over the lack of color on color television. Minority advocacy groups plan to issue a report card on diversity; the nets earlier pledged to improve to avoid an advertising boycott. The fall schedule laid out last week doesn't impress Alex Nogales, chairman of the National Hispanic Media Coalition. Native American Lou Diamond Phillips (above, right) stars in CBS' *Wolf Lake* (and the Wayans family, as always, is on prime time), but "there's little diversity; it's very incremental at all of the networks," he said. "Is this what we took all that time to negotiate? At this rate we may as well go back to 1950."

TAYLOR MADE

When the House begins its debate on campaign-finance reform, Rep. Louise Slaughter (D-N.Y.) plans to sponsor an amendment that would require broadcasters to give politicians their lowest ad rate. A similar measure passed earlier this year in the Senate, sponsored by Sen. Robert Torricelli (D-N.J.).

Last week, Slaughter invited campaign-finance-reform advocate Paul Taylor, execu-

tive director of the Alliance for Better Campaigns, and the FCC's expert on political broadcasting rules, Bobby Baker, to brief about 20 House staffers on the issue. Both Taylor and Baker stressed that they were invited separately, with Taylor as an advocate and Baker strictly as an expert on political-broadcasting rules, not as a representative of the FCC.

Although the measure has its supporters in the House, Rep. Billy Tauzin (R-La.),

chairman of the House Energy and Commerce Committee, isn't one of them. Tauzin has claimed jurisdiction over the Torricelli amendment and plans to hold hearings on it this summer.

Taylor says he's not aware of much opposition to the bill, "other than from the broadcasters," but concedes that "the industry has a good track record of protecting itself from these types of amendments over the years."—P.A.

**CHALLENGING MARKET
INTEGRATED CAPITAL SOLUTIONS**



Uptime all the time.™

\$150,000,000

**Series C Preferred
Stock Investor**

July 2000

\$75,000,000

**Senior Credit Facility
Lead Arranger &
Administrative Agent**

March 2001



\$55,000,000

**Series A Redeemable
Participating
Preferred Stock Investor**

December 2000

\$150,000,000

**Senior Credit Facility
Lead Arranger &
Administrative Agent**

March 2001



\$69,000,000

**Series A Redeemable
Preferred Stock
Investor**

February 2001

\$120,000,000

**Senior Credit Facility
Syndication Agent**

February 2001



\$48,500,000

**Redeemable Preferred
Stock Investor**

March 2001

\$22,500,000

**Senior Credit Facility
Lead Arranger &
Administrative Agent**

March 2001

BMO Nesbitt Burns provides a full range of integrated financing services including senior bank financing, high yield, mezzanine debt, and private equity. Challenging times bring real opportunities, and BMO Nesbitt Burns will enable you to capitalize on them.



Powell in perspective

Says he is no slam dunk for megamergers and values diversity; First Amendment is no 'get out of jail free' card on indecency

By Bill McConnell

Despite his support for lighter ownership regulations, FCC Chairman Michael Powell told lawmakers Thursday he doesn't want to preside over radical consolidation of the media industry.

"It troubles me that that's ascribed to me before we've done anything," Powell said during the Senate Commerce Committee's confirmation hearing for FCC nominees.

During the hearing, committee Chairman Sen. John McCain (R-Ariz.) said his panel would vote on the four nominees May 24. Confirmation is expected after June 3, when the full Senate returns from Memorial Day break. The other nominees are Republicans Kathleen Abernathy and Kevin Martin and Democrat Michael Copps. The three new commissioners will join Powell and Democratic Commissioner Gloria Tristani, who will keep her post until year's end.

Powell, nominated for a second term, which would last through 2007, insisted that the government would have sufficient power to block mergers that cause harmful interference even if the FCC relaxes or does away with several broadcast ownership restrictions now under review.

"Many of the scenarios you postulate would violate the antitrust laws of the United States," Powell told Sen. Ron Wyden (D-Ore.), who questioned whether the agency was leading the country to a day when a handful of media companies would own nearly all of the country's stations, cable systems and newspapers.

Wyden also lamented that the 1996 Telecommunications Act already had ush-



Photo: Dennis Brack / Black Star

FCC Chairman Michael Powell agreed with Sen. Ron Wyden that the FCC should ensure diversity in media ownership but noted that strict rules are hard to craft because diversity has "a visceral component."

ered in a wave of media consolidation. Rules to be under review include the 35% cap on one company's TV-household reach, the 30% cap on national pay-TV share, and the ban on same-market newspaper/TV crossownership. "On your watch, we could have the most radical consolidation of media ownership in our history," he said.

Sen. Max Cleland (D-Ga.) also criticized "quick-silver mergers" in the telecommunications industry.

Powell countered that, while it's healthy to reconsider any rules that are between 25

and 60 years old, the FCC is not taking this action on its own. Congress has ordered the agency to review broadcast ownership rules every two years, and several specific rules have been cast into doubt by court decisions, he said. "We had better commit ourselves to a more rigorous defense of the rules."

Powell agreed with Wyden that the FCC has a role in ensuring diversity of media voices, a duty antitrust enforcers at the Justice Department and FTC don't have. But he stressed that hard-and-fast rules are difficult to craft because few agree on how many separate voices are sufficient for any particular medium or market. "The problem with diver-

sity is that it has a visceral component."

He also insisted that, while Congress should take the lead in crafting restrictions on violent or indecent broadcasts, the FCC is capable of enforcing those rules without trampling on free-speech rights. "I don't believe [the First Amendment] is some cynical 'Get out of jail free' card for broadcasters."

Powell told Sen. Conrad Burns (R-Mont.)

there is "a lot we can learn" from an ongoing review of interactive television and the possibility that a cable distributor can inter-

'On your watch, we could have the most radical consolidation of media ownership in our history.'

—Sen. Ron Wyden (D-Ore.)

ferre with ITV services provided by programmers not affiliated with the system. Powell previously had cautioned, however, that ITV is too new to warrant restrictions now.

Most of the questions faced by Powell and the other nominees surrounded the "e-rate" portion of the telephone universal service fund. All four committed to enforce the fee and help

bring broadband services to rural areas.

Abernathy, a longtime telco lobbyist, told reporters after the hearing that, to avoid conflicts of interest, she plans to sell stock she owns in telco companies such as Qwest, Verizon and Vodafone. The stock of her previous employer, BroadBand Office, may be a moot issue: The company filed for bankruptcy last week. ■

For the record

Michael Kevin Powell

Age: 37

Résumé: chairman since January; FCC Commissioner, November 1997-January 2001; chief of staff, Justice Dept. Antitrust Div., December 1996-November '97, attorney, O'Melveny & Myers, Washington, 1994-96; law clerk, Chief Judge Harry Edward, U.S. Court of Appeals, Washington, 1993-94; adviser for U.S./Japan relations, Defense Dept., 1988-90; Army officer, 1985-88

Education: J.D., Georgetown, 1993; A.B., Govt., William & Mary, 1985
Family: married to Jane Knott Powell; two children: Jeffrey (12), Bryan (6)

Michael Joseph Copps

Age: 61

Résumé: assistant secretary for trade development, Commerce Dept., 1998-2001; deputy assistant secretary for basic industries, 1993-98; SVP, legislative affairs, American Meat Institute, 1989-93;

director, government affairs, Collins & Aikman Corp., 1985-88; aide, Sen. Ernest Hollings (D-S.C.), 1970-85; assistant professor, history, Loyola Univ., New Orleans, 1967-70
Education: Ph.D., history, University of North Carolina, Chapel Hill, 1967; B.A., Wofford College, Spartanburg, S.C., 1963

Family: married to Elizabeth Miller Copps; five children: Robert (29), Elizabeth (26), Michael (22), William (15), Claire (13)

Kathleen Quinn Abernathy

Age: 44

Résumé: director, government affairs, Broadband Office Inc., 2000-01; partner, Wilkinson Barker Knauer, 1999-2000; VP, regulatory affairs, US West, 1998-99; VP, federal relations, AirTouch Communications, 1993-98; FCC staff, 1990-93; federal affairs director, Comsat, 1988-90; attorney, Thelen, Marrin, Johnson & Bridges, 1987-88; attorney, Kadison, Pfaelzer,

Woodard, Quinn & Rossi; 1986-87

Education: J.D., Catholic University, 1984; B.S., speech pathology, Marquette Univ., 1982

Family: married to Charles Abernathy; children: Julia (5) stepson Charles Jr. (31)

Kevin Jeffrey Martin

Age: 34

Résumé: special assistant to the president, Economic Policy, January-present; deputy general counsel, Bush transition team, November 2000-January 2001; deputy general counsel, Bush for President, 1999-2000; legal adviser, FCC Commissioner Harold Furchtgott-Roth, 1997-99; attorney for Independent Counsel Kenneth Starr, 1997; attorney, Wiley, Rein & Fielding, 1994-97

Education: J.D., Harvard, 1993; M.P.P., Duke, 1990; B.A., University of North Carolina, Chapel Hill, 1989

Family: married to Catherine Jurgensmeyer Martin



FCC nominees (l-r) Kevin Martin, Kathleen Abernathy and Michael Copps, here at the Senate Commerce Committee confirmation hearing, expect confirmation after June 3.

IN BRIEF

WALD TAKES OVER AT TODAY SHOW

NBC News named Jonathan Wald executive producer of the *Today* show last week. Wald, who had been producing the network's evening newscast, *NBC Nightly News With Tom Brokaw*, replaces Jeff Zucker, named president of NBC Entertainment last December. Replacing Wald is Steve Capus, who has been producing *The News With Brian Williams*, the nightly MSNBC newscast, since 1997.

KHOU-TV NEWS CHOPPER CRASHES

KHOU-TV Houston reported no serious injuries following the crash of its helicopter onto the roof of its building Friday morning. The station reported that pilot Bob Stolting had almost landed the chopper when a warning light came on and he had to struggle with the aircraft. Stolting, an employee of the company from which the station leases the chopper, was treated and released at a local hospital. The station reported no major structural damage to the building.

SYNDICATION FOR HIT GAME SHOWS

With ABC scaling back *Who Wants to Be a Millionaire?* to two nights a week next fall, plans to syndicate the show are heating up. Executives at distributor Buena Vista Television declined comment, but sales executives are reportedly approaching stations about interest for fall 2002.

NBC Enterprises plans to launch *Weakest Link* into syndication. There's word it might push for a half-hour version, which stations would, hopefully, pair up with *Millionaire*. Insiders say a decision on the host of the syndicated *Weakest Link* could come in a couple of weeks.

FINANCIAL WRAP-UP

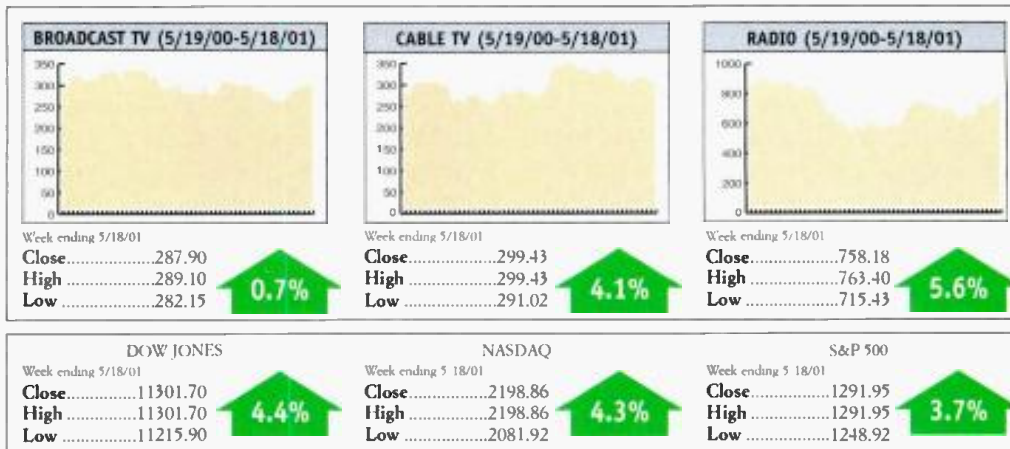
Week of May 14 - 18

WINNERS

	5/18	% change
Antec Corp.....	\$12.13	26.23
Salem Comm.....	\$21.15	18.82
Spanish Brst.....	\$5.84	14.06
Valuevision Intl.....	\$18.62	12.85
Roger Comm.....	\$14.37	11.22

LOSERS

	5/18	% change
Classic Comm.....	\$.78	(17.02)
Big City Radio.....	\$1.95	(17.02)
Granite Brst.....	\$2.30	(11.54)
British Sky.....	\$63.00	(7.72)
Liberty Satellite.....	\$3.92	(5.54)



News veterans sign off

Cost cutting, personal needs, and too-few viewers cited as among reasons

By Dan Trigoboff

The familiarity factor dropped last week for TV's news networks, as three of the nation's better-known news people left their jobs.

ABC News veteran Sylvia Chase was cut from that network's staff. Longtime CNN *Headline News* anchor Lynne Russell will be leaving CNN *Headline News*, and Fox Sports Network and anchor Keith Olbermann are parting ways.

Fox sources say the Olbermann split was based on numbers and on a difference in approach. Olbermann left ESPN in 1998 and briefly hosted a news show for MSNBC but complained publicly that the show spent too much time covering President Clinton's sexual indiscretions. The edgy, often irreverent sportscaster was expected to become the face—and attitude—of Fox Sports, signing a reported \$8 million three-year contract in 1998. But Olbermann's evening news program never drew the viewers needed to compete with ESPN's or CNN's sports wrapups.

Chase's departure from ABC is part of



The dear departing (l-r): ABC's Sylvia Chase, CNN's Lynne Russell and Fox's Keith Olbermann.

the network's cost cutting, a network spokesman confirmed. The network has eliminated the jobs of several correspondents this year, including some who are well known, such as Morton Dean and Sheila McVicar. Chase had been with ABC since 1978 and is best known as a consumer reporter. Some at the network believe other cuts, possibly high-profile ones like Chase, are still coming.

Chase expressed disappointment at the loss but described her dealings with the network as friendly. "I just feel I'm better than I've ever been—and able to do many things. But anybody whose contract is nearing an end or has a window is vulnerable at this time," she lamented.

Russell has given the reason for her departure as personal—her significant

other is undergoing cancer treatment—and not due to a makeover at *Headline News*, including the hiring of actress-turned-newswoman Andrea Thompson after only a year in TV news.

Russell herself presented a different, more flamboyant image than most in TV news—she's the author of *How to Win Friends, Kick Ass, and Influence People*, and still works as a private bodyguard, after all. But unlike Thompson, she brought more than a decade of experience to *Headline News* when the network started in 1982.

On Friday, a memo to CNN from "the men of the *Washington Post's* Style section" proclaimed their devotion to Russell—"a blank canvass on which every man can paint his fantasy"—and said they were "devastated" by her decision to leave. ■

Sony's streaming play

With RealNetworks, PS/2 users can watch TV from the Web

By Michael Grotticelli

Sony is making it possible for the videogame players in the 10 million homes worldwide with its PlayStation 2 (PS/2) game console to stream video and audio on their TV sets.

Last week, the consumer electronics giant began marketing a \$40 plug-in adapter that links the console via telephone line to the Web and permits browsing, e-mailing and, with the help of RealNetworks software, streaming.

"The exciting part of this is that we're now looking at rich, broadcast-over-IP possibilities," says RealNetworks' Jai Jaisimha.

Sony's initiative may be the most significant yet toward streaming on the TV. Web TV and AOLTV offer dedicated consoles for browsing and streaming on the TV but have been slow to grow. About 1 million homes have the Web TV console; fewer than 300,000, the AOLTV box.

Sony expects PS/2 households to double by next March.

Microsoft (Xbox) and Nintendo (GameCube) are also looking at putting full Web capability into their game consoles, but initial versions of their new boxes—due later this year—will not include it. The consoles, however, will allow users to play against others online via a built-in modem.

The Web capability is part of Sony's strategy to develop a centralized entertainment system for the home. In addition to games, PS/2 also plays DVDs and CDs.

Analysts think the move is a winner, if Sony can work out some of the security and child-protection issues that come with Internet access.

"Based on studies we've seen, Internet consumers look for high-bandwidth services," says Russ Sapienza, a partner in Price-waterhouseCoopers' Media & Entertainment



Sony offers a \$40 adapter for the PlayStation 2 console to allow users to access the Net.

Group. "If the PlayStation can offer something like that, I would anticipate a high take-up because the price is right."

RealNetworks software will ship with Web-enabled games. "None of the devices we've worked with before have achieved the mass adoption that the PlayStation 2 has," says Jaisimha. "We're really talking about a truly innovative and different consumer experience."

In addition to the adapter, Sony is offering a 40-GB hard drive for local storage and a wired keyboard and mouse for navigating the Internet. But, Jaisimha says, the goal is to offer software that requires "minimal keyboard interaction."

PS/2 users will have access to Internet radio and other RealNetworks subscription services.

"The Internet is not part of the initial product launch, but I'm sure you'll see future versions with this capability," says a Microsoft spokesman, pointing out that the Xbox features an Ethernet port for fast data transfer and an internal disk drive. "Convergence is a key part of our platform strategy." ■

The Web capability is part of Sony's strategy to develop a centralized entertainment system for the home.

CASH FLOW DROPS 25% AT YOUNG

Young Broadcasting reported a 25% decrease in pro forma broadcast cash flow in the first quarter, to \$32.6 million, on a 14% decline in pro forma revenue, to \$92.7 million. But the company said local sales, outside of its California stations (KCAL-TV Los Angeles and KRON-TV San Francisco), grew by 6%. The company also said it finalized an agreement with its senior credit-facility lender to loosen financial covenants on May 10.

FRIENDS OF THE FCC

Reps. Billy Tauzin (R-La.) and Fred Upton (R-Mich.) took their first-ever tour of the FCC last week. Tauzin, who chairs the House Energy and Commerce Committee, wants to reform the FCC and promises Congressional support for Chairman Michael Powell in implementing that reform. A spokesman for Upton, chairman of the House Telecommunications and Internet Subcommittee, said last week, "Our message is that help is on the way. We intend to work to increase the FCC's funding."

NBC, CBS ARE TOPS IN DEMO, VIEWERS

NBC and CBS led the week ended May 13 in adults 18-49 and total viewers, respectively, according to Nielsen Media Research. Ringing up a 4.7 rating in the 18-49 demo, NBC was boosted by its still powerful Thursday-night lineup (*ER's* 11.5 surpassing all prime time shows in this bracket) and the top-25 performance of two *Weakest Link* episodes. With 12.1 million total viewers, CBS likewise did well on Thursday, with a *Survivor: The Australian Outback* update special followed by back-to-back *CSI* episodes.

IN BRIEF

MTV PLANS
ANIMATED SERIES

MTV has pushed several animated series into its 2001 development pipeline, including already green-lighted comedies *Clone High* and *Time Boys*. *Clone High*, executive-produced by *Spin City* co-creator Bill Lawrence, explores what happens when a group of high schoolers are cloned from the DNA of famous people. *Time Boys* is a new spin on MTV's *Beavis and Butt-Head*, following a group of twentysomething misfits. Other animated shows in development are *Bloid*, an interactive cartoon game show; MTV's *Heckle and Jeckle*, based on the classic 'toon birds; *Left of the Dial*, from *Dr. Katz: Professional Therapist* creator Tom Snyder; and *Conspiracy 101*, about a strange radio show.

SHOWTIME OKS MOVIE
ON SCHOOL SHOOTINGS

Showtime has approved original movie *Bang, Bang You're Dead*, set to star *Ed*'s Tom Cavanaugh and *The West Wing*'s Janel Moloney. Slated to air in 2002, *Bang, Bang* is based on the play of the same name, which looks into the thoughts of a student who shoots and kills his parents and classmates. Executive producer William Mastrosimone wrote the play after his son's school was canceled for a day following death threats made by a student.

Levin not stalking Cablevision

Dismisses the \$2 billion stake AT&T Broadband is looking to unload, calling it "illiquid and passive"

By John M. Higgins

AOL Time Warner CEO Jerry Levin dashed the hopes of eager media deal-makers who have been salivating at the prospect of a marriage with Cablevision Systems Corp.

Levin, sharing the stage of Harlem's Apollo Theater with Chairman Steve Case in their first shareholder meeting together, dismissed the idea that AOL would buy the 30% stake in Cablevision held by AT&T Broadband. The telco unit is looking to unload most of that stake to pare the \$28 billion debt it is currently slated to carry, which by itself cannot be supported by AT&T Broadband's anemic cash flow.

A joining of Cablevision and Time Warner Cable is Wall Street's idea of a subway series. Cablevision has systems serving 3 million subscribers in the New York suburbs and The Bronx. Time Warner Cable has the hole in the donut, more than a million subscribers in



AOL Time Warner CEO Jerry Levin said the Cablevision stake offers "no path to control" of the whole company.

Manhattan and the other boroughs. That geography makes Levin and Case obvious potential buyers for the AT&T stake, particularly as one of the ways of unwinding its 74%/26% Time Warner Entertainment partnership with AT&T.

But Levin dismissed the \$2 billion stake as "illiquid and passive," because the shares can't be publicly traded and it offers "no path to control" of the whole company. "We have not stepped up in any way," he said.

A joining of Cablevision and Time Warner Cable is Wall Street's idea of a subway series.

Levin said, somewhat wistfully, that he would love to someday buy Cablevision, partly because Chairman Charles Dolan started the operation—and founded HBO—with backing from Time Inc. "It would be a very interesting company to put all the cable systems in the New York area together."

AT&T Broadband definitely needs to sell. AT&T is loading that cable unit with leverage that, at current levels, would top 17 times cash flow. Asset sales could pare that to 9.9 times cash flow, and screaming cash-flow growth could take it down to eight times. Still, that's hugely leveraged in a world where cable operators strive for six times cash flow. ■

BRIAN E. COBB

has recently formed

COBBCORP, LLC

specializing in

Brokerage...Appraisals...Consulting...Merchant Banking

202-478-3737

briancobb@cobbcorp.tv

Toons' sibling duets

Second windows for programs show the blurring line between broadcast and cable nets

By Allison Romano

Looking to emulate Nickelodeon's success in taking time on sister network CBS, The Cartoon Network and the Kids' WB are planning to integrate programming and cross-promotions.

Likewise, such WB hits as *Felicity*, *Charmed* or the new Superman-as-a-youth drama, *Smallville*, will probably get second windows at TNT, which, like The WB, is now part of AOL Time Warner.

The cooperation does not go as far as Viacom's CBS did last fall by surrendering its Saturday mornings to kids cable network Nickelodeon. But AOL Time Warner units WB and Cartoon are expecting to rely on each other to pitch each other's shows.

"We'll host premieres of Cartoon Network shows on Kids' WB and their shows on our network to build a larger audience and give viewers more choice," said Tim Hall, Cartoon Network's executive vice president. The WB confirmed the evolving relationship. Cartoon Network and Kids' WB have only a 25% crossover in viewers—leaving a large, unduplicated audience to share, he said.

At the same time, Brad Turell, a spokesman for Turner Broadcasting, said it's likely TNT will cherry-pick some shows from The WB for a second showing, probably on Monday and Tuesday nights.

Those second broadcasts would be sched-



Some *Cardcaptors* episodes will air on Cartoon Network before airing on Kids' WB.

uled for 10 p.m. ET, after The WB's schedule ends for the evening. Because of contractual arrangements and other matters, a likely first candidate would be *Charmed*, which just got a long-term renewal from The WB.

The plans are, of course, more evidence of the blurring line between broadcast and cable networks. NBC shares news resources and talent with MSNBC. Walt Disney's ABC and Lifetime share dramas. And the new chairman of AOL's Turner Broadcasting System, Jamie Kellner, was chosen in part to get all the Turner and Warner Bros. companies to work on such synergies.

Last fall, at Viacom, Nickelodeon started putting its Nick Jr. program blocks aimed at younger children on CBS' Saturday morning, boosting ratings more than 200%.

Both The WB and Cartoon Network are strong in the overall 6-11 core demographic. The Kids' WB skews more female and is very strong on Saturdays.

Cartoon Network's strength is its late-afternoon action-and-adventure "Toonami" block, which in April posted a 1.2 overall Nielsen rating of 849,000 households and 2.4 ratings among boys 9-14. For its Saturday-morning block in April, The WB harvested a 2.7 rating for the 2-11 demographic in 1,080,000 households and a 4.9 rating in 608,000 households for its target of boys 6-11.

One example of integrating the channels' programming is Cartoon Network's upcoming show *Samurai Jack*. The first three episodes will premiere in August back-to-back as a movie. Then, for the next three Saturdays, the individual episodes will appear on the Kids' WB. "This reaches the audience they have cultivated and lets them sample our show for a limited time," Hall said.

Before the Kids' WB introduction of *Cardcaptors* in June, a limited number of earlier episodes will appear on Cartoon Network.

Promotional tie-ins will try to drive viewers between popular programming blocks. Kids' WB after-school shows will feature the Cartoon Network's prime time Toonami branding, which has a special host character and graphics. On Friday evenings, Cartoon Network will air a half-hour preview of Kids' WB programming. ■

—Additional reporting by Joe Schlosser

MORE TELEVISION TRANSACTIONS THAN ANYONE.....EVER!

BRIAN E. COBB

COBBCORP,LLC

202-478-3737

briancobb@cobbcorp.tv

Brokerage...Appraisals...Consulting...Merchant Banking

Programming

Yes! A new season emerges

No strike and no upfront market (yet) as nets unveil 36 new series for fall

By Joe Schlosser

It was supposed to be the week where everything went wrong for network television. The strike threat in Hollywood, the woes of vertical integration, a turbulent economy and the influx of reality projects were all expected to cloud the broadcast network upfronts in New York.

But now, strikes by the Writers Guild and the Screen Actors Guild are unlikely, the major networks somehow opened their doors to outside studios, and, while few are suggesting the economy has turned around, the Dow hit 11,000 again last week just as the broadcast networks were unveiling their fall schedules to advertisers.

The \$8 billion figure committed to during last year's upfronts may not be seen this spring (or whenever the upfront market actually breaks), but network and studio executives last week seemed more optimistic about the forecast for the upcoming ad-buying ritual.

On the programming side, as expected, reality series abounded at all the major networks, but they didn't overshadow scripted fare, and *Who Wants to Be a Millionaire?* was scaled back to two weekly installments. "It has not been the year that everybody feared. It's not a season that is riddled with reality programming across the board. It doesn't look like there are going to be any strikes, and, based on what I have seen thus far, I think there is a better level of quality than ever before," says Warner Bros. TV President Peter Roth, whose studio landed six new series for the fall. "The bar is up, and it's great for everyone. ... There is no room left for mediocrity anymore."

Affiliates often take a more practical



At NBC's upfront at Radio City Music Hall, *Weakest Link*'s Anne Robinson (back to camera) asked NBC's Scott Sassa (r) to name the "biggest bomb." He missed the answer: "The XFL." *SNL*'s Darrell Hammond (L, as Bill Clinton), NBC's Jeff Zucker and NBC sales exec Marianne Gambelli played along.

NBC Photo: Chris Haston

look at the schedules. Jim Keelor, president of Cosmos Broadcasting, says he's pleased that the networks haven't "risked too much on new reality stuff," but notes that "all the networks are loaded up on cop shows. That concerns me. Four redundant networks have trouble maintaining audience as it is."

Jim Prather, president of the Journal Broadcast Group, says he is happy with the fact that NBC is "moving into dramas on Sunday nights." But, referring to a new Tuesday comedy starring Emeril Lagasse, he adds, "I can't say I'm as excited about the comedies, especially the chef show. And we have concerns about the aging of the NBC comedy lineup, about getting some fresh material in there."

All told, the six biggest broadcast networks ordered 16 new comedies, 17 new dramas and three new reality series for their fall schedules. Also, UPN acquired *Buffy the Vampire Slayer* and *Roswell* from The WB, while that netlet ordered five new comedies, and CBS ordered five dramas—

the most in each genre.

Last fall, the six didn't add even one reality project to their fall lineups. ABC's *Who Wants to Be a Millionaire?*, Fox's Saturday-night combo of *America's Most Wanted* and *Cops*, and UPN's *WWF Smackdown* were holdovers from the previous season. Thanks to *Survivor* and *Millionaire*, this fall all six networks will have at least one reality series in their lineup, and there are five reality programs that were not on the air a year ago. *Temptation Island*, *The Mole* and *Weakest Link* all earned return engage-

ments. And all of the networks have others waiting in the wings.

The emergence of *Survivor* cheers CBS, but Loren Tobia, news director at WTVH-TV in Syracuse, was disappointed the new CBS schedule didn't seem to have much in it that helps boost 11 p.m. newscasts. "I'd love to have *Survivor* as a 10 o'clock lead-in, he says. "From an affiliate standpoint, *Survivor* doesn't mean much because a lot of

'There is no room left for mediocrity anymore.'

—Peter Roth,
Warner Bros. Television

PR Newswire
is a proud
sponsor of the
Peabody Awards

Immediate.

PR Newswire provides real-time assistance when you need information now.

You can count on PR Newswire to help you save time in retrieving information and researching expert sources.

All you have to do is go to www.prnmedia.com and register.

Then you can visit our media-only Web site anytime to get real-time news releases, VNRs, audio and video clips, daybooks, feature packages or even connect with industry experts and company spokespersons through our ProfNetSM service. All at no charge exclusively for registered journalists.

Your time is valuable. Don't waste it. Register now for our password-protected Web site at www.prnmedia.com. Or call 1-800-387-8448.

Advancing information. Powering success.™

PR NEWSWIRE

Programming

that audience goes away before our news.”

But the genre has obviously taken root. “Reality is here to stay,” says Fox’s Sandy Grushow. “If you look across all the schedules, everybody is doing it. And we are certainly going to be in that game to varying degrees ourselves. ... With a strong development slate, we have the luxury of not having to come out with an enormous amount in the fall. But that doesn’t mean we are in any way, shape or form shying away from it.”

Tom Nunan, UPN’s entertainment president, says, “I think, more and more, we are learning that whoever the creative vision behind these shows is—just like sitcoms and dramas—is going to be the key to reality’s success. We will always sit up and pay attention when the Mark Burnetts of the world come around.”

Another type of reality may hit the broadcast networks’ ad-sales staffs next month when the network portion of the upfront is expected to break open. Most media buyers expect the sluggish economy to affect the usually quick process, dragging it out at least into July.

“It’s going to be slow in contrast to the last three years, and there is going to be less money committed upfront,” says Paul Schulman of media buyer Schulman/Advanswers NY. “Based on what I hear from my clients, I think there is going to be less money spent, and, when I spoke with other agency people, they too appear to be getting budgets that appear to be lower. But with the slowness of the market, it’s possible that more money will come in and more money will solidify.”

Network executives were talking a different story. “We are very optimistic. There is no recession happening in the United States,” asserts UPN President Dean Valentine. “The advertisers need to reach the audience to protect their brand shares and we think it’s going to be a healthy upfront.”

Joe Abruzzese, CBS’ top sales executive, says, “The money that will be placed upfront will probably be less than last year, but that doesn’t mean that overall dollars will be down. There will be more in scatter.”

And when upfront breaks, it will probably be later, as networks and buyers try to figure out the economy. At the CBS presentation, Abruzzese joked that the upfront would happen “in three days. ... Unfortunately, those days are August 3, 4 and 5.”

The Screen Actors Guild still has to final-

ize a new contract with the major Hollywood studios, but both sides have shown a willingness to work out their differences, and the networks and advertisers are all but counting on the summer of 2001 to be strike-free.

“I was one who never believed that there would be a strike,” says CBS’ Les Moonves.

2001-2002	abc	CBS	FOX	NBC
MONDAY	8:00 Who Wants to Be a Millionaire? 8:30 9:00 Monday Night Football 9:30 10:00 10:30	The King of Queens Yes, Dear E’body Loves Raymond Becker Family Law	Boston Public Ally McBeal	Weakest Link Third Watch Crossing Jordan
TUESDAY	8:00 Dharma & Greg 8:30 What About Joan 9:00 Bob Patterson 9:30 Spin City 10:00 Philly 10:30	JAG The Guardian Judging Amy	That ’70s Show Undeclared 24	Emeril Three Sisters Frasier Scrubs Dateline NBC
WEDNESDAY	8:00 My Wife and Kids 8:30 The Dad 9:00 The Drew Carey Show 9:30 The Job 10:00 20/20 (Sept. - Nov.) *NYPD Blue (starts Nov.) 10:30	60 Minutes II The Amazing Race Wolf Lake	Fox Comedy Wheel* Grounded for Life Titus Bernie Mac Show	Ed The West Wing Law & Order
THURSDAY	8:00 Whose Line is it ...? 8:30 Whose Line is it ...? 9:00 Who Wants to Be a Millionaire? Spec. Edit. 9:30 10:00 PrimeTime Thursday 10:30	Survivor CSI: Crime Scene Investigation The Agency	Family Guy The Tick Temptation Island	Friends Inside Schwartz Will & Grace Just Shoot Me ER
FRIDAY	8:00 The Mole II 8:30 9:00 Thieves 9:30 10:00 Once & Again *20/20 (starts Dec.) 10:30	The Ellen Show American Wreck That’s Life 48 Hours	Dark Angel Pasadena	Providence Dateline NBC Law & Order: Special Victims Unit
SATURDAY	8:00 8:30 9:00 The ABC Big Picture Show 9:30 10:00 10:30	Touched by an Angel Citizen Baines The District	Cops America’s Most Wanted	NBC Saturday Night Movie
SUNDAY	7:00 7:30 The Wonderful World of Disney 8:00 8:30 9:00 Alias 9:30 10:00 The Practice 10:30	60 Minutes The Education of Max Bickford CBS Sunday Movie	Futurama King of the Hill The Simpsons Malcolm in the Middle The X-Files	Dateline NBC Weakest Link Law & Order: Criminal Intent UC: Undercover

KEY New show New time

*Reruns of *That ’70s Show*, *The Simpsons*, *King of the Hill* and *Malcolm in the Middle* will rotate in this time slot.

Programming

"Our main contingency plan was moving *Big Brother* to seven nights a week, and I'm happy I didn't have to go that route."

The studios had been worried about strikes, rushing production in fear of such reality-programming onslaughts. But there were no "B" schedules last week, and, for

the third straight year, 20th Century Fox led the way in the overall Hollywood production race.

The studio landed a record 24 shows with spots on all six network schedules, including seven new series for the fall and a handful more for midseason. Co-owned Fox TV

Studios had another strong year, as well. Paramount TV Group, which houses Paramount Network TV, Big Ticket, Viacom Productions and Spelling TV, landed a total of 18 shows for the fall. Disney's Touchstone and Buena Vista studios did a lot of business beyond ABC and tallied 14 series.

Warner Bros., producing 14 fall series, is the only major studio that isn't sharing ownership rights on its programs with sponsoring networks. Indeed, on the CBS schedule, Warner Bros.' *Citizen Baines* will be the only show on the network of which Viacom doesn't own a piece.

"A lot of people have been talking about vertical integration and how impossible it is to do business with others now," says 20th Century Fox's Gary Newman. "From our point of view, that's frankly just an opportunity and not a problem."

ABC

The Disney-owned network added five new series to its fall lineup, pushed back its much hyped reality project *The Runner* to midseason and managed to upset ABC News' Barbara Walters at the same time. In an effort to keep its critically acclaimed drama *Once and Again* on the schedule, ABC is moving Walters' *20/20* out of its Friday 10 p.m. time slot in the fall and moving it to Wednesday nights for two months. The long-running newsmagazine is expected to return to its regular time slot in December, but it will be off the network during the November sweeps—a move that doesn't delight Walters.

ABC TV President Alex Wallau says Walters "had been initially more disappointed because she thought this represented some kind of statement about ABC News," which he maintains is not the case. But some major feathers were ruffled, no doubt about it. While announcing the *Once and Again* move at the upfront presentation, ABC Entertainment co-Chairman Stu Bloomberg felt obliged to add, "We are really grateful that Barbara Walters and [ABC News President] David Westin have allowed us to use that time period for a while in the fall. Clearly, we

Forbidden Secrets	The Hughleys One on One	7th Heaven	Novela	Novela
Touched by an Angel Left Behind (starts Jan.)	The Parkers Girlfriends	Angel	Novela	Novela
Diagnosis Murder			Novela	Novela
Doc	Buffy the Vampire Slayer	Gilmore Girls	Novela	Novela
Mysterious Ways	Roswell	Smallville	Novela	Novela
Diagnosis Murder Crossing Jordan (starts Jan.)			Novela	Novela
Candid Camera	Enterprise	Dawson's Creek	Novela	Novela
Touched by an Angel	Special Unit 2	Felicity	Novela	Novela
Diagnosis Murder			Novela	Novela
It's a Miracle	WWF Smackdown	Popstars 2	Novela	Novela
Touched by an Angel		Eliminate Deluxe	Novela	Novela
Diagnosis Murder		Charmed	Novela	Novela
Weakest Link	UPN Movie Friday	Sabrina Teenage Witch	Novela	Novela
Pax Big Event		Maybe I'm Adopted	Novela	Novela
		Deep in the Heart	Novela	Novela
		Raising Dad	Novela	Novela
The Ponderosa			Cinemundo Del Sabado	TBA
Touched by an Angel			Cinemundo Del Sabado	
Encounters with the Unexplained				
Candid Camera		Lost in the USA	Comedy Block	TBA
Doc		The Steve Harvey Show	Solterita y a la Orden	
The Ponderosa		Men, Women & Dogs		
Mysterious Ways		Nikki		
		Off Centre	Cinemundo Del Sabado	

KEY New show New time



Photo: The WB / Lisa Rose

The WB Co-President of Entertainment Jordan Levin couldn't be found through the early part of the network's upfront presentation. But he emerged, along with Eden's Crush, the *Popstars* alumna group that performed at the event. *Popstars 2* will air on Thursday this season.

love *Once and Again*." (Walters, meanwhile, talked ominously about a window in her contract that would allow her to walk.)

Come December, the drama from co-owned Touchstone TV will probably move to 9 p.m. on Friday, and new drama *Thieves* will move into the 8 p.m. time slot vacated after reality series *The Mole* ends its 13-episode run.

CBS

The *Survivor* network attempted to show advertisers that it was about more than just the hit reality project—adding seven new series including a new weekly reality series *Amazing Race*. CBS also attempted to bring down its median age by dropping older-skewing series *Diagnosis Murder* and *Walker Texas Ranger*. "That's going to make our schedule a lot younger, a lot more affluent," says CBS TV CEO and President Les Moonves.

CBS also snuffed out its Wednesday-night movie franchise and vowed to make its Sunday movie block a mixture of theatricals and original films. The move of *Touched by an Angel* back to its original Saturday-night spot opened the door for CBS to put its highly anticipated Richard Dreyfuss-Marcia Gay Harden drama *The Education of Max Bickford* into the cushy 8 p.m. Sunday slot.

"I can't remember the last series that had two Oscar winners in it," Moonves notes.

FOX

Fox executives unveiled their lineup aboard the USS *Intrepid* in New York's Hudson River and fittingly fired off an unusual shot. The network that has been gaining momentum faster than any of its rivals over the last year and a half is starting

the season oddly with repeats of current Fox comedies at 8 p.m. each Wednesday. The repeat wheel seemed, at best, cable-like, but reporters wondered if Fox were holding back the time period and a fresh program, until the economic fog lifts.

Asked if the move could start a trend, Fox's Sandy Grushow says, "I do think at some point in time you are going to see a network take a night like Saturday where they can't get arrested and start double-running their product."

The network also renewed *The X-Files* for a ninth season, but without lead actor David Duchovny and maybe without Chris Carter as executive producer. Fox also added three new comedies and two new dramas, including Kiefer Sutherland in the unusual 24, which follows one day in the life of a CIA agent trying to avert a presidential assassination. The trick is that each week, the show will expose one hour of that "day" every week throughout its run.

Another unusual wrinkle: After its original run, *Ally McBeal* will not go into repeats. Fox will fill that Monday-night slot in the spring with new drama, *Emma Brody*.

NBC

At NBC's upfront presentation at Radio City Music Hall, new Entertainment



Gail Berman, president of Fox Entertainment, chats with Peter Chernin, president and CEO of News Corp. and chairman and CEO of Fox Group, at the Fox upfront at the USS *Intrepid* in New York.

Photo: Gabe Palacio / ImageDirect

Ad buyers size up the nets

Ad Buyers	ABC	CBS	NBC	Fox	WB	UPN	This is the year...
Roy Rothstein/ Zenith Media	B-	A	B-	A-	B+	C	...that everyone is gunning for NBC.
Paul Schulman/ Advanswers PHD	B	A-	B	B+	B	B+	...of solid development across all nets, which should stem erosion.
Steve Sternberg/ TN Media	B-	B+	B	C+	B	B+	...that for the first time I haven't seen anything I thought was horrible.
Dan Rank/ DMD	B	A	B	A	B	C	...of extremely strong development of tried and true formulas.

President Jeff Zucker, the former executive producer of *Today*, told the audience that “what I want us to be is about excitement. I want there to be a sense where NBC is the place where we are not afraid to try things.”

But NBC seems a little more cautious than that. On his first fall schedule, Zucker has two weekly installments of *Weakest Link*, a third *Law & Order* series and a new sitcom starring Food Network staple Emeril Lagasse that seemed to be getting mixed reviews at the post-upfront party.

NBC also looked to shore up its strong Thursday-night lineup by adding new comedy *Inside Schwartz*. The series will move into the vaunted 8:30 p.m. slot between *Friends* and *Frasier*, where NBC has had little luck creating a show that really works. Zucker vows not to let this be the “walk your dog” slot any longer.

PAX

In its new season, Pax TV will air one of NBC’s hottest shows—*Weakest Link* (Fridays at 8 p.m.) and one of its hotter prospects, *Crossing Jordan* (Tuesdays at 10 p.m., starting in January), a drama starring Jill Hennessy, formerly of *Law & Order*.

Ironically, as NBC executives are quick to point out, it was Paxson Communications President Jeff Sagansky who brought *Weakest Link* to NBC’s attention

in the first place. Pax has also licensed one of NBC’s biggest hits of all time—*Bonanza*—for a prequel titled *The Ponderosa*.

Sagansky points to several factors that portend continued growth for his fledgling network—including double-digit ratings growth this season. And the ratings will be helped going forward by the network’s expanded distribution this season to 82% coverage of the U.S.

The link with NBC is already paying dividends, he says, both nationally and locally, where most Pax stations are now airing

local newscasts produced by NBC stations and affiliates. “We are starting to see 3.0 ratings and 5.0 ratings pop up in local markets around the country.”

UPN

“We think this will be far, far and away the best schedule we’ve ever had,” says UPN’s Dean Valentine. “It will be far and away the most successful schedule we have ever had. ... We feel we made tremendous headway in where we are going.”

UPN is excited about getting *Buffy the Vampire Slayer* and *Roswell* from The WB and another *Star Trek* entry, *Enterprise*. The network only developed a limited number of series for the fall partly because of the network’s unclear ownership status and anticipation of a few acquisitions.

UPN Entertainment President Tom Nunan says producers are more impressed. “I’ve suddenly heard from more outside suppliers over the last several months than I’ve heard from in the past four years. There were just a number of elitist studios that just looked down their noses at us. I think the acquisition of *Buffy*, the investment of *Star Trek* in our schedule—was reassuring and also invigorating to the rest

continued on page 20



Photo: Arden James / ImageDirect

Executive producer and creator of *Buffy the Vampire Slayer* Joss Whedon (r) introduces the cast, minus its star Sarah Michelle Gellar, at UPN’s fall-season lineup announcement at The Theatre at New York’s Madison Square Garden.

Clip, save (and cross fingers)

You can't tell the programs without a scorecard. Here are thumbnail sketches of new series from the Big Four networks, Pax TV, UPN, The WB



Kim Delaney (in red) goes from *NYPD Blue* to star in *Philly*. She plays a gritty defense lawyer.

ABC

The network is adding two comedies and three dramas for the fall:

Alias (Sunday 9 p.m.): From *Felicity* creator J.J. Abrams, this action-packed drama stars Jennifer Garner as a college student who's drawn into working for the CIA. From Touchstone.

Bob Patterson (Tuesday, 9 p.m.): Sitcom features Jason Alexander as a motivational speaker who has his own troubles coping. From Touchstone/20th Century Fox.

Philly (Tuesday, 10 p.m.): *NYPD Blue* star Kim Delaney as a tough Philadelphia defense attorney. From Steven Bochco, *Philly* takes *Blue* time slot. From Bochco Productions/Paramount.

The Dad (Wednesday, 8:30 p.m.): Jim Belushi stars as beer-drinking regular guy with two kids, a beautiful wife (Courtney Thorne-Smith). From Touchstone/Brad Grey Television.

Thieves (Friday, 10 p.m.): John Stamos and Melissa George are high-class thieves forced to work for the FBI. Sexy sparks all over. From Warner Bros.

The Wayne Brady Show (August debut): Comedian Wayne Brady (from *Whose Line Is It Anyway?*) gets a variety/improv show for the summer. From Touchstone Television/Brad Grey.

The Runner (9 p.m. after *Monday Night Football* ends in January): One Runner has to complete eight tasks in 28 days without being caught—by you. Viewers may register as "Agents" and can watch the show or get clues via the Internet. From actors Ben Affleck and Matt Damon, for LivePlanet Inc.

The Court (10 p.m. after *Monday Night Football* ends in January): Sally Field stars as a tough-and-liberal Supreme Court justice, but this is a show about the high court's clerks. From Touchstone.

Ocean Challenge (later in season): James Cameron (*Titanic*) and Jean-Michel Cousteau produced several undersea-adventure specials.



Phil Keoghan hosts *The Amazing Race* on CBS Wednesdays. A clip got a big response from the upfront crowd.

CBS

The network is adding two new comedies, five new dramas and a new reality series:

The Education of Max

Bickford (Sunday, 8 p.m.): Richard Dreyfuss and Marcia Gay Harden (both Oscar winners) star in a drama about a college prof whose life is in turmoil because she got the big faculty promotion. From 20th Century Fox/CBS.

The Guardian (Tuesday, 9 p.m.): CBS thinks Simon Baker is a breakout star, playing a hot-shot lawyer forced to perform community service. From Columbia TriStar/CBS.

The Amazing Race (Wednesday, 9 p.m.): Reality series in which 11 teams compete in 30- to 40-day world journey, with obstacles thrown in, and not much money. From Bruckheimer Films/Touchstone/CBS.

Wolf Lake (Wednesday, 10 p.m.): Lou Diamond Phillips, Tim Matheson, Graham Greene star in *X-Files*-like drama about wolves living in human form in a Seattle suburb. From Big Ticket Television.

The Agency (Thursday, 10 p.m.): Big-cast drama featuring Gil Bellows, Will Patton, Paige Turco, about CIA agents. From Radiant Television/CBS.

The Ellen Show (Friday, 8 p.m.): Sitcom stars Ellen DeGeneres as an Internet exec (and, yes, a lesbian) who decides to go back to her small home town. Can she survive mom (Cloris Leachman)? From Artists Television Group.

American Wreck (Friday, 8:30 p.m.): Daniel Stern stars in sitcom about a single father of two teens who runs the community recreation center. From Acme Productions/Big Ticket.

Citizen Baines (Saturday, 9 p.m.): James Cromwell plays a three-term U.S. Senator who just lost and now returns to Seattle

and private life with three grown daughters. (CBS loves the unknown actresses they've cast.) Executive producer is John Wells (of *ER* and *The West Wing* fame), who's getting quite an anonymous time slot. From Warner Bros.



Keifer Sutherland (2nd from r) stars in *24*, an unusual "real-time" thriller about a CIA agent.

FOX

Fox announced two new dramas, three comedies and a trans-categorical "best-of" series.

Undeclared (Tuesday, 8:30 p.m.): Comedy about a nerdy high school senior who grows handsome over the summer before his freshman year in college, and his friends. Created by Judd Apatow (responsible for NBC's failed but brilliant *Freaks & Geeks*) From Apatow Productions/DreamWorks.

24 (Tuesday, 9 p.m.): A drama with an unusual gimmick: Each of the episodes covers an hour of a day, for 24 weeks, in which a CIA elite squad leader (Kiefer Sutherland) uncovers a plot to assassinate the president. Also, his marriage is on the rocks, and his teenage daughter is missing. From Imagine Television/20th Century Fox.

Fox Family Comedy Wheel

Programming

(Wednesday, 8 p.m.): A best-of-Fox-comedies, showing "classics" from *The Simpsons*, *Malcolm in the Middle*, and *That '70s Show*.

The Bernie Mac Show

(Wednesday, 9:30 p.m.): Comedian Bernie Mac and his wife don't want kids but inherit three-when his sister goes into rehab. Tough-love humor. From Regency Television/20th Century Fox.

The Tick (Thursday, 8:30 p.m.): Sitcom based on the animated Saturday kids show about a crime-fighting tick (Patrick Warburton) and his accountant sidekick (David Burke). From Sonnenfeld/Josephson Worldwide Entertainment/Columbia TriStar.

Pasadena (Friday, 9 p.m.): Dana Delaney stars in a drama as a young mother in a powerful family. Diane Keaton directed the pilot. From Columbia TriStar/Bristlestein-Grey.



NBC's new sitcom *Emeril* has a tough job as a new show leading off on Tuesday nights.

NBC

NBC added three new comedies and three new dramas.

Law & Order: Criminal Intent (Sunday, 9 p.m.): The third NBC series under the *Law & Order* umbrella, this one looks at big crimes from the criminal's perspective. Vincent D'Onofrio stars. From Wolf Films and Studios USA.

UC: Undercover (Sunday, 10 p.m.): Drama about a Justice Department squad that goes undercover to bust crime, seemingly *Mission: Impossible*-style.

An ensemble cast includes Jon Seda and Vera Farmiga. From NBC Studios, Jersey Films and 20th Century Fox.

Crossing Jordan (Monday, 10 p.m.): Jill Hennessy, formerly of *Law & Order*, is a "sexy, brilliant, irascible" medical examiner who returns to Boston and teams with her dad (Ken Howard). From Tailwind Productions/NBC.

Emeril (Tuesday, 8 p.m.): In this sitcom, Emeril Lagasse stars as himself: a famed chef with a television show. The network says it tested well. From NBC Studios.

Scrubs (Tuesday, 9:30 p.m.): In a way, a comic *ER*, starring Zach Braff as JD, who is just beginning his internship, at a hospital full of zanies. Follows *Frasier*. From Touchstone Television.

Inside Schwartz (Thursday, 8:30 p.m.): Following *Friends* on the schedule, this sitcom stars Breckin Meyer as an out-of-love sportscaster with high hopes and incredible fantasies. From 20th Century Fox and NBC.



Crossing Jordan, starring Jill Hennessy, will air first on NBC, then Pax.

PAX TV

Pax premieres six series over the course of the season, including a version of *Candid Camera*, and also rebroadcasts NBC's *Weakest Link* and new *Crossing Jordan*.

The Ponderosa (Sunday, 9 p.m.): A prequel to the hit NBC series, *Bonanza*. From Pax.

Forbidden Secrets (Monday, 8 p.m.): How scams and schemes work and how you can beat the

system by knowing how various systems work. From Associated Television International.

Pax Big Event (Friday, 9 p.m.): Specials and made-for-television movies, some from ex-ABC, -NBC and -CBS programming czar Fred Silverman.

Ed McMahon's Next Big Star (Sunday, 6 p.m.): A version of his old *Star Search*. From Pax.

Left Behind (Tuesday, 9 p.m. beginning in January): Based on the best-selling books by Tim LaHaye and Jerry B. Jenkins, a sci-fi-meets-the-Bible kind of thing. From Pax.



Sarah Michelle Gellar swings from weblet to weblet. Her *Buffy* will play on Tuesdays on UPN.

UPN

UPN announced three new dramas, including *Buffy the Vampire Slayer* and *Roswell*, picked up from The WB, and a new comedy.

One on One (Monday, 8:30 p.m.): A local sportscaster (Flex Alexander) takes on the task of raising his 14-year-old daughter. Part of the block of African-American comedies on Monday night. From Greenblatt Janollari and Paramount.

Enterprise (Wednesday, 8 p.m.): A prequel, from the 22nd century, part of the *Star Trek* saga. Scott Bakula stars. From Paramount.

Stephen King's The Dead Zone (midseason): After awakening from a six-year-long coma, Johnny Smith (Anthony Michael Hall) sees the past and the future. From Lions Gate Television and The Lloyd Segan Co.



Former *Full House* star Bob Saget is back in *Raising Dad*, a family-oriented sitcom.

THE WB

The WB added a reality show, a game show, five comedies and a drama.

Lost in the U.S.A. (Sunday, 7 pm.): Reality show. Four teams compete in a 48-hour contest of wits and tasks. From ATG and Bunim-Murray.

Men, Women & Dogs (Sunday, 8:30 p.m.): Bill Bellamy stars in an ensemble cast of L.A. men looking for love where they walk their dogs. From Paramount.

Off Centre (Sunday, 9:30 p.m.): In this comedy, British hunk Euan gets the girls when he and his American roommate move in together. From the makers of *American Pie*, for Warner Bros. and Dreamworks.

Smallville (Tuesday, 9 p.m.): Young, hunky Superman (Tom Welling). In the *Buffy* time slot. From Warner Bros.

Elimidate Deluxe (Thursday, 8:30 p.m.): Prime time version of Telepictures dating-game show.

Maybe I'm Adopted (Friday, 8:30 p.m.): Molly (Reagan Dale Neis), 15 years old, can't believe this is her family. From Warner Bros. and Touchstone.

Deep in the Heart (Friday, 9 p.m.): Reba McEntire is a smash as a sitcom mom with a philanthropic husband and a wayward daughter. From 20th Century Fox.

Raising Dad (Friday, 9:30 p.m.): Bob Saget plays a recent widower, a high school teacher whose daughter attends the same school in this comedy developed by Family Friendly Forum. From Paramount.

continued from page 17

of the creative community and certainly to the people who work inside at UPN.”

THE WB

The WB lost *Buffy* and canceled *Roswell* but was still laughing—sort of.

The network developed a record 17 sitcom pilots and is launching five of them in the fall, including four new comedies on Friday alone. Joining *Sabrina*, *The Teenage Witch* on Fridays will be *Off Centre*; *Maybe I'm Adopted*; *Men, Women & Dogs* and country music/Broadway star Reba McEntire in *Deep in the Heart*.

“This was our strongest comedy-development class ever,” says WB co-Entertainment President Susanne Daniels. “We did this because we think TV is a cyclical business and we think the time is now for comedy.”

On the loss of *Buffy*, Daniels says, “*Buffy* will always be a show close to our hearts. ... But we saw the teen audience start to erode on *Buffy* and, typically, the longer you leave a show on the air, the older the audience gets. As we continue to position ourselves as the network for teens and young adults, it's up to us to embrace change.” ■

—additional reporting by Dan Trigoboff



Photo: Virginia Sherwood / CBS

Leslie Moonves, CBS president and CEO, spoofed his network's own success with *Survivor* in an upfront video. In it, series creator Mark Burnett comes to the network pitching *Survivor*.

A burgeoning market

Univision to launch new network; Telemundo partners with production companies

By P. Llanor Alleyne

Positively ecstatic over the recent census reports showing Hispanics' rapid gains in the U.S. population, Spanish language networks Univision and Telemundo spent significant portions of their upfront events last week explaining—with much fervor—that Latin boom to advertisers.

Univision, which dominates the Spanish-language television market, will introduce a new network in January 2002 and spent its upfront last week pushing that new venture. Helmed by Jorge Delgado, former general manager for Univision's KUVS(TV), the yet-to-be-named startup is expected to reach 80% of Hispanic households throughout the U.S.—a feat made possible through Univision's acquisition of 17 full-powered stations from USA Broadcasting last December and the company's purchase of several more stations since then.

Univision's honchos, citing the wet ink still drying on the deal, are keeping mum on specific programming other than to say its target audience will be Hispanics who now are heavy watchers of English-language television. But Mario Rodriguez, Univision's president of entertainment, made it clear that the new channel will not be a recycling ground for Univision programs. “This will be a first-run originals broadcast network,” he said. “The startup will compete with Univision for eyeballs.”

With the additional network an obvious priority, Univision will add only a few new programs—a talk show titled *Marta Susana*, five novelas, a variety show and a weekly comedy—to their lineup.

Telemundo, which has always struggled



Tarzanian novela *Uga-Uga* will debut on Telemundo in the fall.

to get out of its low-ratings streak, got on the board last season with the hugely popular telenovela, *Betty La Fea* and its Miami-transplanted talk show, *Laura en América*.

Now Telemundo has brokered partnerships with key Latin-American television production companies—namely Mexico's Argos Television, Brazil's TV Globo and Colombia's

Caracol TV and RTI—to help them produce more and better quality novelas. Nine new ones will hit the air, with the first *Cara o Cruz* to begin its run this Monday night.

Other novelas including the *Bodyguard*-inspired *Pobre Pablo*, the Tarzanian *Uga-Uga* and *Puerto de los Milagros*, a magic- and miracles-plotted drama, will debut throughout the fall.

As novelas hold down a chunk of their weeknight programming, Telemundo seeks to capture a younger audience with Saturday- and Sunday-morning cartoons, including *Jackie Chan Adventures* and *Men in Black*.

The network will also premiere a reality program a la *Big Brother*. *Protagonistas* will feature six men and six women living together and facing elimination with the winner to star in a Telemundo-produced novela. ■

The Univision startup is expected to reach 80% of Hispanic households throughout the U.S.

TV Land goes dual

Other networks are less ready for the costly strategy

By Allison Romano

TV Land is introducing a dual feed June 1 to the East and West Coast time zones. Other networks, though, are not in a hurry to take that expensive step.

When TV Land's subscriber base grew to 60 million, the Viacom-owned network decided to undertake the intensive upgrade from a single to a dual feed. "We're not a midsize network anymore," explained Maria Caulfield, vice president of affiliate marketing for TV Land and TNN. "We have a large subscriber base [on the West Coast], and we want them to see prime time programming as it was meant to be seen."

With a single feed, TV Land's prime time block aired from 8 p.m. to 1 a.m. for East Coast viewers but in the early evening for the West Coast audience. In addition to bringing true prime time programming to the Pacific time zone, a dual feed will offer new programming options to the East Coast's late-night viewers.

TV Land is also moving from an analog to a digital satellite signal, which, Caulfield said, was a necessary move but will not affect quality.

Neither TV Land nor the other networks would comment on the price of upgrading to a dual feed, but sources said it could cost \$100,000 a month to rent another transponder to transmit a second feed.

Although the 60 million mark is a common threshold, not all midsize networks plan—or can afford—to make the change. Home & Garden Television, for example, has nearly 70 million subscribers but still operates a single feed.

"You get to present the programming when you intend to [with a dual feed], as opposed to putting on a gardening show at 4 a.m. on the West Coast when not even the most hard-core gardener is outside," President Burton Jablin

noted. HGTV is exploring moving to a dual feed, but it's very expensive and creates problems for the network's already crowded transponders, he explained.

A&E and the History Channel—which have 81 million and 72 million subscribers, respectively—moved to a dual feed in March 2000, but sister channels Biography and History International remain on a single feed. Food Network (about 50 million) and Speedvision (42 million) also use a single feed.

Although auto-racing network Speedvision

time-shifts its prime time block, a dual feed probably isn't worth the investment, according to Senior Vice President of Affiliate Sales Becky Ruthven. "We have a lot of live-event programming carried nationally, regardless of when it happens," she said. "It doesn't matter when it's on. People want to see it live."

A dual feed would not dramatically increase ad sales or ratings, she added, because programming and sales are done on a national, not regional, level.

Many smaller networks remain on a single feed while they build distribution. TechTV (about 25 million subscribers), SoapNet (9 million subscribers) and E! Entertainment's sister network Style (11 million) all operate one feed.

An exception is Toon Disney, which has operated a dual feed since 1998 despite reaching only 21.2 million viewers. But the cartoon channel's Disney parent has pockets deep enough to fund the upgrade.

The 58 million-subscriber Court TV took the plunge and moved from a single feed to a dual feed in 1999. "We wouldn't have gone through the expense of upgrading to a dual feed if it weren't beneficial for ratings and ad sales," said a spokeswoman, declining to give details. ■

With a single feed, TV Land's prime time block aired from 8 p.m. to 1 a.m. for East Coast viewers but in the early evening for the West Coast audience.

IN BRIEF

ACTORS TALKS STRESS MIDDLE-LEVEL MEMBERS

With a Writers Guild settlement in place, the Screen Actors Guild and American Federation of Radio & Television Artists are optimistic that they'll be able to boost compensation for middle-income members, the core point in current negotiations for a new contract with the Alliance of Motion Picture & Television Producers and broadcasters.

Such members comprise about 50% of the two guilds and earn \$30,000 to \$70,000; only about 2% make more than \$100,000 a year.

The unions are expected also to ask for more-attractive residual payments to actors. They are also seeking a plan to curtail runaway production, in which U.S. crews lose out to foreign production outfits that can produce projects for less money, as well as to determine better ways to compensate talent for Internet-based work.

NICK AT NITE IS TOPS WITH TARGET DEMO

Nick at Nite is the top-rated cable network for its target audience, adults 25-34, for the second quarter so far. At the same time last year, according to Nielsen Media Research, the network ranked ninth among basic cable channels. Among adults 18-34, Nick at Nite is now second (behind Lifetime), a 38% improvement from last year.

Nick at Nite announced new acquisitions last week. *Family Ties* and *Cheers* will debut with week-long marathon celebrations starting Sept. 23 and 30, respectively. *The Cosby Show* will begin in March.

Also unveiled was a strategy to tie in with the reality-TV craze: Positioning itself as an alternative, Nick at Nite will soon switch from the phrase "Block Party Summer" to "Un-Reality Summer: Un-Real-a-Thon."

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

MAY 7-13 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/PIN	WB
32	6.7/11	9.3/15	7.9/13	7.5/12	0.9/1	2.2/4	3.5/6
MONDAY	8:00 49. ABC Monday Night Movie—Air Force One 6.7/11	27. King of Queens 8.4/14 34. Yes, Dear 7.9/13 5. Ev Lvs Raymd 12.1/19 11. Becker 10.8/16 28. Family Law 8.2/13	29. Weakest Link 8.0/13 34. NBC Movie of the Week—The Judge, Part 2 7.9/12	46. Boston Public 7.2/12 34. Ally McBeal 7.9/12	118. Miracle Pets 0.8/1 113. Women of Camelot, Part 2 0.9/1	95. Moesha 1.9/3 92. The Hughleys 2.3/4 90. The Parkers 2.4/4 90. Girlfriends 2.4/4	70. 7th Heaven 4.3/7 89. Roswell 2.6/4
TUESDAY	9.9/16	9.0/14	6.9/11	5.9/10	1.0/2	1.3/2	3.2/5
8:00	7. Who Wants to Be a Millionaire? 11.9/20	24. JAG 8.9/15	70. Fighting Fitzger 4.3/7 68. 3rd Rock fr/Sun 4.6/7	56. That '70s Show 5.8/10 58. Titus 5.5/9	121. Mysterious Ways 0.7/1	106. 7 Days 1.1/2	82. Buffy the Vampire Slayer 3.3/5
8:30	34. Dharma & Greg 7.9/12	42. 60 Minutes II 7.6/12	17. Frasier 10.0/16 44. Three Sisters 7.5/12	51. Dark Angel 6.2/10	106. Ooc 1.1/2	101. Chains of Love 1.4/2	84. Angel 3.2/5
9:00	44. What Abt Joan 7.5/12	13. Judging Amy 10.5/17	42. Dateline NBC 7.6/12		106. Diagnosis Murder 1.1/2		
9:30	16. NYPD Blue 10.2/16						
10:00	7.1/11	9.4/15	10.7/17	4.7/8	0.8/1	2.7/4	3.1/5
10:30	54. My Wife & Kids 5.9/11 63. Two Guys/A Girl 4.8/8 54. Drew Carey 5.9/9 52. Spin City 6.0/9	19. 36th Annual American Country Music Awards 9.4/15	48. Ed 6.9/12 6. The West Wing 12.0/18 3. Law & Order 13.2/21	75. That '70s Show 4.1/7 70. Grounded/Life 4.3/7 61. Boot Camp 5.3/8	121. Mom's Funniest Moments 0.7/1 113. Touched by an Angel 0.9/1 113. Diagnosis Murder 0.9/1	93. Special Unit 2 2.0/3 80. Star Trek: Voyager 3.4/5	80. Dawson's Creek 3.4/6 88. Felicity 2.8/4
WEDNESDAY	8.0/13	11.1/18	11.7/19	4.7/8	0.8/2	3.7/6	3.1/5
8:00	70. Whose Line Is It 4.3/8 58. Whose Line Is It 5.5/9	13. Survivor II 10.5/18	9. Friends 11.4/21 22. Weakest Link 9.0/15 19. Will & Grace 9.4/15 25. Just Shoot Me 8.6/13	65. Surprise Wedding 4.7/8	118. It's a Miracle 0.8/1 118. Touched by an Angel 0.8/1	77. WWF Smackdown! 3.7/6	87. Gilmore Girls 3.0/5 84. Charmed 3.2/5
8:30	10. Who Wants to Be a Millionaire? 11.1/17	4. CSI 12.3/19					
9:00	29. Primetime 8.0/13	15. CSI 10.4/17	1. ER 16.0/26		113. Diagnosis Murder 0.9/2		
9:30							
10:00	6.6/12	5.5/10	8.9/17	3.5/7	0.8/2	2.0/4	1.6/3
10:30	21. Who Wants to Be a Millionaire? 9.1/18	62. Diagnosis Murder 4.9/10	47. Providence 7.0/14	77. Police Videos 3.7/7	111. Touched by an Angel 0.3/1	93. UPN Movie Friday—The Specialist 2.0/4	97. Sabrina/Witch 1.7/3 96. Sabrina/Witch 1.8/3
THURSDAY	4.7/9	6.8/14	3.6/7	4.2/8	0.5/1		
8:00	65. ABC Saturday Night Movie—Speed 2: Cruise Control 4.7/9	50. CBS Saturday Movie—Dr. Quinn: The Heart Within 6.3/13 29. The District 8.0/15	79. NBC Saturday Night Movies—Sphere 3.6/7	82. Cops 3.3/7 70. Cops 4.3/9 69. AMW: America Fights Back 4.5/9	124. Miracle Pets 0.5/1 126. Touched by an Angel 0.4/1 124. Mysterious Ways 0.5/1		
8:30							
9:00							
9:30							
10:00							
10:30							
FRIDAY	8.4/14	10.1/17	6.3/11	6.6/12	1.1/2		1.3/2
7:00	29. Wonderful World of Disney—Child Star: The Shirley Temple Story 8.0/16	26. 60 Minutes 8.5/18 29. Touched by an Angel 8.0/14	(nr) NBA Playoffs—L.A. Lakers vs. Sacramento Kings 6.1/14 63. Dateline NBC 4.8/8	76. Futurama 3.8/8 65. King of/Hill 4.7/10 34. The Simpsons 7.9/15 34. Malcolm/Middl 7.9/14	121. Candid Camera 0.7/2 113. Candid Camera 0.9/2 103. Doc 1.3/2		111. Jamie Foxx 1.0/2 106. The PJs 1.1/2 101. Steve Harvey 1.4/3 103. The Oblongs 1.3/2 99. Nikki 1.6/3 97. For Your Love 1.7/3
7:30							
8:00	8. Who Wants to Be a Millionaire? 11.8/19	34. CBS Sunday Movie—Blonde, Part 1 7.9/13	52. SNL Mother's Day Special 6.0/10	41. The X-Files 7.7/12	105. Christy: Choices of the Heart, Part 1 1.2/2		
8:30							
9:00							
9:30							
10:00	2. The Practice 13.9/24						
10:30							
SATURDAY	7.8/13	8.4/14	7.9/14	5.4/9	0.9/1	2.4/4	2.5/4
SUNDAY	8.4/14	8.6/14	7.9/13	6.1/10	0.9/2	2.4/4	2.5/4

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

SyndicationWatch

APRIL 30-MAY 6 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Wheel of Fortune	9.0	9.0
2	Jeopardy	7.7	7.7
3	Entertainment Tonight	5.9	6.0
4	Oprah Winfrey Show	5.8	5.9
5	Judge Judy	5.7	8.3
6	Friends	5.1	5.9
7	Frasier	4.9	5.8
8	Seinfeld (wknd)	4.6	5.2
9	Wheel of Fortune (wknd)	4.2	4.2
10	Seinfeld	4.0	4.0
11	Live with Regis and Kelly	3.6	3.6
12	ER	3.4	4.0
13	Jerry Springer	3.4	3.8
14	The X-Files	3.3	3.6
15	Entertainment Tonight (wknd)	3.3	3.4
16	Judge Joe Brown	3.2	4.1
17	Maury	3.2	3.3
18	Hollywood Squares	3.1	3.1
19	Drew Carey	3.0	3.2
20	Extra	3.0	3.1
21	Friends (wknd)	2.9	3.2
22	Montel Williams	2.9	3.0
23	Inside Edition	2.9	3.9
24	Andromeda	2.8	3.1
25	3rd Rock From the Sun	2.8	3.0

TOP GAME SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Wheel of Fortune	9.0	9.0
2	Jeopardy	7.7	7.7
3	Hollywood Squares	3.1	3.1
4	Family Feud	2.5	3.0
5	Blind Date	2.1	2.5

According to Nielsen Media Research Syndication Service Ranking Report April 30-May 6, 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

A clamor for games



Game show *Card Sharks*, hosted by Pat Bullard, is set to debut in September.

Here's a puzzle to solve: Pearson's game strip *To Tell the Truth* isn't a break-out success in its rookie season, regularly pulling 1.0-level Nielsen household numbers, but is renewed for next season, and the studio's follow-up effort, *Card Sharks*, is slated for a September launch.

It's an easy puzzle to solve, says Joe Scotti, Pearson North America distribution president. It's because "of all this clamor for games." The popularity of prize-related shows, such as NBC's *Weakest Link*, ABC's *Who Wants to Be a Millionaire?* and CBS'

Survivor franchise, "enhances the probability for success for *Card Sharks* and *Truth*." So don't rule out more syndicated game series from Pearson. In 2002, "there's always that possibility because we have such a great library of formats," says Scotti, noting particularly CBS' *The Price Is Right*.

He expects *Truth* and *Sharks* to succeed next season, given the likelihood that they will be placed near Pearson's *Family Feud*—a proven performer—on KCAL-TV Los Angeles, WCIU-TV Chicago and WWOR-TV New York. The programming block of three half-hour shows should create the same appealing continuity as the current talk and court blocks, he adds.

For the week ended May 6, *Family Feud* posted a 2.5 rating, jumping 14% from last year. Comparably, several other syndicated efforts showed decreases for the same sweeps period, including talk strips *Rosie* (2.8, down 28%) and *Sally* (1.9, down 32%). *To Tell the Truth* scored a 1.6 (flat).

Realizing that *Truth* has room to grow, "we're making some substantial changes," says Scotti, noting that it will be revamped with more rotating celebrity guests to replace departing panelist Paula Poundstone. The show, hosted by *Seinfeld*'s John O'Hurley with returning permanent panelist Meshach Taylor, will also get an updated set.

Card Sharks will be hosted by Pat Bullard and feature players trying to guess whether subsequent playing cards are higher or lower than the ones that came before. Even *Feud* is getting jazzed up: Pearson is doubling its maximum prize from \$10,000 to \$20,000. —Susanne Ault

#1 Court Show in Philadelphia!

WTXF/FOX

New Time Period: 10:30am

W 18-34

13

W 18-49

13

7
up 86%

11
up 18%

9:30 A Feb '01
10:30 A Mar '01

9:30 A Feb '01
10:30 A Mar '01



Sources: *SI*, SNAP, Mar 01, M-F 10:30am-11am Power of Attorney Women 18-34 & 18-49 ranked among Divorce Court, Judge Joe Brown, Judge Judy, Curtis Court, Moral Court, Judge Hatchett, People's Court, Judge Mathis, Judge Mills Lane, Mar 01 vs. Feb 01 % change, Share

StationBreak

BY DAN TRIGOBOFF

ANSIN SAYS HE'LL SUE

WHDH-TV Boston owner Ed Ansin said last week that he plans to sue the representative of departed anchor Kim Carrigan and the newspaper that published her manager Alfred Geller's remarks, charging defamation. The Sunbeam Television chairman objects to a column by *Boston Herald* columnist Margery Eagan, which suggested—largely through the words of others, attributed and unattributed—that Ansin is in need of psychological help.

Eagan's column portrays Ansin as the model of a cut-throat boss described in a book about workplace issues. Eagan quoted unnamed employees as well as Geller, who called Ansin immoral and demented.

Given Eagan's status as a writer of opinion and Ansin's as a public figure, Ansin conceded that "libel suits are not easy for plaintiffs. But this was a reckless disregard for truth. I feel compelled to seek redress for the damage to my reputation."

Herald Editor Andrew

Costello said the paper had reviewed Ansin's charges and Eagan's column and "believes there are no grounds for legal action." Nor has the paper retracted or apologized for the column. Geller, too, said he was not worried: "A man who runs a media operation is trying to squelch all criticism."

Ansin was in Boston last week to receive an honorary degree from Emerson College, but he also spent time talking with media and the station's staff about station plans. In an eventful few weeks, the station has dropped Carrigan—which reportedly has not helped morale—as well as popular access shows *Wheel of Fortune* and *Jeopardy* and opted out of Nielsen's people meters.

RESTRAINING ORDER

Miami's WPLG(TV) agreed last week to a court order to keep reporter Jilda Unruh away from a prominent Miami lobbyist she had tried to interview in his hospital room. Lobbyist Eric Sisser said Unruh surprised him in his room and caused his blood pressure to

rise, requiring treatment to bring it back down. He told local media he thought Unruh was a nurse. Unruh wanted to question Sisser about his role in some contracts involving the Dade County school system, the station said.

News Director Bill Pohovey, to whom Unruh referred calls, said the reporter did not surprise Sisser but was invited into his room. She had no camera or recording device, he said. When she asked a tough question, Pohovey said, Sisser used profanity as he asked her to leave. Pohovey noted that Sisser left the hospital the next day.

MISSING ANCHOR DECLARED DEAD

KIMT(TV) Mason City, Iowa, anchorwoman Jodi Huisentruit, missing for six years, was declared legally dead last week. Attorney Robert Swanson, Huisentruit's court-appointed guardian, said he sought the declaration at the request of Huisentruit's family. Numerous leads and theories over years of investigation by police in several

states have not led to any resolution of the case.

Swanson said that, although the family had not lost all hope that she might someday reappear, Huisentruit's mother, two sisters and a cousin pursued last week's court action in order to proceed with probating Huisentruit's estate, closing out some personal affairs and settling life-insurance policies. My duties are over with," Swanson said. "But this doesn't end the police investigation."

MAST MEETING

An advisory committee of the California Occupational Safety and Health Administration (Cal-OSHA) will meet next month to address issues of ENG-van safety—a result of the mast/power-line accident that cost KABC-TV Los Angeles reporter Adrienne Alpert much of her left arm, parts of her other hand, and a foot.

Local unions, including the American Federation of Television & Radio Artists, the National Alliance of Broadcast Employees & Technicians, and the International Brotherhood of Electrical Workers have been pushing the new safety standards. Cal-OSHA will consider proposals dealing with ENG crew sizes, training and equipment that might detect hazards during mast use.

All news is local. Contact Dan Trigoboff at 301-260-0923, e-mail dtrig@erols.com, or fax 413-254-4113



UN-appealing

San Francisco Mayor Willie Brown told KRON-TV reporter Vic Lee that Lee's report exposing the city's United Nations Plaza as an open-air crack den would be shown to the city's department heads. Brown called the situation "revolting. Obviously, it's not what I want for the city."

Focus Baltimore

THE MARKET

DMA rank	24
Population	2,702,000
TV homes	1,010,000
Income per capita	\$18,965
TV revenue rank	24
TV revenue	\$231 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1.	WBAL-TV	11 NBC	Hearst-Argyle
2.	WJZ-TV	13 CBS	CBS
3.	WMAR-TV	2 ABC	Scripps-Howard
4.	WNUV	54 WB	Glencairn
5.	WBFF	45 Fox	Sinclair
6.	WUTB	24 UPN	News Corp.

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

CABLE/DBS

Cable subscribers (HH)	696,000
Penetration	69%
ADS subscribers** (HH)	80,800
ADS penetration	8%
DBS carriage of local TV?	Yes

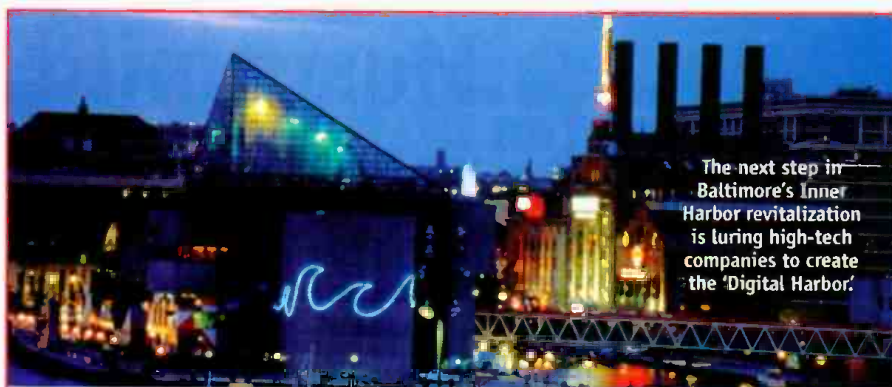
**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Oprah</i> (WBAL-TV)	7.7/20
Network show	
<i>ER</i> (WBAL-TV)	20.9/32
6 p.m. newscast	
WBAL-TV	9.8/18
11 p.m. newscast	
WBAL-TV	12.0/23

***February 2001, total households

Sources: Nielsen Media Research, BIA Research



The next step in Baltimore's Inner Harbor revitalization is luring high-tech companies to create the 'Digital Harbor.'

Economic optimism in Charm City

Baltimore, a city that celebrates Edgar Allan Poe, John Waters, blue crabs and its Super Bowl champ Ravens, is also a city that likes its news with breakfast. In early May, WJZ-TV's 6 a.m. newscast was averaging a 7.9 Nielsen rating/30 share, and WBAL-TV had a 5.7/22. That WJZ-TV rating was beaten by only the 11 p.m. newscasts of WBAL-TV and WJZ-TV. According to Jay Newman, WJZ-TV's vice president/GM, this "underscores how important these morning day-parts have become in this market. This is a relatively new phenomenon; I'm not even sure you would have seen this a year ago, and it's unique to Baltimore, I think."

Newman describes the competition between his station and WBAL-TV as "two very strong stations that tend to go back and forth month by month or year by year, depending on the day-part." Bill Fine, president/GM of WBAL-TV, agrees: "There's been a very strong race between us. We both have things to crow about." And both say that the tightest ratings race is at 6 p.m.

While, as in much of the country, ad spending by domestic auto manufacturers is down this year, Baltimore's first-quarter comparison with last year was not as bad as in many markets. One reason, says Fine, is that "Baltimore did not have a lot of political advertising so we didn't suffer from the comparison of having a ton of primary money last March. Telecommunications has been strong, and foreign auto spending has been strong. Local is definitely healthier than national. The optimistic view is that the back half of the year will be better."

Newman also is upbeat: "We had a better first quarter than we would have thought. We benefited from the Ravens romp through the playoffs and into the Super Bowl not only by having the games on WJZ but also in creating a whole series of special programming. We are finding that customary historical comparisons are not as relevant in 2001 as they have been in past years. Forecasting is very, very difficult."

—Mark K. Miller (mrkmliller@aol.com; 301-773-0058)

You Are the King of Sweeps!

THE KING OF QUEENS is #1 in May on Monday Nights at 8:00pm!

Rank	Show	Network
#1	The King of Queens	CBS
#2	The Weakest Link	NBC
#3	Boston Public	FOX
#4	Monday Night Movie	ABC
#5	7th Heaven	WB
#6	Moesha/The Hughleys	UPN

Source: Galaxy Explorer, 8-8:30p tp, rank by HH Rtg, May '01 Sweep to date (4/26/01-5/20/01)
©2001 Columbia TriStar Television Distribution. All Rights Reserved.



The Leader in Young Adult Programming.
cttd.com



The King of QUEENS

A close-up photograph of a Coca-Cola can. The can is covered in condensation droplets and has a white, powdery substance, possibly sugar or salt, scattered across its surface. The iconic Coca-Cola script logo is prominently displayed in white against the dark red background of the can. The lighting is dramatic, highlighting the texture of the condensation and the metallic sheen of the can's surface.

Coca-Cola

Celebrating Sixty Years of Achievement

*Congratulations to the Winners of the
60th Annual Peabody Awards*

Life tastes good

**THE 60TH ANNUAL GEORGE FOSTER PEABODY AWARDS
PRESENTATION LUNCHEON**

**ADMINISTERED BY THE UNIVERSITY OF GEORGIA
HENRY W. GRADY COLLEGE OF JOURNALISM AND MASS COMMUNICATION**

The Peabody Awards Presentation luncheon is made possible through the generous support of

The Coca-Cola Company

MAY 21, 2001 THE WALDORF-ASTORIA NEW YORK

11:00 a.m.	RECEPTION	The University of Georgia
12:00 p.m.	WELCOME	Gov. Roy Barnes <i>State of Georgia</i>
	REMARKS	Dr. Michael F. Adams <i>President, University of Georgia</i>
	Luncheon	
	WELCOME on behalf of <i>The Peabody Awards</i>	Mr. David Roland <i>Chair, Peabody Awards Advisory Board</i>
	INTRODUCTION of Master of Ceremonies	Dr. Louise Benjamin <i>Interim Director Peabody Awards</i>
	PRESENTATION of Winners	Ms. Christiane Amanpour <i>Chief International Correspondent for CNN and Contributing Correspondent for CBS 60 Minutes Master of Ceremonies</i>
	PRESENTATION of the Peabody/Robert Wood Johnson Foundation Award	Dr. Lewis G. Sandy, MD <i>Executive Vice President The Robert Wood Johnson Foundation</i>
2:30 p.m.	Adjournment	
5:00 p.m.	Winners Tribute <i>(Invitation Only)</i>	The Museum of Television and Radio New York

Music for "The 60th Annual Peabody Awards" courtesy of The Walt Disney Company
"Tapestry of Nations" and "Reflections of Earth" written by Gavin Greenaway
Walt Disney Music Company (ASCAP), Walt Disney Records

AWARDS PROGRAM COURTESY OF

BROADCASTING CABLE

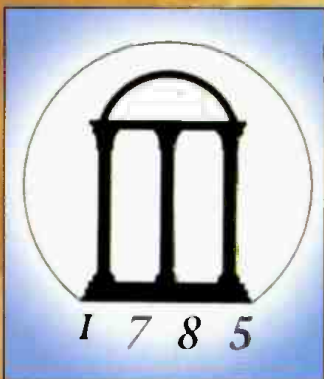
OFFICIAL SPONSOR OF THE PEABODY AWARDS

THE PEABODY AWARDS



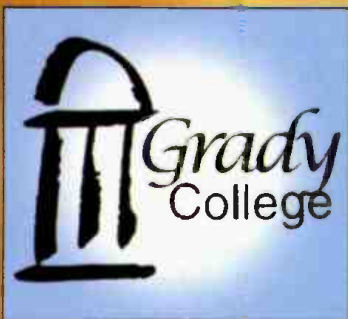
The George Foster Peabody Awards recognize distinguished achievement and meritorious public service by radio and television stations, cable enterprises, networks, producing organizations and individuals. They perpetuate the memory of the banker-philanthropist whose name they bear. The awards program is administered by the Henry W. Grady College of Journalism and Mass Communication of the University of Georgia, as it has been since the award's inception in 1939. Selections are made by the Peabody Awards Advisory Board — a committee of experts in media, culture and the arts — upon recommendations of special screening committees of the faculty and students. The 60th Annual Awards celebrate programs produced for original broadcast or cablecast in 2000.

More than 1,000 entries have been received in each of the past nine years, from more than 30 countries. The Peabody Board is under no restrictions as to the number of awards it can present. However, for the past two decades the number has ranged from 25 to 36. There are 34 Peabody Award winners this year.



THE UNIVERSITY OF GEORGIA

In January 1785 — two years after the Revolutionary War ended and four years before George Washington's first inauguration — the Georgia legislature adopted the charter that created the University of Georgia. In founding the nation's first state university, the legislature also gave birth to the American system of public higher education. Over the past 216 years, Georgia and its flagship university have grown together as partners in a burgeoning prosperity that has made the state an economic showplace and the University of Georgia a fast-track contender for educational pre-eminence. With more than 30,000 students and an annual budget that exceeds \$1 billion, the university is a driving force in the state's dynamic development. Widely recognized for excellence in teaching, research and public service, the University of Georgia has moved into the ranks of America's foremost public universities.



THE HENRY W. GRADY COLLEGE OF JOURNALISM AND MASS COMMUNICATION

The Henry W. Grady College of Journalism and Mass Communication has risen to national prominence, with graduate programs in advertising and public relations ranked among the top five and radio/television ranked 12th in the nation by U.S. News & World Report. The college offers degrees in telecommunications, broadcast news, print journalism, advertising and public relations. Enrollment nears 900, including more than 80 master's and 21 doctoral students. Students in the college receive hands-on, professional training using industry standard technology. During spring semester 2001, our students produced NewsSource 15, a live, 30-minute newscast five days a week. Grady alumni include Tom Johnson, CEO of CNN/Headline News; Charlayne Hunter-Gault, CNN's Johannesburg bureau chief; public relations executive C. Richard Yarbrough; ABC News correspondent Deborah Roberts; Jackie Reed, president and CEO of the Fair Riley Call/Bozell agency; journalist and author G.D. Gearino; Inside Edition anchor Deborah Norville; and Randy Jones, CEO of Capital Publishing Inc. and founder of Worth magazine.

CHRISTIANE AMANPOUR

Reporting from the scene of virtually every source of global conflict for Cable News Network and "CBS News: 60 Minutes" during the last decade, Christiane Amanpour reveals the fearlessness and tenacity that are her trademarks. Her most recent assignments have sent her to Iran, Yugoslavia, Afghanistan, Bosnia-Herzegovina, Haiti, Algeria and Rwanda. They have ranged from an exclusive interview with Iranian President Mohammed Khatami to covering the civil unrest and political crisis in Rwanda. Having spent years on one of the most dangerous assignments journalists have faced in recent history, Ms. Amanpour has brought the Bosnian tragedy into context and to the world's attention. No U.S. network correspondent has reported as continuously from this ethnically torn region. As a result, she has received wide acclaim for her extensive reports on the conflict in the former Yugoslavia and other international hot spots, including two George Foster Peabody Awards.

Her reputation as a world-class correspondent began with her reporting on the dramatic changes occurring in central Europe during 1989 and 1990. During her assignment in the Persian Gulf she covered the Gulf War, from Iraq's invasion of Kuwait in 1990 to the U.S. bombing of Baghdad and the Kurdish refugee crisis on the Iran/Iraq border that persisted after the cease-fire. She also covered the break-up of the Soviet Union in 1991 and subsequent war in Tbilisi. In December 1992, Ms. Amanpour briefly left the former Yugoslavia to report live from the shores of Mogadishu, Somalia, as U.S. troops launched Operation: Restore Hope.

In addition to her Peabody Awards, Ms. Amanpour has received numerous other awards for her newscoverage,



including the Sigma Chi Award for her reports from Goma, Zaire; two George Polk awards for her coverage of Bosnia in 1994 and for her work on the CNN International special Battle for Afghanistan in 1997; and the Nympe d'Honneur at the Monte Carlo Television Festival in 1997. Her Gulf War reporting also garnered the Breakthrough Award from Women, Men and Media, and her contribution to the 1985 four-week series, *Iran: In the Name of God*, helped CNN earn its first duPont award. For her reporting from the former Yugoslavia, Ms.

Amanpour has received a News and Documentary Emmy Award, a George Polk Award, a Courage in Journalism Award, a Worldfest-Houston International Film Festival Gold Award and the Livingston Award for Young Journalists. She also was named 1994 Woman of the Year by the New York Chapter of Women in Cable and Telecommunications, and she helped CNN win a duPont Award for its coverage of Bosnia and a Golden CableACE for its Gulf War coverage. Recently, Ms. Amanpour was named a Fellow of the Society of Professional Journalists. This honor recognizes significant contributions to journalism.

Ms. Amanpour began her CNN career in 1983 as an assistant on CNN's international assignment desk in Atlanta. Before that, she worked at WJAR-TV, Providence, R.I., as an electronic graphics designer. In June 1996 CNN and "CBS News: 60 Minutes" began sharing her services, a decision the Peabody board commended in its award for her international reporting in 1998. From 1981-1982, she worked as a reporter, anchor and producer for WBRU-Radio, also in Providence. Ms. Amanpour earned a bachelor of arts degree in journalism from the University of Rhode Island, graduating summa cum laude.

GEORGE FOSTER PEABODY (1852-1938)



George Foster Peabody, whose name the awards bear, was born in Columbus, Ga. He became a highly successful New York investment banker who devoted much of his fortune to education and social enterprise. Mr. Peabody was especially interested in the state university of his native Georgia and made significant contributions to the University's library, the War Memorial Fund and the development of the School of Forestry. Along with his business partner Spencer Trask and Mr. Trask's wife, Katrina, Mr. Peabody helped found Yaddo, the famous artists' retreat at Saratoga Springs, N.Y. Mr. Peabody was a friend of Franklin D. Roosevelt, and he suggested that the President establish a residence in Warm Springs, Ga., as a palliative for his polio. Mr. Peabody was granted honorary degrees by Harvard University, Washington and Lee University and the University of Georgia, of which he was made a life trustee by special legislative act. While he never saw television and only rarely listened to radio, the visage of George Foster Peabody has become synonymous with excellence in electronic media.



The most coveted prize in broadcasting and cable got its start in a small office on the top floor of Atlanta's historic Biltmore Hotel in 1938, when a pair of legendary visionaries were brought together by a University of Georgia graduate. That graduate who turns 90 this year, is still an influential voice in the broadcasting industry.

The National Association of Broadcasters had asked its awards chairman, Lambdin Kay, to create a broadcasting award to honor the nation's premier radio programs and performers, as the Pulitzer did for the print press. Kay, then the innovative general manager of WSB(AM) in Atlanta, summoned his continuity editor, Lessie Smithgall. "Mr. Kay called me into his office during a coffee break," says Smithgall, "and asked if there was a foundation at Georgia, my alma mater, where we would get help in establishing these awards. Well, Mr. Drewry was my mentor and a good friend at the university, and I suggested him to Mr. Kay."

John Drewry was the legendary Dean of the School of Journalism at UGA, who served in the post for 46 years. Kay called him, and with the support of the University's Board of Regents and the National Association of Broadcasters, together they founded the Peabody Awards.

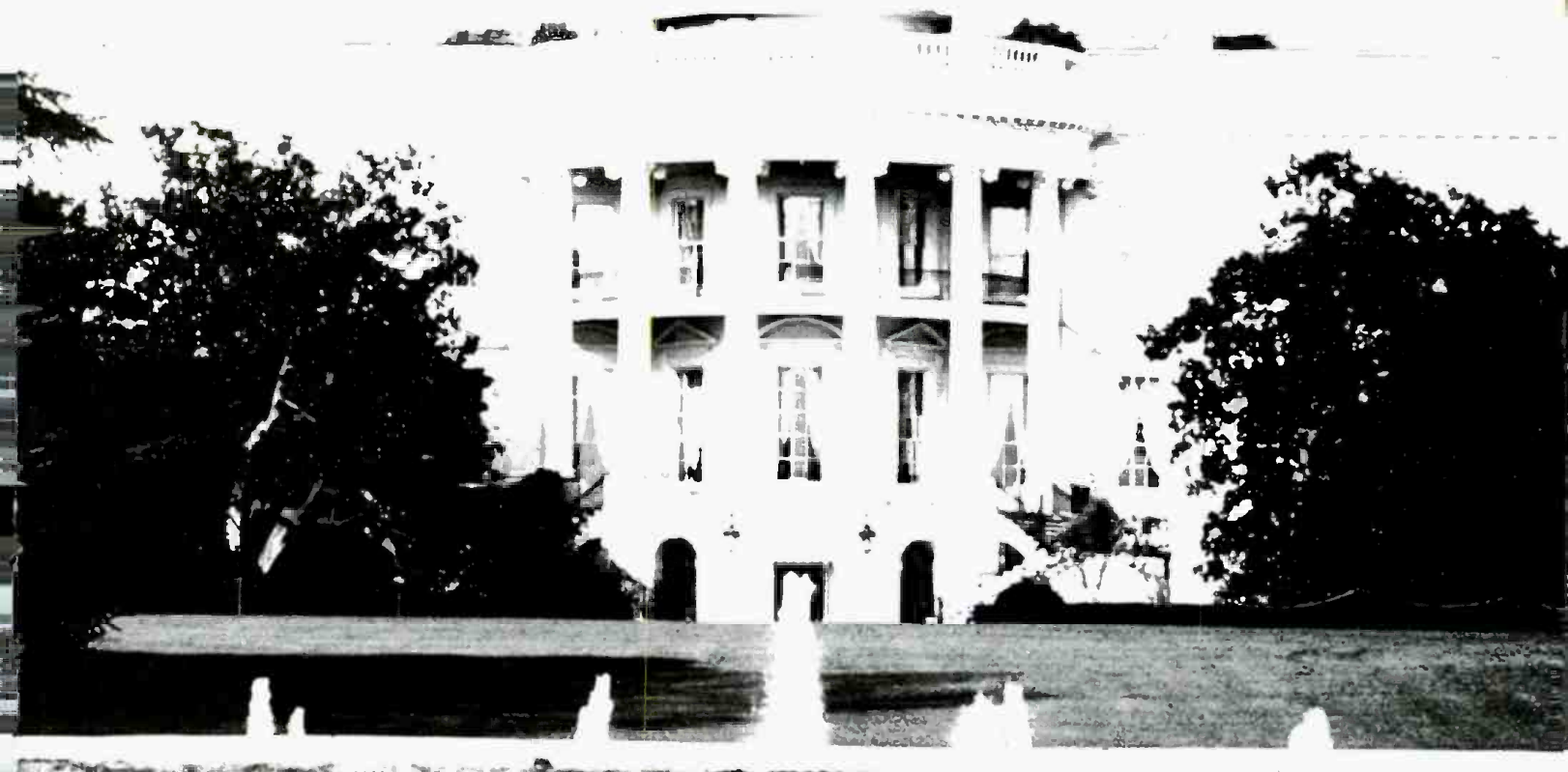
PEABODY AWARDS ENDOWMENT FUND

While the Peabody Awards bear the name of the famous Georgian and benefactor of the University of Georgia, there is no permanent endowment for the awards program. With help from the University and the Henry W. Grady College of Journalism and Mass Communication, the Peabody program relies year-to-year on gifts and grants, corporate sponsorships, entry fees and the awards luncheon for the great majority of its operating budget. The Peabody Endowment Fund was created in 1957 to develop a permanent endowment for the award, similar

to that enjoyed by the Pulitzer and Nobel prizes. The goal of the Peabody Endowment is to raise the money necessary to perpetuate the Peabody Awards; to expand the awards program both internationally and on the Internet; to bring Peabody winners to campus for master classes and satellite telecourses; and to underwrite additional activities to enhance the role of the Peabody Awards in teaching, research and public service. To make a contribution to the Peabody Endowment, please call the Peabody Awards office, at 706-542-3787.

Warner Bros. Television proudly congratulates
The West Wing
on winning its second George Foster Peabody Award.

THE WEST WING



An AOL Time Warner Company
TM & © 2001 Warner Bros. All Rights Reserved.



MR. ROLAND joins 14 other board members:

ED BARK, TV critic, *The Dallas Morning News*, Dallas, Tex.

JAMES W. CAREY, CBS professor of international journalism, Columbia University, New York, N.Y.

JANNETTE L. DATES, dean, School of Communication, Howard University, Washington, D.C.

MARCIE ERSOFF, newspaper and broadcast news executive (retired)/media consultant, Miami, Fla.

DANFORTH P. FALES, media consultant, Pittsburgh, Penn.

PETER FIDDICK, media critic and editor, Richmond, Surrey, United Kingdom

JAMES T. HINDMAN, Co-Director and COO, The American Film Institute, Los Angeles, Calif.

BETTY J. HUDSON, sr. vice president for communications, National Geographic Society, Washington, D.C.

SONIA MANZANO, actress/writer, Sesame Workshop, New York, N.Y.

RON NESSEN, vice president for communications, The Brookings Institution, Washington, D.C.

STUART REVILL, asst. managing director (retired), Australian Broadcasting Commission, Dee Why, N.S.W. Australia

HOWARD ROSENBERG, TV critic, Los Angeles Times, Los Angeles, Calif.

MARLENE SANDERS, former network news correspondent, producer and news executive, New York, N.Y.

WILLIAM F. WOO, professor of journalism, Stanford University, Stanford, Calif.

The Peabody Awards Advisory Board is the distinguished group of media practitioners, critics, scholars, viewers, and listeners that makes the final selections each year of recipients of program and individual awards.

The chairman of the board for 2000 and 2001 is David H. Roland, who has been a media executive, broadcaster, producer, and journalist for nearly thirty years. Mr. Roland is president of The Roland Company, Inc., of Reston, Virginia, which produces television materials for broadcast, cable, business, and educational use; creates books for trade publishers; and provides consulting services to leading corporate and institutional clients. Now actively involved in the development and use of streaming video, he has served on the Peabody Board since 1995.

THE PEABODY/ROBERT WOOD JOHNSON FOUNDATION AWARD

The goal of the partnership between the Peabody Awards and the Robert Wood Johnson Foundation is to encourage more and better coverage of medical and health issues. This year's entries show that our goal is being achieved. In its third year, the Peabody/Robert Wood Johnson Foundation Award for Excellence in Health and Medical Programming continues to have a profound impact on the number of medical- and health-related entries submitted in the Peabody Awards competition. In the television documentary category, over 17 percent of all entries qualified for the P/RWJF Award, compared with 15 percent in 1999, and only 10 percent in 1998. More than 39

percent of all television education submissions qualified for the P/RWJF Award. Clearly, television, cable and radio producers, reporters and programmers are becoming more aware of this unique and important award. Last year's Peabody/Robert Wood Johnson Foundation Award-winning program, "Frontline: The Lost Children of Rockdale County," was distributed to over 1,000 industry professionals along with a documentary on the making of that winning program. Also, the Peabody Awards exhibited for the second time at the Radio-Television News Directors Association Conference and placed the spotlight on the Peabody/Robert Wood Johnson Foundation Award.



THE ROBERT WOOD JOHNSON FOUNDATION

**The Robert Wood Johnson
Foundation congratulates**

**the 8 Peabody Award winners eligible
for further recognition with the**

**Peabody/Robert Wood Johnson
Foundation Award for Excellence
in Health and Medical
Communication**

Dateline NBC: The Paper Chase
NBC News

Behind Closed Doors
WJXT-TV, Jacksonville Florida

Cancer: Evolution to Revolution
*Home Box Office, Lovett Productions and
Heartlove Productions, inc.*

FRONTLINE: Drug Wars
*A FRONTLINE co-production with
Rain Media, Inc. and Cam Bay Productions,
presented on PBS.*

Katie Couric: Confronting Color Cancer
NBC News

**Hearts and Minds:
Teens and Mental Illness**
*Idaho Public Television and Idaho Department
of Health and Welfare*

Sharing the Secret
*Robert Greenwald Productions and
Pearson Television, International*

The Corner
*Home Box Office, Blown Deadline Productions
and Knee Deep Productions*

Since 1987, The Robert Wood Johnson Foundation has provided financial support for news coverage and specific programs on health and health care issues.

These included the efforts of the Radio and Television News Directors Foundation to produce and disseminate a journalist's resource guide on end-of-life issues. A grant also provided partial support for a summit of leaders in the television community to discuss new approaches to portraying health issues within the context of their programs.

Currently the Foundation has a \$2 million program, Sound Partners for Community Health, which has provided grants to local public radio stations to support programming coupled with community outreach.

The Robert Wood Johnson Foundation, based in Princeton, N.J., is the nation's largest philanthropy devoted exclusively to health and health care. It concentrates its grantmaking in three goal areas: to assure that all Americans have access to basic health care at reasonable cost; to improve the way services are organized and provided to people with chronic health conditions; and to reduce the personal, social

and economic harm caused by substance abuse—tobacco, alcohol and illicit drugs



FOR MORE INFORMATION, PLEASE VISIT OUR WEB
SITE AT WWW.RWJF.ORG.

60TH ANNUAL PEABODY AWARDS

THE WINNERS



48 HOURS: HEROES UNDER FIRE CBS News, New York

On December 3, 1999, a fire, accidentally started by a homeless couple, raged through a vacant warehouse in Worcester, Massachusetts, claiming the lives of six firefighters and shattering a community. This horrifying event stunned the

nation, and for most of the press corps, that was where the story ended. However, for "48 Hours" it was the beginning of a six-month examination of the fire's causes and a heart wrenching personal look at the fallen heroes and their grieving families. In "48 Hours: Heroes Under Fire," anchor Dan Rather and correspondent Bill Lagattuta carefully examined how a small fire managed to grow into a killer

inferno despite the use of standard fire fighting procedures followed by the Worcester fire department. In a strange turn of events, the painful tale of the tragedy became intertwined with an uplifting second story involving the arrest of the homeless couple and a surprising link to an adoptive family from Maine. After this riveting story aired, hundreds of firefighters nationwide said the program had served as a "wake-up call" for reviewing their own safety procedures and policies. Joan Adelman, Anthony Batson, Richard Barber, Peter Henderson, Kathleen O'Connelly, and Doreen Schechter produced this exceptional program with "48 Hours" executive producer Susan Zirinsky and senior producer Al Briganti. Barry Leibowitz wrote the piece and Rob Klug directed. For the first time reporting involved in this moving, inspiring and heartbreaking account, a Peabody Award goes to "48 Hours: Heroes Under Fire."

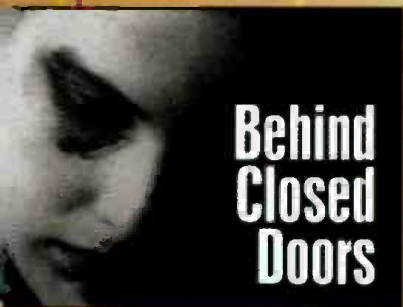


BEHIND CLOSED DOORS WJXT, Jacksonville, Florida

In a groundbreaking public service effort between a Jacksonville, Florida, television station and a local domestic violence shelter the documentary "Behind Closed Doors," and the program's follow-up created extensive community awareness of the complex issue of domestic abuse and violence. A

Jacksonville domestic violence shelter, Hubbard House, invited WJXT Channel 4's news crew to stay overnight to videotape the trauma facing abuse victims. To detail the flaws and frustrations of a system designed to assist victims, news anchor Deborah Giacomolis, producer Bobby Thomas, and photojournalist Suzanne Sumner also visited a courtroom to witness firsthand the intimidation and fear victims of domestic violence feel.

They also attended a batterers' intervention group to capture the attitudes of these individuals towards their partners. Throughout the process, the station sought to redirect public thinking away from misconceptions such as "Why does she stay with him?" to the accountability of those who abuse. News director Skip Valet and executive producer of special projects Sharon Siegel-Cohen successfully pursued sponsorship for "Behind Closed Doors," so the program could run without commercial interruption. In addition to the documentary, the station interviewed Hubbard House staff members during news reports and promoted the primetime special throughout the day. After the documentary aired, the station hosted a call-in program, and volunteers fielded numerous calls at a phone bank for ten hours. Since the broadcast, Hubbard House's 24-hour hotline experienced a substantial increase in those seeking shelter. In addition, the documentary has been used by the National Council of Juvenile and Family Court Judges and the Florida Coalition Against Domestic Violence, and for training sessions for Hubbard House volunteers and staff. A Peabody Award goes to WJXT for "Behind Closed Doors," an exceptional and extraordinary local documentary and public service effort combating domestic violence.



Behind
Closed
Doors



We are proud to congratulate
our clients who are recipients of
60th Annual Peabody Awards:

48 Hours:Heroes Under Fire

**Dan Rather
Robert Klug**

Dateline NBC:The Paper Chase

**John Larson
Lynne Dale
Allan Maraynes**

N.S. Bienstock, Inc.

The News Agency... and much more.

www.nsbienstock.com

REGRET TO INFORM
P.O.V./American Documentary Inc.,
National Asian American
Telecommunications Association, and
Sun Fountain Productions



"We regret to inform," the telegraph began, as Barbara Sonneborn received word that her husband, Jeff, had been killed in the Vietnam War. Twenty years later, Sonneborn, now a photographer and visual artist, embarks on a very personal and moving journey in a search for the truth about the war and its legacy. Framed as an odyssey through the U.S. to Vietnam,

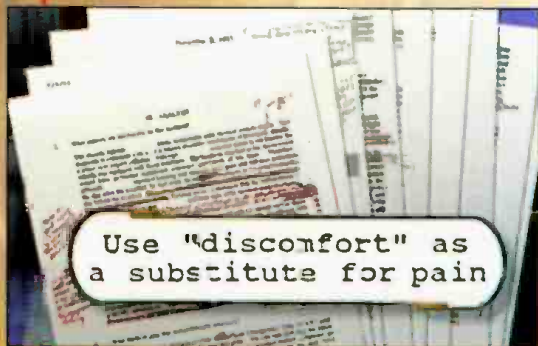
Sonneborn weaves together the stories of widows from both sides of the American-Vietnam war. The result is a profoundly moving examination of the impact of war over time. In "Regret to Inform," these women put a human face on the all-too-often overlooked casualties of armed conflict: the survivors. Intercut with beautiful scenes of the serene Vietnamese countryside and shocking archival footage from the war years, the women's voices form an eloquent international chorus calling for compassion and peace. Assisting in this extraordinary story of reconciliation are executive producers Janet Cole, Lisa Heller, and Cara Mertes, and co-producer Ron Greenberg. For revealing an often painful but heartfelt quest and making viewers look at the Vietnam War from a completely different perspective, a Peabody Award goes to the moving and original "Regret to Inform."

DATELINE NBC: THE PAPER CHASE
NBC News, New York

In 1993, one woman filed for medical accident coverage resulting from an auto accident claim. Her auto insurance company, State Farm, substantially reduced her medical claims after subjecting them to a "paper review," the practice of sending only medical files and accident reports, not claimants themselves, to an independent firm for a second opinion. Her situation led to a 15-month investigation of the process by executive producer Neal Shapiro, senior producer Allan Maraynes, producer Lynne Dale, correspondent John Larson,

reporter Andy Lehren, and associate producer Mable Chan. They examined medical

claims from accidents sent to the nation's largest insurance company, State Farm, and two of the paper review firms the company employed at the time. In their analysis, the producers and reporters inspected more than seventy thousand pages of documents, searched computer court files in more than one hundred court-houses in a dozen states, and examined the two companies, which were supposed to provide independent, objective medical review for State Farm. Their investigation found strong evidence alleging some medical reports were slanted toward denial or reduction of claims, while others were allegedly written by people with no medical training and reportedly used to deny or cut back medical claims. Since this report aired, "Dateline NBC" reported that State Farm has reviewed the credentials of all of its paper review companies, inspected almost 4,900 files subject earlier to review, and paid nearly 500 of them in full. In addition, the attorney general in the state of Florida is studying the use of paper reviews in insurance claims to effect possible legislation. This thorough, illuminating 15-month investigation examining denied medical accident claims led to changes in policy and vividly brought the paper review process to viewers' attention, and, for so doing, a Peabody Award goes to "Dateline NBC" for "The Paper Chase."



WHO'S **YOUR** FAMILY EXPERT?

Add James Dobson,
to your newscast
to increase
viewership and
help you win!

“Dr. Dobson’s
daily commentary
is an important
part of our
success each
weekday morning.
He has a powerful
message and a
loyal audience.”

*Mark Millage, News Director
KELO-TV (CBS), Sioux Falls*

RELEVANT.

AUTHORITATIVE.

CONSISTENT.

EXCLUSIVE.

FOCUS ON THE FAMILY

NOW WE'RE HITTING
CLOSE TO HOME.

Call Briargate Media
for a demo at
1-888-659-3311





WITNESS TO AN EXECUTION

Sound Portraits Productions, New York,
presented on National Public Radio

This unique narrative approach to capital punishment takes listeners into the Texas death chamber where the state's most dangerous inmates are executed by lethal injection. Narrator and co-writer, Jim Willett, is the prison warden who oversees all executions in Texas. His matter-of-fact voice

and words add authenticity to the story by illuminating his closeness to—and distance from—the process. Intertwoven throughout the warden's commentary are the personal accounts of onlookers and prison officials—who through their varied perspectives tell of the preparation and events leading up to a condemned prisoner's death. Listeners are taken step-by-step through the last hours of a person's life from the holding cell, to the last meal, to the prisoner's final moments. Produced by Stacy Abramson and David Isay of Sound Portraits Productions, this gripping program received more e-mails and letters than any other single program in the thirty-year history of NPR's "All Things Considered." For its riveting story on a topic too often sensationalized by the mass media that has an enormous impact on both storytellers and listeners, a Peabody Award goes to "Witness to an Execution."

and words add authenticity to the story by illuminating his closeness to—and distance from—the process. Intertwoven throughout the warden's commentary

CNN PERSPECTIVES: CRY FREETOWN

CNN Productions, Insight Television
and Channel 4 International

When the rebels entered Freetown, Sierra Leone, on January 6, 1999, they threatened to kill every journalist they met. The next day Serious Samura ventured out with a camera, and began to cover a story that typifies the kind of courageous journalism the Peabody Awards have always been proud to honor. Captured by the rebels, he was taken to their base, beaten and punished, and finally allowed to film on the condition that if the rebels appeared in any scenes he could consider himself a dead man. Hiding behind windows, dodging sniper fire in the streets and wearing no bullet-proof vest, Serious Samura filmed and kept filming, determined to record what was happening in his country for the outside world. While much of the world and its news organizations have abandoned or ignored this devastated region, Serious



Samura's "Cry Freetown" reminds us of the horrific catastrophe in Sierra Leone. "Cry Freetown" is also the story of one man who risked death to bring that devastation to the world as he relentlessly pursued and documented the atrocities, butchery and heinous acts imparted on civilians by paramilitaries on both sides of the

civil crisis. For fearless, intrepid journalism in the distinguished tradition of all war reporting, a Peabody Award goes to Serious Samura and "Cry Freetown."

FRONTLINE: DRUG WARS

A WGBH/FRONTLINE co-production with Rain Media, Inc.,
and Cam Bay Productions, presented on PBS



For more than thirty years the United States government has struggled to stamp out the use of illegal drugs. Despite efforts, drugs thrive on America's streets, and international drug trafficking has exploded into a multibillion-dollar industry that is an integral part of the world economy. "Drug Wars," presented by FRONTLINE in collaboration with National Public Radio, tells the story of this thirty-year war from both sides of the battlefield. Under the direction of senior executive producer David Fanning, executive producer Michael Sullivan, senior producer Sharon Tiller, and series producer

Martin Smith, numerous other producers, reporters, and writers, including Lowell Bergman, Doug Hamilton, Kenneth Levis, Brooke Runnette, and Oriana Zill, trace the history of America's drug war from the Nixon administration through the Clinton years. Woven throughout the narratives are the conflicts between U.S. anti-drug policy and its Cold War policy in Latin America, as well as exclusive interviews with men who headed the once powerful drug cartels and U.S. officials deeply involved in fighting the war over the last three decades. Through these interviews with government officials, drug enforcement agents, drug lords, smugglers and users, this four-hour documentary focuses on the always complicated, intertwined social, cultural and political forces that continue to dominate drug policy in the new millennium. For its exhaustive, perceptive, and sweeping documentary with implications for both existing and future drug enforcement strategies, a Peabody is awarded to "FRONTLINE: Drug Wars."

Heads. We Win.



Once again, PBS programs and producers have won more Peabody awards than any broadcast or cable network. Which goes to show you – to find the best programming on television – just use your head.

Congratulations to the Winners

ARTHUR

WGBH Boston and CINAR Corporation

BUILDING BIG

WGBH Boston and Production Group, Inc.

EXXONMOBIL

MASTERPIECE THEATRE "David Copperfield"

BBC Americas and WGBH Boston

FRONTLINE "Drug Wars"

Frontline/WGBH Boston
in collaboration with NPR

1900 HOUSE

A Wall to Wall Production for Channel 4 in
association with Thirteen/WNET New York

NAPOLEON

David Grubin Productions, Inc. and
Devillier Donegan Enterprises

P.O.V. "Regret to Inform"

P.O.V., NAATA and Sun Fountain Productions, Inc.

SCHOOL SLEUTH: THE CASE OF AN EXCELLENT SCHOOL

Learning Matters, Inc. and
The Merrow Report

HEARTS AND MINDS: TEENS AND MENTAL ILLNESS

Idaho Public Television and
Idaho Department of Health and Welfare



PBS



SLAVERY

True Vision Productions Ltd. for Channel 4 Television, in association with Home Box Office

Officially, slavery is banned in all countries, yet today an estimated 27 million people are virtually enslaved—people paid no money, locked away, and controlled by violence. In this shocking documentary, the tortured slaves share their stories. Peabody

filmmakers talk to newly rescued cocoa plantation slaves and later to their candid owner, who each relay contradictory versions of a story about a brutally beaten man. But the most disturbing segment takes place in an unlikely setting, the Washington D.C. suburbs, where individuals from third world countries are put into service against their will. With executive producer Grant McKee, Ms. Blewett and Mr. Woods take viewers on a devastatingly painful passage through the many faces of slavery today as victims share their tales of woe, of being controlled by fear and violence, and of working countless hours without compensation. For this powerful revelation about the cruel, inexcusable practice of modern slavery found in all levels of society, a Peabody Award goes to "Slavery."

Award-winning producers (1995's "The Dying Room") Kate Blewett and Brian Woods interview parents in India whose young son has been kidnapped and forced to work 20-hour days on a carpet-weaving loom for no pay. In the Ivory Coast the



TREADING ON DANGER?

KHOU-TV, Houston, Texas

For years, motorists found themselves in deadly crashes when the tread on one of their Firestone ATX tires peeled off at high speed. Acting on viewer complaints and a tip from a local attorney in late November 1999, KHOU's Investigative Unit led by producer David Raziq, reporter Anna Werner, and editor/photographer Chris Henao began researching accidents connected with

problem. The team also consulted tire-engineering experts and obtained sealed court documents, which confirmed crashes had been occurring because of tread separation on Firestone tires. After the Investigative Unit presented this evidence to the National Highway Transportation Safety Administration (NHTSA), the station ran an extensive initial report on the hidden danger in early February and then continued throughout the year with follow-up reports, including coverage of recalls in foreign countries. KHOU-TV's reports also led to national media coverage of the problem, and as a consequence of KHOU-TV's initial investigation, NHTSA officials collected numerous accident complaints and launched a federal investigation into the ATX, ATXII, and Wilderness AT tires. A congressional investigation followed and led to passage of the TREAD (Transportation, Recall Enhancement, Accountability, and Documentation) Act of 2000. For its groundbreaking, comprehensive reports that saved lives and had a decided impact upon national and international policy, a Peabody goes to KHOU-TV for "Treading on Danger?"

Firestone's ATX and ATXII tires, which were original manufacturer's equipment on Ford Explorer Sports Utility vehicles. Beginning with local crashes and expanding to accidents nationwide, Raziq, Werner, and Henao accumulated boxes of court cases and accident reports and discovered over 30 deaths connected with the



60 MINUTES II: DEATH BY DENIAL

CBS News, New York

In this powerful five-month probe, "60 Minutes II: Death by Denial" outlines the critical plight of 23 million Africans suffering from

funds for education and prevention programs and the even fewer treatment programs. In some cases the worst enemy in AIDS prevention has been governmental denial that an epidemic is sweeping the African continent. Throughout the program, numerous responsible officials try unsuccessfully to evade pointed questions regarding proven treatments and statistics on the sick and dying in this pandemic. Brilliantly assembled by executive producer Jeffrey Fager; producers David Gelber and Helen Malmgren; and field producers Michael Bonner, Sarah Carter, Adam Ciralsky and Michael Zarzis, this multifaceted account focuses attention on Africa's suffering throngs. "60 Minutes II: Death by Denial" reveals a complex yet very human story of the immense tragedy continuing to unfold in Africa, and for this, merits a Peabody Award.

HIV and AIDS related illnesses. Correspondent Ed Bradley interviews patients, heads of state, government officials and members of grassroots organizations to bring one of the biggest international health stories of the past year to light. The complex AIDS crisis is made even more poignant by the poverty levels of African citizens, indifference of major drug companies, and the lack of government

BROADCASTING CABLE

salutes

the recipients of the

2001

PEABODY

AWARDS

MARKETPLACE

Marketplace Productions/Minnesota Public Radio,
in association with the University of Southern California,
presented on Public Radio International

From humble beginnings in January, 1989, in Long Beach, California, "Marketplace" has grown into one of the most-listened-to daily business and financial news programs in the United States. Produced today by Minnesota Public Radio in Los Angeles and in association with the University of Southern California, the program offers listeners a refreshing, perceptive account of the day's international economic news and gives its audience insight into and understanding of the global economy affecting their communities and their lives. Under the direction of MPR's senior vice president Jim Fussell, who created "Marketplace", executive producer J.J. Yore, and producer David Brown, hosts David Bracaccio and Cheryl Glaser bring listeners lively, engaging, and sometimes irreverent stories from



numerous producers and reporters about the fascinating inter-related world of business. Always witty, well-informed, and smart, "Marketplace" emphasizes interpretive reporting and analysis for business novices as well as insiders and consequently has become a "business show for the rest of us" in the United States as well as the world. Not only is "Marketplace" distributed nationwide by Public Radio International, but it is also heard around the world via American Forces Radio and Television Service and on World Radio Network, a direct broadcast satellite channel serving Europe, Asia, and Africa. A truly comprehensive program, "Marketplace" gives listeners local, national and global economic news and information in a sophisticated, creative and accessible fashion and merits a Peabody Award.

H. MARTIN "MARTY" HAAG Personal Award

Good journalism, high ethical standards, and strong ratings are compatible. That's the philosophy of H. Martin (Marty) Haag, and for 27 years he followed it as he played a key role in transforming WFAA-TV in Dallas, Texas, from a typical news operation to one of the consistently best local news organizations in the U.S. today. He joined Belo Corporation's WFAA in 1973 as executive news director. In 1989 he was named vice president/news of Belo's Broadcast Division with responsibility for the news at all company television stations. In 1996 he became the company's senior vice president/news. Under Marty's direction, Belo's television stations received numerous awards including two George Foster Peabody Awards, one for coverage of the Southern Methodist University football player payment scandal in

the mid 1980's and the other for its 1995 reports on insurance purchases involving the Dallas school district. Marty has been personally recognized for his contributions to the field of broadcast journalism, including the First Amendment Service Award from the Radio Television News Directors Foundation. His lasting legacies, however, are the many professionals who worked for him and learned from him. Dozens of reporters, producers, network correspondents, and news executives graduated from the Marty Haag "School of Journalism," and the broadcast journalism profession is better off because of his presence. For establishing high standards and promoting quality in television news reporting, a personal Peabody Award goes to H. Martin (Marty) Haag.

ARTHUR WGBH-TV, Boston and Cinar Corporation, presented on PBS



"Arthur" – PBS's top-rated, animated children's series based on the popular books by Marc Brown – is a show about growing up, exploring the world and finding your place. Produced for three-to-eight year olds, "Arthur" focuses on that time of life when children find inner strengths learn to make

choices for themselves, and take responsibility for them. Whether facing down a bully, worrying about a new teacher, or being the very last person on earth to lose his baby teeth, Arthur and his friends solve their third-grade crises with imagination, kindness, humor, and grace. Arthur guides his young audience through energetic, emotional stories that deal with real "kid's issues"—timeless difficulties and situations that all children face. Above all, Arthur tells stories from a child's point of view, without moralizing or talking down, and empowers children to work through their own problems. Intelligently created for broadcast by executive producers Carol Greenwald and Peter Moss with producers Geoff Adams, Marc Brown, Cassandra Schafhausen, Lesley Taylor, and Pierre Valette, and director Greg Bailey, "Arthur" has educated both children and parents alike for decades. Free activity booklets reinforcing issues from each episode are available, as well as a highly informative website that provides information and further encourages learning. A Peabody Award is presented to "Arthur" for its easygoing attitude, embracing intelligence and encouragement of self-empowerment and further learning for children everywhere.

choices for themselves, and take responsibility for them. Whether facing down a bully, worrying about a new teacher, or being the very last person on earth to lose his baby teeth, Arthur and his friends solve their third-grade crises with imagination

Hey! What a Wonderful Kind of Year!



Copyright © 2001 CINAR Productions Inc. and WGBH Educational Foundation. All rights reserved. All Marc Brown characters and underlying materials (including artwork) copyrighted by Marc Brown, Arthur, D.W., and the other Marc Brown characters are trademarks of Marc Brown. "PBS KIDS" is a trademark of PBS. All third party trademarks are the property of their respective owners. Used with permission.



Arthur

2001 Peabody Award Winner

Funding for ARTHUR is provided by a Ready-To-Learn Television Cooperative Agreement from the U.S. Department of Education, through the Public Broadcasting Service, and public television viewers.

Corporate funding is provided by





SCHOOL SLEUTH: THE CASE OF AN EXCELLENT SCHOOL

Learning Matters, Inc. and The Merrow Report,
presented on PBS

What constitutes excellence in education? Based on years of reporting in schools all over the country, "School Sleuth: The Case of an Excellent School" probes five aspects of schooling in its search for excellence—safety, the curriculum, the physical environment, the adults in the building, and

the school's sense of purpose. This pragmatic piece is framed in a clever and entertaining way. Using parody of film noir, veteran journalist and former teacher John Merrow becomes a "school sleuth," a private detective hired by a mother to solve

"The Case of the Excellent School." These jocular scenes are sprinkled throughout the program and help bring home a serious point—there are many more ways to evaluate schools than examining test scores and college acceptance rates. In creating these informative, appealing and out-of-the-ordinary vignettes executive producer John Merrow works with writer/producer John D. Tulenko, associate producers Tania Brief, Alexis Kessler, and Lisa McHenry and director Simon Verlaque. Creatively presented against a backdrop of vouchers and choice, in what should be required viewing for schools and parents, a Peabody Award is presented to "School Sleuth: The Case of an Excellent School" for its straightforward, witty approach to imparting its crucial message to the general public.



WALKING WITH DINOSAURS

A BBC Discovery Channel TV Asahi co-production,
in association with ProSieben and France3

The ultimate dinosaur series, "Walking with Dinosaurs" introduces viewers to some of the most spectacular creatures the world has ever known. In this genuinely original three-hour co-production, The BBC and The Discovery Channel recreate an ancient planet

using state-of-the-art imaging technology. Long extinct species are resurrected by marrying actual live action footage with the latest generation of computer animation, animatronic models and prosthetic devices. Covering 155 million years of prehistory, these spectacular beasts are depicted as living in the wild, just as if they were lions, rhinos or monkeys. Through extraordinary computerized special effects, each species' unique traits are vividly brought to life, from their body mechanics to the distinctive sounds they utter. Using the lat-

est scientific findings, a panel of experts supervised the look and behavior of these animals, and the complex animation sequences were created by London's award-winning animation house, Firestone. Shot around the world in pristine locations, the live action backgrounds of New Caledonia, Chile, and Tanzania, double for ancient environments in France, North America and the Antarctic regions. Executive producer John Lynch, along with series producer Tim Haines and producer/director Jasper James, transport viewers back to a time when these diverse and fascinating creatures roamed the earth. One of the most-watched documentaries on cable television, "Walking with Dinosaurs" is arresting, precedent-setting television that puts flesh and personality into the dry bones of the ancient rulers of the earth, and is therefore highly deserving of a Peabody Award.



HOWARD GOODALL'S BIG BANGS

A Tiger Aspect Production for NVC Arts and Channel 4

In "Howard Goodall's Big Bangs," renowned British composer Howard Goodall examines five seismic moments in the development of Western classical music. Mr. Goodall contends that without these moments — Big Bangs — music would not have evolved over the past millennium from the simplicity of medieval plainchant into the polyphony of musical riches today. This engaging 1000-year musical history starts with its first "Big Bang," the development of

"numes" or primitive musical notes. This liberating innovation enables music to be recorded on paper instead of simply being sung or played from memory. From this revelation comes another "Big Bang" in which the notes are then written in relationship to each other through scales, thus giving each note a musical refer-

ence point. Now music can be performed in the same key as it is written, by anyone who knows how to read the scale. From this point, the next explosion is the concept of the composer—someone who actually creates new music instead of recording old music from memory. Two more momentous developments—the multiple layering of musical compositions made for orchestras, and the composer software technology of the Twentieth Century—explode existing barriers and create new musical frontiers. Using examples of Gregorian chants, classical masterpieces and modern jazz, Mr. Goodall argues his point in an erudite yet humorous manner that is immensely entertaining and informative. Well written and illustrated with wit, this unique series is produced by Paul Sommers and directed by David Jeffcock. Sophisticated in its approach, yet very accessible with its dry sense of humor, a Peabody Award goes to "Howard Goodall's Big Bangs."

WE'RE HONORED....

WALKING WITH
DINOSAURS

RECIPIENT OF THE

GEORGE FOSTER PEABODY AWARD

FOR EXCELLENCE IN BROADCASTING





BUILDING BIG

Co-production of WGBH-TV Science Unit and Production Group, Inc., presented on PBS

Filmed on four continents and hosted by renowned author/illustrator David Macaulay, "Building Big" is a unique five-part series about history's largest and most complex structures and the architects, engineers and builders who dared to erect

them. All the world is a classroom as "Building Big" takes viewers on an absorbing, enlightening journey through historical and technological advances that inspired ancient and modern engineers alike to build higher, longer, deeper and stronger in constructing the bridges, domes, skyscrapers, dams and tunnels that have made civilizations possible. When using his hand-held sketch pad to explain complex engineering concepts and "the way things work," Mr. Macaulay can be

found perched in such precarious locations as the top of the Golden Gate Bridge. Not just for aspiring engineers or builders, this series examines the lasting impact these massive structures have had on cultures and the environment. Executive producer, director, and writer Larry Klein teamed with producer/directors Judith Dwan Hallet, Tom Levenson, Joseph McMaster, and Eugenie Vink and producer Stephanie Munroe to give this mesmerizing series an extraordinarily broad scope. Accompanying the television series was a wide range of educational initiatives and materials that reached far beyond the broadcast—from an interactive website to a classroom video challenging students to construct models to better understand the laws of physics and nature, to hundreds of volunteer engineers sent to schools and shopping malls across the country to connect with the next generation of engineers. "Building Big" is deserving of a Peabody Award for its magnificent mastery of making the design and construction of mega structures accessible and compelling television.

1900 HOUSE

A Wall to Wall Television Production for Channel 4 in association with Thirteen/WNET, New York, presented on PBS

The premise of the series "1900 House" is deceptively simple: See what happens when a modern family is transported 100 years back in time to live for three-months in a townhouse carefully restored to 1900 standards of ambiance and amenities. As viewers watch the Bowler family – parents Joyce and Paul, daughter Kathryn, twins Hilary and Ruth, and son Joe – they attain a real understanding of the daily joys, struggles, and responsibilities of the average middle-class British family one century ago. Each family member agreed to wearing period clothing regularly, confining themselves to foods and products available in 1900, and doing all housework and cooking 1900-style. How the family copes with these challenges, plus their sacrifice of post-1900 conveniences, from phones and computers to movies and



TV, gives viewers the vicarious experience of the strenuous lives of our not-so-distant ancestors. The result is an exploration of the radical changes in family and domestic life that have occurred over the past 100 years through scientific and technological innovation. Executive producers Leanne Klein, Alex Graham, and Beth Hoppe, producer Simon Shaw, directors Caroline Ross-Pirie and Jonathan Barker, and camera operator Rob Goldie give viewers a series that prompts laughter, thought, and the visceral understanding of how quickly and dramatically life changed in the twentieth century through the dynamic meeting of science and society. "1900 House" is an often humorous, always perceptive, series about the realities of life in 1900 that reveals themes of perseverance, human adaptation and family dynamics in a manner deserving of a Peabody Award.

The NPR®

100

THE NPR 100

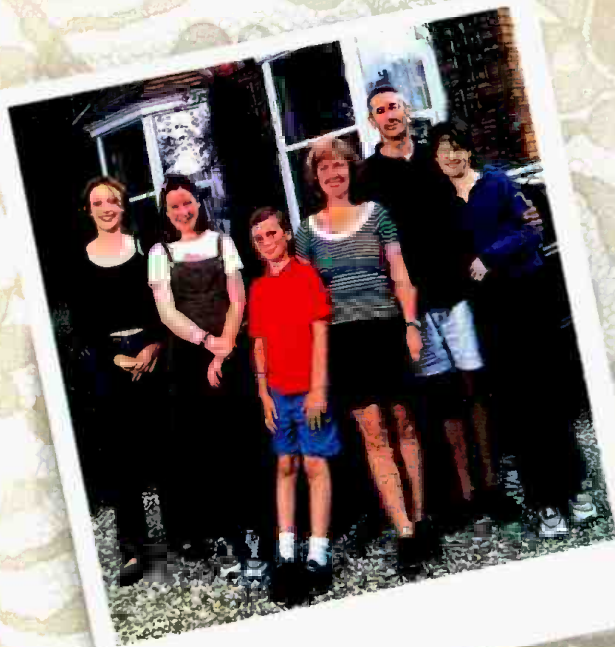
National Public Radio, Washington, D.C.

With the help of their staff, more than 14,000 listeners, and a panel of renowned American musicians,

National Public Radio showcased the "100 most important American musical works of the 20th century." These engaging pieces aired throughout the year 2000 on "All Things Considered," "Morning Edition," "Weekend Edition Saturday," "Weekend Edition Sunday" and "Weekend All Things Considered." A dream course in contemporary music appreciation, this ambitious series consisting of 100 features told the story behind each musical work under consideration. Through music and interviews, executive producers Murray Horwitz and Andy

Trudeau led a multitude of producers, editors, reporters, commentators and hosts connecting listeners to the creative process, examining the cultural contexts in which the works were created and revealing how musicians developed their music and transformed it into art that endures. Never formulaic, these segments treated listeners to a variety of genres including musical scores, rap tunes, blues, rock, country & western and much more. The diversity of multicultural musical choices was thought provoking and robustly representative of America's varied strains. For giving listeners a comprehensive, insightful review of music that became the national sound track of the Twentieth Century, a Peabody goes to "The NPR 100."

**REAL TV.
REAL WINNER.
REAL PROUD.**



THE 1900 HOUSE

**CONGRATULATIONS TO THE
TALENTED PEOPLE BEHIND
THIRTEEN'S "THE 1900 HOUSE"
AND ALL THIS YEAR'S
PEABODY AWARD WINNERS.**

thirteen
WNET NEW YORK

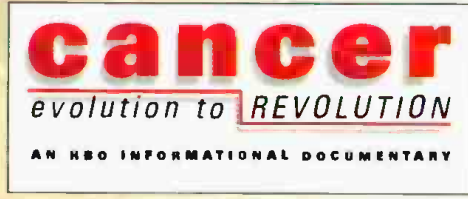


CANCER: EVOLUTION TO REVOLUTION

Heartlove Productions, Inc., Lovett Productions, Inc.,
and Home Box Office

When cancer strikes, people react with intense fear and acute anxiety at its seemingly sudden appearance. But, most don't realize that it can take years to develop. Most also don't realize that cancer is actually over 100 different diseases and that, for several types of cancer, numerous treatment options exist. With a focus on major cancers – colon, breast, prostate, and lung – and touching on rarer cancers such as ovarian, cervical and childhood leukemia, "Cancer: Evolution to Revolution" dispels the "sudden occurrence" myth and offers a practical guide for viewers to become better advocates in their own health care. Produced, directed and written by Joseph F. Lovett, this documentary begins as an intensely personal story of Lovett's family, many of whom died of dif-

ferent types of cancers. Supported by executive producers Sheila Nevins, Anthony Radziwill and Kenneth Paul Rosenberg M.D., and senior producer John Hoffman, this program challenges the traditional ways cancer is perceived as it follows patients and families dealing with cancer. In the production narrated by Lilly Tartikoff, the program shows patients how to be active participants in determining the best treatment for their cancers. This production and its related, comprehensive companion website provide patients invaluable information and outline significant choices that did not exist a few years ago – resources that can prolong or save lives. For a remarkable, extraordinarily hopeful program that empowers cancer patients through presenting new ways of thinking about and treating cancer, a Peabody goes to "Cancer: Evolution to Revolution."



DOCUMENTARY

AN EIGHTY-FOUR YEAR OLD YOUNGFUL MAN LIVES IN THE CABIN

KBS Chong-Ju, Seoul, Korea



A fresh appealing glimpse into both a culture and a poignant time of life, "An Eighty-Four Year Old Youngful Man Lives in the Cabin" introduces viewers to Jongmin Cho, an elderly Korean man who lives with his seventy-eight year old wife in a primitive mountain cabin. Together, they brave the harsh winters, gathering brush to repair the roof of their small home, digging potatoes out of their storage place in the ground and cooking simple meals made from their own harvested vegetables. The program flows in an almost meditative fashion. Unpretentious yet seductive in nature, these glimpses into their homespun existence teach viewers much about the couple and their rich traditions. Throughout the program, Jongmin Cho gives a running commentary about his life, an almost stream-of-consciousness narrative forged by his own life experiences. As the couple banter and argues, the familiarity of any two people who've lived together for many years emerges. At the film's quiet close, Jongmin Cho peers out from his winter cabin, leaving viewers with the sense and hope that he is looking forward to his eighty-fourth spring. Executive producer Hae In Jin, along with producer/director Hyun Jin Hong and writer Hee Suk Cho, paint a lovely portrait of two people growing old together that transcends time and culture. With its distinctive flavor and effect on the senses, a Peabody is awarded to "An Eighty-Four Year Old Youngful Man Lives in the Cabin," for bringing forth the common denominators that link all human beings.



ALI-FRAZIER 1: ONE NATION...DIVISIBLE

Home Box Office Sports

The newest edition to HBO's Peabody Award winning "Sports of the 20th Century" documentary series, "Ali-Frazier 1: One Nation...Divisible" chronicled the events that produced one of the greatest spectacles in the history of

sports — Muhammad Ali vs. Joe Frazier, March 8, 1971, at Madison Square Garden — that became widely known as "The Fight of the Century." As keenly illustrated in this dramatic documentary, the conflict in the ring stood for far more than a heavy-weight bout. With an estimated 300 million viewers worldwide, it depicted the polarized moral battles of those turbulent times. The match-up of Ali — a symbol of the civil rights struggle and anti-Vietnam movement — and Frazier — unfairly viewed as representing the pro-war, conservative right — defined the cultural divide of the

United States in the 1960's and early 70's. Ali's showboating and goading of the quiet, almost self-conscious Frazier caused a rift between them that lasted thirty years. Executive producer Ross Greenburg, co-producers Joseph M. Lavine and Jonathan Crystal, and writer Dave Anderson brought to life the differences between the two undefeated champions that reverberated through the divided nation. Revealing interviews included heavyweight legends George Foreman and Joe Frazier, broadcaster Bryant Gumbel, legendary trainers Eddie Futch and Angelo Dundee, promoter Butch Lewis, journalist Stanley Crouch, and such unlikely subjects as singer James Taylor and fashion critic Mr. Blackwell. For this sharp, fast-paced, fascinating program that had wide appeal even to non-boxing fans and put the "Fight of the Century" into a cogent historical context, a Peabody Award goes to "Ali-Frazier 1: One Nation...Divisible."

NAPOLEON

David Grubin Productions, Inc. and
Devillier Donegan Enterprises, presented on PBS

The life and career of Napoleon comes alive in producer, writer and director David Grubin's remarkable epic documentary. No longer a one-dimensional caricature of a diminutive tyrant with his hand thrust inside his vest, the Napoleon of this enlightening four-part series is a full-bodied portrait of a military leader whose historic impact is still felt today. The series is marked by insightful commentary from historians supported by live action reenactments, beautiful footage from numerous locations in Europe, and pertinent excerpts from Napoleon's letters. Audiences are introduced to a complex character, full of contradiction, who was a military leader of uncompromising will, oppressive ruler of



awarded to "Napoleon" for fashioning an intellectually honest yet accessible biography that bore passionate witness to the life, accomplishments, shortcomings and eventual downfall of one of history's most remarkable individuals.

70 million people, and adoring lover who could be ruthless as well as tender and vulnerable. This exceptionally informative documentary is bolstered by an original mood-setting musical score and memorable cinematography of places and art that includes paintings by Ingres, Goya and David. Teaming with Mr. Grubin to create this revealing, grand history are executive producers Ron Devillier and Brian Donegan, and producer Allyson Luchak. A Peabody is



KING GIMP

Home Box Office, Whiteford-Hadary,
University of Maryland and Tapestry International

Affectionately known as "King Gimp," Daniel Keplinger has cerebral palsy and his outward demeanor is characterized by the flailing limbs and sputtered dialogue symptomatic of this disease. But inside this young man roars an artist whose heart, spirit and resolve are awe-inspiring in their magnitude. In Mr. Keplinger's case his vital need for expression is fulfilled through painting. Producer Susan Hannah Hadary and producer/director William A. Whiteford follow Dan Keplinger's saga

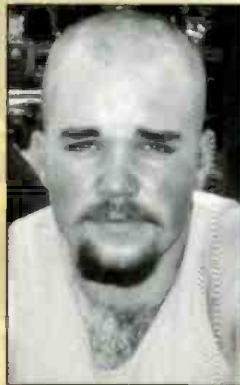
starting when he was twelve years old and attending a special school through his graduation from college thirteen years later. Powerfully written and narrated by

Dan, the resulting documentary reveals the constraints but not limitations of physical disability. Throughout the film he searches for answers to the same life questions regarding love, relationships and livelihood common to all. The exceptional team who brought this story to life included executive producers Sheila Nevins for HBO and Nancy Walzog for Tapestry International, HBO senior producer Carole Rosen and supervising producer Lisa Heller. In connection with the film's broadcast, HBO launched an outreach program to the disability community, coordinated Mr. Keplinger's first professional art show at a gallery in Soho and created a virtual gallery of his work online. Never exploitative in revealing Dan's quest for greater understanding through self-expression, "King Gimp" allows viewers a touching glimpse into the true triumph of the human, fighting spirit and for doing so, is awarded a Peabody.

HEARTS AND MINDS: TEENS AND MENTAL ILLNESS

Idaho Public Television and Idaho Department of Health and Welfare

As part of a larger public service effort, the documentary "Hearts and Minds" sympathetically follows the lives of four teens with the diagnosis of mental illness thus encouraging other young people to seek help. Commissioned by the Idaho Department of Health and Welfare and produced by Idaho Public Television under the guidance of executive producer Bruce Reichert and health and welfare project manager Ann Kirkwood, the program shows how people with a diagnosis of mental illness can and do lead productive lives and help erase the stigma of this disorder. Producer and writer Marcia Franklin, associate producer Lor. Joyce, editor A. Hagenlock, and photographers Jay Krajic and Jeff Tucker work with teenagers Amy, Brandon, Holly and Jennifer to show how anyone can be



affected. Through their stories, the program explains the biological causes of mental illness, teaches the signs and symptoms of major mental illnesses, and encourages young people to get help for themselves or others in need. Following the broadcast Marcia Franklin hosted a discussion on the topic, and hundreds of videotape copies of the program with a study guide were distributed to high school counselors, health teachers, nurses, and psychologists. The brochure lists questions to ask before and after viewing as well as websites and suggested activities for studying mental illness and its symptoms. For a comprehensive educational effort that dispels the common myths of mental illness and offers hope to its teenage victims, a Peabody goes to "Hearts and Minds: Teens and Mental Illness."

KATIE COURIC: CONFRONTING COLON CANCER

NBC News, New York

It's no news that television news persons often play a role in initiating story ideas about health and medicine and even trumpet their own recovery from illnesses ranging from breast cancer to heart disease. Rarely are such stories done as painstakingly as Katie Couric's potentially life-saving five-part series, "Confronting Colon Cancer," and her month-long public awareness campaign on colorectal cancer, the second leading cause of cancer-related deaths in the United States. From interviews with a man whose life was saved through the discovery of a cancerous polyp to information on other screening options to debunking myths surrounding colon cancer ("Only men get colon cancer."),

the exceptionally instructive series covered colorectal cancer and its prevention thoroughly. By showing her own colonoscopy, Katie Couric effectively demystified the process for over 6.7 million viewers, removed the fear many had of getting screened, and shed light on a widespread killer that many are too embarrassed to discuss. As a result, people are asking their doctors about screening and are having colonoscopies performed. This exceptional public service journalism delivers its message in an immensely public forum with dignity, clarity and persistence. The Peabody Award goes to Katie Couric for her courageous and personal series, "Confronting Colon Cancer."



SHARING THE SECRET

Robert Greenwald Productions, Inc.,
distributed by Pearson Television, International,
presented on CBS

The story of a teenage girl with an eating disorder is a familiar television theme. But "Sharing the Secret," with its searing portrayals of a mother and daughter affected by the teenager's bulimia, is fresh and special. Written by Lauren Currier, produced by Philip Keintart, and directed by Kat

Shea, this sensitive depiction of their relationship avoids sensationalism and presents the daughter's condition clearly and powerfully. The drama is marked by exceptional acting, especially from Alison Lohman, who, as Beth, tries to cope through late night bingeing with the pressures of divorce, school, and the changes in her rail-thin, adolescent body. Rounding out this extraordinary cast are award-winning actress Mare Winningham as Beth's mother and therapist Dr. Nina Moss, and Tim Matheson as Winningham's ex-husband, John. Through "Sharing the Secret," executive producers Laurie Goldstein, Robert Greenwald, and Kimberly Rubin convey a commanding, straightforward message to parents and teenagers alike about the destructive nature of teen eating disorders and open doors to dialogue about their causes and effects as well as their effective treatment. For an impressive, moving, bingeing and candid portrait of a teenager in crisis that ultimately promotes dialogue and presents hope to families everywhere, a Peabody Award goes to "Sharing the Secret."

Shea, this sensitive depiction of their relationship avoids sensationalism and presents the daughter's condition clearly and powerfully. The drama is marked by exceptional acting, especially from Alison Lohman, who, as Beth, tries to

TELEVISION INDUSTRY PROFESSIONALS THINK THEY KNOW IT ALL.

NOW THEY WILL.

www.TVinsite.com

 **Cahners.**



WHERE THE TELEVISION INDUSTRY GOES ONLINE.

**FEATURING CAHNERS TELEVISION GROUP PRINT BRANDS: BROADCASTING & CABLE • CABLEVISION •
MULTICHANNEL NEWS • MULTICHANNEL NEWS INTERNATIONAL • TELEVISION EUROPE • TELEVISION LATIN AMERICA**

The
CORNER

THE CORNER

Blown Deadline Productions, Knee Deep Productions, and Home Box Office

This landmark six-hour miniseries is a raw, provocative drama about the seedy, destructive junkie subculture on one of America's mean streets, West Baltimore's Fayette Street, in the early 1990s. Based on a non-fiction book by David Simon and Edward Burns, and brought to the screen by Simon and co-executive producer and writer David Mills, "The Corner" takes viewers through a strikingly frank chronicle of a year in the drug-immersed lives of 15-year old DeAndre McCullough (Sean Nelson) and his parents – Fran Boyd (Khandi Alexander) and Gary McCullough (T.K. Carter). As the fractured family's drama unfolds, flashbacks give viewers glimpses of Gary as the once-promising young

entrepreneur and stockbroker and Fran as an upstanding wife and mother. The stellar acting of Nelson, Alexander and Carter add a dimension of authenticity to the cinema verite-style programs directed by Charles Dutton. Through "The Corner," executive producer Robert F. Colesberry, producer Nina Kostroff Noble, and co-producer Antonia Ellis humanize Gary, Fran, their son, and other usually faceless souls moving amid the addicts and drug dealers caught up in the twin-engine street economy of heroin and cocaine. "The Corner" is deserving of a Peabody Award for being an achingly real and uncompromising meditation on the power drugs can hold over the lives of ordinary people.



THE SOPRANOS

Home Box Office, Chase Films, and Brad Grey Television

For the second year in a row, "The Sopranos" has won a Peabody for its sharply honed portrayal of "family" – one traditionally American and the other composed of larger-than-life mobsters. Caught between these two families is Tony Soprano, exquisitely played by James Gandolfini. Helping Tony sort out his family issues is therapist Dr. Jennifer Melfi, played by Lorraine Bracco. His complicated relationships involve his wife Carmela, played by Edie Falco, and his children Meadow and Anthony Jr. played by Jamie-Lynn Sigler and Robert Iler. Also inhabiting Tony's often disturbing world are his extended family – Michael Imperioli as Tony's nephew Christopher, Dominic Chianese as Tony's uncle, Junior Soprano, and the late Nancy Marchand

as his mother – and his "boys" Big Pussy (Vincent Pastore), Silvio Dante (Steven Van Zandt), and Paulie Walnuts (Tony Sirico). With an authenticity described as "gritty," "violent," and "endearing," this darkly comic drama about a conflicted mob boss makes for mesmerizing television. In doing so, the program has become cable's most watched series ever and gives its creator and co-executive producer David Chase the unparalleled distinction of back-to-back Peabodys for two entertainment programs, "The Sopranos" this year and last and "Northern Exposure" in the early 1990s. Assisting Mr. Chase in creating this second season of landmark television are co-executive producers Brad Grey, Mitchell Burgess, Robin Green and Frank Renzulli and producers Ilene S. Landress, Allen Coulter, Martin Bruestle, Terence Winter and Todd Kessler. For continuing to be a complex engaging series of exceptional achievement, "The Sopranos" merits particular recognition with its second consecutive Peabody Award.

as his mother – and his "boys" Big Pussy (Vincent Pastore), Silvio Dante (Steven Van Zandt), and Paulie Walnuts (Tony Sirico). With an authenticity described as "gritty," "violent," and "endearing," this darkly comic drama about a conflicted mob boss makes for mesmerizing television. In doing so, the program has become cable's most watched series ever and gives its creator and co-executive producer David Chase the unparalleled distinction of back-to-back Peabodys for two entertainment programs, "The Sopranos" this year and last and "Northern Exposure" in the early 1990s. Assisting Mr. Chase in creating this second season of landmark television are co-executive producers Brad Grey, Mitchell Burgess, Robin Green and Frank Renzulli and producers Ilene S. Landress, Allen Coulter, Martin Bruestle, Terence Winter and Todd Kessler. For continuing to be a complex engaging series of exceptional achievement, "The Sopranos" merits particular recognition with its second consecutive Peabody Award.



THE CROSSING

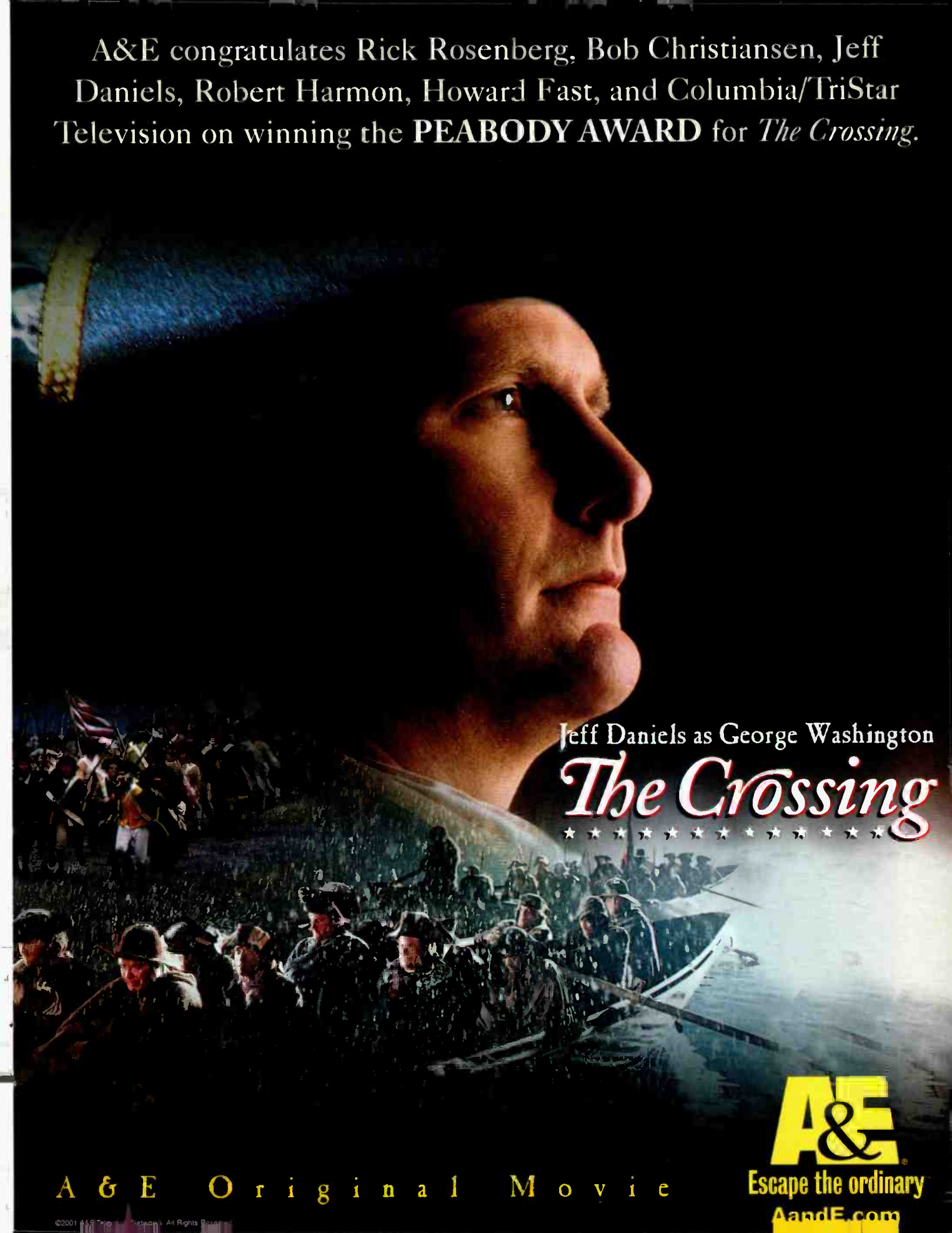
A&E Television Network and Columbia TriStar Television Productions, in association with Chris/Rose Productions, Inc.

Based on historian Howard Fast's novel, this engaging and dramatic film brings General George Washington's legendary crossing of the Delaware to life. In a role that depicts America's First President as a daring strategist, Jeff Daniels plays the resolute General George Washington during America's

darkest period of the Revolutionary War. At Christmastime in 1776, warned by Congress and his disheartened advisors to retreat from the fast approaching British army, the unwavering general leads his greatly diminished, frozen,

bedraggled, starving troops across the Delaware River and into Trenton in a surprise attack on the elite, Hessian garrison. In their premier skirmish as aggressors, the Continentals win handily without losing a single man, thus marking the turning point in America's fight for independence. Producer David Coatsworth and director Robert Harmon bring forth the utter despair and dogged determination of those tension-filled days in December. The team of executive producers consists of Bob Christiansen, Rick Rosenberg and Delia Fine. In connection with the airing of this historical film, A&E conducted a nationwide educational outreach program and contest involving 25,000 middle schools. For enlivening and enriching viewers' imaginations by fashioning a new, holder vision of George Washington as the fleshed out, heroic, fighting general during a pivotal point in modern America's formative years, a Peabody Award goes to "The Crossing."

A&E congratulates Rick Rosenberg, Bob Christiansen, Jeff Daniels, Robert Harmon, Howard Fast, and Columbia/TriStar Television on winning the **PEABODY AWARD** for *The Crossing*.



Jeff Daniels as George Washington
The Crossing
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

A & E Original Movie

A&E
Escape the ordinary
AandE.com

ExxonMobil
Masterpiece
Theatre

EXXONMOBIL MASTERPIECE THEATRE:
DAVID COPPERFIELD
BBC America and WGBH-TV, Boston, presented on PBS

Of all his books, Charles Dickens wrote he liked David Copperfield best, and this star-studded adaptation by Adrian Hodges is also the best. Produced by Kate Harwood and splendidly directed by Simon Curtis, "David Copperfield" stars ten-year-old Daniel Radcliffe as the young David and Ciaran McMenamin as the grown man. Throughout this fully-developed, lavish production, the true meaning of family is explored as the orphaned David becomes part of many families and finally finds love through marriage and a family of his own. Actors deserving special mention in this richly rewarding adaptation are Emilia Fox as David's doomed mother; Pauline Quirke as his ever faithful nanny, Peggotty; Maggie Smith

as his indomitable Aunt Betsey; Trevor Eve as his terrifying stepfather, Murdstone; Zoe Wanamaker as Murdstone's severe sister, Jane; Bob Hoskins and Imelda Staunton as the ever-optimistic Mr. and Mrs. Micawber; Ian McNiece as the simple Mr. Dick; and Nicholas Lyndhurst as the malevolent Uriah Heep. Under the direction of executive producers Jane Tranter for the BBC and Rebecca Eaton for WGBH, ExxonMobil Masterpiece Theatre continues providing audiences the very highest quality in televised dramatic adaptations of literary classics. For doing so, and for this superb "dickens" of an adaptation, a Peabody Award goes the BBC and WGBH for "David Copperfield."



MALCOLM IN THE MIDDLE
FOX, Satin City, and Regency Television

Going far beyond the formulaic constraints of most contemporary American sitcoms, "Malcolm in the Middle" revolves around a suburban family in Anytown, America. The lead character, Malcolm—a precocious 13-year old boy with an I.Q. of 165—often addresses the audience directly, offering comments on both his eccentric family and his life as a teenager. This innovative program stands apart because it delves

into the comedic underbelly of an unusual American household. Devoid of a laugh track, "Malcolm in the Middle" has clever writing, and never mutes its characters or fails to find humor in the touchiest of subjects. The first-rate cast features Jane Kaczmarek as the strong-willed mom, Bryan Cranston as the quirky dad, Frankie Muniz as Malcolm and Christopher Masterson, Justin Berfield and Erik Per Sullivan as his off-the-wall brothers. Executive producer, creator and writer Linwood Boomer masterfully guides the lively banter of this breakthrough comedy and is joined by co-executive producer Bob Stevens; producer/director Todd Holland; and producers Al Higgins, Andrew Orenstein, and David Richardson in creating an intelligent program for the entire family. For providing audiences with a cleverly perceptive glimpse into the everyday ups and downs of a not-so-typical American family, a Peabody Award is presented to the always funny and unpredictable "Malcolm in the Middle."



THE WEST WING
NBC, John Wells Productions,
in association with Warner Bros. Television

In its second season "The West Wing" continues to be a tour de force as it achieves what reality often fails to accomplish —

making the political process both captivating and exceptionally interesting. In putting high-octane politics into the prime time mix, producer Aaron Sorkin, director Thomas Schlamme, and co-producer John Wells have adapted a repartee and a visual complexity that distinguishes this series from other dramatic productions. Quick-witted, intelligent banter and discussions focused on substantive public issues are hallmarks of this remarkable series. The brilliant ensemble of actors is exceptionally well cast. Martin Sheen is definitive as President Josiah Bartlet. Just as impressive are those who play his dedicated, loyal staff: Richard Schiff as communications director Toby Ziegler, Bradley Whitford as deputy chief of staff Josh Lyman, Janel Moloney as staff assistant Donna Moss, Allison Janney as press secretary C. J. Gregg, Rob Lowe as deputy communications director Sam Seaborn, Dule Hill as the president's personal assistant Charlie Young, and John Spencer as chief of staff Leo McGarry. The inevitable tensions of politics and administrative infighting among these committed public servants ring true. Especially powerful episodes from last year's series were the first season finale in May and its second season opener in September. Focused on an assassination attempt and the riveting, nail-biting chaos that followed, these ingenious episodes continued fleshing out the show's characters into full-bodied individuals as the scripts interwove scenes of the shooting and its aftermath with flashbacks to the lives of the now president and his staff before they came to the White House. As exceptional television, "The West Wing" continues to be an intricate and noble series that merits specific recognition with its second consecutive Peabody Award.

making the political process both captivating and exceptionally interesting. In putting high-octane politics into the prime time mix, producer Aaron Sorkin, director Thomas Schlamme, and co-producer John Wells have adapted a repartee and a visual complexity that distinguishes this series from other dramatic productions. Quick-witted, intelligent banter and discussions focused on substantive public issues are hallmarks of this remarkable series. The brilliant ensemble of actors is exceptionally well cast. Martin Sheen is

“It’s such a highfalutin award,
and our show is such a goofball show.

I’m stunned and, frankly, a little appalled.”

–Linwood Boomer
Creator, MALCOLM IN THE MIDDLE

We are proud to congratulate
Malcolm*in the***Middle**
on receiving the prestigious
Peabody Award.

FOX





THE DAILY SHOW WITH JON STEWART:
INDECISION 2000
Mad Cow Productions, Inc.,
in association with Comedy Central, New York

Out of the convoluted sameness of media coverage of the last presidential election sprang the irreverent and inventive "Daily Show with Jon Stewart: Indecision 2000." Offering biting political satire, these scintillating segments had something droll and amusing to say about almost everything and everyone associated with American politics and the presidential election. The highly original pieces covered the campaigns, conventions, election night and recounts without flagging and with exceptional insight. Providing a bird's eye view of an ever-expanding circus, "Daily Show" host Jon Stewart and "Indecision 2000" lampooned politicians as well as reporters for taking themselves too seriously. Added to the precise timing, word play and wit of Mr. Stewart's comic genius were the equally adept correspondents Lewis Black,

Steve Carell, Stephen Colbert, Vance DeGeneres, Mo Rocca and Nancy Walls. No one was safe, and no topic was sacrosanct as they chased celebrities, political figures and ordinary people-on-the-street in their quest for unpredictable and hilarious "news." Executive producer Madeleine Smithberg, supervising producer Kahane Corn, studio producer Hank Gallo, director Chuck O'Neil, and senior producer Ben Karlin guided the talented team of writers including Eric Drysdale, Jim Earl, Dan Goor, Charlie Grandy, J.R. Havlan, David Javerbaum, Tom Johnson, Kent Jones, Paul Mercurio, Chris Regan, and Allison Silverman. For its gloriously entertaining coverage in the long American tradition of side-splitting election punditry, a Peabody Award is given to "The Daily Show with Jon Stewart: Indecision 2000."

PEABODY CORPORATE SPONSORS

*The following organizations deserve special mention
as Official Sponsors of the 60th Annual Peabody Awards.*



Advancing information.
Powering success.™



THE DAILY SHOW'S COVERAGE
WAS "...INSPIRED, IRREVERENT
SATIRE IN THE GRAND TRADITION
OF POLITICAL PUNDITS
THROUGHOUT THE AGES."

-PEABODY AWARD COMMITTEE



**NEXT STOP,
NOBEL PRIZE.**

COMEDY CENTRAL
CONGRATULATES

THE DAILY SHOW WITH JON STEWART:
INDECISION 2000,
HONORED WITH THE GEORGE FOSTER
PEABODY AWARD.



Your attendance at this luncheon and the entry fees submitted with your programs support our ongoing effort to recognize, celebrate and preserve outstanding achievements in broadcasting and cable. The Peabody Awards gratefully acknowledge the support of the following organizations and individuals.

BRONZE TABLES

Honoring the coveted Peabody Medallion

- | | |
|------------------------------|------------------------------------|
| ABC, Inc. | Dateline NBC |
| A & E Television Networks | Devillier Donegan Enterprises |
| Belo, Inc. | Fox Broadcasting Co. |
| Broadcast Music Incorporated | Home Box Office |
| BWRCBS News | National Public Radio |
| CNN | NBC News |
| The Coca-Cola Company | The Robert Wood Johnson Foundation |
| Comedy Central | |

RED & BLACK TABLES

In recognition of the University of Georgia, home of the Peabody Awards

- BBC America
- Cahners
- Comedy Central
- The First Amendment Center
- The Merrow Report
- WGBH-TV

WELCOME TO DEAN JOHN SOLOSKI



John Soloski, director of the university of Iowa's School of Journalism and Mass Communication, has been named dean of UGA's Grady College of Journalism and Mass Communication. An authority on libel and media law and a leader in journalism education, Soloski joins the Grady College after more than 20 years at the University of Iowa. His selection follows a national search to fill the position vacated by the retirement of J. Thomas Russell last year. Leonard Reid, associate dean for research and graduate studies, has served as interim dean. Soloski is co-author or editor of two books on libel law and has published numerous articles and papers on media law, media ownership, communications policy and news reporting. He is co-recipient of more than \$420,000 in grants from private foundations to conduct research, mainly on aspects of libel law and libel litigation, including use of non-litigation methods to resolve libel cases. One of his books, *Libel Law and the Press: Myth and Reality*, won the 1987 distinguished service award from the Society of Professional Journalists.

...AND TO HORACE NEWCOMB

Incoming Director of the Peabody Awards



Horace Newcomb has been selected as the new director of the George Foster Peabody Awards. As director, Newcomb will become Lambdin Kay Distinguished professor for the Peabody Awards at the Grady College of Journalism and Mass Communications. A member of the Peabody National Advisory Board from 1990 to 1995, Newcomb brings an encyclopedic knowledge of broadcasting to the Peabody Awards. Newcomb is an internationally renowned media scholar with more than 30 years of experience in higher education. During his tenure as curator for the Museum of Broadcast Communications in Chicago from 1994 to 1996, he edited *The Museum of Broadcast Communications Encyclopedia of Television*. This three-volume reference work contains more than 1,000 entries on major people, programs and topics related to television in the United States, the United Kingdom, Canada and Australia. A native of Jackson, Miss., he earned a Ph.D. and M.A. at the University of Chicago and a B.A. at Mississippi College.



Dr. Louise Benjamin joined the faculty in the Department of Telecommunications at the Grady College of Journalism and Mass Communication at the University of Georgia in 1993. She has published numerous articles on telecommunications history and policy development and a book on early radio, *Freedom of the Air and the Public Interest: First Amendment Rights in Broadcasting to 1935*. Since 1993, she has also served as the associate director of the Peabody Awards. With the unexpected death of Dr. Barry Sherman just a few weeks before last year's presentation, she assumed the position of interim director of the Peabody Awards. "Lou rendered remarkable service to the Peabody Awards, the Grady College, and indeed, the University of Georgia," UGA president Dr. Michael E. Adams noted in a speech during a dinner honoring the Peabody Awards Advisory Board at the home of Governor and Mrs. Roy Barnes in March. "She rallied the staff and moved forward with an awards ceremony that poignantly recalled Barry's legacy," he added. During the last year, Dr. Benjamin and the Peabody staff have continued that same dedication in bringing the 60th anniversary ceremonies to fruition. In recognition of their accomplishments, the Peabody Awards Advisory Board, the Grady College, and the University of Georgia wish to express their deep appreciation for a job well done.

THE 61ST ANNUAL PEABODY CALL FOR ENTRIES

The official entry forms for the Sixty First Annual Peabody Awards will be mailed in early September 2001. Following is a preview of the entry requirements and rules for the competition.

ELIGIBILITY

The George Foster Peabody Awards, established in 1939 and first awarded in 1940, recognize distinguished achievement and meritorious public service by radio and television networks, stations, producing organizations, cable television organizations and individuals.

ENTRY TIMETABLE

All program entries must be for programs broadcast, cablecast or released for non-broadcast distribution during the 2001 calendar year (Jan. 1-Dec. 31). The deadline for receipt of entries is 5:00 p.m., Tuesday, Jan. 15, 2002.

ENTRY CATEGORIES

Programs are accepted in the following categories, for both radio and television:

- News
- Entertainment
- Programs for Children
- Education
- Documentary
- Public Service
- Individuals, Institutions or Organizations

A program or series that receives the Peabody Award and addresses topics or issues related to health and medicine may be cited with the Peabody/Robert Wood Johnson Foundation Award for Excellence in Health and Medical Programming. This special recognition includes a cash prize, special exhibitions and additional distribution of the award-winning work.

PEABODY STAFF

Louise M. Benjamin, *Interim Director*
 Thomas A. Hoover, *Program Coordinator*
 Danna L. Williams, *Senior Administrative Assistant*
 Heidi Edwards, Ph.D., *Student Assistant*
 Briana Vaught, M.A., *Student Assistant*
 Laura Nichols, *Undergraduate Student Assistant*

TO CONTACT US

Peabody Awards
 UGA College of Journalism/Room 103
 Sanford Drive at Baldwin Street
 Athens, GA 30602-3018

Tel. 706-542-3787 Fax: 706-542-9273
www.peabody.uga.edu



Producers for the Peabody Awards, 770-989-0009



Press representation by mPRm Public Relations,
 212-268-3080

HBO WOULD LIKE TO CONGRATULATE OUR
PEABODY AWARD WINNERS



KING GIMP

CANCER: EVOLUTION TO REVOLUTION

**ALI-FRAZIER 1:
ONE NATION... DIVISIBLE**

THE SOPRANOS®

THE CORNER

**THE CARPET SLAVES:
STOLEN CHILDREN OF INDIA**

HBO®

No Lack of purpose

New NBC boss focuses on restructuring, growing cable—and keeping Katie

The newsies have taken over NBC, led by Andrew Lack, newly named president and chief operating officer. Lack has spent just about his entire career in news, the past eight years as head of NBC News. Longtime *Today* executive producer Jeff Zucker is running the Entertainment division, and Neal Shapiro, who turned *Dateline* into a multi-night prime time franchise, now runs News. Lack, 53, says the first order of business is to integrate the network so that its various divisions communicate better. One reason: to repurpose programming more extensively among the distribution outlets. Lack discussed that issue and much more with BROADCASTING & CABLE Editor in Chief Harry Jessell and Deputy Editor Steve McClellan. An edited transcript follows.

What's the next piece of news that's going to come out of this network?

We have to restructure NBC, which is a big challenge for all of my colleagues. By restructuring, I mean we're not going to change the business that we're in, but we're going to change the way we do business together. We create so much original programming here between sports and entertainment and news and stations and the cable channels and our partnerships outside of those core assets, and we don't exploit nearly well enough all of that material with each other.

Give us an example.

I was just looking at a wonderful piece on CNBC about this Saudi billionaire. Steve Frank reported for them. He did a phenomenal job. And that story will only appear on CNBC. The rest of the organization still doesn't know that it's out there. I said to [NBC News President] Neal [Shapiro], how could we let that be? Why

Photo: Jordan Hollender

wouldn't we have that on *Dateline*? You could have helped produce that piece and kicked up the production a notch.

What's the answer?

The answer is that we don't communicate well enough with each other about all the great things that we're doing, and my feeling is that, if I can get our team around a table and get some kind of common understanding of who's doing what every single day, all across the board, in cable, in stations, in news, entertainment and sports, we're going to produce much more intelligently and have more resources to produce, on a discretionary basis, better programming and stop duplicating, in some ways, efforts that, if you could take out of the system, you'd be free to do so much more. So that's what you'll see next: some real integration across the board at NBC that I don't think you've ever seen at a network before.

The mandate from GE is growth. Given the size of some of your competitors, just how daunting a challenge will it be to expand this company?

It's a challenge, no question about that. But I don't think it's as daunting as perhaps others who are looking at us outside. I think we're kind of the prettiest girl at the dance, as [NBC President] Bob [Wright] has said from time to time. There are opportunities, partnerships, a whole variety of ways of growing your business and growing your programs.

As Wright mentioned last week, GE, for the first time in a while, is interested in being presented a growth plan that includes acquisitions. What's on your wish list?

We'd love to buy some cable channels.

People have mentioned that an entertainment cable network would fit well in your stable. Is that fair?

Yes. That's been a strategic discussion inside NBC for several years. And, yes, I'd like to see us have one.

Do you have to buy one, or can you create one at this point?

Same part of the discussion. Can you create one, can you buy one? Do you partner with someone? Do you do an arrangement, as a 50-50 joint venture?

What about CNBC? Can that be it? It's business during the day, and it's prime time at night, why not?

That's not where we're looking to take CNBC. CNBC is an extraordinarily strong brand whose core asset is business news. The nighttime prime time schedule complements that. It's essentially talk, opinion and a general-news hour. If anything, I think one of the great questions about CNBC is, can you extend the business-news daypart through the evening?

Could Pax TV end up as your entertainment cable network?

It's tough to characterize it because we don't obviously control it at this point. We have an important interest in it. And they have an important interest in us. They don't have equity in us, but they have a relationship with NBC that's very important to them. Pax is going to be very much, I think, an opportunity for us to explore the kinds of programming we put on NBC.

So clearly that relationship is building and will continue to develop?

Yes.

And you'll share an increasing amount of programming?

Yes.

Before we leave prime time, what are you seeing in terms of innovative deal points for programming?

I've seen proposals that are a little bit more healthy and reasonable for all parties. Perpetual license fees that allow you to manage your costs. Equity partnerships, where you can share the risk much more extensively, so that you're either not going to kill yourself if the show's a hit and you're renegotiating a license fee that's just going



to be really tough to swallow or you're sharing in the ownership of the property going forward and you can manage the economic health of a hit that way with your partner.

Will you try to pick up back-end syndication licenses on new shows like *Emeril*?

Our guys are in those discussions, yes. NBC Enterprises President Ed Wilson participates in those conversations. We'll try to retain those rights where we can. We'd be crazy not to.

If you want to remain independent, don't you have to have a studio? You don't have too many places to go.

We've never seen that as a prerequisite for growth or survival.

You don't have any leverage at the big Hollywood table if you don't have a studio of your own.

Well, we do have a studio called NBC Studios.

It's a little one.

Small, but growing nicely.

Photo: Jordan Hollender

That's what you'll see next: some real integration across the board at NBC that I don't think you've ever seen at a network before.'

You think that's enough?

Maybe. I don't know, yet.

You don't feel you have to make a deal with Columbia?

No. Listen, if there was a deal that came to us that looked very attractive, we'd sure look at it. But, with the movie studio, that's a business we wouldn't want to be in. It's very tough. With regard to a television studio, I'd like to see us make smart partnerships with studios around town. I'd like to see NBC studios grow and prosper, as well. And then I'd like to really answer your question at that point and say: Well, you know what? We do need to have a studio bigger than the one we've got, or there are limitations to how we can grow our own studio. But it's not clear to me that that will be the case.

As you know, Bob Wright wrote a memo recently sort of wondering out loud about the impact of HBO's *The Sopranos*. Can we expect something different out of *Undercover* or any of NBC's new shows in terms of grittiness, edginess or pushing the envelope?

You're not going to see nudity and certain kinds of language and violence on network television, whether it's NBC, CBS or ABC. Advertiser-supported television isn't going to be comfortable with or tolerate that.

But the implication is that he wants to do more. He wants to do different things. He wants to make some changes.

We always want to do that. I don't know that *The Sopranos* is the model for that. But I believe strongly that we need to take more chances creatively, take more risks. We probably spent too many years chasing programs that looked like *Friends* or even *Seinfeld*, when we should have been chasing some programs that broke the mold in the way that those programs did.

How about Katie Couric? Her deal is up soon, and she's on the minds of a lot of people.

Yes. My mind, too. She is one of the best people I've ever worked with in my life, and I'm going to work like mad to keep her here. We're friends, and we've been very close colleagues for the last eight years. She has a wonderful array of opportunities that will be placed in front of her by all of our competitors. At the end of the day, I'm hopeful, if not a little confident, that she'll stay with NBC.

Why do the networks think it's so critical to get rid of the 35% audience cap?

It's an old model. First of all, it's based on reach, not really numbers of viewers. It's a model that was born in an era of regulation that really doesn't make much sense for our business or any business going forward. The station guys have big margins and want to protect their interests and don't want to recognize that we have interests, too. We've got to work those interests through together. I think we can.

But you want to own more stations in markets where you can?

We want to have the ability to do that, yes.

Can we assume that you will not be

sending out any letters like Wright did to Chronicle, threatening them and scaring off other potential bidders for stations?

I understand why Bob sent that letter. While it wasn't well-received in some quarters, I think it was an important letter to send.

How can you defend that? That's really, I think, what triggered the panic among the affiliates. They have the feeling that they can't sell to anybody but their network.

I don't want to argue that piece of it. Bob makes his own case well enough. But the tension, to go back to the original premise of your question, is historic.

What about the future of news, specifically your network newscast in the evening?

We like the plan that we've got, which is we have two 24-hour cable news channels. And we have, on the broadcast platform, four warhorses that have continuing great value both to us and to our viewers: *Nightly News*, the *Today* show, *Meet the Press* and *Dateline*. I can't tell you the enormous financial value over the last seven, eight years that *Nightly News* has provided to this organization. The plan was to produce the program as stylishly, imaginatively and journalisticly honestly as we could. And that plan has reaped tremendous benefits.

Why is *60 Minutes* executive producer Don Hewitt running around like it's the end of time for the evening newscasts?

Because he doesn't know the positive financial impact that *Nightly* has on the NBC News organization and the ability to amortize costs over MSNBC and CNBC. God bless him. I love Don. I've known him forever. And perhaps the model that he does know at CBS is different from the one we've got. Maybe he sees something inside CBS News that I can't see. But *NBC Nightly News* remains symbolically and structurally at the heart of NBC News. ■

SPECIAL REPORT

As video servers become more affordable, more reliable and more readily available with larger and larger amounts of storage capacity, there is a sense that video servers are energizing the asset-management craze.

However, while video servers may seem more attractive and are branded as essential items for stations migrating to the digital multimedia realm, one cannot overlook the impact of the industrywide slowdown in



BEYOND THE BOX

Servers have come a long way, but the journey continues

BY PETER J. BROWN

capital or equipment spending. This—along with the emergence of a new class of service providers, such as Pathfire, that allow stations access to video servers without having to purchase them—is why the sun is not shining as brightly on video servers as it did a year ago.

“The whole marketplace is in a recession and has been for at least a year, though not just in servers,” says Douglas I. Sheer, president of New York-based DIS Consulting Corp. “Shrinking spending by stations has hit all categories. As a result, many vendors are looking for new categories, really looking for anything to boost sales.”

Alternative distribution modalities set up by Pathfire and other service providers are attempting to streamline content distribution based on a service-fee-based approach and what Sheer describes as the installation of “a catcher’s mitt” for digital content.

“This creates a new class of small, efficient and free servers for stations which

greatly reduce the need for stations or station groups to build their own server farms,” Sheer says. “The single-function servers will find it very tough to hold their place. History tells us things tend to hybridize.”

“I’m not surprised that people are coming out with new video servers, but what we really need is a new hybrid which handles both video and data well,” says Gordon Castle, CNN senior vice president of strategic digital systems R&D. “We see progress in terms of data but only in a very controlled way. Other things we need are more ports and more bandwidth for moving files among video servers.”

But file-transfer issues concern more than just the server. “To be able to play a specific clip at a specific point in time is not just about moving data; it is also about managing and allocating bandwidth,” explains Harlan Neugeboren, senior director of engineering and technology at Time Warner Cable.

And all of these issues challenge server manufacturers today.

“What makes the transition to application-driven hardware difficult is that the TV industry has one foot in the single-application-system world, where proprietary approaches dominate,” says Larry Kaplan, president and CEO of Omneon Video Networks, “and one foot in the networked-hardware world, where independent applications drive the agenda.”

When video servers first came on the scene, they were viewed primarily as a replacement for tape decks, their primary benefit being that they make it easier to access a clip for editing or playback. As the special report on the following pages reveals in examining the evolving category, video servers continue to make inroads as the central repository for video, audio and data information. The challenge now, for manufacturers and users alike, is to move beyond the server concept into making it part of a larger network concept. ■



PLAN FOR 100% FAULT-RESILIENCE. AT 50% OF THE COST.

Build your fault-resilient operation with SeaChange and cut your server costs in half. Other video servers require that you copy each and every video file to achieve 100% fault resilience. That can double your storage costs. However, through its patented architecture and innovative software, the SeaChange Broadcast MediaCluster[®] provides total fault resilience with one file copy. No costly mirroring required. SeaChange does the job of two for the price of one. Just think how much you'll save in storage, space and maintenance – especially as your operation grows.

Your counterparts worldwide are deploying Broadcast MediaCluster servers to ensure profitability, improve performance and slash costs. Not to mention prepare for multichannel broadcasting, IP streaming and HDTV. SeaChange does it all. With your existing equipment. With 100% fault resilience, 100% of the time.

To learn how the SeaChange Broadcast MediaCluster can cut your server costs in half, visit www.seachangeinternational.com. Or call 978-889-3081 to receive a free video on our MediaCluster single-copy advantage.



www.seachangeinternational.com



©2001 SeaChange International, Inc. 124 Acton Street, Maynard, MA 01754
phone: 978-897-0100 fax: 978-897-0132 All rights reserved.
MediaCluster is patented, and is a registered trademark of SeaChange International, Inc.



SEACHANGE
INTERNATIONAL

Changing television for good.

SERVERS: From A to V

BY PETER J. BROWN AND KEN KERSCHBAUMER



The Accom Abekas 6000 offers the new TruClip feature, allowing for clip-by-clip media storage.

ACCOM

The Abekas 6000 digital video server uses 180GB hard-disk drives to deliver both DVCPRO and MPEG-2 compression in the same machine. The 6000 supports two, four, six or eight independently controlled digital video channels with up to four tracks (two stereo pairs) of digital audio per video channel when operating in either the DVCPRO or DVCPRO50 mode. Recording and playback on each channel is also independent of the other channels. Maximum storage capacity is more than 390 hours in a single server when recording at the 25-Mbps bit rate.

One new feature is TruClip, a file system that allows media to be stored on a clip-by-clip basis using unique IDs. The ID number remains unique both inside a single server and across a network of servers. In addition, the clip ID contains not only video and audio but also a matte key signal. There is also an SDTI option and the ability to interconnect as many as 32 6000 servers via a dedicated Fibre Channel network.

AGILEVISION

AgileVision's AGV-1000 MPEG master-

control switcher/server is a one-box system for both DTV and centralcasting. Jerry Berger, AgileVision's vice president of marketing, describes the AGV-1000 as the first of the next generation of integrated software-based products. It can manipulate and store MPEG Multi-Program Transport Streams (MPTS), while integrating a full array of functions, such as splicing and remultiplexing, along with data, logo and PSIP insertion.

"With the convergence of broadcast and Internet technologies, broadcasters are rethinking their business models. In the past, they made money from advertising. In the future, they will make money in a variety of ways," says Anthony Gargano, CEO of AgileVision. "The amount of time available for consumers to watch any one provider of entertainment is quickly diminishing. Broadcasters are trying to determine how they can maximize their revenue opportunities while converting to digital."

The AGV-1000 offers seamless insertion of compressed HD or SD program content from its internal file server, and it accepts MP@ML MPEG-2 streams at any bit rate up to 19.39 Mbps in either DVB ASI or SMPTE 310, along with uncompressed baseband video. The server will store up to 876 GB of content with 12-73 GB hard-disk drives.

AVID TECHNOLOGIES

After acquiring Pluto Technologies, Avid arrived at NAB with the server manufacturer's AirSPACE lineup. "The AirSPACE product line, when we acquired it from Pluto, had a reputation for great quality," says David Schleifer, director of product marketing, Avid Broadcast and Enterprise. "What we needed was compatibility with our editing products and something that

Manufacturers offer units of all sizes but pretty much one shape

we call a production server. And we focused our efforts in that area."

Schleifer says that has a couple of layers of complexity: one is media compatibility and the other integration in a system. "We have the ability now with our lowest-end news editors to send material right to air on the server."

New this year is the AirSPACE IMX, a 50-Mbps i-frame-only MPEG server utilizing Sony's latest compression technology. The lineup comprises AirSPACE, AirSPACE NP (NewsPlayer), AirSPACE CP (CartPlayer) and AirCHIVE IMX.

"We can now say 'buy our systems and, whether it's DV25, DV50 or DV IMX, you have the same look, feel and work flow,'" he adds. "The CartPlayer is designed as a cache. You could buy a system with all these features, but we tend to trim them down for the particular job at hand."

AirCHIVE IMX is an interface between the AirSPACE server and tape or optical backup machines. "It supports Avalon software, which is basically the gateway that allows it to back up material to any of a large list of vendors," Schleifer adds.

Storage capacity for the AirSPACE is 12, 24, 48 or 96 hours at 25 Mbps and six, 12,

Avid's AirSPACE lineup was acquired from Pluto Technologies.



“Pinnacle Systems’ MediaStream was clearly the best...”

– James L. Schuster, Senior Vice President,
Crawford Communications, Inc.

pinnacle systems presents:

CRITICAL CONTENT

**based entirely
on true server
success stories**

“We always have to keep an eye on the future and MediaStream products offered us great scalability and an impressive plan to support future enhancements.”

– Jeff McSchooler, Director of Engineering,
EchoStar

“The service and support from Pinnacle Systems has been outstanding.”

– Ray Milius, VP of Operations,
Encore Media Group

“We needed a single server that supports SD, HD, and MPEG I/O. MediaStream is ideal for multi-format support.”

– Marty Faubell, VP of Engineering,
Hearst-Argyle Television

“We evaluated all servers in the broadcast market. Pinnacle Systems’ MediaStream was clearly the best for reliability, scalability and flexibility.”

– James L. Schuster, Senior VP,
Crawford Communications, Inc.

NB NETWORKED BROADCASTING 

CALL 1-800-675-2824

VISIT WWW.PINNACLETV.COM

**PINNACLE
SYSTEMS**

BROADCASTING THE FUTURE

NOW PLAYING!

24 or 48 hours at 50 Mbps. Standard features include two, four, six or eight video channels, one to five programmable inputs, and one to five programmable outputs.

CIPRICO

Ciprico's latest product is the FibreSTORE 2210, which the company says offers 2-Gbps storage. It taps the company's FibreSTORE RAID and NETarray 1000 technologies and provides delivery speeds of 400 Mbps per enclosure. The RAID-4-based system offers isochronous performance in a 10-drive system with capacities up to 730 GB per array. It supports as many as 100 drives in 10 enclosures per rack, totaling 7.3 TB per rack, using 73-GB drives.

Ciprico also recently made available Seagate 180-GB drives for use in Ciprico's commercial 7000 series of disk arrays. The new drives will increase the total storage capacity to 1.4 TB per unit. The 7000 is offered with redundant hot-swappable power supplies and redundant cooling modules.

Da Vinci's offering includes a server for HD and SD demands.



DA VINCI

Da Vinci's STOR Product Group (formerly Sierra Design Labs) will unveil new multiformat, uncompressed image recorder/servers. Da Vinci's products are geared toward the high-end post-production market, especially for users involved with film-based acquisition. The two new products

are the HD2 for high-definition and Qf2 for standard-definition applications. Both are dual-channel, shared-storage servers that allow for access to material as soon as the first few frames are laid down. New features include support for 10-bit, real-time 16:9 RGB images and 2k data RGB 4:3 at up to 20 fps in High Speed Data Link (HSDL) format.

DOREMI LABS

The V1 server from Doremi Labs supports MPEG-2 and M-JPEG standards, offering up to 24 independent record and playback channels. The server works in conjunction with Doremi's V1 video disk recorders, and up to 24 of the disk recorders can be connected to the V1 server via SCSI and Ethernet. The system can be controlled via software from Louth, Odetics, SGT or Etere. The V1 uses Doremi's proprietary Constant Block Size Compression (CBSC). According to the company, every field "data block" occupies the same amount of storage no matter how complex the field image, dramatically reducing disk access time.

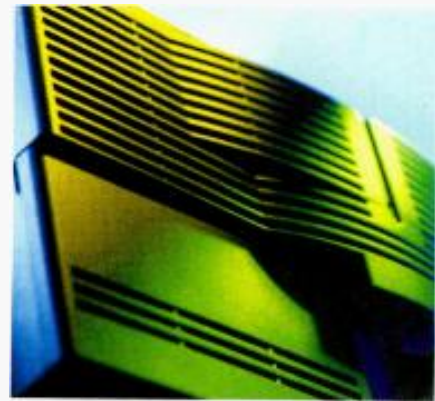
DRASTIC TECHNOLOGIES

Drastic Technologies' VVW 2504 is a two-input/four-output DV25/DV50/MPEG-2-format broadcast server for ENG and network interface purposes. The VVW 7000 is a single-channel uncompressed HD broadcast server for post-production, graphic, storage/playback, compositing and editing applications. All VVW models feature QuickClip basic clip-control software, MediaReactor Core file-conversion soft-

The VVW 2504 from Drastic Technologies has two inputs and four outputs.



ware (converts files to and from the native VVW format), as well as RS-422 control, Odetics protocol and onboard SCSI, 100-BaseT Ethernet, and genlock.



Grass Valley Group's latest is the PVS1100 XP Media Platform server.

GRASS VALLEY GROUP

Grass Valley Group (GVG) recently expanded its server lineup with the PVS1100 Profile XP Media Platform server, which supports DVCPRO, DVCPRO50, MPEG II up to 50 Mbps (iframe) and D10 compatibility. Configurations include two, four, six and eight channels.

The PVS1100 also has built-in, dual-channel SDTI support, enabling it to accept compressed VTR video at up to four times real-time speed. It can also be used as part of the GVG Media Area Network (MAN) real-time shared-storage topology that can support more than 40 channels of SD and HD video at up to 80 Mbps. MAN gives broadcasters the means to share media via Windows NT with broadcast quality.

"Facilities with our older profiles such as the PDR300 can transfer media between



True Sharing?

**It's the key reason
our transmission servers have grown up
strong and powerful.**

In 1994, we pioneered the shared-storage server architecture that broadcasters are rapidly adopting as today's standard. And while our competitors are still figuring out how to best implement it, we've been refining its integration for years. Why is this important for you?

Your transmission server must be absolutely reliable and easily scalable, while lowering your costs of operation. A true shared-storage solution from Leitch delivers all of that in the easiest-to-operate and most flexible server on the market. Our Fibre Channel architecture provides simultaneous direct access



for as many as 44 users, to up to 7 terabytes of content. And that's with no file transfers. None.

Single channel or multi-channel master transmission. From basic commercial insertion to round-the-clock program playout. Stand-alone stations or group operations linked via IP WAN networking. But don't just take what we're telling you on faith. Call us. We'll show you how integrating the industry's most powerful transmission server into your operation can be like - well, child's play.

Talk to Leitch. The people who invented the shared-storage broadcast server.

MAN and their older Profiles, as well," says Mike Cronk, GVG's vice president of marketing. "The API's and control protocols have remained the same. Older versions of the Profile can use IP networking through a Profile XP Media Platform to access material on the MAN."

LEITCH

Scalability is another important feature of servers, and Leitch Technology Corp.'s Server Division in Burbank, Calif., offers that with its VR 400 series of video servers. Leitch's new VR 445 SpotBox allows users to start with a two-channel 4RU server with optional Gigabit Ethernet connectivity and scale all the way to a 44-channel, 30RU unit running off a 7.3-TB Fabric Switch SAN.

"The key here is tight integration and interoperability," says John Edwards, vice president of Leitch's server division. "We are trying to promote interoperability when it comes to exchange protocols, and we offer, among other things, a WAN product which allows MPEG-2 and DV file transfers over the FTP layer. We address storage directly, whether using arbitrated loop or Fabric Switch topology. Each drive has its own ID, giving our shared SAN bandwidth and resiliency."

Leitch also introduced NEWSFlash-II and NEWSFlash-II FX for DVCAM, DVCPRO, DVCPRO50 and, soon, MPEG-2i-Frame editing.

"We strongly support MXF, which we see gaining increasing support given the growing need for the movement of files with their accompanying metadata," Edwards says.

Leitch Technology servers scale up to 30RU and 7.3 terabytes.



OMNEON NETWORKS

Omneon Video Networks continues to win converts to its Networked Content Server as the component of a highly scalable, enterprise-class shared-storage infrastructure.

At NAB, Omneon rolled out the new Omneon switch and Extended File System (EFS) capability for interconnecting multiple Omneon Directors, which are the server elements in Omneon's Networked Content Server System. The switch and EFS increases the number of users or channels and total storage capacity. Omneon demonstrated well over a dozen applications running on Networked Content Servers at the show. Omneon CEO Larry Kaplan emphasizes the fact that Omneon's systems address both current and future production, media-management and distribution requirements by capitalizing on non-proprietary off-the-shelf technologies wherever possible.

In addition to numerous deliverable solutions at NAB, Omneon also demonstrated IEEE1394 as a means for transporting real-time video over Gigabit Ethernet. According to Kaplan, by using both Ethernet and IEEE1394, Omneon enables broadcasters to increase shared storage in a linear fashion by adding additional server elements under a single-file system called EFS.

The Omneon Networked Content Server is based on a non-proprietary storage architecture called the video area network (VAN), which draws from both a Storage Area Network and Network Attached Storage.

"This eliminates the necessity to replicate files among multiple systems. We also use

Quicktime as the file wrapper for content contained in the Networked Content Server because it's cheap and it works, but we certainly support industry efforts regarding other file formats, such as AAF," Kaplan says.



Panasonic's HDR150 is based on DVCPRO compression.

PANASONIC

Panasonic's server offering is the AJ-HDR150, an HD/SD multiformat DVCPRO video server that can handle DVCPRO, DVCPRO50 and DVCPRO HD on the same server. The RAID-3 protected system is standard with 20 hours of 25-Mbps DVCPRO storage, expandable to more than 200 hours of storage with Fibre Channel attached external storage. Up to four SD or two HD video channels can be contained within a single unit, and three units can be clustered together to offer 12 SD or six HD video channels that can access the same storage.

"It has true HD and SD compatibility off the same server at the same time," adds Steve Cooperman, Panasonic Broadcast product marketing manager for video servers and editing systems. "One of the things I like to say is SD by day and HD by night, and, with the server system, you can do news format during the day. It's a fully networkable server, so some of our applications can be networked to the server over Fibre Channel. And in a broadcast facility, you can future-proof now and do HD programming and commercials at night."

Cooperman says that a single server comes standard with more than 20 hours of

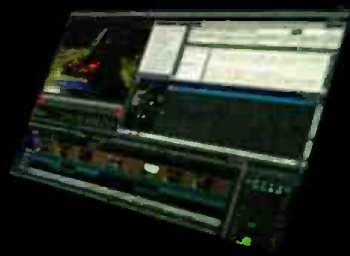
you make sense out of chaos.

We make manage | media in a single environment

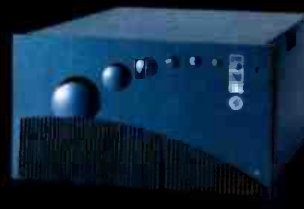
Make your recording, editing and playback capabilities seamless

Manage your assets in an environment that's faster than tape

Move to air and to web in parallel



NewsCutter XP



AirSPACE

Start with a single NewsCutter XP editing system and an AirSPACE server or move to Avid Unity for News when you're ready.

For a **FREE white paper** on our wide range of broadcast solutions visit www.avid.com/3110 or call 800.949.AVID [2843]

web | video | film | audio | animation | effects | workgroups

Avid

©2001 Avid Technology, Inc. All Rights Reserved. Product specifications and availability are subject to change without notice. Avid and NewsCutter are registered trademarks and AirSpace, Avid Unity and make | manage | move | media are trademarks of Avid Technology, Inc. (AVID9421001)

storage at 25 Mbps.

The server also offers SDTI as an option for transfer between the server and Panasonic's newsByte newsroom system or SDTI-equipped VTRs.

PINNACLE SYSTEMS

Pinnacle Systems is now rolling out 181-GB drives for the MediaStream server platform. Pinnacle is also embracing the concept of distributed broadcasting with new operations software, new edge devices, and an edge receiver for regional spot localization and content distribution. The manufacturer is introducing a RAID-3 shared-storage platform for MediaStream, known as MediaStream Networked Storage, which is available in 760-GB arrays as part of a new shared-storage architecture.

"We are providing multiple access to the same content, making it easier for automation systems to control the servers without the need to copy content," says Jim Jensen, Pinnacle's business manager for MediaStream. "MediaStream now offers both shared and independent storage solutions, along with server-to-server transfers driven by standard TCP/IP-based networking formats."

Pinnacle's new ConnectSync augments its Fibre Channel and ConnectPlus 100-BaseT WAN connectivity. ConnectSync is a network-management tool that allows content to be synchronized across the entire network, including auto-mirroring for off-site backups.

With MediaStream now available in the 300, 700, 1600 and Networked Storage models, Pinnacle is able to offer three-channel, seven-channel, and 16-channel systems and shared-storage systems with more than 100 channels. All feature MPEG-2 4:2:2 and 4:2:0 video, as well as ATSC/DVB MPEG streaming with anywhere from 25 hours to 370 hours of integrated storage, externally expandable to more than 1,000 hours. Archive transfer rates up to 300 Mbps are available with MediaStream ConnectPlus 1000. All server models offer Pinnacle's patented CleanCut IBP MPEG trimming capability.

Pinnacle also now offers support for 20-bit Dolby E and has begun shipping its HD boards.



Quantel's Clipbox Studio Version 3 includes a new disk controller.

QUANTEL

Quantel's latest comprises the Clipbox Studio and iQ workstation. Version 3 of Clipbox Studio includes a new disk controller, which can handle up to eight simultaneous video channels using DVCPRO 25, DVCPRO 50 or MPEG (i-Frame) at 50 Mbps.

It's the newsroom environment that Quantel currently has in its sights. "The newsroom is still ripe for the picking," says Nigel Turner, Quantel's director of marketing. "Clipbox Studio is a very modular and scalable building block, including the server and graphics/DVE, which allows a station to put on news programming or a live production for under \$150,000."

The live DVE, mix/effects and keying are complemented by allowing all clips to have an associated moving key. In addition, the unit can combine one moving clip over another, while resizing, positioning and masking, as well as playing the combined scene out of a single port.

Quantel's iQ can serve as a repurposing engine, which enables facility operators to produce content in whatever format they need from 2K through any HD format to streaming video outputs, such as QuickTime.

SEACHANGE INTERNATIONAL

SeaChange International is looking to shake things up with new pricing, offering its Broadcast MediaCluster (BMC) 830 in a

three-node cluster with two inputs and six outputs at the same price as the average single server. As of July, the 830 and 1230 will be available with 180-GB drives.

"The best way for small station operators in particular to purchase fault-resiliency is via our architecture," says John Pittas, vice president for broadcast products at SeaChange. "We are also seeing renewed interest in the centralcasting model, which we first implemented three years ago with the Ackerley Group in New York state and California."

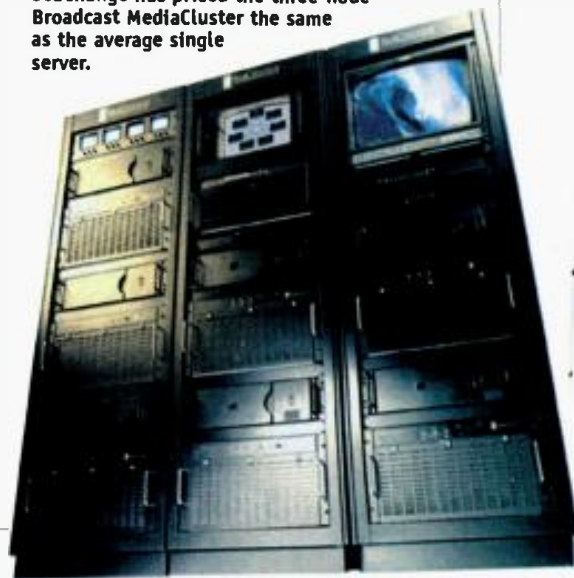
In August, SeaChange will begin shipping both the BMC 1630 models and the D10-based 50-Mbps MPEG2 codecs. The codecs, which are targeted for the production and post-production markets, feature four uncompressed AES pairs to support high-quality PCM audio.

The BMC 1630 has 16 drives per chassis and completely revamped power and cooling subsystems. An increased drive count and the increased mechanical and power requirements in future higher-speed and -density disk drives are supported by the new BMC 1630 chassis.

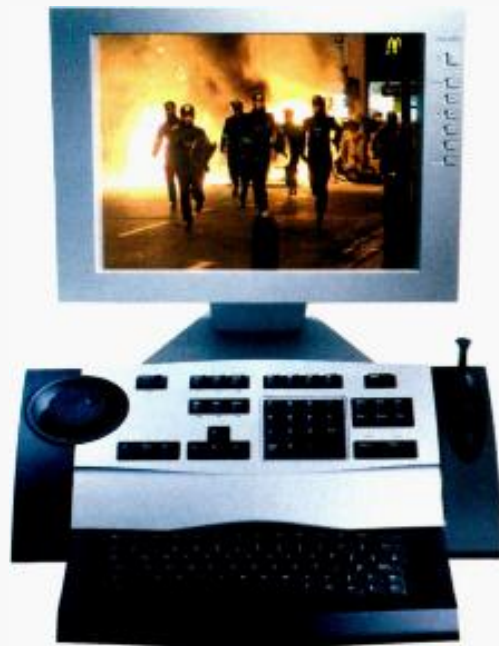
SeaChange is moving beyond the online video server into more generic media-server architectures and connecting them together using an IP-based Network Attached Storage (NAS) model. This is happening as disk capacity is going to 500 GB in the very near future and eventually to 1 TB.

"Broadcast video servers have moved well beyond the realm of short-form material and spots," says Pittas. "With 180-GB

SeaChange has priced the three-node Broadcast MediaCluster the same as the average single server.



think tape machines
think switchers
think DVEs
think of all that equipment
think of all that cost
think of an alternative
introducing Clipbox Studio FX



Clipbox Studio redefines the role of servers in news and live production. Combining the power and reliability of Quantel server technology with advanced effects and playout options, it can work alone or as part of a system - to suit any broadcaster. Clipbox Studio provides complete control even when you've got late-breaking stories. Moving clips and stills, moving keys, trimming, resizing and positioning, can now all be carried out by a single operator. Clipbox Studio is a complete live production platform in a box - a new way of taking programmes to air that makes you stand out from the crowd and saves you real money too. Now that's worth thinking about.

new thinking, quantel thinking



disks, we can handle a month's worth of 50-Mbps material on a single online machine. When we start thinking of petabytes of disk storage, we can begin thinking of entire media libraries at near-line access speeds."



SGI's Media Server allows for the use of I/O cards to better suit needs.

SGI

As for SGI, the company's MPEG-2 broadcast version of its SGI Media Server made a splash at NAB, following a DVCPRO version introduced last year. It will be compliant with Media Exchange Format (MXF), a top priority for server vendors, according to Product Manager Blandine Olivier.

"Last year, if you said MPEG-2, everyone had his own file-exchange format, although MPEG-2 already provided a pathway to a universal file-exchange format. Now conversion processes are much tighter for FTP over ATM or Fibre Channel," Olivier says.

The SGI Media Server looks to make things easier for the user by allowing for the use of I/O cards more suited to the user's needs. "In the SGI Media Server, you simply swap out the I/O cards; otherwise, the base server is the same. This is true on the networking side as well, if you want to start with

Ethernet and go to ATM, for example," says Shawn Underwood, SGI's product-line manager for telecommunications and media.

A DVCPRO card is available to support uncompressed material for post-production and broadcast for asset-management purposes where users want to capture things in an uncompressed format so they could select the compression format for playout, according to Olivier.

The high throughput of the server facilitates simultaneous ingest, data-network-based file transfers to the server, and playout to air of multiple video channels. SGI Media Server is designed as an open system, which SGI views as a real advantage.

SONY BROADCAST

Sony Broadcast and Professional Co. is addressing multiple requirements for the broadcasters with the MAV-70XGI. This RAID-3, multichannel-transmission playout server offers 252 GB of integrated storage in a single chassis at a price of \$44,300 and up to 2 TB of storage with additional RAID storage units. With most broadcasters demanding that server vendors adhere firmly to the notion of a totally lossless packet environment and with data switch and Ethernet card vendors already providing Quality of Service (QoS) over IP networking infrastructure, part of Sony's response has been to expand the near-line cache, while providing Gigabit interoperability and metadata transport.

"Our servers have always offered terrific-looking video, and our MAV-70XGI does long GOP playout very well, too," says Stephen Jacobs, Sony's senior vice president of network and systems businesses. "But



Sony's MAV-70XGI server offers 252 GB of storage.

being the best at video by itself is no longer so important with the emphasis today on networking software and centralcasting."

Hugo Gaggioni, vice president of Sony automation and transmission systems, adds: "The different implementations of MPEG compression systems employed by different video-server vendors produce noticeable differences in picture quality. Besides the picture quality, there is also the matter of system architecture, which determines whether I/O port can simultaneously access content without running into any obstacles or performance limitations."

SPENCER TECHNOLOGIES

The two-channel MPEG-2 version of the NewStore news-production video server has a built-in DVE and a linear keyer for customized video effects and audio effects. It also has analog, SDI and SDTI, and a touchscreen interface that is now in its fourth year of refinement.

"We were ahead of our time, although our customers have bought them all the time, and it looks like the touchscreens are seen all over," says Paul Lines, president of Spencer Technologies. "Since we came out with that GUI, we haven't sold another control panel, because it's intuitive: The operators are looking at the screen and see small pictures that represent a clip; they put their finger on the picture, and it plays."

Lines adds that the advantage his company offers is a touchscreen built for the size of the human finger. "Others have touchscreens, but you need a mouse to control it, and that is not so intuitive," he points out.

The basic package is four hours of internal storage (going up to eight hours) and then external storage on Fibre Channel RAID arrays. "Right now, we have a two-channel system, and I'd like to stick with that because, if we go with four channels, we end up in two different channels, which is OK but a real-estate problem," he says.

THOMSON IT BROADCASTING

Thomson's acquisition of the Philips Professional Broadcast activities recently result-

generate revenue while the competition waits.



Improve your workflow with a SAN solution from Ciprico.

Time is money in the fast-paced worlds of **entertainment** and **broadcasting**. You can't afford to waste either one with inefficient, unnecessary file transfers.

Now you can maximize production time. Speed your operation's workflow. And maximize your revenue potential with a totally **integrated SAN solution** from Ciprico, the leader in direct-attached and networked storage solutions for the visual imaging market.

Ciprico's **superior** line of SAN solutions are fast, reliable, easy to install, and ideal for **work groups** where time saved means revenue gained.

Visit our web site at www.ciprico.com to see how we help visual imaging companies maximize their capabilities by **streamlining project workflow**. Or call 1.800.727.4669



Ciprico Inc. Corporate Headquarters:
2800 Campus Drive, Plymouth, Minnesota 55441 • 763.551.4000 • Fax: 763.551.4002

Ciprico International, Ltd.:
United Kingdom (44) 1635-873666 • Singapore (65)293-2361 • Tokyo (81) 3-5214-5469

ed in the creation of a division that brought the content-creation group that remained inside Philips Digital Networks and the Thomson Multimedia Group together as Thomson IT Broadcasting.

"That product portfolio includes the Media Pool and Nextore servers," says Mike Wolschon, director of marketing for Thomson IT Broadcasting. "The Thomson organization bought into the organization because of the product portfolio, and the Media Pool product line will continue. The Media Pool line will be more focused towards the HDTV application, and the Thomson video server will be focused to standard-definition applications."

The latest version of Media Pool is Version 3.0 and was introduced at NAB. "It has a brand-new operating system, improved operating dynamics and a lot of low-level improvements in reliability," says Wolschon. "It's always been Unix-based so it's been more reliable than an NT system. But the internal guts of the product, as far down as the disk arrays, and the way they interact with the application software have been made more robust and reliable with the new software."

Base configuration starts with only one channel of uncompressed video up to 12

channels of compressed video. "We're currently configuring it with 36-GB drives. The minimum requirement is four of those drives, and the maximum is 346, which is just over 12 TB of online storage," adds Wolschon.

Thomson Broadcast's Nextore video server offers new compression formats including DV and MPEG-2, along with new applications specially designed for media acquisition, media playout and network administration. It is suited for Storage Area Network (SAN) architecture, which allows users to share data among several applications: acquisition, news, linear and nonlinear post-production, continuity, and archiving. The Evolution series 7690 offers a complete range of modular Interfaces for video, audio and fiber-optic signals.

VELA

Vela's RapidAccess video server is now available with an integrated DVB-ASI interface to record and play back DVB-ASI streams running under the same RapidAccess software. Facilities can record, manage and play back DVB streams or use existing MPEG-2 media to create a multi-channel DVB-ASI output.

E. Scott Nix, Vela marketing communi-



Vela's RapidAccess has 10 hours of storage at 8 Mbps.

cations manager, says that the server, which runs under Windows NT, creates industry-standard MPEG-2 files that are stored as standard NT FS. "That allows anyone who uses standard off-the-shelf networking like Ethernet, Gigabit Ethernet or Fibre Channel that is supported by NT to plug right into it and access the server from the outside."

The minimum storage for the server is 10 hours at 8 Mbps, although the server is flexible enough to allow for storage at anywhere from 1.5 Mbps to 50 Mbps.

Regarding channels, the standard configuration maxes out at one in and four out, although numbers can be used together to provide an unlimited number of channels. "It's only dependent on the network that I put together," adds Nix. ■

S E R V E R P L A Y E R S

Accom Inc.
1490 O'Brien Dr.
Menlo Park, CA 94025
Ph: 650-328-3818
WWW: accom.com

AgileVision
201 Washington Rd.
Princeton, NJ 08543-5300
Ph: 609-514-4032
WWW: agilevision.com

Avid Technologies
One Park West
Tewksbury, MA 01876
Ph: 978-640-6789
WWW: avid.com

Ciprico
2800 Campus Dr.
Plymouth, MN 55441
Ph: 763-551-4000
WWW: ciprico.com

da Vinci/STOR Product Group
3427 Goni Rd.
Carson City, NV 89706
Ph: 775-886-5050
WWW: davsys.com

Doremi Labs
306 E. Alameda Ave.
Burbank, CA 91502
Ph: 818-562-1101
WWW: doremilabs.com

Drastic Technologies Ltd.
12 Drummond St., Suite 3
Etobicoke, ON
MBV 1Y8, Canada
Ph: 416-255-5636
WWW: drastictech.com

Grass Valley Group
400 Providence Mine Rd.
Nevada City, CA 95959
Ph: 800-547-8949
WWW: grassvalleygroup.com

Leitch Technology
4400 Vanowen St.
Burbank, CA 91505
Ph: 800-231-9673
WWW: leitch.com

Omneon Video Networks
965 Stewart Dr.
Sunnyvale, CA 94085
Ph: 408-585-5100
WWW: omneon.com

Panasonic Broadcast & Digital Systems Co.
3330 Cahuenga Blvd. W.
Los Angeles, CA 90068
Ph: 323-436-3670
WWW: panasonic.com

Quantel
28 Thorndal Cir.
Darien CT 06820
Ph: 203-656-3100
WWW: quantel.com

SeaChange International
124 Acton St.
Maynard, MA 01754
Ph: 978-897-0100
WWW: schange.com

SGI
1600 Amphitheatre Pkwy.
Mountain View, CA 94043-1351
Ph: 650-960-1980
WWW: sgi.com/go/broadband

Sony Electronics' Broadcast and Professional Co.
One Sony Dr.
Park Ridge, NJ 07656
Ph: 800-686-7669
WWW: sony.com

Spencer Technologies
9980-B Glenoaks Blvd.
Sun Valley CA 91352
Ph: 818-771-1850
WWW: spencer-tech.com

Thomson IT Broadcasting
For standard-definition products:
49 Smith St.
P.O. Box 5266
Englewood, NJ 07631
Ph: 800-882-1824
WWW: thomsonbroad.com

For HDTV products:
2300 South Decker Lake Blvd.
Salt Lake City, UT 84111
Ph: 801-972-8000
WWW: broadcast.philips.com

Vela Broadcast Products Division
404 West Ironwood Dr.
Salt Lake City, UT 84115 USA
Ph: 801-464-1600
WWW: vela.com

Broadcast TV

Michael Hardgrove, president/CEO, KETC(TV) St. Louis, will retire on June 30, 2002.

Glenn "Duffy" Dyer, VP/GM, KSTU(TV) Salt Lake City, joins WTTG(TV) Washington as VP/GM.

Richard L. Engberg, general sales manager, WCIU-TV Chicago, appointed director, sales, WBZL-TV Miami-Fort Lauderdale, Fla.

Cable TV

Appointments at Citadel Communications, Las Vegas:

Thomas Garry, regional executive VP/regional sales VP, AMFM Inc., Houston, joins as president, Midwest; **Jerry McKenna**, VP/market manager, Infinity Broadcasting Corp., Sacramento, Calif., joins as president, Far West regions.

Olin I. Kropog, VP, sales, ConnectSouth, Austin, Texas, joins Cox Business Services, New Orleans, as VP/GM.

Rory Lindgrin, senior VP, Customer Service, Fleet Boston Financial, Boston, joins Pegasus Communications, Bala Cynwyd,

Pa., as senior VP, customer relationship management.

William Shreffler, VP, operations, Michigan region, Charter Communications, St. Louis, promoted to senior VP, operations, central region.

Programming

Bill Borson, VP, production, Fox Sports Net, Los Angeles, promoted to executive producer/senior VP, production.

Roy Ennis, VP, production management, National Geographic TV, Washington, promoted to VP, production finance and strategic planning.

Peggy O'Brien, Ph.D., chief learning officer/COO, Kiko.com, Long Beach, Calif., joins Cable in the Classroom, Washington, as executive director.

Radio

Chuck DuCoty, VP/GM, WISN(AM)/WLTQ-FM Milwaukee, joins WKQX-FM Chicago as VP/GM.

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



Roy Ennis



Peggy O'Brien

Obituaries



Como

Perry Como, "Mr. Nice Guy," whose show was the third-longest-running in TV history—after *Gunsmoke* and *Lassie*—died in Jupiter, Fla., shortly before what would have been his 89th birthday. *The Perry Como Show* was on both NBC and CBS for a total of 15 seasons.

In 1944, his NBC radio show, *The Chesterfield Supper Club*, became a hit and, according to the annual *Billboard* magazine poll, the singer was more popular than Dick Haymes and Frank Sinatra.

Como's easy, relaxed manner keyed his singing and set the tone for his shows. He was both casual and classy and his vocal repertoire ranged from "Till the End of Time" (more than a million records sold) and "I'm Always Chasing Rainbows," both based on Chopin compositions, to such demanding show tunes as "Some Enchanted Evening" and "If I Loved You" (Rodgers & Hammerstein) to novelties including "Hot Diggety" and "Chi-Baba Chi-Baba."

Robert F. Blake, publicity director for CBS who also held public relations posts for CBS Cable, NBC and Westinghouse Broadcasting Co., died May 13 in his Bridgehampton, N.Y., home at 85.

Under his purview during the golden age of television were *Playhouse 90*, *I Love Lucy*, *The Jack Benny Program*, *The George Burns and Gracie Allen Show*, *The Red Skelton Show*, *Gunsmoke*, *Perry Mason* and *The Jackie Gleason Show*, of which *The Honeymooners* was a part. He also worked on specials starring Marlene Dietrich and Judy Garland.

Allan Sloane, award-winning writer, whose social conscience informed his work, died April 29, in New Canaan, Conn., at 86.

He won three Emmys; six Peabody Awards, four for radio, two for television; and two Writers Guild Awards. Among his critically acclaimed works: *And James Was a Very Small Snail*, about an emotionally disturbed child; *Kids Like These*, about a child with Down's syndrome; and *To All My Friends on Shore*. He wrote scripts for *East Side, West Side*, a CBS series starring George Scott as a social worker in New York's slums.

—Beatrice Williams-Rude

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

Graham: 'I'll be here'

Precedent-setting legal eagle finds a new home—at Court TV

Fred Graham is proud of his three firsts: first lawyer hired by *The New York Times* to cover the Supreme Court, first CBS News law correspondent, and the first employee of the Courtroom Television Network.

"In my 35-year career, I've been fortunate to be in the right place at the right time," he beams.

The Arkansas born, Yale/Oxford-educated lawyer and sometimes author certainly has had a knack for securing key posts in some of news media's leading franchises. But while Graham might argue that his current job as managing editor and chief anchor at Court TV is right where he wants to be, there is no denying the most important job of his career was his 15-year stint with CBS News.

Arriving at the broadcast network at the dawn of the Watergate scandal in 1972, Graham settled comfortably into his role as law correspondent for the No. 1 network. But the advent of cable television in the 1980s sent CBS scrambling to hold onto viewers and

revenue. As the network bowed to the pressure for more entertaining, bite-size and profitable news, Graham saw his job and his values as a serious reporter being compromised.

"I became disoriented and off balance because I no longer knew what a story was," he would write in his 1991 book, *Happy Talk: Confessions of a TV Newsmen*, a look at his life in the television-news business and a harsh critique of the industry's watering-down practices.

After a bitter break-up with CBS in 1987, Graham took a job as an anchor and senior editor at the struggling local station, WKRN-TV in his old stamping ground, Nashville. After two years of not quite fitting in, Graham was fired.

In the years between 1989 and 1991, Graham wrote *Happy Talk* and patiently waited for then-*American Lawyer* magazine publisher Steven Brill to get his brainchild, Court TV, off the ground.

"Steve had told me that he was in negotiations with Steve Ross [then chairman of Warner Communications] to put up money for Court TV from Time Warner," Graham says. "He wanted me to figure out how to make it work."

Court TV debuted in 1991, with skeptics ready to see it collapse under the weight of its own novelty. The baby network got a break five months into its development with the William Kennedy Smith rape trial and broke into a full run with the



Fred Graham
Managing editor/
chief anchor, Court TV

B. Oct. 6, 1931, Little Rock, Ark.; B.A., Yale University, 1953; U.S. Marine Corps, 1953-56; Vanderbilt Law School, LL.B., 1959; Fulbright scholar, Oxford University, 1960; private practice, Nashville, Tenn., 1960-63; chief counsel, Constitutional Amendments Subcommittee of the U.S. Senate, 1963-64; Supreme Court correspondent, *The New York Times*, 1965-72; law correspondent, *CBS Evening News*, 1972-87; anchor, WKRN-TV, Nashville, 1987-89; current job since 1991; m. Skila Harris, Sept. 11, 1982; children: Grier (34), David (33), Alyse (30)

O.J. Simpson trial in 1995—a case that would also see the network's audience turn against it.

"The O.J. Simpson trial pretty much was a turnaround point. It left a bad taste in peoples' mouths. [They] had their fill of watching trials."

Ironically, much as the broadcast news networks had to do in the 1980s to keep eyeballs and attention spans, Court TV in recent years has surrendered much of its original news mission. Melted-down prime time recaps of its daily trial coverage have been replaced by syndicated crime dramas like *NYPD Blue* and *The Profiler*. Court TV's Niensens have surged from a 0.2 household average to a 0.7.

"After O.J., we've realized, in order to maintain our audience, we had to make it viewer-friendly," Graham explains.

For a man that did not take kindly to "viewer-friendly" twists in his news, Graham has mellowed considerably. He is sympathetic to CNN's attempts to combat Fox News Network by hiring a former actress to anchor its headline news.

"[CNN] is struggling. They had it all to themselves for so long. Now they are having to adjust to the competition," he offers. "It doesn't appear that their first round of adjustments has worked. Fox has a conservative identity working for it. CNN doesn't have that."

However, as history repeats itself among the cable news networks, Fred Graham has made a new home for himself a distance from the battlefield.

"The challenge of keeping the standards up is always there. I appreciate the changes that are going on. It makes life interesting. Come back in 10 years. I'm going to be here." ■

—P. Llanor Alleyne

Classifieds

Television

TECHNICAL CAREERS

Prudential. Where Innovation And Opportunity Meet.

Prudential, a world leader in diversified financial services, is seeking a skilled, motivated individual to help us meet new challenges. If you'd like to make a difference in an exciting, dynamic environment, we invite you to find out what today's Prudential has in store!

Avid Video Editor

Newark, NJ—Prudential Productions, a state-of-the-art, in-house production center, is seeking a skilled staff video editor with at least 5 years of Avid experience. Must have expertise in Mac Operating Systems (G4, 9600); proficiency on Avid 9000; experience with After Effects, familiarity with Comotion, Photoshop, Cine-look, studio and/or field producing/directing; knowledge of VTC, streaming, wireless technologies; hands-on linear on-line editing experience. Code 01-2330BCC

Prudential offers very competitive starting salaries that recognize experience, a comprehensive benefits package, and opportunities for advancement. Send your resume in scannable form (unfaded; clean, clear and no graphics) with a cover letter stating salary requirements and the CODE NUMBER for this position to:

Prudential Talent Acquisition Group
Attention: Scanning
P.O. Box 42326
Philadelphia, PA 19101-2326
FAX: (973) 802-4179
e-mail: Togrecruiter5@prudential.com

Prudential  **Financial**

For more information regarding our employment opportunities,
visit us at www.prudential.com.

Prudential Financial is a service mark of Prudential, Newark, NJ and its affiliates.
We are an Equal Opportunity/Affirmative Action Employer and are committed to diversity in our work force.

CHIEF ENGINEER

Boise, Idaho ABC affiliate has an immediate opening for a Chief Engineer. Hands on operation will require knowledge of transmitter/studio and computer technologies. Chief leads a team of three, seeks interdepartmental input and works the plan. Personnel skill and a strong management team approach a must. FCC General or SBE Certification required. Please send resume to: David Harbert, General Manager, KIVI Television, 1866 E. Chisholm Dr., Nampa, ID 83687 or email to - davidh.idaho6.com

CLOSED CAPTIONING SERVICES

VISUAL AUDIO CAPTIONING, INC.

provides
Superior Quality Real-Time Captioning
Excellent Service
Competitive Rates

www.visualaudiocaptioning.com
703-278-9110

PRODUCER CAREERS

PRODUCER

We're looking for a creative team leader who loves crafting a bright newscast with great writing, the best video, live cameras and intelligent graphics. We have an excellent newsroom environment, competitive on stories and eager to recognize fresh ideas, no matter who has them. We pounce when news breaks, but we have also built a tradition of excellence with careful investigative journalism. This position will open up in July, and we hope to hire by mid-June. One or two years of line producing experience preferred. If you think this could be the right fit for you, please send cover letter, resume and newscast tape to: Margie Candela, Human Resources, WWMT-TV, 590 West Maple Street, Kalamazoo, MI 49008-a Freedom Communications station.

EXECUTIVE PRODUCER

WDSU-TV News Channel 6, the Hearst-Argyle Television NBC affiliate in New Orleans is looking for an Executive Producer who will challenge a team of talented producers to take their newscasts to the next level. Candidates should understand the importance of a top story format and use of graphics and video to provide clarity and pacing to newscasts. We are seeking an executive producer with line producing experience in several markets, preferably including a top 40 market. College degree preferred. Send cover letter, resume and tape of newscast to: Personnel Coordinator, WDSU-TV, 846 Howard Ave., New Orleans, LA 70113. DEADLINE: 5/28/01. NO PHONE CALLS, PLEASE. AN EQUAL OPPORTUNITY EMPLOYER.

NEWS PRODUCER

KSTU, a Fox O&O in Salt Lake City, has an immediate opening for a NEWS PRODUCER for its hour-long prime time newscast. We are looking for a highly creative producer with sound news judgement and a flair for pacing a full-hour newscast. We have all the toys-digital ENG equipment, live trucks, sat truck, a highly motivated news team-we simply need someone who can put it all together every night. Applicants must have a four-year degree and at least three years producing experience in a medium-sized market, great writing skills, and the ability to lead a night-side news staff in putting together a fast-paced newscast. Salt Lake City is an extremely competitive news market, where the eyes of the world will focus on the 2002 Winter Olympics. Be part of the best news team in town! If interested, please send resume and non-returnable VHS tape of a newscast you produced and a cover letter explaining your news philosophy to: KSTU Fox 13 Television, Attn: Human Resources, 5020 West Amelia Earhart Drive, Salt Lake City, UT 84116. No phone calls, please. Equal Opportunity Employer.

VIDEO PRODUCER

University Relations, Purdue University. Plan, shoot, write, edit and produce diverse video projects, including VNRs. TV news background helpful. Must have excellent communication, shooting, writing and video production skills. Bachelor degree in journalism, communications, or related field plus one year experience required. Salary 25-30K. Send cover letter, tape, resume and 3 references by June 8 to: Purdue University Broadcast Services, University Relations, Attn: WLAD1130.201, 1130 ENAD, West Lafayette, IN 47907-1130. EO/AEE.

Classifieds

Television

MANAGEMENT CAREERS

REGIONAL MANAGER, AFFILIATE RELATIONS SOUTHEAST REGION

USA Cable, a critically acclaimed broadcast entertainment group, featuring the #1 rated USA Network and The Sci-Fi Channel, is seeking an experienced sales/marketing professional to take on the challenges of this important position.

Based in our NYC corporate headquarters, the successful candidate will be responsible for the sales and marketing of USA Network and Home Shopping Network services to regional cable operators and assigned MSO's. Key responsibilities include maximizing distribution by obtaining and renewing programming agreements, and by working with clients to develop mutually beneficial marketing and local ad sales programs and initiatives. In addition, you will handle contract maintenance and negotiation, maintain relationships with cable systems and local advertising sales depts and develop marketing campaigns to promote the Networks. To qualify, you'll need proven success in sales, along with solid marketing experience. Familiarity with the cable industry, including cable operator distribution process is required. Must be willing to travel extensively. BA/BS or equivalent experience is also necessary.

We offer a competitive salary commensurate with experience and an excellent benefits package. For consideration, please forward your resume with salary requirements (only resumes with salary requirements will be considered) to: M. Kalkay, HR Dept-AM, USA Cable, 1230 Avenue of the Americas, New York, NY 10020. Fax (212) 413-6524. USA CABLE is proud to be an equal opportunity employer.

USA
C A B L E

NATIONAL SALES MANAGER

UPN44 WTOG-TV in Tampa/St. Petersburg is in search of a National Sales Manager. Must possess strong leadership and organizational skills and have either station management or rep firm experience. Please send resume to: HR, WTOG-TV, 365 105th Terrace NE, St. Petersburg, FL 33716.EOE

CAPTIONS SERVICES



Digital Captioning
and Subtitling

1-800-822-3566

CAPTIONMAX

SALESCAREERS

SBG
SINCLAIR BROADCAST GROUP

WB4
INDIANA

WTTV, Indiana's Sports Station, seeks a National Sales Manager. The successful candidate must possess proven national sales record, strong persuasive and negotiation skills, strong leadership qualities and a strong desire to succeed. WB4 is the broadcast home of Indiana University, Purdue University, and Indiana Pacer and Big Ten Basketball; Indiana, Purdue and Big Ten Football. Additionally WB4 owns the rights to the hottest syndicated programming in the market like Home Improvement, Seinfeld, Third Rock, Just Shoot Me and Drew Carey. This is a tremendous opportunity for a highly motivated individual to join our progressive station. Previous management experience is a plus. Please send cover letter and resume by June 1st to: WTTV, 3490 Bluff Road, Indianapolis, IN 46217, Attn: Human Resources.

Sinclair Broadcast Group, Inc. owns or programs 62 TV stations in 40 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotions, and sales. Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace.

SALESCAREERS

LOCAL TV SALES MANAGER

Work for a broadcast industry leader. In the Country's best market! Jefferson-Pilot Communications is one of the premiere broadcast companies in the nation. Our Charleston, SC station, WCSC-TV5 (CBS), among the southeast's most dominant TV stations, is seeking an aggressive, energetic and creative negotiator who is a master at new business development to continue a strong tradition of excellence and build the local department into the region's best broadcast sales group. Creativity as well as top-notch computer, people and sales skills required. Superior written and oral skills, plus expertise with TVSCAN, Nielsen Advantage, Ad Views (or CMR) is essential. Two + years' previous sales management preferred. Send a resume to WCSC-TV, Human Resources, 2126 Charlie Hall Blvd., Charleston, SC 29414 or fax to (843) 402-5579. A division of Jefferson Pilot Communications. No phone calls please. EOE



KGOTELEVISION

EMPLOYMENT OPPORTUNITY

ACCOUNT EXECUTIVE

KGO-TV/ABC 7, the ABC owned station in San Francisco, is seeking an Account Executive. Candidates must have the ability to make face-to-face presentations - and love doing it! Must have the ability to roll up your sleeves and get "involved" in the selling process. If you like to learn, love to sell and enjoy a fast-paced day, tell us why you are the person we need on our team!

A four-year college degree or equivalent is desired and basic computer skills are essential. Excellent phone skills and superior organizational skills are required. Media experience also required - television/radio/Internet.

Please send cover letter and resume to:

KGO-TV / ABC 7

900 Front Street

San Francisco, CA 94111

Attn: Human Resources Department

No Phone Calls Accepted

**KGO-TV, an owned station of ABC, Inc.,
is an Equal Opportunity Employer**

ACCOUNT EXECUTIVE TRAINEE

Are you energetic, enthusiastic and have an interest in an exciting future in broadcasting sales? KFSN-TV is seeking someone with these qualities to join its local sales team. A college degree or previous sales experience preferred. Bilingual a plus. Interested applicants are encouraged to send resumes to: KFSN-TV, 1777 G Street, Dept. BC 01-05, Fresno, CA 93706. ABC, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

www.tvinsite.com/broadcastingcable

Classifieds

Television

SALESCAREERS

FIND ACCOUNT EXECUTIVES!

Sales Managers!
Marketing - Research - Traffic
Production Pros!
www.MediaRecruiter.com
\$295 Total Fee - 303-368-5900
50,000 Sales Pros see your ad monthly!

PUBLICNOTICE

MEETING NOTICE

A meeting of the Public Broadcasting Service Membership Committee will take place at PBS's offices, 1320 Braddock Place, Alexandria, Virginia on May 29, 2001 beginning at 12:00 noon. Tentative agenda items include: common carriage, Annual Meeting, development, station membership issues, and other business. While the meeting will be open to the public, portions will be held in executive session.

MISCELLANEOUS CAREERS

SBG

SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 62 TV stations in 40 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotions, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business. If you're looking for a position in the broadcast industry at any level, chances are we have the perfect place for you. Some of our current vacancies include:

- General Manager - Minneapolis, MN
- Local Sales Manager - Indianapolis, IN
- General Assignment Reporter - Pensacola, FL
- Senior On-Air Producer - Las Vegas, NV
- Director of Traffic - Nashville, TN
- Graphic Artist - St. Louis, MO
- Account Executives - Various Cities

Explore your opportunities at:

www.sbgi.net

Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace. Women and Minorities are encouraged to apply.

NEWSCAREERS

REPORTER

We're looking for an experienced journalist who can recognize a great story before it hits the newspaper, with the energy and enthusiasm to overcome obstacles and break it first. Ability to be part of a team, and be a collaborative partner with our producers and photojournalists, is important. Another key for this position: the skills to build contacts and connections in the community. Send resume, tape and news philosophy to: Margie Candela, Human Resources, WWMT-TV, 590 West Maple Street, Kalamazoo, MI 49008-a Freedom Communications station.

NEWS REPORTER

WTLW seeks a do-it-all news reporter to cover community and church events for our local daily magazine program. You must be able to shoot, write and edit your own pieces. WTLW is a non-profit, Christian TV station seeking a individual having a desire to work in a Christian environment. Please send tape and resume to Jennifer Stache, WTLW, 1844 Baly Road, Lima, Ohio 45807. EOE.

PHOTOJOURNALIST

Candidate must understand and demonstrate NPPA philosophy and have excellent storytelling skills. A minimum of two years experience in news photojournalism is required. Ability to set up and operate microwave live vans. Must be self motivated, a team player, and able to handle deadline pressure. Non-returnable tape, resume, and references to: Scott Guido, Chief Photographer, KLAS-TV/Las Vegas One, 3228 Channel 8 Drive, Las Vegas, NV 89109.

NEWS & PUBLIC AFFAIRS DIRECTOR, ALABAMA PUBLIC TELEVISION - MONTGOMERY, ALABAMA

Description: Responsible for administrative and professional work in developing, planning, and directing activities in the News and Public Affairs Division of Alabama Public Television. Plans and directs all news and public affairs programming, directs the recruitment of and assists in the selection of division staff. Directs the training and evaluation of division staff. Prepares comprehensive long-range plans. Develops the proposals for grants and contracts from and with federal and state agencies. Qualifications: Bachelor's Degree, five years combined news production/direction experience in Radio/Television broadcasting or beat editor for a newspaper to include at least two years of supervisory experience in television news production/direction.

Apply to: State of Alabama, Personnel Department, 64 North Union Street, PO Box 304100, Montgomery, AL 36130-4100

Phone: (334) 242 - 3389, Fax: (334) 242-1110, Internet: www.personnel.state.al.us

Submit an Application for Examination form. You can get the form at the address given above or at the Alabama Employment Service office or downloaded from the Internet address and send to the State Personnel Department by the close of business on JUNE 6, 2001. EOE

ASSISTANT NEWS DIRECTOR

We've lost a critical link in our operation and need someone with the skills to step in. In our shop the Assistant News Director is responsible for the day to day news coverage. We're looking for a pro with excellent journalistic and management skills. Previous producing, reporting and supervising experience is mandatory. We would expect the successful candidate to have a ten-year history in broadcast news and a clearly defined philosophy of news coverage and personnel management. We are the Number 1 station in the 38th market.

If you think you have what it takes and want to be part of a successful and growing chain of stations, send a resume and your idea of how the job should be handled to:

Patti McGettigan, News Director, WOOD TV8, 120 College, SE, Grand Rapids, MI 49503

WOOD TV8 IS AN EQUAL OPPORTUNITY EMPLOYER

To place an ad

in the magazine and on the web,
call Kristin at 617-558-4532
or Neil at 617-558-4481

Classifieds

Television

FOR SALE/EQUIPMENT

COMPLETE NEWS NETWORK FACILITY FOR SALE

News Production & Sat. Distribution Eqp. Eqp. For Sale
Includes: Sony Network Control Center, Robotic News Studio, (2) Sat. Uplink Trucks Sat Control System, (4) Sat. Uplink Systems, Multiple Downlink Systems
Sony Server Based Edit System, 14 ENG Camera Packages (SX)
Graphics & Audio Production Systems
Contact Bruce Staffel (210)867-2811 or (210)490-4025
www.staffel.net

Allied Fields

COLLECTION AGENCIES

POINT-CLICK-COLLECT With The Media Collection Dream Team

Attorney (former broadcast/cable and sales manager Katz, Petry, Lifetime and NBC-TV) and staff representing America's Top media firms for 12 years announces it's interactive credit & collection center.

www.ccrcollect.com

- * Place claims and receive acknowledgements and status reports on line.
- * View relevant media specific articles on a wide variety of business management subjects.
- * Examine our Media Credit & Collection procedures, services and contingent fees.

or Call/Write:

CCR * George Stella
1025 Old Country Rd., Ste. 3035
Westbury, NY 11590
Tel: 516-997-2000 * 212-766-0851
Fax: 516-997-2071
E-Mail: ccr@ccrcollect.com

FOR SALE/EQUIPMENT

BEAT THE BUDGET.

For dubs, demos, auditions and work tapes our recycled tapes are perfect. And half the cost of new. All formats, fully guaranteed—to order

(800)238-4300



We now transfer video to true DVD
www.carpelvideo.com

To find out more about advertising
in Broadcasting & Cable,

contact :

Kristin Parker at 617-558-4532
or kbparker@cahners.com

Neil Andrews at 617-558-4481
or nandrews@cahners.com

Allied Fields

DIRECTOR CAREERS

PRESIDENT AND EXECUTIVE DIRECTOR Broadcast Pioneers Educational Fund, Inc.

Founded in 1972, the Broadcast Pioneers Educational Fund, Inc. is a charitable organization responsible for the Library of American Broadcasting located on the University of Maryland campus in suburban Washington, DC. Our Board of Directors seeks a knowledgeable industry veteran concerned with the preservation of broadcast history to revitalize and take charge of our operations working with the Library's Curator, lead fund-raising efforts, and expand our oral history program. The Library, website www.lib.umd.edu/umcp/lab, houses an impressive collection of over 50,000 books, pamphlets, audio recordings, scripts and photographs. We seek a highly-motivated, self-contained individual able to function independently and provide all necessary office and administrative support. DC location not required. Please send resumé and particulars including compensation requirements to Ramsey L. Woodworth, 600 14th Street, N.W., Suite 800, Washington, DC 20005, fax (202) 783-4211, e-mail: rwoodworth@shb.com. No phone calls please.

Radio

TECHNICAL CAREERS



••••• Be the Technology Leader
at a Leader of Technology...

Radio Free Europe/Radio Liberty broadcasts in 26 languages to Eastern Europe, Eurasia, and the Middle East and has one of the most modern broadcast technology and computer systems in broadcasting.

Director of Technology

The successful applicant must have demonstrated leadership in technology field. He/she will devise broadcasting and computer technology strategies for RFE/RL, work with other international broadcasters and the US Government, and ensure that RFE/RL remains a technology leader.

This Prague-based position is at the senior management level and the incumbent reports directly to the president of RFE/RL.

Qualifications: Training in communications technology, broadcast engineering, computer sciences or a related discipline with demonstrated management skills. A minimum of ten years of progressively more responsible management in these areas, with significant experience in preparing strategic plans, budgets, proposals and in negotiating technical service contracts. Incumbent must possess strong analytical skills, excellent oral and written skills, and demonstrated ability to lead a diverse employee population.

RFE/RL provides an excellent salary and benefits package including relocation, housing and comprehensive health insurance. **TO APPLY: Please provide detailed CV, with cover letter outlining qualifications and salary requirements to: dcjobs@rferl.org or mail/send to: RFE/RL, Human Resources, 1201 Connecticut Ave., NW, Washington, DC 20036, FAX: 202-457-6962.** This position was previously advertised and shall remain open until filled.

RFE/RL is an Equal Opportunity Employer committed to workforce diversity.

Visit our Web site at: www.rferl.org



**RADIO FREE EUROPE
RADIO LIBERTY**

Radio

MANAGEMENT CAREERS

WYOMING GENERAL MANAGER

If you want full responsibility for an AM/FM combo with revenues of \$1.5 million last year, solid cash flow and terrific upside, come join us in Gillette, Wyoming. We're Legend Communications, a thirteen-station group looking to grow. Must be a strong local sales leader. Managers receive a base salary, quarterly and annual bonuses, an automobile and equity participation. Please send a letter, references and compensation requirements to:

Larry Patrick,

Legend Communications,
5074 Dorsey Hall Drive, Suite 205,
Ellicott City, Maryland 21042.
Fax to 410-740-7222
or e-mail to larry@patcomm.com.
No telephone calls please. EOE.

Classifieds

Professional Cards & Services

du Treil,
Lundin & Rackley, Inc.
 Consulting Engineers
 Sarasota, Florida
 941.329.6000 WWW.DLR.COM
 Member AFCCE

CARL T. JONES
 CORPORATION
CONSULTING ENGINEERS
 7901 Yarnwood Court
 Springfield, Virginia 22153
 (703) 569-7704 fax (703) 569-6417
 MEMBER AFCCE www.ctjc.com

LOHNES AND CULVER
CONSULTING ENGINEERS
 8309 Cherry Lane
 Laurel, MD 20707 4830
 (301) 776-4488
 locul@locul.com
 Since 1944 Member AFCCE

COHEN, DIPPPELL AND EVERIST, P.C.
CONSULTING ENGINEERS
 Domestic and International Communications
 Since 1937
 1300 "L" STREET, N.W., Suite 1100
 WASHINGTON, DC 20006
 PHONE: (202) 898-0111 FAX: (202) 898-0895
 E-MAIL: cdepc@att.net
 Member AFCCE

John F.X. Browne
 & Associates
 A Professional Corporation
 Member AFCCE
 BROADCAST/TELECOMMUNICATIONS
 Bloomfield Hills, MI Washington, DC
 248.642.6226 (TEL) 202.293.2020
 248.642.6027 (FAX) 202.293.2021
 www.jfxb.com

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
 Box 280068
 San Francisco, California 94128
 707/996-5200
 202/396-5200
 www.h-e.com

Multiple Satellites
 • Parabolic Antennas
 • Spectrum Analyzers
 • Fiberoptic Links
 • Modified ICh
One Antenna

 480.844.8501
 www.atci.net

Executive Recruitment
Staffing—Freelance & Fulltime
Camera Crews Nationwide
Payroll Services Nationwide

 www.mastlowmedia.com 202.965.1100

CARL E. SMITH
CONSULTING ENGINEERS
 AM FM TV Engineering Consultants
 Complete Tower and Rigging Services
 "Serving the broadcast industry
 for over 60 years"
 Box 807 Bath, Ohio 44210
 (330) 659-4440

Denny & Associates, P.C.
 Consulting Engineers
 301 768 5600 tel.
 301 768 5620 fax
 www.denny.com
 Member AFCCE

TOWER/ANTENNA CONSULTANTS

NATIONWIDE TOWER COMPANY, INC.
 ERECTIONS • DISMANTLES • ANTENNA • RELAMP
 ULTRASOUND • STRUCTURAL ANALYSIS • PAINT
 INSPECTIONS • REGUY • ENGINEERING
 P.O. BOX 1829 HENDERSON, KY 42419-1829
 PHONE (270) 869-8000 FAX (270) 869-8500
 E-MAIL: hjohnston@nationwidetower.com
 24 HOUR EMERGENCY SERVICES AVAILABLE

• Turnkey Systems • Towers • Antennas
 • Transmitters: Analog/Digital
LeBLANC Broadcast Inc.
 Ray Carnovale President
 Tel: (303) 665-5016 Fax: 665-8305


Munn-Reese, Inc.
 Broadcast Engineering Consultants
 P.O. Box 220
 Coldwater, Michigan 49036
 Phone: 517-278-7339

Mullaney Engineering, Inc.
 Consulting Telecommunications Engineers
 9049 Shady Grove Court
 Gaithersburg, MD 20877
 301-921-0115
 Member AFCCE

Shoalbred Engineers, Inc.
 Structural Engineers
 Towers and Antenna Structures
 Robert A. Shoalbred, P.E.
 1040 Morrison Drive
 Charleston, S.C. 29403 • (843) 577-4681

 **UNIVERSAL POWER, Inc.**
 Manufacturer of
 Self-Supporting Towers,
 Guyed Towers and Accessories
 P.O. Box 276 • Henderson, Kentucky 42419-0276
 Tel: 270-533-6151 • 270-533-1473
 www.universaltower.com

HATFIELD & DAWSON
 Consulting Engineers
 9500 Greenwood Ave., N.
 Seattle, Washington 98103
 (206) 783-9151
 Facsimile (206) 789-9834
 MEMBER AFCCE

Cavell, Mertz & Davis, Inc.
 Engineering, Technology
 & Management Solutions
 10300 Eaton Place, Suite 200
 Fairfax, VA 22030
 (703) 591-0110 (202) 332-0110
 Fax (703) 591-0115
 www.cmdconsulting.com
 www.DTVInfo.com 

WALLACE
 ASSOCIATES
 Dennis Wallace
 101 West Ohio St.
 20th Floor
 Indianapolis, IN 46204
 (317) 684-6754
 wallacedtv@aol.com
 SPECIALIZING
 IN DIGITAL TELEVISION

NATIONWIDE MONITORING SERVICES, INC.
 P.O. BOX 1829
 Henderson, KY 42419-1829
 P- 270-869-8000
 F- 270-869-1068
 E-mail: info@lightmonitoring.com
 Incandescent and strobe lights, Reporting and
 Solutions, HVAC, Doors, Alarms, Generators,
 Temperature, Humidity and others.
 Notification via fax, e-mail, phone, and beeper.
 Reporting and/or Filing to FAA, Owner or Others.

Solve Your Advertising Puzzle

with
 Broadcasting & Cable's
 Classified Ads and
 Professional Cards &
 Services





Call Classified Sales
 617-558-4532 or
 617-558-4481

**ADVERTISE THE EASY WAY WITH
 YOUR BUSINESS CARD!
 CALL 617-558-4532 OR 617-558-4481**

Editorials

COMMITTED TO THE FIRST AMENDMENT

You get what you pay for

Despite skyrocketing programming fees, despite increased investment in digital boxes and cable modems, despite the steady rise in all the other costs of doing business, cable operators have managed to keep rate hikes below the rate of inflation, if measured by the fairest yardstick, which is cost per channel. We pointed that out back in February when the FCC released its regular review of cable rates. It was the FCC that provided that per-channel figure of a 2.5% rate increase against a CPI bump of 3.7%.

You wouldn't have thought that was the case last week, though, as a pair of Massachusetts congressmen introduced legislation to turn the FCC back into a cable-rate court. To justify their bill, they made the blanket statement that cable rates had risen at almost three times the rate of inflation. Not according to the FCC. There are obviously some anecdotal cases in which there have been sharper rate increases. We know of one in, fancy that, Massachusetts, which is why this bill is surfacing. But legislating on the basis of anecdotes is bad government, as every intellectually honest lawmaker will tell you. That's how Congress came to pass the 1992 Cable Act, whose over-regulatory cable provisions stopped the industry in its tracks for at least a couple of years and delayed new services for consumers.

As one of the two Massachusetts congressmen, Barney Frank, pointed out in his release on the bill, "The 1996 [Telecommunications Act] promised consumers more choices and lower prices for cable television." According to the FCC, the number of channels has increased since 1996, and the cost of those additional channels has not even kept up with inflation. Looks like a non-starter from here.

Way to go

We were glad to see ABC renew fortysomething drama *Once & Again*. After taking the show to task a couple of weeks ago for a scene that troubled us, we were hoping we hadn't made it any easier to cancel than its less-than-worldbeating ratings already did. Sometimes the numbers don't tell the whole story.

We aren't sure whether *Once & Again* stuck around because it had a friend in a high place (Stu Bloomberg, who is a fan), or because *TV Guide* picked it for a cover story and plugged it hard as the best show nobody is watching, or because it is an in-house show (Touchstone and ABC are Disney-owned) and nursing it to enough episodes for syndication is in the company's interest (witness how many other new shows on ABC have that Touchstone touch). For whatever reason, and with apologies to the displaced Barbara Walters, we are glad to see that a well-acted, well-written drama about messy, complicated lives can still find a place on prime time network TV, even when its ratings give the network not only cover but some argument for yanking it. ABC can be proud of its show and of its decision.

Broadcasting & Cable (ISSN 0007-2028) (USPS 0066-0000) (GST #123367457) is published weekly, except at year's end when two issues are combined, by Cahners Business Information, 245 W. 17th St., New York, NY 10011. Broadcasting & Cable copyright 2001 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02458-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0907533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$149, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Cahners Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

Broadcasting & Cable was founded in 1931 as *Broadcasting: The News Magazine of the Fifth Estate*. It now incorporates *Broadcasting-Television*, introduced in 1945; *Television*, acquired in 1961; *Cablecasting*, introduced in 1989; and *Telemedia Week*. It was named *Broadcasting & Cable* in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V., used under license. *Telemedia Week* is a registered trademark of Reed Elsevier Inc. Reg. U.S. Patent Office.

The Fifth Estate TELEVISION Broadcasting

BROADCASTING CABLE

www.broadcastingcable.com

Harry A. Jessell/EDITOR IN CHIEF/212-337-6964

P.J. Bednarski/EDITOR/212-337-6965

Denise O'Connor/ASSOCIATE PUBLISHER/212-337-6961

CAHNSERS TV GROUP

William McGorry/SENIOR VP/212-463-6543

Lawrence Oliver/VP and GROUP PUBLISHER/212-463-6544

Marianne Paskowski/GROUP EDITORIAL DIRECTOR/212-463-6581

Carol Jordan/GROUP DEPUTY EDITOR/212-463-6582

William Knight/GROUP DESIGN DIRECTOR/212-463-6512

EDITORIAL/NEW YORK

Harry A. Jessell/EDITOR IN CHIEF/212-337-6964

P.J. Bednarski/EDITOR/212-337-6965

Stephen McClellan/DEPUTY EDITOR/212-337-7023

John M. Higgins/DEPUTY EDITOR/212-337-7024

Susan Qualtough/MANAGING EDITOR/212-463-6432

Ken Kerschbaumer/ASSISTANT MANAGING EDITOR/212-337-7011

Michael Grotticelli/SENIOR EDITOR/518-893-3329

Richard Tedesco/ASSOCIATE EDITOR/212-337-7025

Allison Romano/STAFF WRITER/212-337-7027

Beatrice Williams-Rude/COPY EDITOR/212-337-7140

Nadia Croes/COPY EDITOR/212-337-7143

P. Llanor Alleyne/EDITORIAL ASSISTANT/212-337-7141

Gerard Flynn/EDITORIAL INTERN/212-337-7147

DESIGN/NEW YORK

Todd J. Gast/ART DIRECTOR/212-337-7017

Miguel Romero/ASSISTANT ART DIRECTOR/212-337-7144

EDITORIAL/WASHINGTON

Donald V. West/EDITOR AT LARGE/202-463-3701

John S. Eggerton/DEPUTY EDITOR/202-463-3712

Dan Trigoboff/SENIOR EDITOR/301-260-0923

Paige Albinak/ASSISTANT EDITOR/202-463-3708

Bill McConnell/ASSISTANT EDITOR/202-463-3706

Kim McAvoy/CONTRIBUTING EDITOR/540-341-4234

Elizabeth A. Rathbun/CONTRIBUTING EDITOR/202-463-3709

Doris Kelly/OFFICE MANAGER/202-463-3711

EDITORIAL/LOS ANGELES

Joe Schlosser/BUREAU CHIEF/323-549-4111

Susanne M. Ault/STAFF WRITER/323-965-5361

ADVERTISING/NEW YORK

Denise O'Connor/ASSOCIATE PUBLISHER/212-337-6961

Rob Payne/NATIONAL SALES DEVELOPMENT MANAGER/212-337-7022

Yvonne Pettus/REGIONAL SALES MANAGER/212-337-6945

Michael Farina/REGIONAL SALES MANAGER/212-337-6941

Tamika Brown/SALES COORDINATOR/212-337-6940

Dana Levitt/MARKETING SERVICES DIRECTOR/212-463-6546

Georgina Sulco/ART DIR./CREATIVE SERVICES/212-337-7154

Melissa Mitas/Creative Copywriter/212-337-7047

ADVERTISING/LOS ANGELES

Marcia Orcutt/ADVERTISING DIRECTOR/323-549-4114

Eric Low/SALES COORDINATOR/323-549-4113

Chuck Bolkom/DIRECTOR OF TECHNOLOGY ADVERTISING

775-852-1290; Fax 775-852-1291; email: chuckbolk@aol.com

ADVERTISING/ASIA

Yukari Media Inc./Masayuki Harihara

81-66956-1125; Fax 81-66956-5015

CLASSIFIED ADVERTISING/NEWTON, MASS

Kristin Parker/ACCOUNT EXECUTIVE/866-258-1075

Neil Andrews/ACCOUNT EXECUTIVE/866-258-1075

275 Washington St., Newton, Mass. 02458; Fax 617-630-3955

EVENTS

Sandy Friedman/SPECIAL EVENTS COORDINATOR/212-463-6740

Steve Labunski/SPECIAL EVENTS SALES/212-889-6716

PRODUCTION/NEW YORK

Luis Mendes/PRODUCTION MANAGER/212-463-6524

Farah Aponte/PRODUCTION ASSISTANT/212-463-6571

CIRCULATION/NEW YORK

John LaMarca/CIRCULATION MANAGER/212-337-7080

SUBSCRIPTIONS/DELIVERY/LISTS

BROADCASTING & CABLE: 800-554-5729

Online Customer Service: www.pubservice.com

BROADCASTING & CABLE YEARBOOK: 800-521-8110

CABLEDAY: 800-563-9056, TV FAX: 800-554-5729

JEFF MORIARTY/LIST RENTAL/847-390-2333

OFFICES

New York: 245 W. 17th St., 10011 / 212-645-0067;

Edit Fax: 212-337-7028 or 212-463-6610; Ad Fax: 212-337-6948

Washington: 1627 K Street NW, 20006

202-463-3711; Edit Fax: 202-463-3742

Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036

323-549-4100; Edit Fax: 323-965-5327; Ad Fax: 323-965-2432



CAHNSERS BUSINESS INFORMATION

Marc Terem/CHIEF EXECUTIVE OFFICER

Tad Smith/PRESIDENT, MEDIA DIVISION

Dan Hart/VICE PRESIDENT, FINANCE

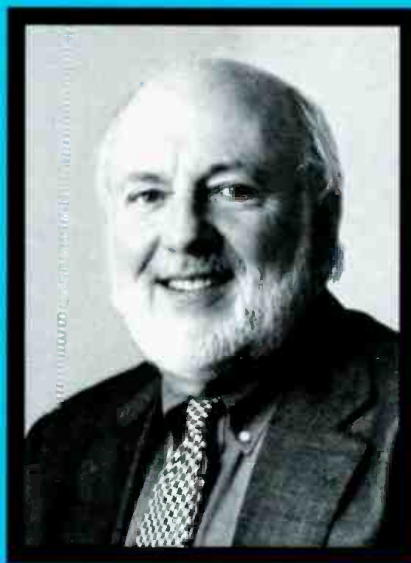
Sol Talshoff/FOUNDER AND EDITOR (1904-1982)

Breakthrough Journalism

Belo congratulates Marty Haag
for being awarded the coveted
George Foster Peabody Award.

For 27 years, Marty Haag was instrumental in shaping the quality of
Belo's television news product and news reporting throughout the television industry.
He has been honored with one of journalism's most prestigious awards,
the George Foster Peabody Award, in recognition of his work in establishing high ethical
standards and promoting quality in television news reporting.

We applaud Marty's commitment to quality journalism and thank him for his
immeasurable contributions to Belo.



Austin KVUE-TV, Boise KTVB-TV, Charlotte WCNC-TV, Dallas/Fort Worth WFAA-TV, DFCN, The Dallas Morning News,
Arlington Morning News, Denton Record-Chronicle, Hampton/Norfolk WVEC-TV, LNC, Houston KHOU-TV, Louisville WHAS-TV,
New Orleans WWL-TV, Phoenix KTVK-TV, KASW-TV, Arizona NewsChannel, iMax! Arizona, Portland KGW-TV,
Providence The Providence Journal, Riverside The Press-Enterprise, San Antonio KENS-TV, KBEJ-TV (LMA), Seattle/Tacoma KING-TV,
KONG-TV, NWCN, Spokane KREM-TV, KSKN-TV (LMA), St. Louis KMOV-TV, Tucson KMSB-TV, KTUU-TV (LMA)

BELO
www.belo.com
www.belointeractive.com

Encoda.

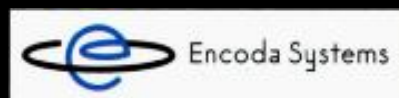
Because it works so much better when everybody's pulling in the same direction.



Columbine JDS, Enterprise and Drake Automation are now Encoda Systems.

Today, if your assets aren't working together efficiently, you can expect chaos. Buying and selling programming, optimizing inventory, automating master control – it's all become extremely complex. Enter Encoda Systems. All the most trusted names – Columbine JDS, Enterprise and Drake Automation – coming together as one company. With Encoda Systems, the convergence of

technologies and the integration of systems enterprise-wide are now a reality. Broadcasting and cable companies can be linked with advertisers, agencies and reps by one of the industry's leading providers of e-business technology. For greater profitability through total asset management, look to the one and only company that can get your assets working together.



www.encodasystems.com

Columbine

JDS

Enterprise

BMS

BIAS

Paradiom

CCMS

Spotdata

DAL/Drake

DMRS

MCRS