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Top of the Week May 20, 2002



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CABLE

Maxim Exposure

Vivendi Universal Entertainment is angling for a few good networks (B&C Eye, May 6), but so far, it's mostly talk. The latest talk is that VUE (which now incorporates USA Cable) has considered partnering with macho *Maxim* magazine on a men's channel. VUE officials would say only, "We're considering a number of ideas for new services."—A.R.

DIGITAL TICKER

COMPILED BY DECISIONMARK

Newest digital stations:

| | |
|---------|-----------------------------|
| KBLR-DT | Paradise, Nev. (Tel) |
| KCFG-DT | Flagstaff, Ariz. (A1) |
| KLRT-DT | Little Rock, Ark. (Fox) |
| KOBF-DT | Farmington, N.M. (NBC) |
| KTLN-DT | Novato, Calif. (Ind.) |
| KTSF-DT | San Francisco (Ind.) |
| KTVB-DT | Boise, Idaho (NBC) |
| WHDT-DT | Stuart, Fla. (Ind.) |
| WITI-DT | Milwaukee, Wis. (Fox) |
| WLMT-DT | Memphis, Tenn. (UPN) |
| WPBF-DT | West Palm Beach, Fla. (ABC) |
| WPMI-DT | Mobile, Ala. (NBC) |
| WPTY-DT | Memphis, Tenn. (ABC) |
| WUAB-DT | Lorain, Ohio (UPN) |

Total DTV stations:

402

BCEYE

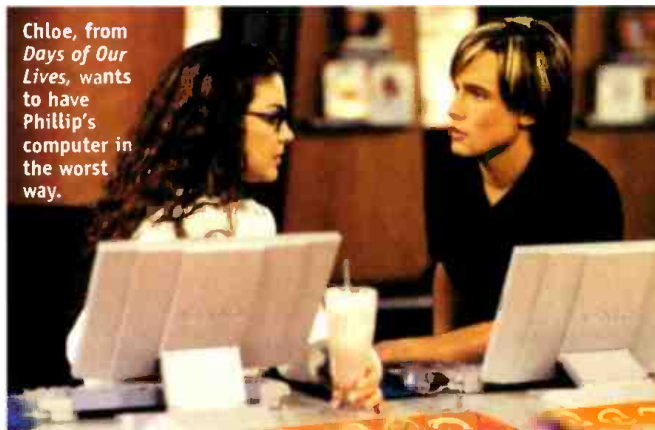
MERCHANDISING

Buys of our lives

You're watching *Days of Our Lives* one afternoon, and you say to yourself, "That Phillip is certainly a hunk, and his computer is kinda sexy, too. I wish I had one just like it." Well, now you can. Starting this summer, fans of NBC's *Days* and *Passions* can purchase computers, apparel, jewelry and other products through ShopNBC, the home-shopping network 40% owned by NBC and parent GE.

The products will be written into the soaps, then, starting in mid July, sold every other Saturday afternoon on ShopNBC's *Soap Style*. The show will feature interviews with soap stars, behind-the-scenes footage, bloopers, previews, trivia and contests.

Wait! There's more! Viewers will also be able to purchase the items at ShopNBC.com and NBC.com.—H.A.J.



Chloe, from *Days of Our Lives*, wants to have Phillip's computer in the worst way.

Auction inaction

The spectrum wars may be getting too hot for the FCC. The commission last week was expected to decide whether to delay the June 19 auction of frequencies used for TV chs. 52-69 but chose to wait while Congress tried to broker a compromise and industry players threatened lawsuits.

The latest deal, sources say, comes from Sen. Ted Stevens (R-Alaska), who is floating a compromise to auction chs. 52-59 in rural areas now and urban markets later. Bidding for chs. 60-69 would be postponed entirely. That doesn't sit well with Bud Paxson, who owns 19 stations on the 60-69 band. "Any attempt to do that would be challenged in court and create another Next Wave-like cloud," he told BROADCASTING & CABLE, referring to the bankrupt company that had spectrum seized by the FCC only to get it back in court.—B.M.



REGULATION

Moving day?

Broadcasters are supposed to start relocating on the 2 GHz band in September, and it looks like they may have to pay their own moving costs.

The NAB and the Association for Maximum Service Television have lobbied the FCC to get compensation for the costs of the relocation on the 2 GHz band, currently used for electronic newsgathering, to make room for new occupants: mobile satellite services (MSS). Broadcasters wanted those companies to pay for the move. Unfortunately, most MSSers can't afford it. In a letter sent to the FCC, the NAB says only two stations have conducted negotiations with MSS providers. Broadcasters have had a two-year window to cut deals; that closes in September, and then the FCC is due to force broadcasters to move.—P.A.

GOING, BUT NOT GONE

Two top-level executives at UPN will be departing the network: CFO David England and affiliate-relations head Steve Carlston. Their departments are being merged with their counterparts at CBS. But well-placed sources say Viacom is trying to hang onto both executives. Carlston is reportedly considering a role at the company's TV-stations division, while England is said to be discussing another finance post.—S.M.

Now it's a real Adelpbiasco

Rigas is target of criminal probe; Chapter 11 nears as debt violations mount

By John M. Higgins

The clouds surrounding Adelphia Communications grew ever darker last week. Federal prosecutors launched criminal investigations into insider dealings by controlling shareholder John Rigas, and Adelphia started tripping several triggers in its debt agreements, threatening to plunge the company into bankruptcy proceedings.

Adelphia acknowledged that scrutiny of the company has turned from regulatory to criminal. Adelphia has been subpoenaed by two federal grand juries, one in Manhattan and the other in Harrisburg, Pa. Prosecutors are inquiring about the Rigases' use of Adelphia's financial resources for their personal benefit, ranging from guarantees of loans for family stock purchases to payments for family-owned real estate. Adelphia said the company is "fully cooperating" with the investigation.

Investors are treating the company's securities as if a Chapter 11 filing is coming soon. Adelphia's stock stopped trading last Wednesday, but banks were selling parts of its loans for 85 cents on the dollar. The most senior bonds traded for 70 cents, the most junior for 30 cents.

Translation: Investors expect some recovery if Adelphia goes to bankruptcy court, but they're discounting the paper in part for the months and months they won't see any interest payments while the company wends through Chapter 11.

"It's hard to see a way this doesn't end in Chapter 11," said Merrill Lynch junk-bond analyst Oren Cohen.

Wall Street executives were startled by the resignations of Adelphia founder and



Two federal grand juries are looking into deals by Adelphia founder John Rigas, here with sons (l-r) Tim, James and Michael.

Photo: Harry Scull, Jr.

CEO John Rigas and his son, CFO Tim Rigas last week. The resignations reflected the severity of Adelphia's financial crisis, which didn't look so bad a week earlier but could cascade through the layers of the company's debt.

First, the company missed \$44.5 million in interest and dividend payments on four series of bonds and preferred stock. The dividend payments are less important, but Adelphia has 30 days to cure the bond default. That seems unlikely, though, and a default on those bonds will trigger default provisions in every loan and bond deal Adelphia has.

Even if the bond default is resolved,

The company missed \$44.5 million in payments, which could trigger default provisions in every loan and bond deal Adelphia has.

Adelphia faces ripple effects if the company's common shares are delisted.

When John Rigas exited, Adelphia disclosed that it had suspended an audit by Deloitte & Touche, meaning that the preparation of Adelphia's annual 10-K report had stalled.

That's a huge problem: The absence of current, certified filings with the Securities and Exchange Commission makes it

highly unlikely that Adelphia can delay Nasdaq's plan to delist the company from its core National Market System.

And that's bad because it triggers a problem with the holders of \$2 billion in convertible bonds. Since Adelphia stock



CROSSING OVER WITH JOHN EDWARD

- #1 new first-run strip among W18-49 (1.6) and W25-54 (1.7) ratings. ⁽¹⁾
- Over 95% clearance.

JERRY SPRINGER

- 1.7 A18-49 rating ranks #2 among all talk strips. ⁽²⁾
- Over 90% clearance.



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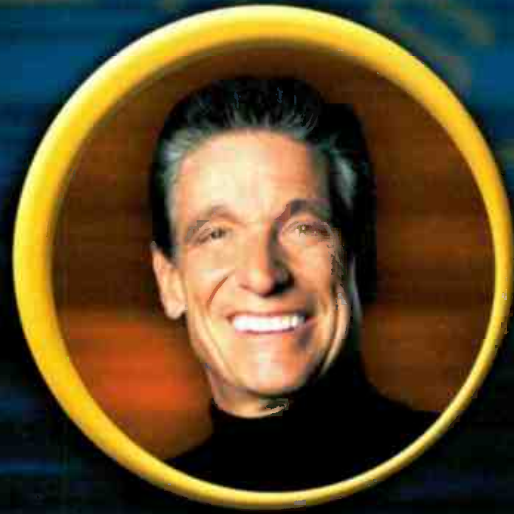
(1) NSS/Galaxy Explorer, AA/GAA%; PTD through 4/2/02. New strips: Texas Justice, Weakest Link, Eliminate, Fifth Wheel, Ananda Lewis, Other Half, Shipmates, yanla, Rendez-View, Card Sharks, Talk or Walk.

(2) NSS/Galaxy Explorer, AA/GAA%; PTD through 4/2/02. Includes all CC type codes.

(3) NSS/Galaxy Explorer; HH AA%; 8/27/01-4/21/02 vs. 9/25/00-4/22/01.

MAURY

- 2.1 W18-49 rating ranks #2 among all talk strips. ⁽²⁾
- Over 95% clearance.



GAME WARDEN WILDLIFE JOURNAL

- Up +17% year-to-year. ⁽³⁾
- Over 80% clearance.



ER
SALES
ER
SALES



FCC spares DTV rod

Even delayers with no good excuse will get some extra time

By Bill McConnell

TV stations that can't justify missing the May 1 digital launch deadline will have an extra six months before facing substantial penalty from the FCC.

Last week, the commission approved procedures for fining or even stripping permits of DTV laggards, but these toughest sanctions won't be levied right away. "Our goal isn't to punish people but to achieve the goal of getting programming out there," said Barbara Kreisman, chief of the Media Bureau's video services division.

Stations that can justify delays based on technical problems, delays in scheduling construction crews, zoning fights, or inability to obtain financing are allowed as many as two six-month waivers. Those denied waivers will be sent a letter of admonishment and required to report regularly on their progress in bringing DTV online.

Admonished stations that fail to go digital within six months of the reprimand will be issued a notice of apparent liability for fines and required to meet a series of 30-day construction milestones. If a station fails to offer a digital signal a year after admonishment, the FCC will revoke its construction permit.

Although penalties won't kick in immediately, FCC Chairman Michael Powell said the sanctions process has sufficient bite to eliminate any temptation a station owner might have to ignore digital-conversion obligations. "We're willing to be quite tough if need be," he said. "While there are opportunities for waivers, the leash is short."

Of the 1,300-plus commercial stations required to be on the air with digital, roughly two-thirds requested a waiver for the May 1 deadline. Of those requests, 544 have been granted. FCC requests for additional infor-

mation explaining the delays remain outstanding from another 303 stations.

The sanctions process must undergo the standard comment-and-reply process before becoming permanent but will go into effect immediately on a case-by-case basis meantime. The commission tentatively concluded that channels confiscated from canceled construction permits will be re-auctioned.

NAB officials said the sanctions appeared reasonable. "We believe the vast majority of broadcasters will work aggressively to meet the DTV plan put forth today as evidenced by the fact that Harris Corp. has 700 transmitters on order right now," said spokesman Dennis Wharton.

Industrywide, 410 stations are now digital. Of those, 113 are among the 119 affiliates of the Big

Four networks in top-30 markets required to offer digital signals since Nov. 1, 1999.

The remaining top-market stations with no digital signals have adequately justified their tardiness due to a variety of equipment, interference and zoning problems: WTVJ(TV) Miami; KUSA-TV Denver; WTIC-TV and WVIT-TV, both Hartford, Conn.; and WABC-TV and WNBC-TV, both New York. Except for the two New York stations, whose digital transmitters were destroyed in the World Trade Center attack and which are not being held to the timetable, the stations were given another six months to complete the DTV buildout.

Six-month extensions also were granted to five top-30-market stations operating with lower-power temporary permits while they work out similar problems: WBBM-TV Chicago; KTVT(TV) Fort Worth, Texas; KMGH-TV and KCNC-TV, both Denver, and WFSB-TV Hartford. ■

'Our goal isn't to punish people but to achieve the goal of getting programming out there.'

—Barbara Kreisman,
Media Bureau's video
services division

underlies the convertible bonds, a delisting means that investors can "put" the bonds back to Adelphia, demanding immediate repayment. Adelphia clearly doesn't have that kind of money, with just \$156 million in the bank as of last September.

It has raised more money since then, but that came from the purchase of more convertible securities by the Rigas family, which financed the deal with loan guarantees from Adelphia.

And, finally, all of this means that Adelphia will probably not be able to draw on existing lines of credit. While banks are generally obligated to fund the lines, they can block Adelphia if it doesn't have audited financial statements available.

Any of the debt "bullets" could put Adelphia under.

Just a week earlier, the Rigases were confidently predicting that they could resolve Adelphia's problems by shedding some assets. They set a plan to sell about 40% of the company's portfolio, aiming to raise around \$2.7 billion. Industry executives said investment banker Salomon Smith Barney actually started distributing offering documents to prospective buyers last week, but it's not clear that new management will proceed with the sale.

Morgan Stanley junk-bond analyst David Allen estimates that Adelphia's debt totals \$2,700 per subscriber. With private-market values for cable systems generally around \$4,000 per sub, Adelphia might be able to cope with its debt load. But Adelphia isn't just the South Florida and Los Angeles systems that outsiders focus on. The company paid huge prices for lots of rural and small-town systems from the likes of Century Communications and FrontierVision that could be worth as little as \$2,500 per subscriber.

Meanwhile, 12%-shareholder Leonard Tow was ready to sue Adelphia to secure three seats on the board of directors that he says he's entitled to under his agreement to sell Century to Adelphia in 1999. Adelphia's new interim CEO, retired Buffalo banking executive Erkie Klaibourne, told Tow last week that the demand was a low priority for the company. ■

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USA Network is pinning its hopes for consolidating the adult 18-49 demographic on supernatural thriller *Dead Zone*, debuting June 16.

Redrawing USA map

After 14 months, it's about time Herzog drives cable net faster

By Allison Romano

It takes at least a year for a new network president to stamp a schedule and claim—or be blamed for—the results. After 14 months on the job, USA Network President Doug Herzog must know, as USA launches a slate of new originals and specials for summer, that it's time to put up or shut up.

"We didn't have anything to talk about for a long time, and now we do," said Herzog, the creative force at USA since his former boss, USA Cable President Stephen Chao, stepped down last fall. "Original programming is not an elective."

Herzog wants to change the cable conver-

sation. *The Osbournes* and *The Shield* have been stealing the limelight long enough. His network—which once had hit originals *Silk*

Stalkings and *La Femme Nikita*—is back in the original-series business. Two new ones—the first projects picked by Herzog—hit the schedule this summer: Up first, on June 16, is *Dead Zone*, a supernatural thriller originally made as a UPN pilot; *Monk*, billed as *Columbo* with obsessive-compulsive tendencies, debuts July 12. Each cost an estimated \$1 million per episode.

Sure, USA pulls in a 1.7 rating in prime time, a number that would make other cabling swoon. But, in some ways, the net has been treading water.



Touting USA as the anti-niche network, President Doug Herzog said: "Our competitors are hiding behind niche, and their slip is showing. We're unapologetic about being big and broad."

Prime time ratings were off 11% in the first quarter from 2001 levels. And its Nielsen ratings are driven by a handful of tired CBS off-net programs and big theatricals. Until the World Wrestling Federation defected to TNN in September 2000 and Lifetime turned on the heat under chief Carole Black, USA was the king of cable. Now fifth place just won't do.

Herzog has been at USA just over a year, but it's only now that his visions will be seen in prime. "You always have the lag from the last guy," said USA Cable Networks President of Ad Sales Jeff Lucas. "He made commitments, and you have to live up to them. But now it's Doug's turn."

Under Chao, USA offered originals like *G vs. E* and variety show *Happy Hour*, which critics lamented were too edgy for the net's broad audience and said they confused viewers.

Herzog now reports to British programmer Michael Jackson, head of USA Cable, Studios USA and USA Films, and has more autonomy to program USA.

USA's prime time workhorses—acquired series *JAG*, *Walker, Texas Ranger* and *Nash Bridges*—draw a loyal crowd. But it's older (average age in prime time in the fourth quarter was 45) and not growing. Fresh viewers and new advertisers are not flocking to USA.

"Doug didn't come to that network to be *Nick at Nite*. He wants to make his mark with originals," said one cable network executive who worked with Herzog in the past.

Herzog has a history of cable hits. He spent 11 years at MTV, where his credits included *The Real World*, and he discovered *South Park* during a stint at Comedy Central. His foray into broadcast, a year-long turn as president of entertainment for Fox, was short, but he did put on *Malcolm in the Middle*. "I zig when everyone else zags," he said. "People said Fox couldn't do comedy."

USA always offered advertisers reach but little else. "The knock was that they never had focus or direction. But, with Herzog, one is starting to develop," said

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Andrew Donchin, director of national broadcast at Carat USA.

Of course, Herzog expressed confidence his efforts would mesh well. "These are network-quality shows, not watered down," he said. "They play to a broad audience but with a contemporary spin."

USA is the top draw among adults 18-49 in prime so far this year. It's unlikely two new hours per week could damage that. If either *Dead Zone* or *Monk* is a hit—as MTV found with *The Osbournes*—the audience gains can be tremendous. Two more series, including an hour-long action show, are in development.

Herzog plans to stay broad, touting USA as the anti-niche network. "Our competitors are hiding behind niche, and their slip is showing," Herzog said. "We're unapologetic about being big and broad."

That means, expect a crop of Adam

'Doug didn't come to that network to be *Nick at Nite*. He wants to make his mark with originals.'

—Cable network executive

Sandler laughers, a dash of golf and U.S. Open Tennis, and repurposed episodes of *Law & Order: Special Victims Unit* and *Law & Order Criminal Intent* (both produced by corporate cousin Studios USA) after their initial NBC play. Off-nets of SVU will be stripped starting in fall 2003.

USA cut back original movies and plans about a dozen and two miniseries per year. Future projects include a biopic on former New York Mayor Rudy Giuliani and a *Helen of Troy* miniseries.

Herzog also has been busy recruiting big stunts, such as the *Willie Nelson & Friends* concert on Memorial Day and the *AFI Tribute to Tom Hanks* June 24.

Late night is Herzog's next target. After play-on-words game show *Smush* flopped last winter, USA retrenched. The next shot will be *Late Game*, billed by Herzog as a "topical game show with a late night feel." ■



Lauren Zalaznick, Brian Graden, Billy Campbell are moving up.

Changes in the big offices

New execs are heading for Discovery, VH1 and Trio

By Allison Romano

Discovery Communications filled a top U.S. executive position last week, while VH1 secured a programming whiz to help revive its fortunes.

Discovery went to Hollywood for its next president of its U.S. networks. Broadcast veteran Billy Campbell, whose credits include *ER* and *Everybody Loves Raymond*, will now run 11 Discovery nets. Campbell, most recently president of Miramax Television, succeeds Johnathan Rodgers, who resigned in March.

Campbell recently executive-produced Miramax's *Project Greenlight* documentary series with Chris Moore and actors Matt Damon and Ben Affleck. He also has served as EVP at CBS Entertainment and as SVP, drama development, for Warner Bros. Television, where he developed *ER*.

At Discovery, Campbell will oversee channels like Animal Planet and Discovery Channel, dominated by non-scripted programming. He says it won't be a difficult transition. "In fiction versus nonfiction, it all comes back to great storytelling. It doesn't depend on having huge budgets," he said, adding Discovery has done a "good job eliminating waste." Discovery committed \$370 million for new programs this year, but per show, Campbell is used to spending more.

He said he'd like to develop more brand-defining signature series for Discovery's nets, like *Trading Spaces* on TLC. Under a multi-

year deal, he'll relocate from Los Angeles to Discovery's Bethesda, Md., headquarters and oversee ad sales, affiliate sales, marketing, research and communication.

VH1 landed a proven programmer in MTV's Brian Graden, who adds VH1 to his MTV and MTV2 programming duties. He emerged as the likely candidate after MTV Music Networks President Judy McGrath took over the music net two months ago.

Graden will need to craft smart new shows to replace aging hits like *Behind the Music*. Last year, VH1's prime time Nielsen ratings have hovered at 0.2 to 0.3, and several new series, like *Late World With Zach*, have failed to draw an audience.

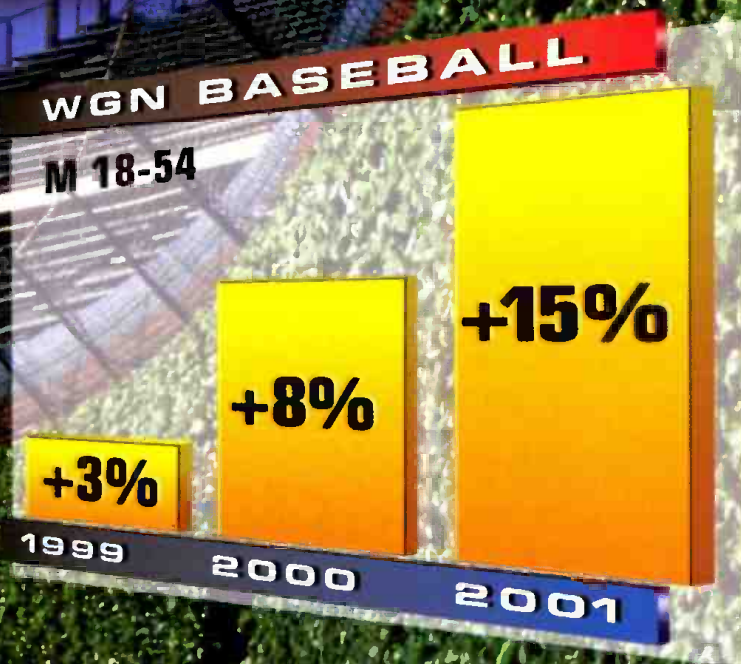
He may look to abandon VH1's theme-night scheduling in favor of multiple plays of new shows. "It's less about building nights, more about creating great shows," he said.

VH1's newly appointed EVP/GM Christina Norman heads daily operations, marketing and promotions. EVP of Programming Fred Graver is staying on as executive producer.

Former VH1 exec Lauren Zalaznick joins Universal Television's Trio diginet to be president of the fledgling cable network.

Zalaznick is best-known for helping develop high-profile events *Divas Live!* and *VH1 Fashion* while VH1's SVP of original programming and development. She will oversee programming and marketing at Trio and serve as EVP of Universal Television's emerging-networks unit. ■

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Source: Nielsen Media Research, NHI:PNF II. Average all games April-September (1998, 1999, 2000, 2001). Audience based on M18-54 (00Ds). Subject to qualifications which will be made upon request.

THE WEEK THAT WAS



PROGRAMMABLE

Baby Emma is good for *Friends*. Last Thursday's Rachel-gives-birth episode on NBC scored a whopping 16.2 rating and 42 share in Nielsen fast nationals among adults 18-49, with 33.7 million viewers overall. That's the best performance of a Thursday-night episode of that series ever. ...

NBC Enterprises has renewed syndicated talk strip *The Other Half* for a second season in nine of the top 10 markets, representing 78% of the country. Groups renewing the show are the NBC O&Os, Hearst-Argyle, Gannett, Belo, Emmis, LIN and Raycom. ...

4Kids Entertainment has unveiled the name—Fox Box—and lineup for its new Saturday-morning children's block on Fox. The company paid \$100 million for a four-year shot for the kids spot, which debuts Sept. 14. The schedule: *Stargate Infinity* (8-8:30 a.m.); *Ultraman Tiga* (8:30-9); *Kirby* (9-9:30); *Kinnikuman: Ultimate Muscle* (9:30-10); a new *Teenage Mutant Ninja Turtles* (beginning first quarter 2003,

a second *Ultraman* until then); more *Ultimate Muscle* and *Kirby* from 10:30 to 11:30 (they will be different episodes as well), and then a half-hour of *Food Feud*, touting the "secret art of culinary combat."

The lineup features predominantly Japanese imports. Per 4Kids' contract with Fox, there is one FCC-friendly show, *Stargate Infinity* from DIC.

TECHNICALLY SPEAKING

Boston's Entravision-owned Univision affiliate WUNI(TV) became just the second Boston area station to sign up for Nielsen's Local People Meter (LPM) service. New Hampshire-based independent WNDS(TV) signed up only a few days before May sweeps. No other Boston station has bought in. ...

California could be the first state in the nation to pass safety standards related to ENG-van use, although it looks as though new rules are at least seven months away. Five labor union locals petitioned for the rulemaking

to the California OSHA. Among the proposals are a call for level-indication devices in vans as well as constant-pressure mast switches that require constant attendance for raising of masts. KABC-TV Los Angeles reporter **Adrienne Alpert** suffered severe injuries and was hospitalized for months after the mast of an ENG van she was in hit an electrical wire two years ago.

FACES IN THE NEWS

Telling staffers she was tired of the morning grind, **Kathy O'Hearn**, executive producer of CNN's *American Morning With Paula Zahn*, stepped down Friday. In April, the show averaged a 0.5 rating. ...

Veteran KCAL(TV) Los Angeles anchor **Jerry Dunphy** suffered a heart attack last Wednesday night, new station owner CBS confirmed. The station said it had no other information. Dunphy is an LA icon, having worked at KCBS and KABC prior to KCAL. ... **WNYW-TV Good Day New York** anchor **Jim Ryan** was slated for a triple bypass Friday after experiencing



L.A.'s legendary Jerry Dunphy had a heart attack last week.

chest pains on Thursday. Ryan was expected to be in the hospital six days. ...

NBC may not have professional football or basketball or baseball, but it's still got **Bob Costas**, who has been wooed by ABC to do NBA and **Major League Baseball**. Instead, he signed a multi-year pact to stay at NBC, where he'll cover golf, horse racing and more. ...

Paxson Chairman Bud

Paxson expects an arbitrator's decision on its complaint against NBC late this summer. In presenting its case to the **American Arbitration Association** in April, Paxson argued that NBC violated the terms of their strategic alliance by acquiring **Telemundo**. That acquisition created barriers to NBC's buying the two-thirds of Paxson it doesn't own and thus violated the pact, Paxson contends.

WASHINGTON WATCH

Sinclair Broadcasting on Friday appealed a federal court ruling that forces the FCC to rewrite rules limiting duopolies. As it stands, Sinclair would have to sell stations in four markets. ...

Broadcasters should launch a research arm modeled after **CableLabs**, said **Maximum Service Television President David Donovan** in a Washington speech last week.

CORRECTION

In "MSOs play hard to get" in the May 6 issue, Millennium Digital Media was incorrectly identified as Millennium Cable.

CBS takes flak for Pearl tape

Says the value to story on propaganda outweighed family, government concerns

By Dan Trigoboff

CBS News took heat last week from the government and the family of slain *Wall Street Journal* reporter Daniel Pearl for airing parts of a videotape made by his kidnapers and killers and now being used to recruit radical Arabs against the U.S. and Israel.

Both the State and Justice Departments asked CBS not to air the video, CBS confirmed. Anchor Dan Rather said the tape was aired only after great deliberation and the tape did not show the brutal slaying and decapitation of Pearl.

"We believe," said Rather, "it is important for Americans to see it and understand the full impact and danger of the propaganda war being waged against the United States and its allies, and also its effect on the young people of the Arab world."

CBS News Chief Andrew Heyward was contacted by Pearl's family prior to the tape's airing, and Pearl's wife, Mariane, called it "heartless" to air even parts of "this despicable propaganda video." She said, "It is beyond our comprehension that any mother, wife, father or sister should have to relive this horrific tragedy and watch their loved one being repeatedly terrorized."

Tom Rosenstiel, director of the Project for Excellence in Journalism, said CBS made "a legitimate decision. CBS deserves credit for doing the right thing when they knew they would be attacked for it. What's more disturbing here is that the government—and not for the first time—has decided to intervene in telling journalists what they should and shouldn't do.

"There's nothing morally or journalistically that dictates that tape is off limits," he continued. "The job of a journalist is to provide information to the public in a way citizens can make up their own minds. What's hard for Americans to understand



Correspondent David Martin received the videotape from a Saudi journalist who had downloaded it from the Internet.

is how something so horrible could appeal to other people. CBS made the decision that we need to see some of this to try and understand that."

Raw video of the Pearl execution in February had been seen by numerous U.S. journalists, including several at CBS, but was not aired. But *CBS Evening News*

'CBS deserves credit for doing the right thing when they knew they would be attacked for it.'

—Tom Rosenstiel, Project for Excellence in Journalism

executive producer Jim Murphy insisted the story here was not the execution.

"This is a story about a propaganda video used to recruit people to kill Americans and kill Israelis," Murphy said. The video was downloaded from the Internet by a Saudi journalist, Ali al-Ahmed, working with correspondent David Martin on the story, and it had therefore been available to any news organization working the recruitment story. Although the U.S. government successfully tracked down that site and had the video removed, Murphy

said, it was appearing on other sites within a few days.

"We did not show the graphic scenes contained on the videotape, both for reasons of taste and out of respect for Mr. Pearl's family," Rather said. "CBS News brought you this report because, even in highly edited form, the video illustrates how far the enemy will go to spread its message of hate for the United States."

When used as a recruiting tool on the Internet, the tape is titled "The Slaughter of the Spy-Journalist, the Jew Daniel Pearl" and includes Pearl's death, according to CBS News. But Martin said the tape indicates that Pearl was murdered not because he was a spy but because he was a Jew and an American. Among the statements apparently forced from the condemned reporter were "My father's Jewish. My mother's Jewish. I'm Jewish." and "We Americans cannot continue to bear the consequences of our government actions such as the unconditional support given to the state of Israel."

Perhaps most troubling about the report was that, according to al-Ahmed, the video connects with its target audience, based on responses posted on the Web site. "The first place where they had it on, most of the people who commented on the tape said, 'I wish I was there. I wish I had done it,'" al-Ahmed said.

Murphy said CBS News weighed the family's feelings heavily "against what we considered our mission: to inform the public. Personally, I feel terrible about it. I'm a human being. I do the same thing for a living that he did." ■

Faith, hope and stability

As broadcast
nets announce
fall schedules,
some are more
desperate than
others

BY STEVE McCLELLAN

With seemingly the entire media world taking potshots at broadcast television, it was almost refreshing, last week, when NBC became the first to announce its new fall schedule, it took an almost contrarian approach: If it ain't broke, don't fix it.

Indeed, NBC, the top-rated network in most of the key ad-sales demographics and dayparts is spinning a conservative message for this fall. NBC's mantra at last week's upfront was to the point: It offers "strength and stability."

The other major networks are all making aggressive changes in their schedules, albeit for different reasons. CBS thinks it can give NBC a run for its money next year. ABC and Fox, both stuck in Nielsen hell, are simply looking to get back into the ballgame; indeed, at ABC's upfront presentation, executives pleaded with ad buyers to have patience as the network rebuilds itself.

Although ABC had grown fat with multiple plays of *Who Wants to Be a Millionaire*, that game show has been put so far out into the pasture that execs at a pre-upfront press conference forgot to mention that it will be back as a periodic special this year, and had to yell the news to reporters as they headed for the exit.

Of the four major networks, NBC made the fewest changes: five new shows totaling 3½ hours vs. six new ones and 4½ hours last year.

Descriptions of next fall's new shows and the strategies behind them begin on page 19.

Fox made the most changes, replacing half its schedule: 10 shows totaling 7½ hours. Last year, it added just two new dramas and three comedies for 3½ hours.

ABC's major makeover includes nine new shows totaling 7½ hours. Last fall, the network launched five shows totaling four hours.

CBS has a solid hold on second in the Nielsen ratings but isn't standing pat. It's adding five dramas and two comedies, or six hours total. Last year, it launched six dramas (three of them stuck) and two comedies.

Both The WB and UPN are shaking things up—the former more so, adding four hours of shows over four nights.

UPN, now fully a part of CBS and Viacom, is adding just 2½ hours, giving Mondays a bit of a makeover, and launching new hours off the solid beachheads established this season with *Buffy the Vampire Slayer* and *Enterprise*.

Pax TV is adding four original prime time hours.

Altogether, the seven English-language networks will debut 45 shows next season, 25% more than this season.

The networks continue to take greater ownership control of their schedules; it's so much a part of the process that it's almost hard to remember that there was once a rule that prohibited their owning their own shows.

The WB picked up three Warner-produced shows for next season. Exactly half of its 13 hours of prime time are now produced in-house by co-owned Warner Bros. Television.

Warner Bros. Television will produce 18 hours of network prime time TV next season (up from

Upfront ad sales By TV season

| Network | 2000 (million) | Change* | 2001 (million) | Change* | 2002e (million) | Change* |
|--------------|-------------------|-------------|-------------------|-------------|--------------------|------------|
| ABC | \$2,450 | +33% | \$1,600 | -35% | \$1,500 | -6% |
| CBS | 1,620 | +14% | 1,425 | -12% | 1,620 | +14% |
| Fox | 1,300 | 0% | 1,350 | +4% | 1,230 | -9% |
| NBC | 2,350 | +5% | 2,000 | -15% | 2,250 | +13% |
| UPN | 150 | +36% | 60 | -60% | 75 | +25% |
| WB | 425 | -5% | 475 | +12% | 525 | +11% |
| Total | \$8,175 | +15% | \$6,910 | -15% | \$7,200 | +4% |

E = estimated *From previous season

Source: UBS Warburg estimates



Jami Gertz, a star of new CBS sitcom *Still Standing*, posed for the paparazzi at a post-upfront cocktail party for ad buyers last week at Tavern on the Green in New York.

13 a year ago), second only to Twentieth Television, which will have 19 hours on next season.

But Warner Bros. will have series on five networks and is the only studio to have new series on four of the broadcast networks. (On the other hand, Universal Television, which doesn't have a natural tie-in with any network, had a banner upfront, adding three series to its returning nest of six.)

Eight of the 10 new series Fox picked up are produced in-house or in association with an in-house production company. It produces more than two-thirds of its schedule in-house.

Touchstone is producing nine of the 11 new shows ABC has announced as starters or mid-season replacements. It has 14 shows on network TV, including five returning. Roughly 60% of ABC's schedule is produced in-house.

Although the studios have a mandate to produce in-house, they continue to serve up

In videotaped satire, CBS chief Les Moonves emphasized how much he admires David Letterman, who has said he feels neglected.



important shows for other networks as well. That's especially true for Warner Bros., which produces NBC's two most important shows: *Friends* and *ER*. Indeed, NBC spends far more on those two shows than The WB spends on its entire prime time schedule. So economics and program fit still dictate that the studios produce for as many takers as they can get.

Even Disney served up the biggest comedy hit of the current season for an outsider: *Scrubs* for NBC. And it produces *Amazing Race* for CBS, a key show in the network's mission to get take some age off its audience profile.

Still, serving your in-house network and its competitors is "remarkably difficult," says Peter Roth, president of Warner Bros. Television. He likens the process to "navigating a minefield that gets increasingly complex each season."

That may be true, but the subject matter for prime time schedules seemed a little light on the risk-taking side. And, significantly, given the pandemonium after *Survivor* became a hit, the reality genre seems to have gone into hiding at most networks.

New crime shows are all over the place, including one for midseason that NBC promises will be unlike anything seen before on network TV. *Kingpin*, about a drug cartel, is told from the point of view of the bad guys and appears to be NBC's response to HBO's *The Sopranos*. (Remember that much-publicized letter Bob Wright wrote to producers last year, along with a tape of one of the more brutally violent *Sopranos* episodes, asking executives how NBC should compete?)

UPFRONT 2 • 0 • 0 • 2

Critics grade nets' plans

Verne Gay,
Newsday, New York

| | |
|-----|----|
| ABC | D |
| CBS | D |
| Fox | D- |
| NBC | D |
| UPN | D |
| WB | D |

"ABC gets an A for delivering what they said they were going to deliver, but the shows don't seem particularly inspired."

Eric Deggins,
St. Petersburg Times,
St. Petersburg, Fla.

| | |
|-----|----|
| ABC | B |
| CBS | A- |
| Fox | B- |
| NBC | A |
| UPN | A- |
| WB | A |

"The grades are high, but I don't put much stock in what I see in the upfront. The five-10 minutes I saw last year of the Steven Weber show were incredibly funny. I think moving *Malcolm* back is going to come back to haunt Fox."

Jonathan Storm,
Philadelphia Inquirer

| | |
|-----|----|
| ABC | C |
| CBS | C |
| Fox | C |
| NBC | B |
| UPN | D |
| WB | B- |

"You never can tell from the network's descriptions: 'Losers work at a taxicab company?' But [*Taxi*] was a pretty good show. These days, the promos are better than the shows. They should have the people who write the promos writing the shows."

Bill Goodykoontz
Arizona Republic

| | |
|-----|----|
| ABC | B- |
| CBS | B |
| Fox | B+ |
| NBC | B |
| UPN | C |
| WB | B |

"Fox has had great development, the best of any network. It would not surprise me if they didn't this year as well. But they can't wean themselves off of these *When Animals Attack Playmates* shows."

Gail Pennington,
St. Louis Post-Dispatch

| | |
|-----|----|
| ABC | A |
| CBS | B |
| Fox | C- |
| NBC | B |
| UPN | + |
| WB | C |

"All the Fox dramas look like they want to be *X-Files*, all the comedies look like they want to be *Malcolm in the Middle*. They're copying from themselves."

*UPN is not available in St. Louis

Alan Wurtzel, NBC president of research, new-business development and standards and practices, said the show will be "very controversial" (although Entertainment President Jeff Zucker insisted it didn't grow out of Wright's memo.)

"I think there will be a lot of advertiser resistance to *Kingpin* at first," said Mediacom chief negotiating officer Jon Mandel. But there shouldn't be, said Mandel, who has seen the pilot and is an unabashed fan of the show. "It's time for ad buyers to pony up and buy all the risky shows they say they want network television to try."

"I think people are going to compare it to *The Sopranos* and, after the first year, they're gonna say it's better than *The Sopranos*."

But one top executive of a major broadcast group had his own reality check. "I think there are going to be NBC affiliates, especially in border cities, that are going to have real trouble with this show because it seems to glorify a drug trader. I think NBC's got a good show and doesn't know what in the world to do with it."

On the other end of the thematic spectrum, new family dramas made the cut on three networks: *Everwood* on The WB, *American Dreams* on NBC and *Septuplets* on Fox. ABC is positioning its 8 p.m. ET hour across the week as family-friendly and promoting it as the "ABC Happy Hour."

The television biz itself is the backdrop for several shows, including NBC's *Good Morning Miami* and ABC's *Less Than Perfect* and *Life With Bonnie*.

There's going to be a new battle of the

medical dramas Wednesdays at 10 p.m. Remember *Chicago Hope*? Nine years ago, it went up against *ER*. Next fall, it will be *Meds* on ABC vs. *Presidio Med* on CBS, both set in San Francisco. Pax has the other new medical show: *Body & Soul*, with Emmy winner Peter Strauss.

The three youngest networks—Fox,

The WB and UPN—are all remaking hits from the 1960s—*Time Tunnel*, *Family Affair* and *The Twilight Zone*—perhaps in a bid to broaden their appeal to the parents of their core audiences. ABC promises a remake of *Dragnet*.

Time travel is also a big theme this year. In addition to the aforementioned *Time Tun-*

| 2002-2003 | | abc | UPN | FOX | NBC |
|-----------|-------|--------------------------------|------------------------------------|--|-----------------------------------|
| MONDAY | 8:00 | The Drew Carey Show | The King of Queens | Boston Public | Fear Factor |
| | 8:30 | Whose Line Is It Anyway? | Yes, Dear | | |
| | 9:00 | | Everybody Loves Raymond | Girls Club | Third Watch |
| | 9:30 | Monday Night Football | Still Standing | | |
| | 10:00 | | CSI: Miami | | Crossing Jordan |
| TUESDAY | 8:00 | 8 Simple Rules for Dating | JAG | That '70s Show | In-Laws |
| | 8:30 | According to Jim | | Grounded For Life | Just Shoot Me |
| | 9:00 | Life With Bonnie | The Guardian | 24 | Frasier |
| | 9:30 | Less Than Perfect | | | Hidden Hills |
| | 10:00 | NYPD Blue | Judging Amy | | Dateline NBC |
| WEDNESDAY | 8:00 | My Wife and Kids | 60 Minutes II | The Bernie Mac Show | Ed |
| | 8:30 | The George Lopez Show | | Cedric the Entertainer Pre. | |
| | 9:00 | The Bachelor II | The Amazing Race | Fastlane | The West Wing |
| | 9:30 | | Presidio Med | | Law & Order |
| | 10:00 | Meds | | | |
| THURSDAY | 8:00 | Dinotopia | Survivor | | Friends |
| | 8:30 | | | Movies and Specials | Scrubs |
| | 9:00 | Push, Nevada | CSI: Crime Scene Investigation | | Will & Grace |
| | 9:30 | | Without a Trace | | Good Morning Miami |
| | 10:00 | Primetime Thursday | | | ER |
| FRIDAY | 8:00 | America's Funniest Home Videos | 48 Hours Investigates* (new title) | Firefly | Providence |
| | 8:30 | | Hack | John Doe | Dateline NBC |
| | 9:00 | That Was Then | | | Law & Order: Special Victims Unit |
| | 9:30 | | RHD/LA | | |
| | 10:00 | 20/20 | | | |
| SATURDAY | 8:00 | | Touched by an Angel | Cops | |
| | 8:30 | | | Cops | |
| | 9:00 | ABC Big Picture Show | The District | America's Most Wanted: America Fights Back | NBC Saturday Night Movie |
| | 9:30 | | The Agency | | |
| | 10:00 | | | | |
| SUNDAY | 7:00 | | 60 Minutes | Futurama | Dateline NBC |
| | 7:30 | Wonderful World of Disney | Bram and Alice | Oliver Beene | |
| | 8:00 | | Becker | The Simpsons | American Dreams |
| | 8:30 | | | King of the Hill | |
| | 9:00 | Alias | | Malcolm in the Middle | Law & Order: Criminal Intent |
| | 9:30 | | CBS Sunday Night Movie | The Grubbs | |
| | 10:00 | The Practice | | | Boomtown |
| | 10:30 | | | | |

Key New show New time



WB's Jordan Levin didn't dance at his net's upfront. He did in previous seasons, to, um, mixed reviews.

nel, both ABC and The WB are doing shows about adults who get a chance to go back into their own pasts to fix something about their lives. ABC's take is one-hour drama *That Was Then*; The WB's, half-hour comedy *Do Over* (from former NBC Entertainment President Warren Littlefield).

NBC isn't the only network claiming to

bring something you've never seen before to network TV. Vin DiBona (*America's Funniest Home Videos*) is meshing a sort of *Candid Camera*-like reality with the sitcom format in *Meet the Marks* for Fox.

Fox is also blending genres (sitcom/variety) in a show called *Cedric the Entertainer Presents*, while ABC is meshing reality with

its quirky *Twin Peaks*-like hour called *Push, Nevada*. The series has a season-long story arc about a casino heist. But there's an interactive gimmick: Clues for viewers are embedded throughout as to the whereabouts of the stolen money, which will be given away to one lucky viewer who can figure out where it is. Frankly, ABC couldn't even seem to explain exactly how it works.

Likewise, Fox had some buyers scratching their heads last week at all the changes it's making. But Fox Entertainment President Gail Berman said the network really had no choice: "We had to make some aggressive moves in order to show some growth on our network next year."

Stacey Lynn Koerner, senior vice president and director of broadcast research, Initiative Media, says of Fox, "Like ABC, they have their work cut out them." The good news is, on most nights, Fox does have an established anchor show. "The new shows fit in with their strategy. They're not off message."

Koerner says NBC's best shot is probably a new family drama called *American Dreams*. At CBS, *CSI: Miami* is almost a guaranteed hit, she says. And the comedy *Still Standing* has good shot, too. At ABC, she thinks new John Ritter sitcom *8 Simple Rules for Dating My Teenage Daughter* has the network's best shot at success. She was also high on UPN and on The WB's *Everwood*.

But this is May. By November or December, the prognosis may change, and many of these schedules may, too. ■

Malcolm in the Middle star Eric Per Sullivan entertained ad buyers at Fox's upfront presentation in New York last week.



| PAX | UPN | WB | TELEMUNDO | UNIVISION |
|------------------------|------------------------------|--|-------------------|----------------------|
| Young Blades | The Parkers One on One | 7th Heaven | Pedro El Escamosa | Family-appeal Novela |
| Body & Soul | Girlfriends Half and Half | Everwood | Vale Todo | Adult-appeal Novela |
| Diagnosis Murder | | | El Clon | Cristina |
| Touched by an Angel | Buffy the Vampire Slayer | Gilmore Girls | Pedro El Escamosa | Family-appeal Novela |
| Just Cause | Haunted | Smallville | Vale Todo | Adult-appeal Novela |
| Diagnosis Murder | | | El Clon | Aquí y Ahora |
| Candid Camera | Enterprise | Dawson's Creek | Pedro El Escamosa | Family-appeal Novela |
| Touched by an Angel | The Twilight Zone | Birds of Prey | Vale Todo | Adult-appeal Novela |
| Diagnosis Murder | | | El Clon | Novela |
| It's a Miracle | WWE Smackdown! | Family Affair | Pedro El Escamosa | Family-appeal Novela |
| Touched by an Angel | | Do Over | Vale Todo | Adult-appeal Novela |
| Diagnosis Murder | | Jamie Kennedy Experiment Off Centre | El Clon | Pica y se Extiende |
| Friday Family Flix | UPN Movie Friday | What I Like About You | Pedro El Escamosa | Family-appeal Novela |
| Weakest Link | | Sabrina, the Teenage Witch | Vale Todo | Adult-appeal Novela |
| Lip Service | | Reba | El Clon | Los Metiches |
| Saturday Mystery Movie | | Greetings From Tucson | | |
| Candid Camera | | | | |
| Doc | | Gilmore Girls: Beginnings | | Ver Para Creer |
| Lip Service | | Charmed | | Cero en Conducta |
| Just Cause | | Angel | | La Hora Pico |
| | | | To be announced | ¿Quién Dijo Miedo? |

Key New show New time

Don't mince words, Jimmy

Kimmel's barbed view of how in the world ABC gave him a show

ABC announced that, in January, Jimmy Kimmel, a host of Comedy Central's belchy *The Man Show*, will debut a talk show to replace Politically Incorrect With Bill Maher following *Nightline*. Kimmel made his ABC debut at the network's upfront last week and proved that, like the comedian ABC originally wooed, David Letterman, the host they got also knows how to bite the hand that feeds him. Below is an excerpt from his stage introduction:

Before I get started, I have one favor to ask: Please do not breathe a word of this to Ted Koppel. We all know what happened the last time, and no one wants to go through that again. He's out, right, Lloyd?... Koppel's gone, right? He knows,

this time?

My name is Jimmy Kimmel, and I'm the new king of late night. I know that may sound presumptuous, but I really feel, with the right support and promotion, I could be the best thing to happen to this network since Michael Ovitz.

Seriously, though, this is the plan to resurrect the network? *Dragnet* and me? ... [turning toward ABC Entertainment chiefs Lloyd Braun and Susan Lyne] Are you guys *trying* to get fired? ... Believe me, when I'm done here, they're going to be scalping tickets to the *Lion King* outside this very theater, and Bill Maher is going to be in the grotto at the Playboy mansion laughing his



"They called me. We had lunch. They gave me a talk show. ... I don't think it's supposed to work like that," Kimmel quipped.

ass off. ... I don't know what I'm doing here. They called me. We had lunch. They gave me a talk show. I read *The Late Shift*. I don't think it's supposed to work like that. I'm pretty sure you're supposed to kiss a lot of ass and hide in the closet and stuff. ...

In all seriousness, about two months ago, it looked like you had David Letterman coming to your network. Instead, they got me. This is not a step in the right direction. All I can tell you is, I'm excited. OK, maybe ABC *doesn't* have the viewership of a Comedy Central. ...

I really want to thank Lloyd and Susan. It's unlikely either one of you will still be here by the time the show gets on the air. But it was great interviewing with you. And to the rest of the you, I just want to say, better luck next time. ■

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Please visit us at **CAB Booth #519** in Salt Lake City, June 22-24, 2002.



8 Simple Rules for Dating



Push, Nevada



UPFRONT
2 • 0 • 0 • 2



Meds

A strategy for stemming the slide

'HAPPY HOUR' AIMS TO GRAB VIEWERS IN THE 8-9 SLOT

THE PLAN

ABC Entertainment chiefs Lloyd Braun and Susan Lyne went out of their way last week to downplay expectations for the struggling network's new fall season, which will offer viewers 5½ new hours of prime time programs: four one-hour dramas and three half-hour comedies. In addition, the network will add two more new dramas in January after the *Monday Night Football* season ends.

"Our core goal is to stop the downward trend in our ratings," said Lyne.

Braun said the network has tried to develop shows more aligned with the "traditional ABC footprint." That includes strong family comedies and a broad mix of drama, which in the past has ranged from "escapist" shows like *Moonlighting* to intense, consistently well-done dramas like *NYPD Blue* to the truly "out there" series like *Twin Peaks*.

Let's face it, ABC has more holes to fill than it could possibly do in one season. But Lyne and Braun are giving it their best shot. "We're not saying these shows will explode out of the gate or set the world on fire right away," said Braun. "But we think they're really good. And, if the quality is retained [beyond the pilots], they will find an audience."

The basic strategy is to try to lay claim to the 8-9 p.m. hour with broad shows that fit that aforementioned blueprint. ABC's new season promotion will focus mainly on that hour, which it has dubbed the "ABC Happy Hour," says Braun. "It's a horizontal approach to try to bring people in five nights a week. Everybody starts on an equal footing at 8 p.m."

Every weeknight on the ABC schedule has been reworked. The Saturday movie and the Sunday-night lineup return intact. The objective is get viewers to "at least think about tuning us in." After that, of course, the shows have to deliver.

NEW FOR THE FALL

Sitcoms

8 Simple Rules for Dating My Teenage

Daughter—John Ritter is a family man trying to understand the transformation of his two young daughters into teenagers. Tom Shadyac, Flody Suarez, Michael Bostick and Tracy Gramble are executive producers. From Touchstone Television.

Life With Bonnie—Bonnie Molly (Bonnie Hunt) and her hectic life as a mom, wife and TV-show host. Hunt and Don Lake are executive produc-

ers. From Touchstone Television.

Less Than Perfect—TV about TV, starring Sara Rue (*Popular*) and Eric Roberts (*Star 80*). Terri Minsky, Nina Wass and Gene Stein are executive producers. From Touchstone Television.

Dramas

Meds—Two iconoclastic doctors fight the big, bad HMO. Gary Tieche and Marc Platt are executive producers. From Touchstone Television.

Dinotopia—The continuation of this May's hit miniseries will kick off in one of network TV's toughest slots, Thursdays at 8. Robert Halmi Sr. and Robert Halmi Jr. are executive producers. From Hallmark Entertainment.

Push, Nevada—Likened to *Twin Peaks*, this hour features a hunky IRS agent who stumbles on mysterious doings in the desert. Ben Affleck, Sean Bailey, Matt Damon and Chris Moore are executive producers. From Touchstone Television in association with LivePlanet.

That Was Then—Described as a drama with a *Back to the Future* sensibility, the show features a 30-year-old who gets to go back in time and try to fix his messed-up life. Dan Cohan, Jeremy Miller and Jeff Kline are executive producers. From Touchstone Television.

READY FOR MIDSEASON

Sitcoms

My Second Chance—Ad man (Mitch Rouse) tries to reconnect with his family. Tony Jonas and Michael Jacobs are executive producers. From Touchstone Pictures in association with NBC Studios.

Veritas—A father-son archaeologist team have great adventures just like Harrison Ford and Sean Connery did. Patrick Massett, John Zinman, Bryan Spicer, Craig Zadan and Neil Meron are executive producers. From Touchstone Pictures.

Dramas

Dragnet—It's a remake, but Dick Wolf is producing. Like *Miracles* (below), it's intended to replace *Monday Night Football* at 9 p.m. starting in January.

Miracles—ABC's Lyne says it's "part detective story, part thriller and part spiritual quest." It takes the field at 10 p.m. after *Monday Night Football* departs. Roger Birnbaum, Gary Barber and Richard Hatem are executive producers. From Touchstone Television.

| Time | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|-------|--------------------------------|---------|-----------|----------|--------|----------|--------|
| 8:00 | The Drew Carey Show | | | | | | |
| 8:30 | Whose Line Is It Anyway? | | | | | | |
| 9:00 | | | | | | | |
| 9:30 | Monday Night Football | | | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | 8 Simple Rules for Dating | | | | | | |
| 8:30 | According to Jim | | | | | | |
| 9:00 | Life With Bonnie | | | | | | |
| 9:30 | Less Than Perfect | | | | | | |
| 10:00 | NYPD Blue | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | My Wife and Kids | | | | | | |
| 8:30 | The George Lopez Show | | | | | | |
| 9:00 | The Bachelor II | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | Meds | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | Dinotopia | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | Push, Nevada | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | Primetime Thursday | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | America's Funniest Home Videos | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | That Was Then | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | 20/20 | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | ABC Big Picture Show | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 7:00 | | | | | | | |
| 7:30 | | | | | | | |
| 8:00 | Wonderful World of Disney | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | Alias | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | The Practice | | | | | | |
| 10:30 | | | | | | | |

Key [New show] [New time]



Hack



Still Standing



CSI: Miami

Searching for the fountain of youth

EDGY DRAMAS, SMART COMEDIES LEAD THE WAY

THE PLAN

Attract a younger audience: That's the CBS strategy in a nutshell. And the network is aggressively pursuing it with a pocketful of edgy, urban 10 o'clock dramas from some of Hollywood's top producers (if Jerry Bruckheimer doesn't impress you, how about Michael Mann?). CBS is also adding a pair of seemingly smart comedies from two of the top guns at *Frasier* (Joe Keenan and Christopher Lloyd).

To paraphrase CBS Television President Les Moonves, who would have thought that CBS would jump from fourth to second place in the Nielsen ratings among regularly scheduled programs? Of course, ABC and Fox's miserableness helped.

Moonves can justifiably claim some momentum this season in the network's bid to attract younger viewers. *CSI* was a huge hit for the network on Thursday nights. And *Amazing Race* was a consistent winner in its Wednesday time period among young adult viewers. *CSI: Miami* will join the schedule next season on Mondays, where CBS is usually first in households and second in key demos. Moonves predicts: CBS will "crush" the competition. That's also where one of the new comedies, *Still Standing*, will go, in the very cushy time period leading out of *Everybody Loves Raymond*.

As for the 8-9 time period, which ABC is promoting as the "ABC Happy Hour," Moonves commented that CBS is returning at least one successful show to that time period each night of the week. "That, to me, is a happier hour."

NEW FOR THE FALL

Sitcoms

Still Standing—Working-class parents (Mark Addy from *The Full Monty* and Jami Gertz) raising three kids in Chicago. Diane M. Burroughs and Joey Gutierrez are executive producers. From Twentieth Television and CBS Productions.

Bram & Alice—Relationship between an aging bad-boy novelist (*Chocolat*'s Alfred Molina) and the twentysomething (*Two Guys and a Girl*'s Traylor Howard) he has just discovered is his daughter. Joe Keenan and Christopher Lloyd (*Frasier*) executive-produce. From Paramount.

Dramas

CSI: Miami—Spin-off by the producers of hit forensic drama *CSI: Crime Scene Investigation*. David Caruso (*NYPD Blue*) and Emily Procter (*The West Wing*) star. Jerry Bruckheimer, who brought

the original series to CBS, tops the list of executive producers. From Alliance Atlantis and CBS Productions.

Presidio Med—San Francisco-set medical drama with Dana Delany (*China Beach*) and Blythe Danner (*Meet the Parents*). Lydia Woodward, John Wells and Chris Chulack executive-produce. From Lydia Woodward Productions and John Wells Productions with Warner Bros. Television.

Without a Trace—Crime drama about the missing-persons unit of the FBI, starring Anthony LaPaglia (*Murder One*). Executive producers include Jerry Bruckheimer, Jonathan Littman, Ed Redlich, David Nutter and Hank Steinberg. From Jerry Bruckheimer Television with Warner Bros. Television and CBS Productions.

Hack—Corrupt ex-cop (David Morse) seeks redemption by helping innocents who are threatened by bad guys. Co-starring Andre Braugher (*Homicide: Life on the Street*). Executive producers are David Koepp, Gavin Polone and Thomas Carter. From Big Ticket Television and CBS Productions.

RHDILA—Michael Mann (*Miami Vice*) returns to television (in fact, to his old Friday 10 p.m. time period) as executive producer of *film noir-ish* crime drama set in Los Angeles. Tom Sizemore (*Saving Private Ryan*) stars. From Forward Pass Inc., with Universal Television.

READY FOR MIDSEASON

Sitcoms

Baby Bob—Current season's gimmicky midseason comedy with the infant who talks in full sentences will return. Adam Arkin and Joely Fisher star. Michael Saltzman is executive producer. From Viacom Productions.

Drama

Queens Supreme—New York court drama starring Oliver Platt and Robert Loggia. Moonves described the program as a "good bench show" (no pun intended) because it can play at just about any hour on the schedule. Executive producers include Julia Roberts (yes, that one), Deborah Schindler, Elaine Goldsmith-Thomas, Kevin Fox. From Shoelace Productions with CBS Productions.

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

| | |
|-------|---------------------------------------|
| 8:00 | The King of Queens |
| 8:30 | Yes, Dear |
| 9:00 | Everybody Loves Raymond |
| 9:30 | Still Standing |
| 10:00 | CSI: Miami |
| 10:30 | JAG |
| 9:00 | The Guardian |
| 9:30 | Judging Amy |
| 10:00 | 60 Minutes II |
| 9:00 | The Amazing Race |
| 9:30 | Presidio Med |
| 8:00 | Survivor |
| 9:00 | CSI: Crime Scene Investigation |
| 9:30 | Without a Trace |
| 8:00 | 48 Hours Investigates* (new title) |
| 9:00 | Hack |
| 9:30 | RHD/LA |
| 8:00 | Touched by an Angel |
| 9:00 | The District |
| 9:30 | The Agency |
| 7:00 | 60 Minutes |
| 7:30 | Bram and Alice |
| 8:00 | Becker |
| 9:00 | |
| 9:30 | |
| 10:00 | CBS Sunday Night Movie |

Key New show New time

Shining a Spotlight on Service

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10 a.m. - 2 p.m.

Keynote Address, Tom Ridge
Director of Homeland Security

A CELEBRATION OF SERVICE TO AMERICA AWARDS:

6 p.m. - 9:30 p.m.

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Cedric the Entertainer Presents



The Grubbs



Firefly

Back to the drawing board—and drawing a lot

FIVE NIGHTS HAVE ONE PROVEN PERFORMER TO BUILD ON

THE PLAN

Fox's strategy for the new season is to add a whole bunch of new shows and hope some of them become successes. Just ask Sandy Grushow, chairman of Fox Television.

This is how he'd respond: "You always play to win. This is not about stopping the bleeding. The key to any one of these enterprises is try to put good shows on the air and hope that a bunch of them stick and hope that they become hits. If they do, then everything has a way of falling into place, and, if they don't, then life just gets a little more challenging."

It was certainly a challenging season for Fox this year as it lost buckets of young-demo viewers.

So, for next season, the network is pulling out all the stops to try to get back on track, committing to 11 new series, three of which will debut on Thursdays as late as January. The only schedule returning intact is Saturday night. The good news, says Grushow, is that the network has at least one proven performer to build around on five nights.

The network's challenges are compounded next season by the departure of two of its signature programs: *The X-Files* and *Ally McBeal*.

"We had to make some aggressive moves to show some growth on our network next year," said Fox Entertainment President Gail Berman.

Complicating Fox's new-season roll-out plans is post-season baseball. But Berman sees that complication as an opportunity to "concentrate our assets" and promotion resources on launching four new nights prior to the World Series: Friday, Saturday, Tuesday and Wednesday. Monday and Sunday will debut right after baseball, and the new Thursday lineup will debut in December or January.

NEW FOR THE FALL

Sitcoms

Cedric the Entertainer Presents—It's a variety half-hour hosted by the Cedric the Entertainer and filled with skits, dancing and other stuff. Matt Wickline, John Bowman, Stan Lathan and Cedric the Entertainer are executive producers. From 20th Century Fox Television.

The Grubbs—Fourteen-year-old Mitch Grubb (Michael Cera) doesn't have much going for himself, but then neither does his father (Randy Quaid). Think Bart and Homer. Joshua Sternin, Jeffrey Ventimilia, Ann Johnson are executive producers. From Granada Entertainment and 20th Century Fox Television in association with Universal Television.

Oliver Beene—Coming of age in the 1960s

wasn't easy. The 11-year-old title character (Grant Rosenmeyer) tries to make the best of it. Howard Gewirtz and Steven Levitan are executive producers. From DreamWorks Television in association with 20th Century Fox.

Dramas

Fastlane—Two cops (Peter Facinelli and Bill Belamy) clean up Hollywood, with the help of their sexy female boss (Tiffani Thiessen). McG, John McNamara and Daniel Rappaport are executive producers. From Warner Bros. Television.

Firefly—"Cowboys of the future" operate space freighter, have adventures. Executive producer and writer is Joss Whedon. From Mutant Enemy, in association with 20th Century Fox.

Girls Club—Three attractive 27-year-old women (Gretchen Mol, Kathleen Robertson and Chyler Leigh) live together, practice law together. David E. Kelley is executive producer. From David E. Kelley Productions in association with 20th Century Fox Television.

John Doe—Mysterious man (Dominic Purcell) turns up in Seattle knowing everything except who he is. Brandon Camp, Mike Thompson and Mimi Leder are executive producers. From Regency Television.

READY FOR MIDSEASON

Sitcoms

The Pitts—The unluckiest family in America (we are talking afflictions like demonic possession) still manages to keep on the sunny side of life. Mike Scully (*The Simpsons*) and Julie Thacker are executive producers. From 20th Century Fox Television.

Dramas

Septuplets—Four boys and three girls turn 16 and turn their family-owned hotel in Southern California upside down. Kip Koenig, Dawn Parouse are executive producers. From 20th Century Fox Television.

Reality

30 Seconds to Fame—Contestants have 30 seconds to show talent and why they deserve \$25,000 prize. Michael Binkow and Joe Revello are executive producers. From Explorer Production Group.

Meet the Marks—Ordinary people—two per half-hour—become unwitting "guest stars" on scripted domestic sitcoms. Vin Di Bona is executive producer. From Vin Di Bona Productions.

| | | |
|-----------|------|--|
| MONDAY | 8:00 | Boston Public |
| | 9:00 | Girls Club |
| TUESDAY | 8:00 | That '70s Show |
| | 8:30 | Grounded For Life |
| WEDNESDAY | 8:30 | Cedric the Entertainer Presents |
| | 9:00 | Fastlane |
| THURSDAY | 8:00 | Movies and Specials |
| | 8:30 | Movies and Specials |
| FRIDAY | 8:00 | Firefly |
| | 9:00 | John Doe |
| SATURDAY | 8:00 | Cops |
| | 9:00 | America's Most Wanted: America Fights Back |
| SUNDAY | 7:00 | Futurama |
| | 7:30 | Oliver Beene |
| | 8:00 | The Simpsons |
| | 8:30 | King of the Hill |
| | 9:00 | Malcolm in the Middle |

Key New show New time



It's Not About Me



Good Morning Miami



UPFRONT
2 • 0 • 0 • 2



American Dreams

For the No. 1 net, it's steady as she goes

MOVING HIT *SCRUBS* TO THURSDAY SLOT IS BIGGEST RISK

THE PLAN

Stability and strength. That was NBC's message to advertisers last week, when it announced just five new shows covering 3½ hours of its fall prime time schedule. Four nights will return intact next season: Monday, Wednesday, Friday and Saturday.

NBC is sitting pretty right now: No. 1 in households and the key demographic categories of adults 18-49 and 25-54 for the season. And it's also No. 1 among adults 18-49 in most other day-parts, including early morning, daytime, and late night and news. It also had the top-rated new comedy (*Scrubs*) and the highest-rated new drama (*Law & Order: Criminal Intent*).

Asked what his toughest decision was for the new schedule, NBC Entertainment President Jeff Zucker said it was moving *Scrubs* from Tuesday to Thursday as lead-out to *Friends* at 8:30. But, after a year of growth and nurturing, he said, "what we're doing is the same thing NBC has done on Thursdays for many years": moving a nurtured show into the white-hot glare of Thursday night where the expectations are enormous. "It's time to step up," he said of the program. "It's a terrific show."

Still, he added, it would be unrealistic to expect it to retain its entire *Friends* lead-in.

Zucker believes the network has one new comedy, *In-Laws*, that's strong enough to lead off Tuesday. (Conventional wisdom would suggest launching it behind a strong, established show that would give it a decent lead-in audience.) "We think it's such a universal premise and has such a break-out star in Dennis Farina that, given the audience that's available at 8 o'clock, *In-Laws* is the right call there." Zucker observed that *Just Shoot Me* and *Frasier* have worked well together.

NEW FOR THE FALL

Sitcoms

Good Morning Miami—A TV station hires a wunderkind TV producer (Mark Feuerstein) to fix the local morning show. Supporting cast includes Suzanne Pleshette. Max Mutchnick and David Kohan, the Emmy-winning creators of *Will & Grace*, are executive producers and writers. From Warner Bros.

Hidden Hills—Life in the 'burbs. The upfront clip had a running joke about dog poop getting tossed over a hedge into a neighbor's BBQ. Paula Marshall stars. Peter Segal and Rick Swartzlander are writers and executive producers. From NBC Studios and Primarily Entertainment.

In-Laws—Newlyweds (Dennis Farina and Jean Smart) move in with the bride's parents. Mark Reisman (*Frasier*, *Wings*) and Kelsey Grammer are executive producers. From NBC Studios, Paramount Television and Grammnet Productions.

Dramas

American Dreams—Set in the 1960s, the show follows a family from the Kennedy assassination to Watergate. Clark and Jonathan Price are the executive producers. From NBC Studios and Universal Television.

Boomtown—An ensemble cast fights crime in LA. Graham Yost (*Band of Brothers*) and Jon Avnet (*Fried Green Tomatoes*) are executive producers. From NBC Studios and DreamWorks Television.

READY FOR MIDSEASON

Sitcoms

Watching Ellie—After a less-than-spectacular debut this season, this Julia Louis-Dreyfus vehicle will return for a limited midseason run without that gimmicky clock that counts down, in real time, the 22 minutes in each episode. From NBC Studios.

It's Not About Me—A young lawyer (Jason Bateman) gives up his fast-track career to teach. He's got a buddy (Greg Grunberg) and a love interest (Nikki Cox). Jonathan Groff (*Late Night With Conan O'Brien*) and Vic Kaplan (*Ellen*) are executive producers. From NBC Studios.

Dramas

Kingpin—This limited-run series pits the DEA against a family-run drug cartel, but the stars are the bad guys. "It's like nothing you've even seen on network television," says NBC's Jeff Zucker. Aaron Spelling and E. Duke Vincent are executive producers. From NBC Studios and Spelling Television.

Mister Sterling—A prison reformer and political California scion (Lawrence O'Donnell Jr.) is appointed to fill a vacant Senate seat in Washington. O'Donnell is the executive producer. From NBC Studios and Universal Television.

| Time | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|-------|-----------------------------------|----------|-----------|----------|--------|----------|--------|
| 8:00 | | | | | | | |
| 8:30 | Fear Factor | | | | | | |
| 9:00 | Third Watch | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | Crossing Jordan | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | In-Laws | | | | | | |
| 8:30 | Just Shoot Me | | | | | | |
| 9:00 | Frasier | | | | | | |
| 9:30 | Hidden Hills | | | | | | |
| 10:00 | Dateline NBC | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | Ed | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | The West Wing | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | Law & Order | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | Friends | | | | | | |
| 8:30 | Scrubs | | | | | | |
| 9:00 | Will & Grace | | | | | | |
| 9:30 | Good Morning Miami | | | | | | |
| 10:00 | ER | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | Providence | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | Dateline NBC | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | Law & Order: Special Victims Unit | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | | | | | | | |
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| 9:00 | NBC Saturday Night Movie | | | | | | |
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| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 7:00 | Dateline NBC | | | | | | |
| 7:30 | | | | | | | |
| 8:00 | American Dreams | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | Law & Order: Criminal Intent | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | Boomtown | | | | | | |
| 10:30 | | | | | | | |
| Key | New show | | | | | | |
| | | New time | | | | | |



Body & Soul



Lip Service



Just Cause

A growing emphasis on original production

NEW DRAMAS, MADE-FOR MOVIES, DAYTIME STRIPS BOLSTER LINEUP

THE PLAN

Two rerun staples are still sprinkled throughout prime time (*Diagnosis Murder* and *Touched by Angel*), but less liberally than in past years as the family-friendly, feel-good network continues to ramp up on original production. Pax is adding four new prime time dramas next season and a slew of made-for-TV movies for its Friday and Saturday movie slots.

"Now that we're at 86% distribution, we're just going to try to add as many original shows as we can going forward," Paxson President and CEO Jeff Sagansky said at the upfront presentation.

The network is bulking up in other dayparts as well. Pax is launching three daytime strips: new versions of *Beat the Clock* and *Family Feud* and a Martha Stewart-type show called *Right at Home With Susan Crenshaw*.

Pax will air off-syndication *Feud* episodes hosted by Louie Anderson to start but, beginning in 2003, will do original episodes with new host Richard Karn, of *Home Improvement* fame.

One big difference in the Pax upfront presentation this year: no references to NBC.

The reason, of course, is that Paxson Communications has launched an arbitration proceeding to void its strategic alliance with NBC. Top NBC executives, including CEO Bob Wright and network president Randy Falco, attended the Pax upfront—but only as observers. Last year, NBC Sales President Keith Turner was part of the presentation.

But not this year, even though NBC still oversees its national sales while local sales are coordinated with many NBC owned and affiliated stations.

Paxson Chairman Bud Paxson said the sales relationship is working quite nicely. But he still wants out of the NBC alliance, he says, because NBC violated its terms by making another acquisition (Telemundo), which, because of current FCC broadcast ownership limits, precludes NBC from acquiring the two-thirds of Paxson it doesn't already own.

while she was in jail. On the outside, she goes after her deceitful ex-husband and helps others in legal trouble. It stars Gabrielle Fitzpatrick.

Jackie Zambrano and Gail Morgan Hickman are the executive producers.

Lip Service—A deaf woman (Deanne Bray) gets a clerical job at the FBI, but her lip-reading skills prove valuable and make her a full-time crime fighter. Based on a true story. Dave Alan Johnson and Gary R. Johnson are executive producers.

Young Blades—Next-generation Musketeers are a lot hipper than D'Artagnan and his gang, and one of them is a woman. Georges Campana, Dan Angel and Billy Brown are executive producers.

Made-for-TV movies

Friday Family Flix—Comedies, family adventures, "inspiring" dramas and holiday spectacles. From Headland Productions.

Saturday Mystery Movie—Whodunits, including seven based on books by Mary Higgins Clark and three based on those of Robin Cook.

MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
SUNDAY

| | |
|-------|------------------------|
| 8:00 | Young Blades |
| 8:30 | |
| 9:00 | Body & Soul |
| 9:30 | |
| 10:00 | Diagnosis Murder |
| 10:30 | |
| 8:00 | Touched by Angel |
| 8:30 | |
| 9:00 | Just Cause |
| 9:30 | |
| 10:00 | Diagnosis Murder |
| 10:30 | |
| 8:00 | Candid Camera |
| 8:30 | |
| 9:00 | Touched by Angel |
| 9:30 | |
| 10:00 | Diagnosis Murder |
| 10:30 | |
| 8:00 | It's a Miracle |
| 8:30 | |
| 9:00 | Touched by Angel |
| 9:30 | |
| 10:00 | Diagnosis Murder |
| 10:30 | |
| 8:00 | Friday Family Flix |
| 8:30 | |
| 9:00 | |
| 9:30 | |
| 10:00 | Weakest Link |
| 10:30 | |
| 8:00 | Lip Service |
| 8:30 | |
| 9:00 | |
| 9:30 | Saturday Mystery Movie |
| 10:00 | |
| 10:30 | |
| 7:00 | Candid Camera |
| 7:30 | |
| 8:00 | Doc |
| 8:30 | |
| 9:00 | Lip Service |
| 9:30 | |
| 10:00 | Just Cause |
| 10:30 | |

Key New show New time

NEW FOR THE FALL

Dramas

Body & Soul—Two doctors—one real, one a quack—try to make folks well and be "darkly funny." Peter Strauss and Daphne Zuniga star. John Whelpley and Peter Tortorici are executive producers.

Just Cause—She's an ex-con single mom, but she didn't do it, and she earned a law degree



Half and Half



The Twilight Zone



UPFRONT
2 • 0 • 0 • 2



Haunted

Synergy, yes, but weblet still goes its own way

NO REPURPOSING PLANNED FROM OLDER-SKEWING CBS

THE PLAN

"Did I just say 18 to 34?" asked Les Moonves at the UPN upfront last week, recalling that, in his role as president and CEO of CBS, he's the guy who's always telling advertisers it's those older viewers they ought to be paying attention to.

Different strokes, perhaps, for Moonves, who was presiding at UPN's first upfront presentation since officially being acquired by Viacom's CBS. Besides announcing its new schedule, the network also unveiled a new logo. (Memo to affiliates, by the way: UPN doesn't intend to help your station pay for reprinting all that stationery or repainting the news van.)

Moonves left a lot of the heavy lifting for new UPN programming chief Dawn Ostroff, fresh from Lifetime, who was there to present a new schedule heavy on "companion" series that will, in theory, build mini-themes to UPN's five nights of programming. Also, conveniently, Ostroff was busy insisting that, despite *WWE Smackdown!* (it was WWF until a court gave the initials back to the World Wildlife Fund a couple weeks ago), UPN is not a male network (its audience breaks down to 53% men, 47% women, Ostroff said).

The other message: "Bottom line, The WB seems to target teen-age girls. UPN goes after young adults," Moonves said, adding that, in part because of breakdowns at ABC and Fox in young demos, UPN scored impressive gains in the past season.

In a press conference afterward, Moonves said that integrating CBS and UPN sales is a workable model and that at least one movie company has a deal with Viacom in which the studio will run commercials with the program most appropriate to the audience it's seeking: youngish *CSI* or oldish *Touched by an Angel* on CBS, young-adult-skewing *Buffy* on UPN. "There's a way to sell radio, billboards and television all at the same time. That's what Viacom is all about."

Moonves also said CBS isn't scheduling UPN to make sure the weblet's series don't mess up ratings possibilities for the big network. "That's never come up, and Dawn would killed me if it did."

Two other anti-synergy notes: CBS has no plans to repurpose any series on UPN this season, and, with the new logo and all, it's final: UPN won't be getting a new name.

NEW FOR THE FALL

Sitcom

Half and Half—Rachel True and Essence Atkins star as half sisters who never got to know each

other. Now they have become neighbors in the same San Francisco apartment building, but they clash, of course. Part of UPN's Monday-night comedy lineup that targets African-Americans, the show is executive-produced by Yvette Lee Bowser (*A Different World* and more). From CBS Productions.

Dramas

Haunted—Matthew Fox (*Party of Five*) stars as a private investigator who survived a near-death experience that left him haunted by lost souls who can help him solve all kinds of murders. UPN plays this at 9 p.m., following *Buffy the Vampire Slayer* and presumably appealing to the same eerie sensibility. Executive producers are Emile Levisetti and Keith Addis (both from *The Education of Max Bickford*). From Industry Entertainment Productions in association with Viacom and CBS Productions.

The Twilight Zone—Forest Whitaker takes over the hosting role with new spooky stories. The remake of the Rod Serling supernatural-anthology show, a hit for CBS from 1959 to '64, will run at 9 p.m. Wednesday following *Star Trek* spinoff *Enterprise*. Pen Densham is the chief writer and executive producer, with partner Mark Stern and John Watson. From Trilogy Entertainment Group in association with New Line Television.

READY FOR MIDSEASON

Sitcom

Abby—The news here is that this sitcom stars Sydney Tamiia Poitier, daughter of the famed actor. She plays a TV sports producer who, in the pilot, is trying to end her interracial relationship with a self-centered oaf played by Sean O'Bryan; neither wants to leave their rent-controlled apartment. Mitchell Kaitlin and Nat Bernstein (creators of *The Gregory Hines Show*) are executive producers. From CBS Productions.

| Time | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|-------|--------------------------|----------------|-----------|----------|--------|----------|--------|
| 1:00 | The Parkers | | | | | | |
| 1:30 | One on One | | | | | | |
| 2:00 | Girlfriends | | | | | | |
| 2:30 | Half and Half | | | | | | |
| 3:00 | | | | | | | |
| 3:30 | | | | | | | |
| 4:00 | Buffy the Vampire Slayer | | | | | | |
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| 5:00 | Haunted | | | | | | |
| 5:30 | | | | | | | |
| 6:00 | | | | | | | |
| 6:30 | Enterprise | | | | | | |
| 7:00 | | | | | | | |
| 7:30 | The Twilight Zone | | | | | | |
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| 9:00 | | WWE Smackdown! | | | | | |
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Key New show New time

UPFRONT

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Do Over

THE WB • THE WB • THE WB • THE WB • THE WB • THE WB



Birds of Prey



Family Affair

Pitching to the belly-ring/tattoo demographic

SIX SERIES LAUNCHES, ASSAULT ON THURSDAY ARE IN THE HOPPER

THE PLAN

It may not be the most elegant way to describe the mission of The WB, but, at its upfront last week, President and COO Jed Petrick put it in a simple framework. "There are 80 million viewers under 20 years old. That's a lot of belly rings and tattoos."

The network that has broadcast prime time's youngest-median-age viewer (30) will introduce six series this fall (seven if you count *Gilmore Girls: Beginnings*, which will reprise the first season of that family-friendly hit on Sunday nights while the third season plays Tuesday nights).

The WB's oddest wrinkle might not be in prime time. This fall, it will take the 5-7 p.m. ET slot from affiliates on Sundays (about 90% have agreed) and repurpose second-season *Smallville* and new fall heart-tug drama *Everwood*.

"We offered this as an option to affiliates," Petrick explained. "If we could have those hours, we wouldn't program Saturdays."

As a strategy, he thinks it can work because, largely, The WB will be competing against NFL football on Fox and CBS and news and other programming on NBC and ABC; besides, many WB affiliates fare poorly on Sunday afternoons, so their risk is minimal.

The WB President of Entertainment Jordan Levin is creating groundwork for building a stronger Thursday, mindful that, after next season, NBC's *Friends* is a goner and with it, perhaps, that network's vise grip on the evening.

NEW FOR THE FALL

Sitcoms

Family Affair—That old Brian Keith-Sebastian Cabot sitcom (1966-70 on some old network called CBS) gets an update on The WB, starring Gary Cole as nice Uncle Bill and *Rocky Horror Picture Show* standout Tim Curry as grumpy Mr. French. He told the upfront crowd he was perfect for the role because "I'm British, I have exquisite manners, and small children annoy me immensely." It's up against *Friends*. Executive producers are Bob Young, Gavin Polone, Sid & Marty Krofft, and Randy Pope. From Pariah, in association with The WB partner Turner Television.

Do Over—One of at least two shows (ABC's drama *That Was Then* is the other) this fall about a young adult who is magically sent back in time to relive (and rework) his high-school years. Penn Badgley stars as a 34-year-old knocked back to 1981, when he was 14. It plays

on Thursday nights against *Scrubs*. From Paramount and Littlefield Co., the company run by ex-NBC Entertainment chief Warren Littlefield, who is executive producer along with Kenny Schwartz and Rick Wiener.

What I Like About You—Nickelodeon star Amanda Bynes is teamed with ex-*Beverly Hills 90210* star Jennie Garth. Bynes is the young trouble-causing Holly, who comes to live with her twentysomething sister, Valerie. Lots of pratfalls. Dan Schneider, Brian Robbins, Mike Tollin and Joe Davola are executive producers. From Tollin/Robbins Productions and Warner Bros.

Greetings From Tucson—Starring Pablo Santos, *Greetings* is about a Mexican-Irish family whose members don't always know who they are or what they should be doing, wearing or thinking. Executive producers are Peter Murrieta, Howard Klein, David Miner and Rob LeZebnik. From Turner Television.

Dramas

Everwood—Treat Williams plays a New York neurosurgeon who saves lives but neglects his two kids and wife, until she's killed in an accident and he and his children move to little Everwood, Colo., where he tries to rebuild his life. The WB is showcasing its season around the drama. Executive producers are Greg Berlanti (*Dawson's Creek*) and Mickey Liddell. From Warner Bros. Television.

Birds of Prey—Let's see, Catwoman was mom, and Batman was dad, and the offspring is Huntress (Ashley Scott), who hangs with Batgirl (Dina Meyer), who is a paraplegic after being shot by some of the Joker's bad guys in very bad New Gotham. They team with Dinah (Rachel Skarsten), who can see the future, and there you have it: crime-fightin' *Birds of Prey*. Executive producers are Laeta Kalgridis, Mike Tollin, Brian Rollins and Joe Davola. From Tollin/Robbins and Warner Bros. Television based on the DC Comic.

READY FOR MIDSEASON

Sitcom

The O'Keefes—Judge Reinhold and Kirsten Nelson star as eccentric parents. They home-school their brilliant kids, who rebel and insist on public school. Executive-produced by Becky Hartman Edwards and Mark O'Keefe, on whose life the series is based. From Turner Television.

| Time | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|-------|------------|------------------------------|----------------------------|----------|--------|----------|---------------------------|
| 8:00 | 7th Heaven | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | Everwood | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | | Gilmore Girls | | | | | |
| 8:30 | | | | | | | |
| 9:00 | | Smallville | | | | | |
| 9:30 | | | | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | | | Dawson's Creek | | | | |
| 8:30 | | | | | | | |
| 9:00 | | | Birds of Prey | | | | |
| 9:30 | | | | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | | Family Affair | | | | | |
| 8:30 | | Do Over | | | | | |
| 9:00 | | The Jamie Kennedy Experiment | | | | | |
| 9:30 | | Off Centre | | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | | | What I Like About You | | | | |
| 8:30 | | | Sabrina, the Teenage Witch | | | | |
| 9:00 | | | Reba | | | | |
| 9:30 | | | Greetings from Tucson | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 8:00 | | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 7:00 | | | | | | | Gilmore Girls: Beginnings |
| 7:30 | | | | | | | |
| 8:00 | | | | | | | Charmed |
| 8:30 | | | | | | | |
| 9:00 | | | | | | | Angel |
| 9:30 | | | | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |

Key New show New time

61ST
ANNUAL



Peabody

May 20, 2002

Awards

Waldorf = Astoria
New York

The Coca-Cola Company

*proudly salutes
the winners of the
61st Annual
Peabody Awards*



The Sixty-First Annual
GEORGE FOSTER PEABODY AWARDS
Presentation Luncheon

Administered by the
University of Georgia 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 20, 2002 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 The Peabody Awards | Mr. David Roland <i>Chair, Peabody Awards Board</i> |
| | Introduction of Master of Ceremonies | Dr. Horace Newcomb <i>Director Peabody Awards</i> |
| | Presentation of Winners | Mr. Walter Cronkite <i>Master of Ceremonies</i> |
| | Presentation of the Peabody/Robert Wood Johnson Foundation Award | J. Michael McGinnis, MD <i>Senior Vice President and Group Director, Health 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 |

Soundtrack for "The 61st Annual Peabody Awards"
Courtesy of Universal Pictures, a division of Universal City Studios, Inc.
Music from the Motion Picture "A Beautiful Mind"
Composed and conducted by James Horner

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, networks, producing organizations and individuals. They perpetuate the memory of the banker-philanthropist whose name they bear. The awards program is administered by the 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 Board, a committee of experts in media, culture and the arts, with the assistance of special screening committees of the faculty and students. The 61st Annual Awards celebrate programs produced for original broadcast or cablecast in 2001.

More than 1,000 entries have been received in each of the past ten years, from countries around the world. 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.

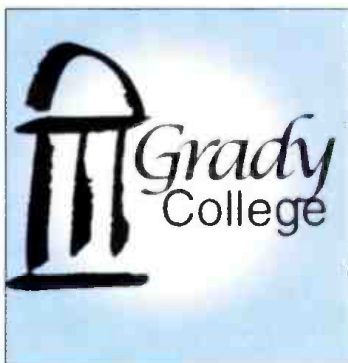
THE UNIVERSITY OF GEORGIA

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 217 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 32,000 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 GRADY COLLEGE OF JOURNALISM AND MASS COMMUNICATION

The 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 2002, students produced *NewsSource 15*, a live, 30-minute newscast five days a week. Grady alumni include 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; Randy Jones, CEO of Capital Publishing Inc. and founder of *Worth* magazine; and Rex Granum, *ABC News London*.



SHOWTIME proudly congratulates the

Things Behind The Sun team on receiving the
61st Annual Peabody Award.

ROBIN ALPER

ALLISON ANDERS

ROSANNA ARQUETTE

GARY BARKIN

DON CHEADLE

RICK DALLAGO

KIM DICKENS

ALISON FOLLAND

MARLA GROSSMAN

DANIEL HASSID

DOUG MANKOFF

GABRIEL MANN

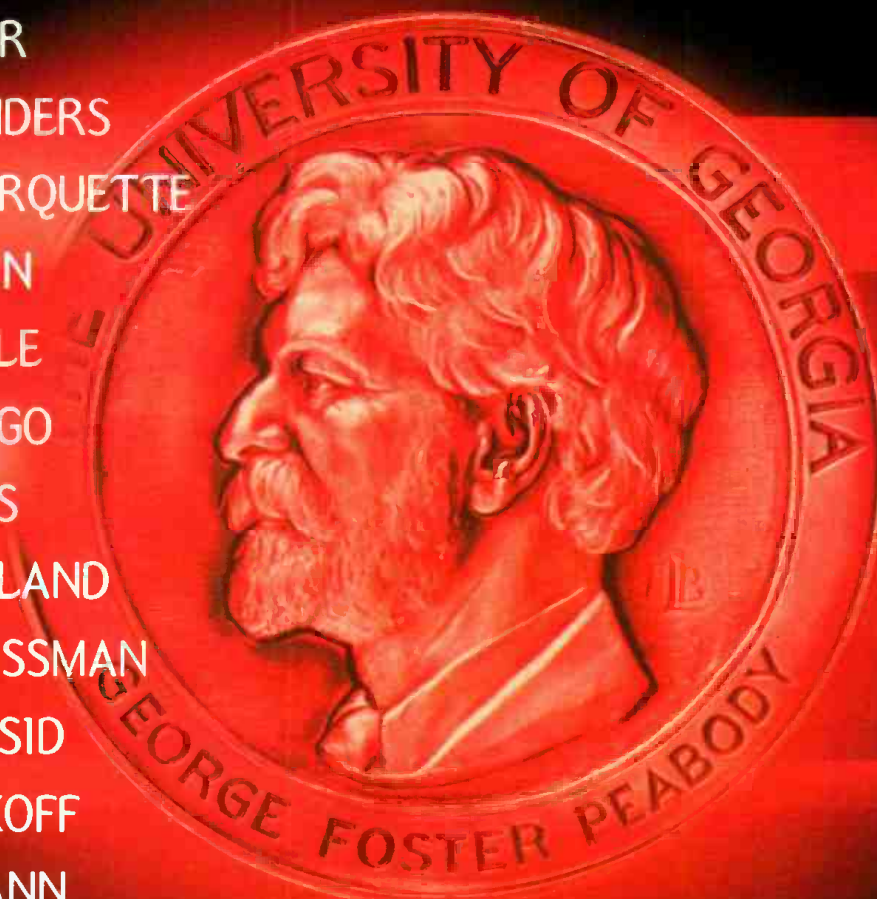
ELIZABETH PEÑA

JOSEPH RICE

ERIC STOLTZ

KURT VOSS

PETER WETHERELL



We would like to express our gratitude to the University of Georgia
Henry W. Grady College of Journalism & Mass Communication.

WALTER CRONKITE

Walter Cronkite has covered virtually every news event during his more than 60 years in journalism – the last 50 associated with CBS News. He became a special correspondent for CBS News when he stepped down on March 6, 1981, after 19 years as anchorman and managing editor of the CBS Evening News.

Born in St. Joseph, Missouri on November 4, 1916, Mr. Cronkite began his career in journalism as a campus correspondent at The Houston Post during high school and his freshman year at college. He also worked as a sports announcer for a local radio station in Oklahoma City and joined the United Press in 1937, where he remained for eleven years.

It was as a United Press correspondent that Mr. Cronkite covered World War II – landing with the invading Allied troops in North Africa, covering the battle of the North Atlantic in 1942, taking part in the Normandy beachhead assaults in 1944 and participating as one of the first newsmen in B-17 raids over Germany. After reporting the German Surrender, Mr. Cronkite established United Press bureaus in Europe and was named United Press bureau chief in Brussels and covered the Nuremberg Trials. From 1946 to 1948 he was chief correspondent for United Press in Moscow.

In July 1950, Mr. Cronkite joined CBS News in Washington as a correspondent and was anchorman for their political



convention and election coverage from 1952 to 1980. He assumed his duties on the CBS Evening News on April 16, 1962, which began as a fifteen-minute broadcast. On September 2, 1963, it debuted as network television's first half-hour, weeknight news broadcast with Mr. Cronkite's headline-making interview with President John F. Kennedy.

Following his departure from the CBS Evening News, Mr. Cronkite hosted several acclaimed CBS documentary programs, including the Emmy-winning Children of

Apartheid and the CBS News science magazine series, Walter Cronkite's Universe. In 1985, Mr. Cronkite was inducted into the Academy of Television Arts and Sciences Hall of Fame.

Mr. Cronkite received a Peabody Award in 1980 for Universe. He received Personal Peabody Awards in 1962 and 1980. His 1962 award cited "the concise elucidation of his nightly news programs and for the excellent photography with which they are supported; for his work on the documentary series, "The Twentieth Century," and for his frequent contributions to CBS Reports, and such special programs as "Our Next Man In Space." The 1980 citation saluted him for his profound influence on television journalism: "In his distinguished career, Walter Cronkite has established a standard of excellence for television news which served both the public and the industry. He is also recognized for his untiring efforts to defend our freedoms guaranteed in the First Amendment."

The Award

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 Lambdin Kay Distinguished Professorship for the Peabody Awards

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, now in her nineties, 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 performances, 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 estab-

lishing 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 NAB, 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 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 1997 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 funds 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.

The Archives

The Peabody Awards Collection forms the cornerstone of the Walter J. Brown Media Archives & Peabody Awards Collection at the University of Georgia Libraries, one of the largest broadcast archives in the country. The Media Archives holds more than 90,000 television and radio programs and 5 million feet of newsfilm; more than 45,000 of those titles are entries to the Peabody Awards submitted since the Awards began in 1940.

Film, video and audiotape are fragile media and each has a short life span and all broadcast history is in danger because the medium they were created on is temporary. Individual archives do what they can to save broadcast history, but unlike the motion picture industry, there is no significant push towards preservation efforts in the broadcast industry. Television and radio have changed everything. The University of Georgia Libraries and the Peabody Awards Program urge everyone associated with the broadcast media industries to consider the long-term implications of preserving valuable pieces of history. For more information on moving image preservation, contact the Association of Moving Image Archivists at www.amianet.org.

For more information about the Peabody Awards Collection Archive contact Ruta Abolins, Director at (706) 542-4757 or by email at abolins@arches.uga.edu.

THE PEABODY BOARD

The Peabody 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.

MR. ROLAND joins 14 other board members:

ED BARK, *television 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.*

HELEN DEMICHEL, *national director, National Alliance for Media Arts and Culture, San Francisco, Calif.*

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*

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

MERYL MARSHALL-DANIELS, *president, Two Oceans Entertainment Group, Los Angeles, Calif.*

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

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

HOWARD ROSENBERG, *television 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/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 fourth 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. 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, *Sharing the Secret*, a made-for-television movie dealing with eating disorders, was widely distributed to industry professionals. They also received a documentary on the making of that winning program produced especially for use by media professionals. The Peabody Awards also exhibited at the National Association of Television Programming Executives (NATPE) and at the National Association of Medical Communicators (NAMC) and placed the spotlight on the Peabody/Robert Wood Johnson Foundation Award.

THE ROBERT WOOD JOHNSON FOUNDATION

***The Robert Wood Johnson
Foundation congratulates the
2001 Peabody Award winners.***

***The Foundation is also proud to
support the Peabody/Robert Wood
Johnson Foundation Award for
Excellence in Health and Medical
Communication.***



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

These have included support for the AIDS Quarterly on PBS, on-going support of National Public Radio's coverage of health and health care issues, and efforts to help scriptwriters more accurately portray substance abuse in entertainment media.

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.

This year's nominees for the Peabody/Robert Wood Johnson Foundation Award are "Wit" and "The DNA Files." From HBO, "Wit" is an unforgettable drama in which a woman faces her own mortality with frankness, dignity and humor. "The DNA Files," presented on National Public Radio, is a vivid radio series explaining the intricate building blocks of genetic science in an engaging and accessible manner.

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 grant making in four goal areas: to assure that all Americans have access to basic health care at reasonable cost; to improve care and support for people with chronic health conditions; to promote healthy communities and lifestyles; 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

61ST ANNUAL Peabody Awards

THE WINNERS

ABC News Coverage of September 11, 2001

ABC News, New York

On September 11, 2001 the news organizations of the American Broadcasting Company – individuals and special units – exhibited the finest aspects of broadcast journalism. Diane Sawyer and Charles Gibson displayed an extraordinarily professional demeanor to the viewers of *Good Morning America*, even as the enormity of events unfolded before our eyes. Peter Jennings, first of the prime time anchors to reach his desk, guided viewers throughout the day, bridging reports from the field, from research units, and from government resource agencies. Brian Ross and John Miller provided a continuing stream of background information. From the Pentagon, John McWethy brought coverage of events in Washington. In the days that followed, newsmagazine programs continued to contextualize the tragedy, informing viewers of the history of violent action, complicated ethnic relationships, and deep cultural conflicts rooted in religion and politics. Correspondent David Wright and Producer Bruno Roerber reported from Afghanistan from before the beginning of U.S. bombing to the fall of Kabul. Ted Koppel and the *Nightline* organization described and analyzed the place of Afghanistan in the Cold War. In an *ABC News Special Report* Peter Jennings explored complicated geopolitics in a clear and concise manner. And Diane Sawyer presented a sensitive and moving

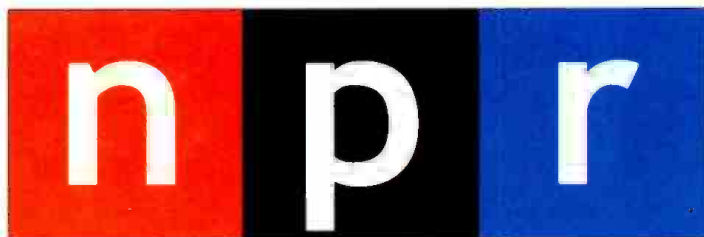


interview with widows of two of the heroes of United Airlines Flight 93. In every instance these reports and specials were presented without sensationalism. They were constructed on a basis of solid research. They were produced quickly, but with careful attention to detail. They maintained a commitment to clarity, accuracy, and completeness. For this demonstration of the true significance of the broadcast news media in our society, ABC News receives a George Foster Peabody Award.

National Public Radio Coverage of September 11, 2001

National Public Radio, Washington, D.C.

From its initial reports on the breaking, unprecedented news events of September 11, 2001, through in-depth coverage during the following three months, National Public Radio fully realized its mission "to create a more informed public, one challenged and invigorated by a deeper understanding and appreciation of events, ideas, and cultures." Combining comprehensive news reporting, insightful analysis and essays, intelligent conversations, appropriate poetry and consoling music, NPR offered discerning perspective on the complex issues raised by the al-Qaeda attacks on the United States and their aftermath. With remarkable power and reach, NPR's News and Information Division's coverage went to thousands of listeners at home and abroad via the domestic airwaves, NPR Worldwide, and NPR Online. Over the months following the attacks, NPR's Cultural Programming Division presented live memorial concerts from across the nation, providing listeners a calm, comforting place of solace. Of special note for their exemplary pro-



fessionalism are *Morning Edition* host Bob Edwards. *All Things Considered* hosts Robert Siegel and Linda Wertheimer, and NPR correspondents Melissa Block, David Kestenbaum, John Ydstie, John Burnett, Barbara Bradley, Rob Gifford, Mike Shuster, Lawrence Sheets, Ann Garrels, Ivan Watson, Joanne Silberner, Susan Stamberg, Alex Chadwick, and Scott Simon. For programming 182 broadcast hours related to September 11, 2001, enabling audiences to be informed and to mourn and reflect upon those unsettled days, a Peabody Award goes to National Public Radio Coverage of September 11, 2001.

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CNN Presents:
Beneath the Veil and Unholy War
Hardcash Productions, Channel 4,
and CNN Productions (Atlanta)

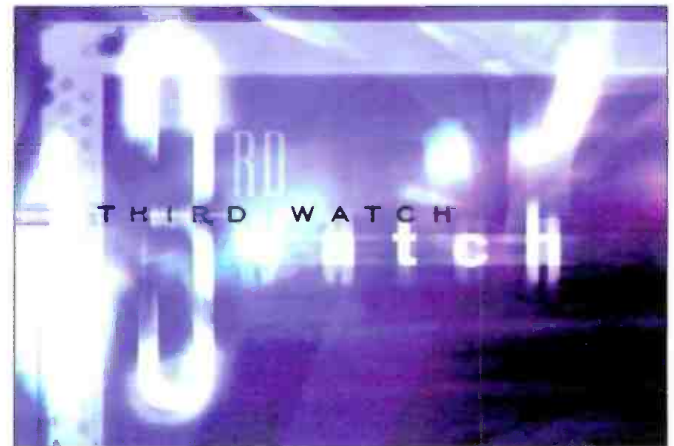
In two exceptional documentaries, Investigative Reporter Saira Shah and Cameraman James Miller create unforgettable before-and-after images of contemporary Afghanistan. CNN Productions Executive Producer Vivian Schiller and Supervising Producer Jennifer Hyde helped bring these riveting programs to audiences throughout the world. Executive produced by Hardcash's David Henshaw, produced and directed by Cassian Harrison and filmed at great personal risk in Shah's ancestral homeland by James Miller, the pre-September 11th program *Beneath the Veil* shows life under the iron rule of the Taliban – the ruins of Kabul, public executions, sites of alleged Taliban massacres, and the forbidden underground network of women struggling to survive. In developing this report, Shah, Miller, and Harrison were briefly detained by the Taliban's Ministry for the Prohibition of Vice and the Promotion of Virtue and forced to use hidden cameras to capture their chilling report. Among the most heartrending scenes is Shah's interview with three girls, then ages 9, 12, and 15, who saw their mother shot to death. The search for these girls forms the narrative structure for the sequel,



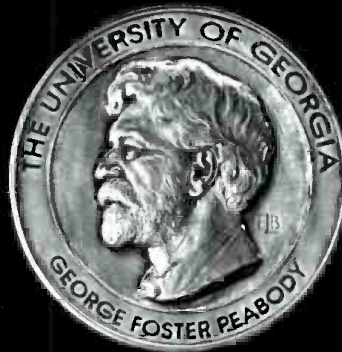
Unholy War, filmed and directed by Miller and reported by Shah. This follow-up shows how much – and how little – life has changed for the Afghan people since the Afghanistan bombing campaign began. When Shah finally finds the girls and offers assistance to relocate the family, the father's rebuff, saying they would become outsiders if they left their village, becomes a telling metaphor for Western preconceptions of this complex nation. For these deeply personal accounts of the terror and violence of repression in Afghanistan under the Taliban and of the continuing conflict in this troubled land, a Peabody Award goes to CNN Presents: *Beneath the Veil and Unholy War*.

Third Watch:
In Their Own Words
John Wells Productions in
association with Warner Bros. Television
presented on NBC

As was the case for so many others who create fictional television programs, the writers, producers, directors, and actors of NBC's *Third Watch* were faced with the difficulty of resuming a semblance of "normalcy" in the weeks following September 11, 2001. They chose to build a bridge between the two worlds in which they work. One was the world of the fictional stories they tell each week, stories exploring the lives of fictional police officers, fire fighters, and emergency medical service personnel. The other was the world of the real people who live in those roles, in the real New York, where the series is filmed. The bridge they built took the form of another set of stories, the real stories, told about September 11. These were stories of lost colleagues, of heroic actions, of personal grief, and lingering pain. They remembered with affection and joy. They wept for what was gone from their city. They reminded us all of the relations between our fictions and ourselves. This courageous step beyond genre was produced by Brooke Kennedy and directed by John Wells and Julie Herbert, with Executive Producers Christopher Chulack, John Wells and Edward Allen Bernero. Producers Kristin Hanns, Charles S. Carroll and Scott Williams. A Peabody goes to *Third Watch: In Their Own Words* for seizing the opportunity afforded by its privileged place in the television schedule to honor those on whose lives and actions the stories in the series are based.



THE MOST HONORED CABLE NEWS NETWORK



**CNN is the proud recipient of the 2001 Peabody Award for
CNN Presents' "Beneath the Veil" and "Unholy War"**

Passion, commitment, and the relentless pursuit of the truth. That's what journalist Saira Shah brought to her unforgettable *CNN Presents* documentaries, "Beneath the Veil" and "Unholy War." And they're the same qualities that have made CNN the most honored cable news network, with over 40 journalism awards since 2001.



One more reason you can depend on CNN
to drive your local ad sales business.

America: A Tribute to Heroes
 Tenth Planet Productions and the U.S.
 Broadcast and Cable Networks

From the beginning of the program with Bruce Springsteen singing "My City in Ruins" to the closing moments with Willy Nelson leading a panoply of stars in singing "America, the Beautiful," *America: A Tribute to Heroes* is an exceptional tribute to those lost in the events of September 11, 2001. Bare stages lit with hundreds of candles in New York, Los Angeles, and London provided the somber, unadorned setting for this unique program carried live, commercial free, by more than 30 radio, television and cable networks, including ABC, CBS, FOX, NBC, PBS, UPN, the WB, BET, Comedy Central, Court TV, the Discovery Channel, E!, Fox Family, FX, HBO, HBO Latino, Lifetime, MTV, PAX, Showtime, Sundance Channel, Telemundo, TLC, TNN, TNT, Univision, and VH-1. A number of Westwood One and Clear Channel Communications radio affiliates also simulcast the special telethon, which raised more than \$150 million for the victims of 9/11. Leading this unprecedented cross-network effort was Executive Producer and Director Joel Gallen, Coordinating Producers Michael Dempsey and Carol Donovan, Director Beth McCarthy, and Writers David Wild, Peggy Noonan, Phil Rosenthal, Bob Shrum, Anne Lewis, Eli Attie, Tom Fontana, Chris Connelly, Terry Edmonds, Marshall Herskovitz, Ed Zwick, David Leaf, Gene Pack and Bill Clark. Moving musical numbers alternated with equally moving tributes. Those performing, in order of appearance, were Bruce Springsteen, Tom Hanks, Stevie Wonder featuring Take 6, George Clooney, U2, Will Smith, Muhammad Ali, Faith Hill, Kelsey Grammer, Tom Petty & the Heartbreakers, Jim Carrey, Enrique Iglesias, Neil Young, Cameron Diaz, Alicia Keys, Robin Williams, Limp Bizkit with John Rzeznik of The Goo Goo Dolls, Dennis Franz, Jimmy Smits, Billy Joel, Calista Flockhart, Amy Brenneman, Dixie Chicks, Dave Matthews, Conan O'Brien, Sarah Jessica Parker, Wyclef Jean, Tom Cruise,



Mariah Carey, Ray Romano, Bon Jovi, Lucy Liu, Sheryl Crow, Sela Ward, Jane Kaczmarek, Sting, Julia Roberts, Eddie Vedder, Chris Rock, Paul Simon, Robert DeNiro, Celine Dion, Clint Eastwood, and Willie Nelson. No less stellar were those who manned the phones, including Halle Berry, Cindy Crawford, Penelope Cruz, John Cusack, Benicio Del Toro, Danny DeVito, Sally Field, Andy Garcia, Cuba Gooding, Jr., Whoopi Goldberg, Goldie Hawn, Salma Hayek, Michael Keaton, Reba McEntyre, Mike Myers, Jack Nicholson, Al Pacino, Rhea Pearlman, Brad Pitt, Kurt Russell, Meg Ryan, Adam Sandler, Sylvester Stallone, Ben Stiller, Mark Wahlberg, and James Woods. All involved donated their time, talent, and services, while ABC, CBS, FOX & NBC underwrote costs surrounding the production. This outpouring of honor for those lost on September 11, 2001, from the creative communities of television, film, music, and the theatre earns a Peabody Award for Tenth Planet Productions and the U.S. broadcast and cable networks.

Anne Frank
 Touchstone Television, presented on ABC

Of the millions of Jews murdered during the Holocaust, many were children, and Anne Frank stands out as their voice. In *Anne Frank*, based on the biography by Melissa Müller, produced by Touchstone Television and presented on ABC, we are given a glimpse of Anne's life far more complete than previous accounts of her well-known story. Viewers are led through Anne's carefree childhood before the war with scenes from her school, vacations at the beach, and elaborate birthday parties. The program explores her complex relationship with her parents — always close to her beloved father, but constantly at odds with her mother. We are made to feel her teen-age anxieties, complicated with the German occupation of Amsterdam. When the family is forced to hide from the Nazis in the Secret Annex, viewers begin to discover a deeper, more mature Anne as she expresses her innermost feelings to her diary, and to her confidante Peter Van Pels. During the months in hiding Anne struggles with her feelings about her mother, and begins a tenuous relationship that will only strengthen in the months to come. On August 4, 1944, Anne's life and hopes are shattered when those in the Secret Annex are arrested by the Gestapo. *Anne Frank* culminates with the terrible events that befall Anne and her family and friends as they are sent through various concentration camps to their ultimate demise. Of the eight occupants from the Secret Annex, only one person survives—Anne's father, Otto. Working within meticulously recreated locations is an outstanding cast including fourteen-year-old Hannah Taylor Gordon as Anne; Ben Kingsley as her father, Otto; Tatjana Blacher as her mother, Edith;



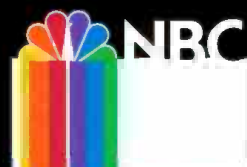
Brenda Blethyn as Mrs. Van Pels; and Lili Taylor as their trusted friend and protector, Miep. This exceptionally touching and in-depth presentation of Anne Frank's life also results from the efforts of Executive Producer Hans Proppe, Producer David Kappes, Director Robert Dornhelm, and Co-Producer/Writer Kirk Ellis. For so thoroughly documenting a life we thought we already knew, a Peabody Award goes to *Anne Frank*.

When there were no words,
they spoke for us all.

THIRD WATCH
IN THEIR OWN WORDS



CONGRATULATIONS TO EVERYONE AT "THIRD WATCH"
ON RECEIVING THE 2002 PEABODY AWARD.



Still Life with Animated Dogs
 Independent Television Service (ITVS)
 and Paul & Sandra Fierlinger,
 AR&T Associates, Inc.

Written, narrated and animated by its director, Paul Fierlinger, *Still Life With Animated Dogs* is a playful yet deeply serious documentary about dogs the artist has owned and that have been important and meaningful in his life. This autobiographical work reflects not only on the attributes of dogs as Man's Best Friend, but also on the nature of love, political oppression, artistic freedom and survival. Opening with the story of Spinnaker, Fierlinger drifts into memories of the many dogs he has owned. Episode Two regresses to 1950s Prague, Czechoslovakia, where we see the author, in his twenties, angry, depressed and rebellious. Out of defiance to a regime of intolerance, he names his dogs after American presidents, "just to make things a little harder," beginning with Roosevelt, who taught him a valuable lesson in civil disobedience: "When it comes to authority, get sneaky and do everything under the table." Fierlinger eventually sought freedom using this important lesson as a tool. Throughout his film Fierlinger artfully illustrates how, in an atmosphere of political oppression and suspicion, his relationships with mul-



ti-ple canines enabled him to maintain a capacity for loyalty and caring. The film culminates with Fierlinger at 64, aboard his sailboat on the quiet waters of the Chesapeake Bay, where he finds peace within himself and a connection with the power of divine nature. Paul Fierlinger created these autobiographical

stories in collaboration with his wife, Sandra Fierlinger, who served as the film's painter, assistant animator and production manager, and with Executive Producer Sally Jo Fifer. An original musical score by Composer John Avarese further complements Fierlinger's ideas and interpretations, and accents the expressive animation. For a visually delightful animated documentary that becomes a metaphor for the human spirit, a Peabody goes to Paul Fierlinger's *Still Life With Animated Dogs*.

American Masters: F. Scott Fitzgerald: Winter Dreams
 Thirteen/WNET, New York,
 presented on PBS

Using excerpts from private letters and scrapbooks, novels and short stories, photos from family albums, interviews with friends, colleagues and acquaintances, this cinematic biography melds words and pictures into an eloquent, inventive, and subtle exploration of F. Scott Fitzgerald's tumultuous and brilliant career. With the support of Executive Producer Susan Lacy and Producer Catherine Collins, Writer-Producer-Director DeWitt Sage's emotionally captivating documentary looks deep into the heart and personality of Fitzgerald. With haunting cinematic re-creations of the texts — *The Great Gatsby*, *This Side of Paradise*, *Tender is the Night* and *The Last Tycoon* — Fitzgerald's multi-faceted vision of the American dream is fully realized. Beginning with the frolicsome years after his marriage to Zelda Sayre and their move to New York,

then following Fitzgerald on to the despondent last years of his life, viewers are carried seamlessly through the writer's own complicated artistic and spiritual journey. The excitement and the melancholy of Fitzgerald's life are beautifully rendered in the exquisite cinematography of Dyanna Taylor and expert editing of Kenneth Levis. Previously unexplored aspects of his personality come to light in anecdotes discovered during research for this film. Visiting every area Fitzgerald explored, from his birthplace in St. Paul to Hollywood where he spent his last days secretly working on his last novel, Sage weaves person and place into the rich tapestry of American culture. A Peabody goes to *American Masters: F. Scott Fitzgerald: Winter Dreams* for chronicling the life of F. Scott Fitzgerald, one of America's greatest novelists, in images and ideas as lyrical and inventive as his prose.



Jazz Profiles
 National Public Radio, Washington, D.C.

This loving and insightful series, hosted by legendary jazz singer Nancy Wilson, combines an eclectic assortment of archival recordings with the voices of musicians and jazz experts. The blend makes one of America's greatest cultural contributions accessible and relevant to jazz lovers and novices alike. Executive Producer Tim Owens' innovative approach combines the independent efforts of Producers John Diliberto, Jim Luce, Joan Merrill, Molly Murphy and Suraya Mohamed, to provide the first of its kind weekly documentary series on jazz in America. Wilson's fifty years of experience with stellar entertainers, including luminaries such as Nat "King" Cole and Ella Fitzgerald, lend her program a tone of familiarity as she chronicles people, places, issues, styles, and events in the world of jazz, a world that continues to be a reflection of the joy and spirit of

America itself. Highlights in the standout 2001 series include a special four-part segment on the 75th birthdays of two of the most prominent and influential musicians in jazz — trumpeter Miles Davis and saxophonist John Coltrane. Other examples of dynamic programming are a pair of shows examining unusual instruments in jazz, another examining the importance of lyrics, and another that examined life on the road for jazz musicians. But ringing through all the background and context is *Jazz Profiles'* continuing emphasis on the music. Performance always takes center stage. A Peabody goes to *Jazz Profiles* for an innovative presentation of the world of jazz, honoring the works and the great artists of this unique American musical form.



TO THE TALENTED PEOPLE BEHIND OUR OWN
AMERICAN MASTERS
F. SCOTT FITZGERALD: WINTER DREAMS
AND ALL THIS YEAR'S
PEABODY AWARD WINNERS.

WE APPLAUD YOU!



thirteen
WNET NEW YORK

Mzima - Haunt of the Riverhorse
Survival Anglia LTD, U.K.

This evocative documentary combines powerful storytelling with un-compromised production values and specialist cinematography to take audiences into the underwater realm of two of Africa's most dangerous animals – the hippopotamus and the crocodile. Filmmakers Mark Deeble and Victoria Stone spent two years documenting the remarkable way in which a family of hippos brings life to Kenya's crystal-clear Mzima spring. Using cutting edge diving techniques and an underwater camera system they devised, Deeble and Stone chronicle the intimate behavior of these animals, much of it new to biologists. Their film reveals the intricate pyramid of life supported by the hippos and the astonishing animal behavior hidden beneath the surface of Mzima. To portray and explain the dynamics of this delicate African ecosystem the program moves fluidly among revelatory behavioral sequences, scored



with a seamless blend of natural sound and indigenous music. A seemingly simple story, this visually stunning documentary resonates well beyond the banks of an oasis in the African bush to link all nature. For presenting the dazzling underwater realm of the hippopotamus and crocodile in a mesmerizing film, a Peabody goes to Survival Anglia, LTD, U.K. for *Mzima – Haunt of the Riverhorse*.

**ExxonMobil Masterpiece Theatre:
Talking Heads II –
Miss Fozzard Finds Her Feet**

A Slow Motion Ltd., production for the BBC, presented on PBS by WGBH, Boston

In a culture increasingly dominated by youth, *ExxonMobil Masterpiece Theatre: Talking Heads II – Miss Fozzard Finds Her Feet* brings a perspective rarely found on television today. This extraordinary drama, produced by Slow Motion, Ltd., for the BBC and presented on PBS by WGBH, is a deceptively simple glimpse into the life of a middle-aged woman. Alan Bennett, the distinguished British author of *Miss Fozzard Finds Her Feet*, has, in this piece, chosen a risky and distinctive use of television: a monologue. Directed by Patrick Garland and produced by Mark Shivas with Co-Executive Producers Bennett and Rebecca Eaton, *Miss Fozzard Finds Her Feet* paints an intimate portrait of one woman and the forces that shape her life. The immediacy of the solitary performer speaking directly to the camera reduces this production to its essence: language and performance. We are deeply moved by Bennett's



compassionate display of human frailty in the person of an ordinary, middle-aged Englishwoman who speaks to the viewer as though chatting with an old friend. Impeccably performed by Patricia Routledge, Miss Fozzard innocently tells us her story, completely unaware of the poignant, heart-rending reality that lies beneath the everyday events of her existence. Bennett's mastery of language and nuance tells us more than Miss Fozzard will ever know. For providing audiences with an exquisitely personal insight into the human condition, a Peabody Award goes to *ExxonMobil Masterpiece Theatre: Talking Heads II – Miss Fozzard Finds Her Feet*.

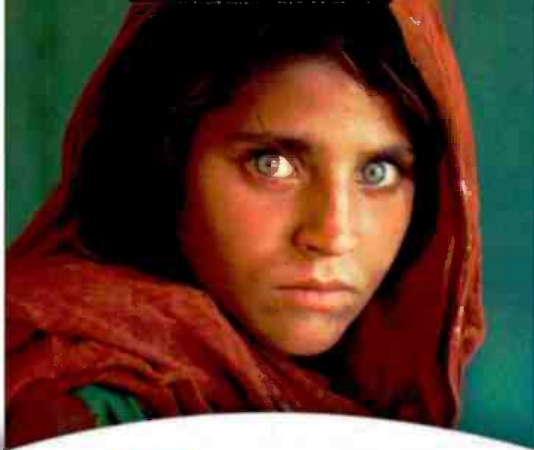
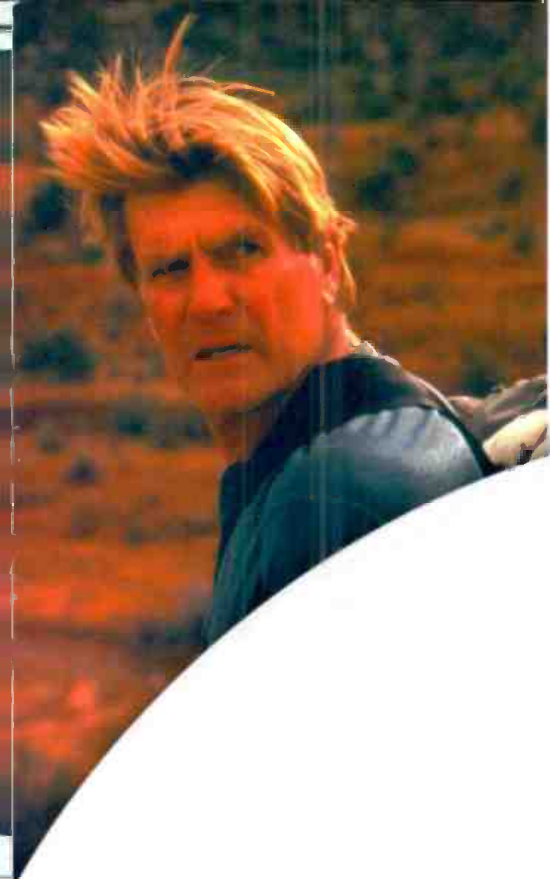
**The Life and Times
of Hank Greenberg**

The Ciesla Foundation and Cinemax

The Life and Times of Hank Greenberg chronicles the extraordinary career of the baseball great who transcended religious prejudice to become an authentic American icon. "Hammering Hank" Greenberg, America's first Jewish baseball star, shattered barriers of discrimination in American sports and society at a time when anti-Semitism ran high in the United States and Hitler was persecuting Jews in Europe. From 1930 to 1947, with a four-year break for World War II, Greenberg forged an impressive baseball career as a Detroit Tiger. The Hall of Famer hit a career .313, was chosen Most Valuable Player in 1935 and 1940, and in 1938 pounded a home run streak that came within two homers of tying Babe Ruth's 1927 record. Over a twelve-year period, documentary filmmaker Aviva Kempner wrote, produced and directed this loving tribute that juxtaposes world events and Greenberg's life, creating a story of perseverance and triumph. To create her profile, memorable for its cultural insights and humor, Kempner combined rare archival footage and dozens of interviews with Greenberg's family, friends, and surviving



teammates as well as footage of an extended 1984 interview of Greenberg by Dick Schaap. Directing the photography were Jerry Feldman, Kevin Hewitt, Tom Hurwitz, Tom Kaufman, Christopher Li, and Scott Mumford. Executive Producers Ross Greenburg and Sheila Nevins and Producer Julie Anderson brought the program to the screen for Cinemax. For hitting a grand slam that captures a life, a game, a time, and a place, a Peabody goes to Aviva Kempner, the Ciesla Foundation and Cinemax for *The Life and Times of Hank Greenberg*.



NATIONAL
GEOGRAPHIC

Explorer

MS
NBC

BREAKING NEWS
BIG ADVENTURE
FINDING THE LOST
SOLVING ANCIENT MYSTERIES
TAKING RISKS

WE KNOW A BIG STORY WHEN WE SEE IT



Congratulations
to Mark Deeble and
Victoria Stone
for another big win
for **Hippos**

The Cliburn: Playing on the Edge
 Peter Rosen Productions, Inc., KERA-TV,
 Dallas/Ft. Worth, and the Van Cliburn
 Foundation, presented on PBS

The *Cliburn: Playing on the Edge* focuses on the personal dramas of young performers participating in the renowned Van Cliburn International Piano Competition. This ambitious documentary presents an engrossing view of the aspirations and motivations of selected participants, truly an insider's look at how classical music is made at its highest levels. The contest, held once every four years, features thirty young pianists representing a dozen countries competing before capacity audiences and 13 jurors. Directed by Peter Rosen with Alan Skog as musical and multi-camera director, and Richard Rodzinski as executive producer, *Playing on the Edge* examines the eleventh competition. Directors of Photography Juan Barerra and Joel Shapiro film conversations with pianists, host families and jury members as well as performances, and all these scenes are seamlessly edited by Brian Williams into the exuberant account presented here. The film is by turns serious and lighthearted, brilliantly capturing the rich atmosphere of the competition, while also highlighting the personalities and superstitions of the more eccentric

characters. The Takacs Quartet is featured during the chamber music phase, playing with the 12 semifinalists, and James Colon conducts the Fort Worth Symphony Orchestra during the concerto phase, performing with the six finalists, all captured by Sound Recordist Tom Lazarus. Archival footage of Van Cliburn keeps the historical significance of the event in vivid perspective.



As the film nears the climactic moment of the competition two standout competitors, Stanislav Ioudenitch and Olga Kern, are poised to make history in an unforgettable conclusion. A Peabody goes to Peter Rosen Productions and KERA-TV for presenting the proficiency, excitement, anxiety, and flair that inform the personal and professional lives of young artists in *The Cliburn: Playing on the Edge*.

Conspiracy
 HBO Films produced in association with
 the British Broadcasting Corporation

On January 20, 1942, 15 men assembled at a villa on the outskirts of Berlin for a meeting that would ultimately seal the fate of European Jews. Adolf Eichmann prepared 30 copies of the minutes of this top-secret meeting. By the fall of the Third Reich, all had disappeared or been destroyed — all but one. Discovered in the files of the Reich's Foreign Office, the Wannsee Protocol detailed the plan for Hitler's eradication of the Jews in Europe, the "Final Solution." Under the expert pen of writer Loring Mandel, this sole copy became the basis for *Conspiracy*: a chilling re-creation of one of the most infamous summits in world history. Executive Producers Frank Doelger, David M. Thompson, and Peter Zinner, Director and Executive Producer Frank Pierson, and Producer Nick Gillot meticulously re-create the chilling conversations and business like atmosphere of that gathering. Kenneth Branagh as Reinhard Heydrich and Stanley Tucci as Adolf Eichmann epitomize

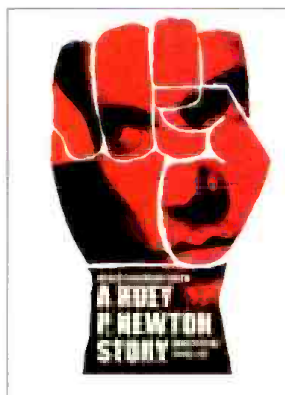


CONSPIRACY

Pettifer, Ewan Stewart, Peter Sullivan, Owen Teale, David Threlfall, and Nicolas Woodeson. For this unnerving tour de force based on the actual transcript of the meeting in which the Nazi "Final Solution" was designed, a Peabody Award goes to HBO Films and BBC Films for *Conspiracy*.

Hannah Arendt's memorable phrase — "the banality of evil" — with their characterizations of the Nazi leaders who conducted the meeting. Joining them as they ruthlessly, yet efficiently, plan the solution to the "storage problem in Germany with these Jews" are 13 other high-ranking Nazi officials, played by Colin Firth, Jonathan Coy, Brendan Coyle, Ben Daniels, Barnaby Kay, Kevin McNally, Ian McNeice, Brian

A Huey P. Newton Story
 40 Acres & A Mule Filmworks,
 Luna Ray Films, BLACK
 STARZ!, KOED, PBS and
 African Heritage Network



In this mesmerizing portrait of the complex co-founder of the Black Panther Party for Self Defense, Huey P. Newton's words still speak profoundly to us today. From unpublished manuscripts, recorded interviews and correspondences Roger Guenveur Smith developed this brilliant, critically acclaimed stage performance. Sitting alone in the midst of what is at once a stage, a cell, and a podium, Smith explores the public and private turmoil surrounding Newton's work. As one of the most volatile participants in the era of the Civil Rights Movement, Newton can be seen as a microcosm for issues as

diverse as community service and violent actions taken in the name of justice. All the complications, ambiguities, and moral quandaries bound up in America's ongoing struggle with racism are captured in this virtuoso performance. Period materials and original compositions from Sound Designer Marc Anthony Thompson complement the production. Directed by Spike Lee, the film was shot by Director of Photography Ellen Kuras before a live audience, in a setting that actually resembles the real-life prison room in which Newton was interviewed. In this manner the play is transformed from the stage to the screen in a truly distinctive, intimate, and intense style. This compelling and controversial depiction of a man who was loved and admired, feared and hated, was conceived and written by its star performer Roger Guenveur Smith and produced by Steven Adams, Marc Henry Johnson and Bob L. Johnson. For exploring events from our past in a provocative, challenging and enlightening manner, a Peabody goes to *A Huey P. Newton Story*.

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

AMERICAN MASTERS
"F. Scott Fitzgerald: Winter Dreams"
Thirteen/WNET New York

THE CLIBURN:
PLAYING ON THE EDGE
Peter Rosen Productions, Inc.,
and KERA Dallas/Ft. Worth

EXXONMOBIL MASTERPIECE
THEATRE "Talking Heads II:
Miss Fozzard Finds Her Feet"
Slow Motion Ltd. for WGBH Boston

STILL LIFE WITH ANIMATED DOGS
Independent Television Service (ITVS)
and Paul & Sandra Fierlinger,
AR&T Associates, Inc.

ENDGAME IN IRELAND
Brook Lapping Productions for BBC2 in
association with WGBH Boston, RTE (Ireland),
La Sept ARTE (France and Germany), SBS
(Australia) and YLE (Finland)

A HUEY P. NEWTON STORY
40 Acres & A Mule Filmworks, Luna Ray Films,
Black Starz, PBS and African Heritage Network

THE FIRST YEAR
Teachers Documentary Project for
KCET Hollywood

WGBH Boston
"An example of the best in public television,
this preeminent organization has served its
community, the nation and the world with
outstanding productions and collaborations."



PBS

The DNA Files

SoundVision Productions,
presented on National
Public Radio



This vivid and accessible five part series examines recent discoveries and controversies in the fields of genetic science. Each program approaches complicated scientific topics with clarity and humor, yet never shies away from the complicated ethical, legal and social questions ubiquitous among the new genetic discoveries. Interviews with key genetic scientists and social thinkers come together with elements of radio drama as Executive Producer Bari Scott and Producers Barrett Golding, Daniel Grossman, Larry Massett, Kathy McAnally and Karen Michel create a rich audio world. Under guidance of Director and Managing Editor Rachel Goodman and Science Content Expert Sally Lehrman *The DNA Files* poses a series of crucial questions. Among them:

Could humans live forever – and should they? Will genetics help us win the war against disease, or merely attain a truce? Will genetic technologies preserve the planet's ecological balance, or throw it off disastrously? Episode one "DNA. Code of the Wild: Genetics & Applied Ecology," explores how scientists are using

DNA as a tool to create new life forms to clean up environmental toxins. Other episodes deal with astrobiology, a new interdisciplinary field, with the role of DNA in combating disease-causing bugs, and with cell repair research as a potential "fountain of youth." The final program, "Genetic Medicine: Prescription For Conflict," confronts gene therapy, stem cell research and xenotransplantation, three areas that have raised intense public debate. Peabody award-winning correspondent John Hockenberry hosts *The DNA Files* and leads listeners through complicated material in a clear and instructive manner. A Peabody goes to *The DNA Files*, distributed by National Public Radio for superb exploration of the important and controversial subject of genetic research.

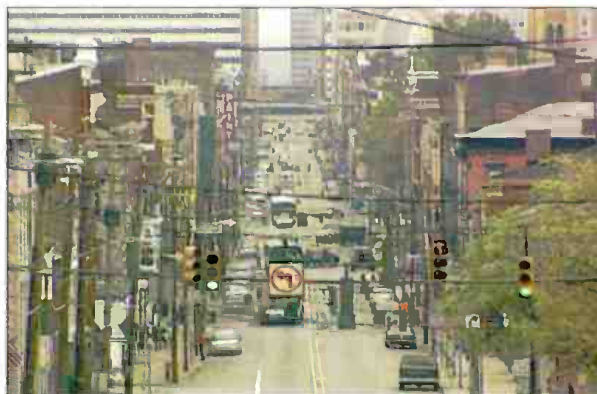
Visions of Vine Street

WCPO – TV, Cincinnati, Ohio

In April 2001, the heart of Cincinnati, a deteriorated area known as "Over-the-Rhine," exploded in riots. In the days following, WCPO-TV General Manager Bill Fee and News Director Bob Morford asked WCPO-TV's I-Team to investigate this area's problems, and to pay special attention to those who owned the many abandoned buildings along the district's main thoroughfare, Vine Street. Investigative Reporter Laure Quinlivan and her team assembled so much material that what was to be a series of short segments for the late news became instead a one-hour documentary, aired commercial free in prime time. During four months of research Quinlivan and Videographer Rob Griola toured the once-grand neighborhood. In interviews with all of the major players involved in Vine Street – business owners, city officials, non-profit organization leaders and owners who have abandoned their buildings – they assessed the issues and opportunities facing "Over-the-Rhine." Then, taking lessons from Main Street, another rejuvenated area of Cincinnati, and from

revitalized sister-city Columbus, Ohio, the I-Team developed and outlined solutions to the Vine Street blight. Their proposals included establishment of a housing court, provision of low interest homeowner loans, city funded street improvements, more police presence to deter crime, a workable master plan for revival and a "neighborhood pride center" to house all police and social service activities for the area. The I-Team's hard-hitting, intricately woven report and the blueprint for improvement they developed, captured the attention of citizens and city leaders alike and brought results. Early this year, Cincinnati Mayor Charlie Luken

announced plans to create a housing court and a neighborhood pride center for Vine Street. This model investigative documentary from a local television news organization informed its citizens and contributed to improved life in its community. As a result, *Visions of Vine Street* brings a Peabody Award to reporter Laure Quinlivan and WCPO-TV's I-Team – their second Peabody in three years.



A Murder in the Neighbourhood

Canadian Broadcasting Corporation

There are occasions when violence intrudes even into the most familiar settings and the most typical lives. Such an intrusion occurred on Hillcrest Avenue in the Toronto suburb of Pickering. There a naked woman ran from her home, carrying her child, screaming for help. She was attempting to escape from her estranged husband who was threatening her with a gun. Though she was able to hand the child to alarmed neighbors, she was dragged back into the house where she was shot and killed by her husband, who then killed himself. *A Murder in the Neighbourhood*, produced by Karen Levine for the Canadian Broadcasting Corporation *Sunday Edition*, relates these events – but is not about them. Rather,

the program focuses on the experiences of the neighbors who struggled at that time and later with their own responses, actions, and reactions, with the aftermath of events that shattered their everyday expectations. For allowing these individuals to explore the deeply personal meanings of unexpected tragedy, and for allowing listeners to consider what their own responses might have been, *A Murder in the Neighbourhood* receives a Peabody Award.



The Leader in Local Television

WCPO-TV's
I-Team Documentary

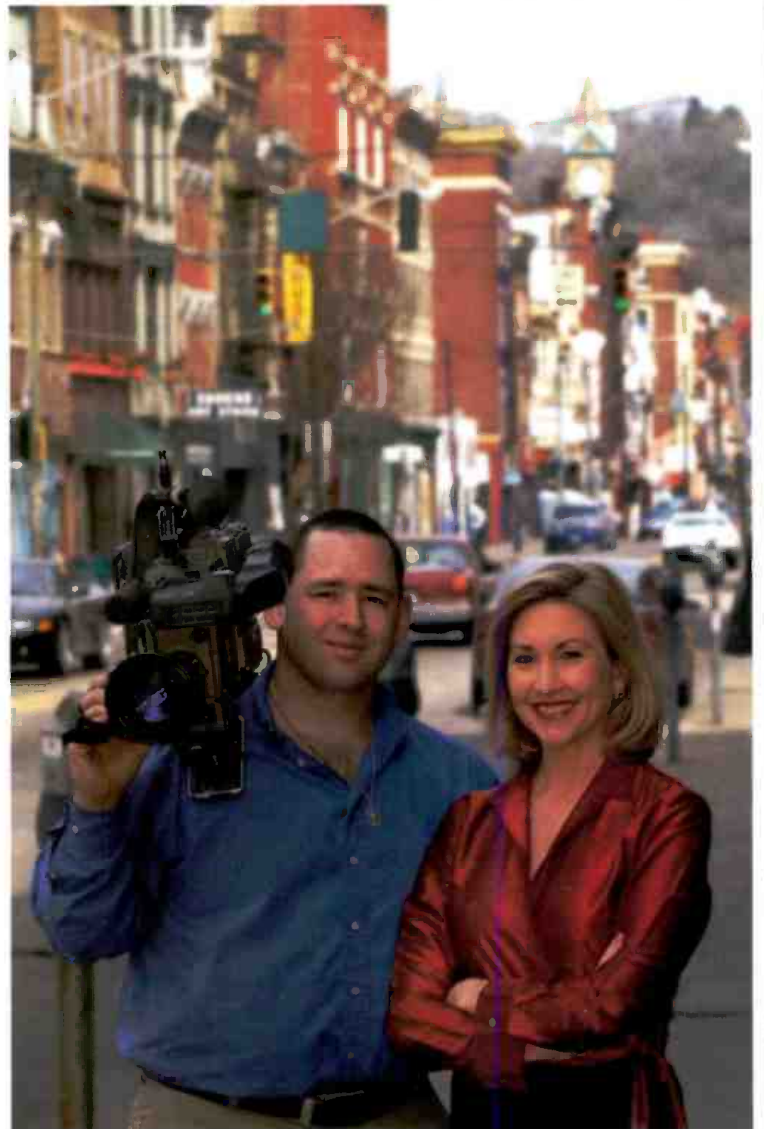
Visions of Vine Street

Sparking change in the heart of the city



The E. W. Scripps Company
congratulates
Investigative Reporter Laure Quinlivan
and Photographer Rod Griola.

Great Television



The only local commercial television station
in North America
to win a Peabody Award in 2001.



A Scripps Howard Television Station

WTO Challenge

Television Broadcasts Limited, Hong Kong, SAR, People's Republic of China

With accession to the World Trade Organization, China is opening its doors to world markets, bringing about what world businesses see as long-awaited opportunities. But for many in China, the WTO will bring disconcerting change and, some argue, devastating competition. *WTO Challenge*, an impressive three-part report, examines how various Chinese industries plan to cope in the new economic context. The documentary series compares the Chinese situation to those of other nations such as Mexico, which embarked on a free trade economy 15 years ago under the GATT. Executive Producer Au Ka Lun, Producers Ko Yee Lam, Sum Wan Wah, Hui Mei Lin, and Wong Kit Wa, Directors Heidi Yung and Greta Cheung, and Photographers Ng Yuk Lun, Wan Tak Ming, and Tsang Yee Sang investigate the Chinese industries facing the most competition under the new WTO rules: agriculture, textiles and clothing, electrical appliance manufacturing, banking and investment, and steel and glass production. Issues common to the growing global econo-

my — free trade, fair competition, product dumping, tariffs, quotas, state subsidies and state-managed economies — are all considered in a complex, yet clear manner. Through careful examination of practices in Mexico, Australia, Singapore, Canada, India, Japan and the United States, *WTO*

Challenge shows how the potential loss of existing jobs, creation of new and different jobs, and variations among economies may change the face of China and indeed, the face of the rest of the world. For *WTO Challenge*, an outstanding documentary probing the personal, social, and economic implications of China's growing involvement in world affairs, a Peabody Award goes to Television Broadcasts Limited, Hong Kong.



Endgame in Ireland

Brook Lapping Productions for BBC2 in association with WGBH/Boston, RTE (Ireland), La Sept ARTE (France and Germany), SBS (Australia), and YLE (Finland)

For years, peace in Northern Ireland seemed to be a perplexing illusion. For each step forward, there seemed to be one step back. Negotiations continued, however, and finally on April 10, 1998 — Good Friday — an agreement was reached. In *Endgame in Ireland* the key figures at each stage of the peace process describe in unprecedented detail what happened in events leading to the 1998 Good Friday peace accords. Here, the last four prime ministers of the Irish Republic, the last three prime ministers of Great Britain, President Bill Clinton and his staff, and the leaders of the IRA and Sinn Fein and their counterparts among the Unionists in Northern Ireland speak candidly about the difficulties encountered in these complex and delicate discussions. For the first time, Executive Producer Brian Lapping, Series Producer Norma Percy, and Producer-Directors Mark Anderson and Mick Gold, and Associate Producers David Alter and Nava Mizrahi bring to the screen meetings and confrontations, even private telephone calls. With this four-part series they make sense of events most viewers have previously found baffling. Elaborate editing of the verbal thrusts and parries of negotiation creates a vivid and absorbing account of the negotiations. This retelling of recent history creates fascinating television, conveying the real intensity of intricate international peace talks. This truly international endeavor by Brook Lapping Productions for BBC2, WGBH/Boston, RTE, La Sept ARTE, SBS and YLE receives a Peabody Award for its enlightening exploration of the tortuous complexities of international peace negotiations in Northern Ireland.





A PROMISE KEPT FOR 50 YEARS

A Note to You
 Between the Lions
 Vienna New Year's Day Concerts
 Basic Black
 Eye on Education
 The Caption Center
 Says You!
 The Advocates
 Degraasi High
 The Prize
 Morning pro Musica
 Building Big
 Beckett Directs Beckett
 Concealed Enemies
 Poet's Corner
 Bach Organ Recital Series
 The French Chef
 Championship Ballroom Dancing
 Singing Detective
 The Machine that Changed the World
 Frontline
 La Plaza
 ExxonMobil Masterpiece Theatre
 Culture Shock
 Ellis Island by Meredith Monk
 Watergate Hearings
 27th Street Lancers
 New Television Workshop
 Lowell Thomas: High Adventure
 James Brown at Boston Garden
 Antiques Roadshow
 wgbh.org
 Zoom
 The Innocents
 Other Voices, Other Songs
 Robert Frost: A Look at Our
 Death for a Princess
 AIDS Quarterly
 Tanglewood Concerts
 Sister Wendy's Story of Painting
 Upstairs, Downstairs
 A Conversation with James Baldwin
 Victory Garden
 Eyes on the Prize
 Woof! It's a Dog's Life
 Prospects of Mankind
 Shackleton's Voyage of Endurance
 Descriptive Video Service
 Mark Train
 Arts Access Media
 The Spider's Web
 Long Ago and Far Away
 Eric in the Evening
 Heat of the Night
 Greater Boston
 The Churchills
 Tom Rush: Late Night Radio
 Ballet Mécanique
 Rock & Roll
 Folio
 A Woman's Place
 New Yankee Workshop
 Bennett and Basie Together
 Adventures in Sound
 The World
 The Ascent of Man
 Say Brother
 Roots of the Blues
 Destinos
 For Freedom Now
 B.B. King: Let the Good Times Roll
 Columbus and the Age of Discovery
 All Stars in America
 Arabs and Israelis
 Babar
 Arthur
 Nova
 A Celtic Sojourn
 French in Action
 Bernstein and Beethoven
 Americas
 Blues After Hours
 Irish in America
 Comedie Francaise
 A Science Odyssey
 Mark Train
 The Spider's Web
 Final Edition
 Classical Performances
 Elliot Norton Reviews
 To Be Young, Black and Male
 Hiroshima Remembered
 Auto Mechanics
 Boston Early Music Festival
 South African Essay
 Peter, Paul and Mary Too
 Jazz Legacies
 Julia Child and More Company
 Louis Lyons' News and Comment
 The Threepenny Opera
 Anthology
 Newport Jazz Festival
 Dancing Disco
 People's Century
 Millennium Day Broadcast
 Evolution
 This Old House
 Vietnam: A Television History
 Where in the World is Carmen/Sandiego?
 The Farmer's Wife

Hell in the Pacific

A Carlton Production, in association with The Learning Channel, for Channel Four Television

If all war is hell, it remains the case that for sheer hatred and intense savagery, the Pacific theater of operations during World War II developed into one of the deeper rings of agony. That intensity is explored and explained in *Hell in the Pacific*. Two years in the making, *Hell in the Pacific* is a four-part film, spanning thirteen countries, and following literally in the footsteps of the soldiers of sixty years ago. In the first episode, "Inferno," after Japan's sudden attack on Pearl Harbor, the bitterness and grief that was the Pacific War is evidenced in the ferocious savagery that raged across oceans, remote islands and jungles. "Purgatory" looks at the extraordinary fate of Australian nurses evacuated from Singapore and America's retaliation at Midway. In the third installment, "Armageddon," viewers witness death and survival in Japanese prison camps and the horror experienced by women who fell in the path of soldiers. The final episode, "Apocalypse," reviews the last merciless battles, the bomb that changed the world and, for some, the most difficult journey of all, going home. The core production team, under the guidance of Executive Producer Polly Bide and Writer-Producer-Director Jonathan

Lewis, included Associate Producer Isobel Hinshel Wood, Editor Chris Rodmell, Film Researcher Alison McAllan, Lighting Cameraman Jim Howlett, On-line Editor/colourist Michael Sander, Sound Recordist



Peter Eason, and Film Editor Chris Rodmell. The group worked on all four films and faced a daunting task: how to organize the sheer mass of archive film, select information from thousands of possible eyewitnesses and shape an almost limitless choices of stories and locations. The result offers the viewer insight into the hatred felt for an enemy and how the thin veneer of civilization can so quickly be peeled away. Interviews with veterans from both sides of the many battles in the Pacific add an especially intimate – and often disturbing – perspective to events they chronicle. For presenting these sobering questions in the form of powerful documentary accounts, a Peabody Award goes to Carlton Productions, The Learning Channel, and Channel Four Television for *Hell in the Pacific*.

Things Behind the Sun

Showtime, An Echo Lake Productions/Sidekick Entertainment Production

Things Behind the Sun is an intense story of a teenage rape and its devastating consequences. Based on the experiences of filmmaker Allison Anders and written by Anders and Kurt Voss, the film presents the raw brutality of rape, which not only scars its victims but also haunts its perpetrators and those who stood by. Brought to the screen by Executive Producers Gary Barkin, Peter Wetherell, Marla Grossman and Joseph Rice and Producers Daniel Hassid, Doug Mankoff and Robin Alper, the film tells the story of Singer/Songwriter Sherry McGrale, a self-destructive alcoholic experiencing post-traumatic stress syndrome resulting from her rape. Sherry is brilliantly portrayed as an adult by Kim Dickens and as a youngster by Brittany Finamore. Equally exceptional is Don Cheadle's performance as Sherry's supportive manager and ex-boyfriend, Chuck, who tries to help her but can only stand by in frustration as she continues her downward spiral. The film's intensity increases when a journalist for a rock magazine, Owen, played by Gabriel Mann, begins a major profile of Sherry and the band. A new layer of the story unfolds as Owen's role as a bystander in Sherry's rape and his subsequent guilt about that role



emerge. Prison scenes featuring one of the rapists, Owen's brother Dan, played by Eric Stoltz, are especially forceful. Details of the rape and the lives of others involved surface in painful flashbacks involving a much younger Dan, played by Justin de Prume, and the teenage Owen, played by Owen Butler. Underscoring the film is a rich musical subtext that reflects the emotions of characters struggling toward some personal sense of closure to events that have marked each of them. For this searing exploration of rape and its never-ending consequences, a Peabody Award goes to Showtime and An Echo Lake Productions/Sidekick Entertainment production for *Things Behind the Sun*.

Boycott


Norman Twain Productions with Shelby Stone Productions in association with HBO Films

A Peabody Award goes to *Boycott*, written by Herman Daniel Farrell, III, and Timothy J. Sexton and directed for Home Box Office by Clark Johnson. Norman Twain and Shelby Stone served as executive producers, with Producer Preston Holmes and Co-Producer James Bigwood. *Boycott* returns to



events that should by now be among the most famous and familiar accounts of the African-American Civil Rights Movement in the United States. Once again a weary Rosa Parks, movingly portrayed by Iris Little-Thomas, refuses to give up her seat on a Montgomery, Alabama, bus. Once again she is arrested. Once again a youthful Martin Luther King, Jr., remarkably played here by Jeffrey Wright, begins to rally citizens to walk the hard miles to their jobs as janitors and maids, waitresses and laborers. Once again – a movement takes shape. But in this retelling we go behind and beyond the public record. In *Boycott* we explore the personal emotions, the domestic struggles, and the unknown conflicts that precede and under gird courage. We explore the consequences of moral choices. And we are reminded that these and similar choices must still be confronted one by one, by individuals and by society, if we are all to live free at last. For refusing to allow history to slip into "the past," *Boycott* receives a Peabody Award.

In honoring us, you honor them.



HELL IN THE PACIFIC

© 2002 DCI

Recipient of the
George Foster Peabody Award
for excellence in broadcasting.

TLC
LIFEUNSCRIPTED™

A Carlton TV production for TLC and Channel Four Television

Blue's Clues Nickelodeon

Built on the philosophy that television can educate while it entertains, *Blue's Clues* is a "play-along, think-along" series whose inventive approach to problem solving offers children a sense of personal empowerment. Blue, an energetic puppy, and host Steven Burns (a real person living in this animated world), invite viewers to solve the day's puzzle through interactions that teach children not just *what*, but *how*, to think. Blue and Steve ask viewers to play along with the show. They present questions to answer and problems to solve, then "wait" for their responses. This interactivity allows kids to master subjects, building self-esteem in an inventive and creative manner. In the episode entitled "Stormy Weather," Steve and Blue are preparing for their nature walk – but first "we" have to check the weather. We play *Blue's Clues* to figure out what kind of weather Blue thinks is coming. Along the way, we help Steve the "Weatherman" report on the weather changes we see from the mudroom window. Co-creators Traci Paige Johnson, Todd Kessler and Angela Santomero, with Writer Chris Nee, incorporate a unique multilayered approach to reinforce the retention process of preschoolers. By incorporating challenging topics such as anatomy, geography and even physics throughout the series' current six-year run, Director Alan Zilnak, Executive Producers Angela Santomero and Traci Paige Johnson, with Producers Jennifer Twomey Perello and Wendy Harris keep their audience entertained and informed. Children continue to enjoy extraordinary television content designed just for them. That content has also expanded to a web site, complete with interactive storybooks, games, music and other themes covered in *Blue's Clues*, the series. A Peabody goes to *Blue's Clues* for its pioneering and consistent efforts in children's programming that always respects its very special audience.



The First Year Teachers Documentary Project, presented on PBS

Intense and emotional, *The First Year* cuts through the rhetoric of the national debate about education to remind us what is real – the powerful relationship between a teacher and a student. Chronicling the human side of teaching, the program follows five determined and committed novice teachers as they struggle to survive their first year of teaching in some of America's toughest schools. Produced by the Teachers Documentary Project, this film unflinchingly sheds light on the issues facing public schools. Producer-Director-Videographer Davis Guggenheim and Producer Julia Schachter show what happens when the system fails to serve, when families fail to support both teacher and student, and what teachers must do when idealism is not enough. The five educators – kindergarten teacher Maurice Rabb, fifth grade teacher Nate Monley, middle school teacher Genevieve DeBose, high school teachers Georgene Acosta and Joy Kraft-Watts – are a diverse, realistic and enthusiastic group. To follow these young teachers and



their students through the year. Guggenheim and Schachter are joined by Videographers Sandra Chandler and Jennifer Lane under the guidance of Executive Producer Jill Murphy. In addition to presenting American education in its most urgent and raw moments, *The First Year* is also a catalyst

for an extensive educational outreach campaign to encourage teacher recruitment. Supporting materials include a website and a short version of the documentary called "Teach." For a passionate record of the trials and triumphs of five young teachers that educates its viewers to life on the front lines of contemporary public education, a Peabody Award goes to the Teachers Documentary Project for *The First Year*.

"... revealing and intensely human ..."

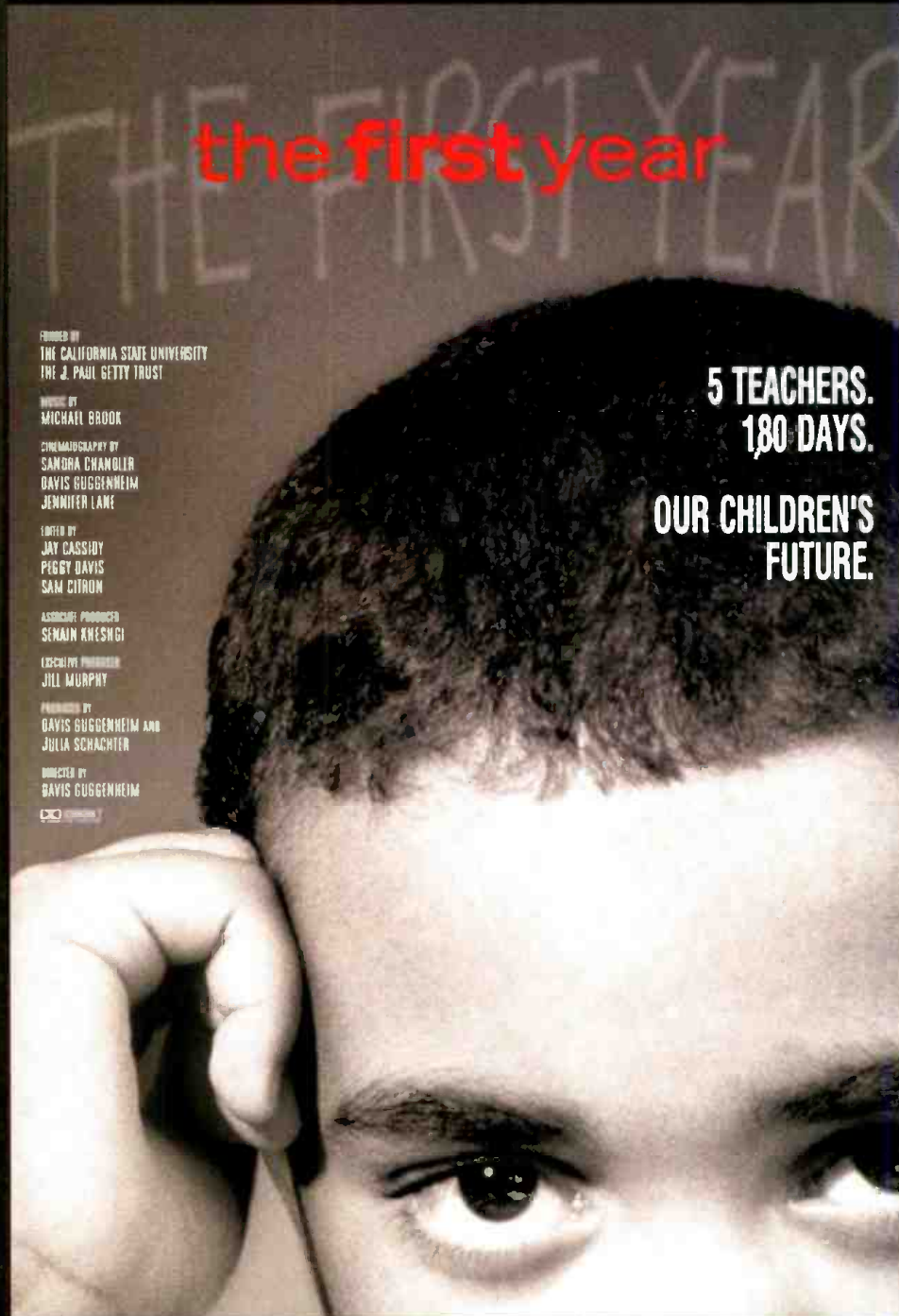
—Bernard Weinraub, THE NEW YORK TIMES

"The film is raw, edgy, spare - so beautiful and inspiring ..."

—Phil McCombs, THE WASHINGTON POST

"The First Year stands out like a small, perfectly sculpted and polished stone."

—David Zurawik, BALTIMORE SUN



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WRITTEN BY
MICHAEL BROOK

CINEMATOGRAPHY BY
SANDRA CHANDLER
DAVIS GUGGENHEIM
JENNIFER LANE

EDITED BY
JAY CASSIDY
PEGGY DAVIS
SAM CITRON

ASSOCIATE PRODUCER
SEMAN KWESNGI

EXECUTIVE PRODUCER
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DIRECTED BY
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 PBS

5 TEACHERS.
180 DAYS.

OUR CHILDREN'S
FUTURE.

www.pbs.org/firstyear

My Father's Camera National Film Board of Canada

Equipped with her dad's old Super 8 and a sharp eye for a great clip, Karen Shopsowitz weaves the history of home movies together with footage shot by her father, amateur filmmaker Israel Shopsowitz. Within his treasure trove of domestic films from the 1930s, '40s and '50s and her own extensive research Shopsowitz discovers vastly under-explored cultural terrain. In its delightful overview of early motion pictures, *My Father's Camera* includes clips from the Lumiere Brothers' film of an 1895 ostrich parade in downtown Paris, early performances by Groucho Marx, and a 1915-16 version of *Snow White and the Seven Dwarfs*. Other vintage highlights record World War II troops training on the beach in Atlantic City and 1940s Times Square with its dazzling flashing lights reporting news of the Nuremberg trials. But as *My Father's Camera* demonstrates, it's often the contextual surprises of the background that prove most valuable. Here, in addition to the labor of Israel Shopsowitz's love, the film's inspiration is the idea of history making its way into the frame. *My Father's Camera* illustrates that amateur filmmakers, with their accidental relationship with history, present a more detailed view of the world. Shopsowitz suggests that home movies may be more reliable than the newsreels or documen-

taries of the day. In one street scene, for example, members of the Ku Klux Klan walk proudly in full regalia while a black man dances nearby to earn pennies. But Shopsowitz also slyly undercuts the idea of the historical purity of home movies by including a family anecdote. Film of her older sister's grand bat mitzvah party accidentally left out young Karen. When the omission was discovered, her father, "fearing permanent damage," had everyone dress in party clothes and re-shot the scene. With Executive Producer Louis Lore, Producer Silva Basmajian, and Co-Writer Bill Cameron, Karen Shopsowitz produced and directed a marvelous blend of personal and social history. For skillfully weaving her father's cinematic legacy into a richly textured and entertaining account of the home movie, a Peabody goes to Karen Shopsowitz's *My Father's Camera*.



Youth Radio Berkeley, California



For a decade *Youth Radio*, based in Berkeley, California has trained thousands of teenagers, the vast majority from low-income homes, in skills related to broadcast journalism, radio and web production, and engineering. Through hands-on training and on-going interaction with adults and peers and in the creation of their own programs, these young people have gained valuable communication, media journalism and production skills. But they have also learned about issues often confronted when one is involved in media advocacy, media criticism, and media literacy campaigns. At *Youth Radio* training in the practical skills required to succeed in broadcast journalism becomes more than technical training or a tool for expressing youth perspectives. It also enables young people to experience a sense of civic engagement, to develop critical thinking skills, to practice teamwork, to prepare for future work, and to build self-esteem. The teens who work through *Youth Radio*

have addressed the same major topics explored in mainstream media, among them education reform, racialized conflict, identity formation, social violence, and the global economy. They have dealt with topics related specifically to their own age group — prescription drug abuse in schools, standardized testing, and sex-education for pre-teens. And they responded in a sensitive and enlightening manner to events related to September 11, 2001. Executive Producer Ellin O'Leary is accompanied by an outstanding team of producers: Rebecca Martin, Mia Lobel, Lissa Soep, Mike McKenna, Anita Johnson, Cesar Zepeda, Deverol Ross, Mike Rubio, Jacinda Abcarian, and Beverly Mire. Among the young creators of *Youth Radio* during the year 2001 were Belia Mayeno-Choy, Thessaly LaForce, Bobby Thompson, Reyna Gillead, Noah Nelson, Ashley Stewart, Tania Garcia, Christina Appleberry, Nzinga Moore, Celeste Owens, Leah Chapple-Stingley, Meena Hartenstein, Anita Gonzalez, Leon Sykes, and Mark Bamuthi. A Peabody Award goes to these young people, to their mentors, and to their colleagues of the last decade for continuing excellence in media training, for media productions and for contributions to community life.

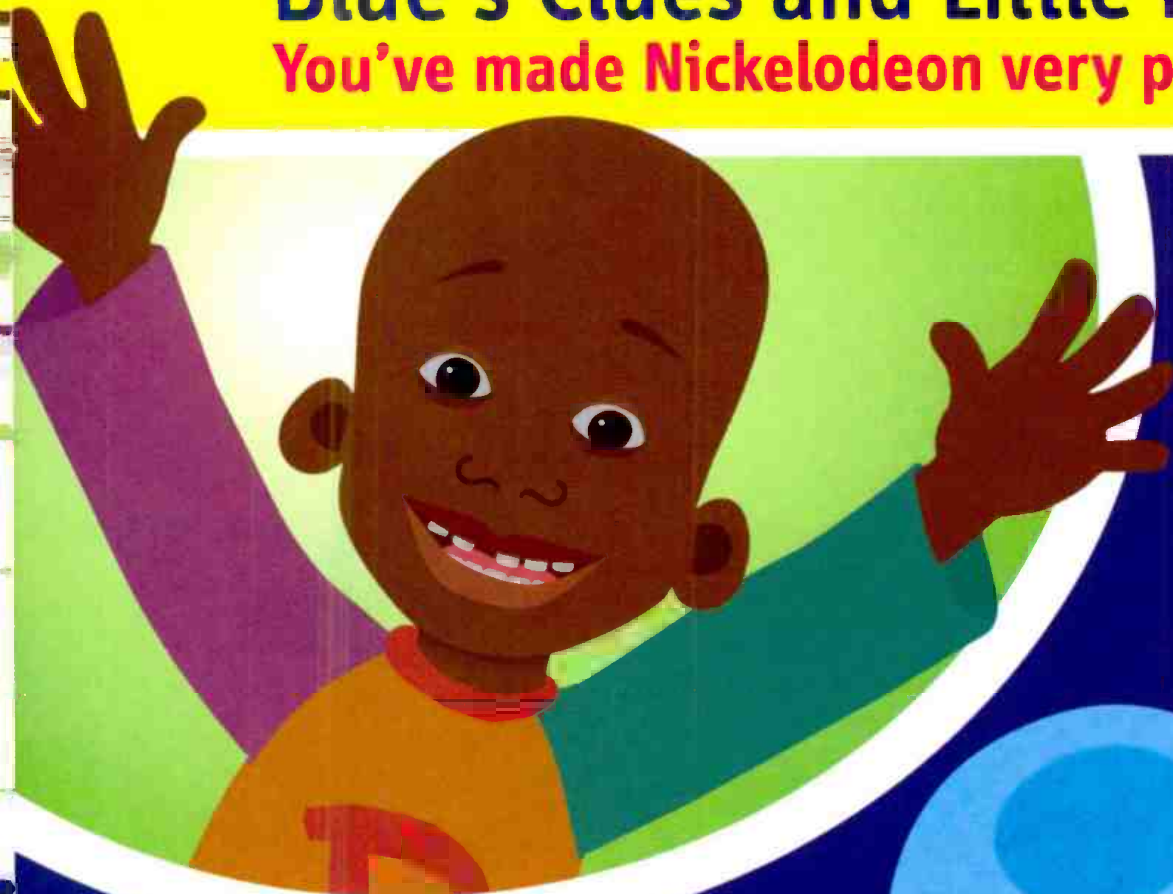
Little Bill Nickelodeon

Little Bill explores life through the eyes of a five-year-old boy who walks his viewers into the delights and joys of everyday experiences. Whether making lunch or playing "big kid," searching for a lost hamster or meeting a new friend who has cerebral palsy, Little Bill's exuberant responses to the people, places and things around him introduce his young audience to the wonders and meanings of his world. He also introduces them to skills, such as learning to read, necessary to navigate that world in a careful and successful manner. But as he demonstrates, even learning to read can also be a step to having fun with a brother. Executive Producers Bill Cosby, David Brokaw and Charles Kipps created this charming program based on children's books by Cosby. Producers Janice Burgess, Brown Johnson, and Robert Scull work with Director Mark Salishbury and Writers Tanja Young and Joe Fallon to bring the show to air on Nickelodeon each week. Voices include Xavier Pritchett as Little Bill, Gregory Hines as Big Bill, Ruby Dee as Alice, Phylicia Rashad as Brenda, Devon Beckford as



Bobby, and Monique Beasley as April. For presenting young children with television fare appropriate to their needs and helpful to their emotional and psychological development, a Peabody Award goes to *Little Bill*.

**Congratulations,
Blue's Clues and Little Bill!
You've made Nickelodeon very proud!**



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**Winners of the
2001 Peabody Award**

NICKELODEON

WGBH
Institutional Award

The call letters WGBH are among the most familiar in all of broadcasting and central to the Public Broadcasting Service. From the first radio broadcast in 1951 - the season opening concert of the Boston Symphony Orchestra - through the latest adaptation of *Nova* for giant IMAX film screens, the station has become a mainstay for millions of viewers. It has grown from one radio station to three, and now has three television stations. The list of television programs alone presents an outstanding array of familiar titles: *Fronline*, *American Experience*, *Antiques Roadshow*, *ExxonMobil Masterpiece Theatre*, *This Old House*, *Arthur*, *Zoom*. From toddlers to senior adults, with adaptations of the most significant literature and the documen-



taries exploring the latest cutting-edge scientific discovery, WGBH presentations have entertained and informed millions. Indeed, the station is the source of more than one-third of the PBS prime-time

schedule and companion Web content. With the expansion of offerings onto the Web and into forms such as CD-ROM, books, teacher's guides and student activity books, WGBH has extended its reach. Its pioneering efforts in television captioning and Descriptive Video Service have assisted the millions of citizens with hearing or vision loss. In all these areas, WGBH has excelled, with results always marked by the hallmark of the station, rigorous research and compelling stories. For exemplifying the true meaning of public service broadcasting a Peabody Award goes to WGBH.

60 Minutes II: Memories of a Massacre
CBS News, New York

A Peabody goes to CBS/*60 Minutes II*: "Memories of a Massacre." Produced by Tom Anderson, this painfully honest segment investigates the actions of an American Navy SEAL unit under the command of former Senator Bob Kerrey, actions that took place in the village of Thanh Phong, Vietnam in February 1969. There, civilian men, women and children, as well as enemy guerilla fighters, were killed in bloody close combat. Kerrey's personal recollections of the events are framed by his admission of guilt and of unrelenting awareness of the horror of the night in question. One member of the unit, however, disputes Kerrey's account, and argues that the actions did, in fact, constitute unnecessary massacre. After this account was filmed, and after the production team also traveled to Vietnam and interviewed a survivor of the action, Kerrey sat for a second interview in which he confronted the accusations. He

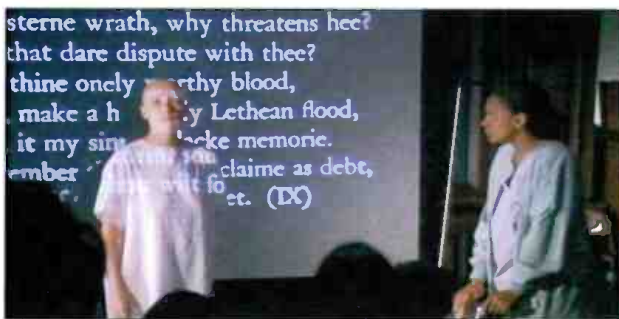


explains that under the rules of engagement as he and his men understood them, the actions were justified. Interviewer Dan Rather leads Kerrey to this point in an exceptionally careful manner. In his summation, Rather suggests without exoner- ation that the terror of war can confront good people with the most horrible of choices and propel them toward terrible actions. For a brave public accounting of most dreadful events, CBS/*60 Minutes II*: "Memories of a Massacre" receives a George Foster Peabody Award.



Wit
Avenue Pictures in association with HBO Films

This story of Vivian Bearing, a scholar of English literature suddenly faced with a diagnosis of terminal ovarian cancer, is a harrowing, yet deeply humane narrative of encounters with 21st century experimental medicine. Equally significant, it also becomes a powerful exploration of personal awakening in the face of inevitable mortality. Emma Thompson offers a brilliant performance as the central character, and flashbacks provide perspective as we see Bearing's mentor, E.M. Ashford (Eileen Atkins), and her father, Mr. Bearing (Harold Pinter) exert their influence during her formative years. Directed by Mike Nichols who, with Thompson, adapted Margaret Edson's award-winning play for film, *Wit* captures the emotional irony and dark comedic elements of the original. *Wit* sent shockwaves through the medical community when it opened, forcing medical practitioners to evaluate their ability to administer care when cure is not possible. Edson received special recognition from the Oncology Nursing Society and *Wit*, subsequently used as a training manual for physicians and nurses in advanced patient care, won accolades from the medical profession. In this production Christopher Lloyd's character, Dr. Kelekian trades on the stereotypical idiosyncrasies of a detached physician, while Audra McDonald plays his antithesis, Susie Monahan, a sweet tempered private nurse in whom Bearing confides.



Jonathan M. Woodward is Dr. Jason Posner, a driven Clinical Fellow who was a student in Bearing's poetry course as an undergraduate. Executive Producers Cary Brokaw and Mike Nichols. Producer Simon Bosanquet and Co-Producers Julie Lynn, Charles F. Ryan and Mike Haley recruited medical consultants and clinical nurses to guide actors and filmmakers toward authentic portrayals. Thompson is utterly convincing in her physical descent through the aggressive stage-four metastatic ovarian cancer. Yet her wits - and her wit - remain sufficiently sharp to observe, with biting insight, the experimental nature of her chemotherapy treatments and overall predicament. A Peabody goes to *Wit* for an unforgettable drama in which a woman faces her own mortality with frankness, dignity and humor.



Winner 2002

Special Peabody Award

Congratulations!

Next year, the World Series?



The Bernie Mac Show

Wilmore Films, Regency Television, and 20th Century Fox Television

In *The Bernie Mac Show* stand-up comedian, well-known performer, and celebrity Bernie Mac, plays himself. But now he's a woeful Bernie Mac, the beleaguered, confused, exasperated parent to two nieces and a nephew, children of a fictional sister now in a drug rehabilitation program. He's still a well-known performer, still a celebrity, of course. His house in Beverly Hills proves it. His wife's executive position matches his personal success. But to those kids, he's just Uncle Bernie, appropriate target for every prank, easy touch for every request. He responds with an old-fashioned style of discipline and tough love punishment, sometimes verging on the frustrating anger known to any parent. But his lectures and soliloquies are actually expressions of his own deep affection and concern for the children, reminding us of what is truly important for families. Bernie Mac heads an outstanding cast, including Kellita Smith as his wife, Wanda, Camille Winbush as 13-year-old Vanessa, Jeremy Suarez as Jordan and Dee Dee Davis as "Baby Girl," five-year-old Bryanna. Executive Producer Larry Wilmore and Co-executive Producer Warren Hutcherson team with Producers Bernie Mac, Michael Petok, Steven Greener, and Teri Schaffer and Directors Ken Kwapis and David Grossman to create the show for New Regency

Productions and FOX Television. Wilmore and Schaffer also write episodes. They create stories to let us know that when Bernie Mac slumps into his easy chair, looks into the camera, and addresses the television audience, it's as much a plea for help as it is a lesson about sweet television tykes. As put in *Entertainment Weekly*, "Mac taps into the feelings that Bill Cosby did 15 years before, that family transcends race; that race determines social perceptions; that all kids need to be firmly disciplined." For offering these insights in a manner that makes us laugh aloud even when we are viewing alone, *The Bernie Mac Show* receives a Peabody Award.



**The
Bernie
Mac
Show**

Band of Brothers

Band of Brothers Ltd. on behalf of DreamWorks and Playtone, presented on HBO

Band of Brothers, the monumental ten-part mini-series based on the book by Stephen E. Ambrose, is among the most memorable undertakings in television history. The commitment of time and resources from Home Box Office is put to admirable use by Executive Producers Tom Hanks and Steven Spielberg and Co-Executive Producers Stephen E. Ambrose, Gary Goetzman and Tony To. Together with Supervising Producers Erik Bork and Erik Jendresen and Producer Mary Richards, this group created the equivalent of ten motion pictures to chronicle the true heroism of the 506th Regiment of the 101st Airborne Division of the United States Army during World War II. *Band of Brothers* recounts the full sweep of the war in the European Theatre, from training camps to D-Day, through the liberation of concentration camps and on to the capture of Hitler's Eagle's Nest at Berchtesgaden. But the production never fails to bring historic events and mighty decisions down to the level of single actions, to the loyalties that bind soldier to soldier. In so doing it reminds us of the deeper personal costs of war and of the significance of individual choices made in terrible circumstances. Such a production required the efforts of massive teams headed by Directors Phil Alden Robinson, Richard Loncraine, Mikael Salomon, David Nutter, Tom Hanks, David Leland, David Frankel, and Tony To. They relied on outstanding scripts created by Erik Jendresen, Tom Hanks, John Orloff, E. Max Frye, Graham Yost, Bruce C. McKenna,

BAND OF BROTHERS

and Erik Bork. And the words and pictures came to life in the efforts of an outstanding cast, including Kirk Acevedo, Eion Bailey, Michael Cudlitz, Dale Dye, Rick Gomez, Scott Grimes, Frank John Hughes, Damian Lewis, Ron Livingston, James Madio, Neal McDonough, Rene L. Moreno, David Schwimmer, Richard Speight, Jr., Donnie Wahlberg, Matthew Settle, Douglas Spain, Rick Warden, Marc Warren, Shane Taylor, Dexter Fletcher, Colin Hanks, and Ross McCall. These actors portrayed the lives of real men, many of whom appeared throughout the series in deeply moving interview segments. Their presence in *Band of Brothers* secures forever their accounts of honor and sacrifice. For relying on both history and memory to create a new tribute to those who fought to preserve liberty, a Peabody Award goes to *Band of Brothers*.



WINNER!

2002 PEABODY AWARD
FOR DISTINGUISHED ACHIEVEMENT IN TELEVISION.

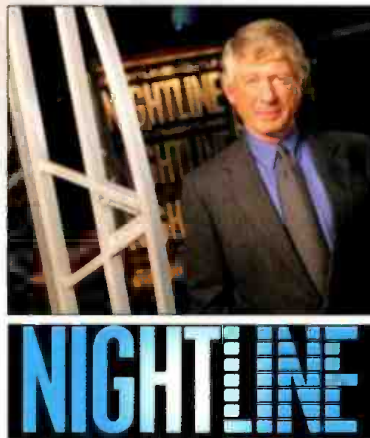


The BERNIE MAC Show



Nightline
ABC News

It began with a different anchor and a different title on November 8, 1979, four days after the seizure of the American Embassy in Teheran. The streets of that city were filled with protestors. Buildings were battered. Hostages were taken and marched blindfolded from the Embassy. The pictures were startling and disturbing, the issues unclear. Frank Reynolds introduced television audiences across America and the world to "The Iran Crisis: America Held Hostage." Five months later the program became *Nightline*, and Ted Koppel, who had appeared in some of the hostage crisis coverage, became the permanent anchor. Since that date *Nightline* has become synonymous with extended news programming, providing in-depth coverage of breaking stories, continuing social and cultural issues, political conflict, and impending controversy. Ted Koppel has hosted the rich and the famous, the powerful and the poor. He has brought decision makers onto the program and pushed for explanations of actions taken and not taken. With guests such as Nelson Mandela he has explored the roots of violence, and



with those like Leah Rabin, its consequences. He has interviewed those who would be president and those who were. He has sat with those who were dying — Carl Sagan, Ryan White — and those who constantly affirm life — Desmond Tutu. He has interviewed performers and policemen — Sammy Davis, Jr., Darryl Gates. In a time when information seems ever more condensed and categories such as news and entertainment more densely blurred, *Nightline* has kept the lines open and clear. Even interviews with frogs and bears (Kermit and Fozzie) are focused on what makes them culturally significant and interesting without assuming they could replace matters more truly significant. This clarity results from efforts of Executive Producers Tom Bettag and Leroy Sievers, Senior Producers Richard Harris and Sara Just, Senior Booking Producer Dianna Pierce, Correspondents John Donovan, Dave Marsh, and Michel Martin, and Substitute Anchor and Correspondent Chris Bury. Ted Koppel continues to serve as anchor and managing editor. Behind and before the camera, this is one of the most truly professional teams in television news. For maintaining exceptionally high quality in all its endeavors for more than twenty years, a George Foster Peabody Award goes to *Nightline*.

The Sponsors

The following organizations deserve special mention as Official Sponsors of the 61st Annual Peabody Awards.

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The Patrons

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

Bronze Tables

Honoring the coveted Peabody Medallion

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| NPR | WGBH |
| | WNET |



We are proud to congratulate
our clients who are recipients of the
61st Annual Peabody Award.

60 Minutes II: *Memories of a Massacre*

Dan Rather

Jeff Fager

Patti Hassler

**Congratulations to our clients at ABC News who
participated in the *Coverage of September 11, 2001*,
and also to the many who have worked at
Nightline over the past twenty years.**

N.S. Bienstock, Inc.

The News Agency... and much more.

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This year the Peabody Board takes special note of the efforts of news organizations throughout America and the world. We are especially mindful of work done in the shadow of tragedy and under threat of physical danger, work that at times placed in jeopardy the lives of reporters, photographers, engineers, producers, and all who assist them.

On September 11, 2001 and during the days that followed, electronic media – television, radio, cable, and the World Wide Web – demonstrated once again that they are central to contemporary life. They captured the images and sounds of terrible events. They

informed and reassured us. They allowed us to reflect and commemorate. They provided a common space in which citizens shared their disbelief, their anger, their compassion, and their grief.

The Peabody Board wishes to express its appreciation to the men and women who performed so well in such extraordinary circumstances. Their work reminds us of the power of mass communication, of the significance of a free press, and of the many ways in which we are, despite our differences and distances, still and always connected to one another.

The 62nd Annual Peabody Awards Call For Entries

Information regarding the official entry forms for the Sixty-Second Annual Peabody Awards will be mailed in early September 2002. 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, the World Wide Web, and individuals.

Entry Timetable

All program entries must be for programs broadcast, cablecast or released for non-broadcast distribution during the 2002 calendar year (Jan. 1-Dec. 31). The deadline for receipt of entries is 5:00 p.m., Wednesday, Jan. 15, 2003.

Entry Categories

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

- 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

Horace Newcomb, *Director*
Louise M. Benjamin, *Associate Director*
Thomas A. Hoover, *Program Coordinator*
Danna L. Williams, *Senior Administrative Assistant*
Eric Holder, *Public Relations Coordinator*
Heidi Edwards, *Ph.D. Student Assistant*
Brian Vaught, *M.A. Student Assistant*
Susan Metzger, *Undergraduate Student Assistant*

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Jeff Bushell

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Hispanic-American TV booms

EXPANDING DEMOGRAPHIC FUELS UNIVISION, TELEMUNDO GROWTH



Host Fernando Arau (l) maintains a lively pace on Univision's two-hour variety and game show *¿Quién Dijo Miedo?* with quirky stunts and routines to maximize the audience's involvement.

By Allison Romano

It took a year for the 2000 census results to really sink in. News that the fast-growing Hispanic community comprises nearly 13% of the U.S. population hit just before last year's upfront market. It was too soon for the advertising community to absorb the stats, and too early for Spanish-language networks Univision and Telemundo to cash in.

But what a difference a year makes. Media buyers and advertisers now seem ready to direct more ad dollars to Hispanic networks. They are eyeing an untapped, growing audience. The U.S. Hispanic population grew 58% from 1990 to 2001, according to census figures. One in every six people under 18 is Hispanic.

"Our market is growing, and the English market is shrinking. Our population is growing, and the English population is shrinking," said Univision President and COO Ray Rodriguez.

However, where English-language broadcast nets may draw 300 or more advertisers, the Spanish alternatives attract closer to 100. Hispanic household incomes, too, are lower than other groups': In

2000, the median household income was \$33,447, compared with \$44,226 for white households and \$30,439 for black households, according to the census.

Univision and Telemundo touted their growing audiences and new programming slates at upfront presentations last week in New York. Univision is the sector's undisputed powerhouse, commanding about 70% of the Hispanic audience (although estimates vary slightly). Its new spin-off network,

Telefutera, which launched in January, grabs about 6%. That leaves Telemundo with about 20% audience share.

Telemundo wields a new weapon: its freshly minted alliance with NBC. "It's a little unsettling when you've spent close to \$3 billion and people come up to you and say, 'So, you're serious about this Spanish thing?'" quipped NBC President and COO Andrew Lack. He and NBC Chairman Bob Wright were on hand for Telemundo's presentation at the Beacon Theater in Manhattan.

Already, NBC is willing to share some of its properties with Telemundo.

Maria Celeste Arraras hosts newsmagazine *Al Rojo Vivo* on Telemundo.



The next three Olympic Games, beginning with the 2004 Athens Games, will air in Spanish on Telemundo. Perhaps the biggest benefit, though, will be Telemundo spots and promotions running on NBC. "We'll help Hispanic marketers reach the general market and enable traditionally mainstream advertisers to reach Hispanic consumers," said Lack. A portion of Telemundo ad buys may be sold in conjunction with NBC.

Telemundo's biggest programming draw, the novella, dominated new programming, with seven new dramas slated; three reality shows, including *La Isla de la Tentacion*, a Spanish-language version of Fox's *Temptation Island*, also are planned. "The audience wants novellas, but we are going to mix in variety," said Telemundo President Jim McNamara. Telemundo will spend about \$150 million on programming next season—or as McNamara once joked to NBC's Wright, the cost of about four episodes of *ER*. (Univision would not comment on its budget.)

Carat Multicultural Managing Director Lisa Contreras says she's intrigued by Telemundo's higher-risk reality shows. "Telemundo has proven that yes, audience does like novellas. It's a mainstay in their lives, but they are up for something different."

Univision, meanwhile, is sticking with a programming strategy that has worked,

'Our market is growing, and the English market is shrinking.'

—Ray Rodriguez, Univision

drawing heavily on international partnerships, as with Mexican broadcaster Televisa, to program the network. "It's how they became No. 1, so why change something that works?" Contreras said.

Univision's slate for next season includes six new prime time novellas during the 2002-03 season and an animated series, *Baldo*, about a multi-generational Hispanic-American family.

The network is experimenting, with quirky two-hour variety and game show *¿Quién Dijo Miedo?* and cheeky comedy *Playa Tropical*. Univision also boasts rights to the 2002 World Cup Soccer tournament, which will air on the flagship channel, Telefutera and cable net Galavisión.

Telefutera also unveiled its upcoming programming, including an Hispanic take on classic game show *The Family Feud* called *¿Qué Dice la Gente?*, a co-production of Fremantle Media and Televisa. Telefutera aims to counter-program Univision, so its novellas air in the morning and early fringe. The upcoming slate includes seven new ones.

Univision execs said they welcome NBC's role because new advertisers may enter the market. "NBC may ... because of power and arm-twisting, get company X to buy time," said Univision's Rodriguez. "When they do their homework, they'll see Univision." ■

MAY 5-12 Broadcast network prime time ratings according to Nielsen Media Research

| Week | abc | CBS | NBC | FOX | PAX TV | UPN | WB |
|-----------|--|---|--|---|---|---|---|
| 33 | 6.2/10 | 9.2/15 | 8.2/13 | 6.1/10 | 0.8/1 | 2.5/4 | 4.0/6 |
| MONDAY | 8:00 46. ABC Monday Night Movie—Notting Hill 6.2/10 | 29. King of Queens 7.4/13 24. Yes, Dear 7.8/12 6. Ev Lvs Raymnd 12.5/19 12. Becker 10.3/16 18. The Honeymooners 50th Anniv 8.5/14 | 27. Fear Factor 7.5/12 31. Third Watch 7.3/11 14. Crossing Jordan 9.8/16 | 40. Boston Public 6.4/10 | 118. Miracle Pets 0.6/1 112. Touched by an Angel 0.7/1 | 99. The Hughleys 2.0/3 96. One on One 2.4/4 94. The Parkers 2.6/4 92. Girlfriends 2.8/4 | 67. 7th Heaven 4.8/8 88. Angel 3.1/5 |
| TUESDAY | 8:00 31. Laverne & Shirley Together Again 7.3/12 | 17. JAG 8.6/14 | 51. Frasier 5.8/10 | 65. That '70s Show 5.0/8 73. That '80s Show 4.3/7 | 118. Mysterious Ways 0.6/1 | 93. Buffy the Vampire Slayer 2.7/4 | 80. Gilmore Girls 3.7/6 |
| WEDNESDAY | 8:00 40. My Wife & Kids 6.3/11 51. According to Jim 5.8/10 | 25. 60 Minutes II 7.6/13 | 48. Ed 6.0/10 | 74. That '70s Show 4.2/7 71. Grounded/Life 4.4/7 | 112. Candid Camera 0.7/1 | 83. Enterprise 3.2/5 | 89. Dawson's Creek 3.0/5 |
| THURSDAY | 8:00 83. ABC Big Picture Show—Stuart Little 3.2/5 | 7. Survivor: Marquesas 12.2/20 | 3. Friends 15.4/26 4. Friends 13.2/21 | 62. Fox Movie Special—Star Wars: The Phantom Menace 5.2/8 | 118. It's a Miracle 0.6/1 | 81. WWF Smackdown! 3.6/6 | 104. Charmed 1.6/3 |
| FRIDAY | 8:00 69. America's Funniest Home Videos 4.7/9 | 40. CSI 6.4/13 | 35. Providence 6.9/14 | 82. Search for Playboy Centerfold 3.4/6 | 112. PAX Family Movie—Undercover Angel 0.7/1 | 99. UPN's Movie Friday—Lethal Weapon 3 2.0/4 | 98. Sabrina/Witch 2.1/4 101. Raising Dad 1.8/4 91. Reba 2.9/5 83. Reba 3.2/6 |
| SATURDAY | 8:00 76. ABC Saturday Night Movie—Notting Hill 4.1/8 | 65. Touched by an Angel 5.0/10 71. World's Great Commercials 4.4/8 40. The District 6.4/12 | 79. NBC Saturday Night Movies—Three Kings 3.8/7 | 76. Cops 4.1/9 64. Cops 5.1/10 54. AMW: America Fights Back 5.7/11 | 112. Diagnosis Murder 0.7/1 122. PAX Big Event—A Mother's Prayer 0.5/1 | KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,055,000 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 | |
| SUNDAY | 7:00 19. Dinotopia, Part 1 8.4/15 | 22. 60 Minutes 8.1/16 48. The Education of Max Bickford 6.0/10 | 47. NBA Playoffs—L.A. vs. San Antonio 6.3/14 70. Weakest Link 4.6/8 | 83. King of the Hill 3.2/6 40. The Simpsons 6.4/11 40. Malcolm/Middl 6.4/11 | 122. Candid Camera 0.5/1 106. Doc 1.1/2 | 97. Flix From the Frog—Stepmom 2.3/4 | |
| WEEK | 6.0/10 | 7.9/13 | 8.4/14 | 5.0/8 | 0.8/1 | 2.6/4 | 2.9/5 |
| 5-12 | 6.3/10 | 8.1/13 | 8.8/15 | 5.7/9 | 0.9/1 | 2.7/4 | 2.5/4 |

SyndicationWatch

APRIL 29-MAY 5 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

| Rank/Program | HH AA | HH GAA |
|-----------------------------------|----------|-----------|
| 1 Wheel of Fortune | 8.9 | NA |
| 2 Jeopardy | 7.7 | NA |
| 3 Friends | 6.8 | 8.0 |
| 4 Judge Judy | 5.9 | 8.8 |
| 4 Seinfeld | 5.9 | 6.4 |
| 6 Entertainment Tonight | 5.8 | 5.9 |
| 7 Oprah Winfrey Show | 5.7 | 5.8 |
| 8 Everybody Loves Raymond | 5.6 | 6.3 |
| 9 Seinfeld (wknd) | 4.7 | 5.4 |
| 10 Wheel of Fortune (wknd) | 4.0 | NA |
| 11 Live With Regis & Kelly | 3.4 | NA |
| 11 Judge Joe Brown | 3.4 | 4.7 |
| 13 Everybody Loves Raymond (wknd) | 3.3 | NA |
| 13 King of the Hill | 3.3 | 3.7 |
| 13 Maury | 3.3 | 3.5 |
| 13 Frasier | 3.3 | 3.5 |
| 13 Entertainment Tonight (wknd) | 3.3 | 3.3 |
| 18 Inside Edition | 3.0 | 3.0 |
| 19 Friends (wknd) | 2.8 | 2.8 |
| 20 Divorce Court | 2.7 | 3.5 |
| 20 The Practice | 2.7 | 2.9 |
| 20 Stargate SG-1 | 2.7 | 2.8 |
| 23 Cops | 2.6 | 3.4 |
| 23 The X-Files | 2.6 | 2.9 |
| 23 Access Hollywood | 2.6 | 2.7 |
| 23 Extra | 2.6 | 2.7 |

TOP TALK SHOWS

| | HH AA | HH GAA |
|---------------------------|----------|-----------|
| 1 Oprah Winfrey Show | 5.7 | 5.8 |
| 2 Live With Regis & Kelly | 3.4 | NA |
| 3 Maury | 3.3 | 3.5 |
| 4 Jerry Springer | 2.5 | 2.8 |
| 5 Rosie O'Donnell Show | 2.3 | 2.3 |
| 5 Montel Williams | 2.3 | 2.3 |

According to Nielsen Media Research Syndication Service Ranking Report April 29-May 5, 2002
 HH/AA = Average Audience Rating (households)
 HH/GAA = Gross Aggregate Average
 One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States
 NA = not available

No Big Easy NATPE in '04



Although plans have changed, NATPE chief Bruce Johansen says, "Make no mistake about it: We will hold an annual conference in 2004."

NATPE has canceled plans to hold its 2004 programming conference in New Orleans. A new venue hasn't been selected, but Las Vegas is reportedly high on the short list of contenders.

The organization said the decision was an "outgrowth of the changing needs of the association's membership." In part, that's a reference to the fact that many Los Angeles-based programmers are less tolerant of the costs of traveling to and setting up exhibit booths in New Orleans.

This year, most of the big exhibitors bolted from the NATPE conference exhibit floor in Las Vegas because they didn't want to pay the freight for booth assembly and floor space (which runs more than \$1 million for the biggest booths)—particularly since many station clients stayed home because of the recession.

At the same time, NATPE confirmed that next year's show will be held in the Big Easy. And a majority of the major studios have reportedly expressed an interest (though not yet firm commitments) to returning to the exhibit floor. A source confirmed that Twentieth Television Domestic Distribution is considering such a move.

NATPE President Bruce Johansen said he and the group's strategic task force are "currently exploring all possible options available so that NATPE can best serve the interests of our membership." But, he stressed, "make no mistake about it: We will hold an annual conference in 2004."

Details to follow, including the exact dates. Although there has been some discussion about whether the show might move to March, April or even the fall, sources say it will likely be scheduled for January. But other options are still under consideration.

As for '03, NATPE will provide new modular booth packages "comparable to hotel-suite costs to all companies wishing to exhibit in New Orleans next January." In addition, exhibitors can opt for hospitality suites at the convention center. —Steve McClellan

TEXAS JUSTICE™ *Has Reached An ALL TIME HIGH!*

3.0

The #1 New First-Run Strip. Yee-Haw!

Judge Larry Joe Doherty

The New Court Leader

20th TELEVISION

Source: NSS, Galaxy Explorer. All Time High = w/o 4/29/02 vs. w/o 1/7/02 thru w/o 4/22/02, w/o 1/21/02 = de. HH GAA Rtg. #1 = PTD thru 5/5/02, HH GAA/AA Rtg. New First Run Strips = Texas Justice, Ananda Lewis, Elmdelta, 5th Wheel, John Edward, Other Half, Rendez-View, Shipmates, Weakest Link

StationBreak

BY DAN TRIGOBOFF

BOSTON ADDITION

Boston's Entravision Communications-owned Univision affiliate WUNI(TV) became the second Boston-area station to sign up for Nielsen Media Research's Local People Meter (LPM) service.

Philip C. Wilkinson, president of Entravision, called the People Meter "the gold standard in television-measurement technology." Derry, N.H.-based independent WNDS(TV) signed up only a few days before May sweeps.

Boston's other TV stations rejected the service and have sent back their Nielsen gear, changing the way advertising time is bought and sold in Beantown. The stations say the new service is unproven and flawed. LPMs have shown lower overall viewership for broadcast TV and lower ratings for Boston's major stations.

THE PEN IS MIGHTIER

After several weeks of settlement talks, WPVI-TV Philadelphia reporter Rose Tibayan will leave the station to write her book of advice for young journalists. Neither side would comment on the amount or terms of the settlement with Tibayan, whose contract was to expire in June, but it leaves her free to work at any station in or outside Philadelphia.

Tibayan was suspended without pay in late March for continuing her work on the book without the approval of station management, an action

that, the station said, was in violation of her contract. But under that same contract, the station had to begin paying her after two weeks of suspension.

Sources said WPVI-TV GM Dave Davis objected to Tibayan's using her position to access experts and other sources for her book. Tibayan remained adamant that she would not allow the station to keep her from writing the book.

STORY OF SAM

A quarter-century ago, Secaucus, N.J.-based WWOR-TV's Matt Schwartz was a desk assistant at WCBS(AM) New York and David Berkowitz was terrorizing the metro area with the Son of Sam killings. Last week, Berkowitz picked Schwartz from among several media entreaties for an

interview in anticipation of Berkowitz's parole eligibility next month.

Schwartz credited his producer, Gerry Wagschal, with getting the interview by going in person to see Berkowitz. The confessed killer told Schwartz he wanted to ease the fears of victims' families, by saying he had found religion and did not want parole.

"What's scary," says Schwartz, "is that he's like a million other guys: very polite, very intelligent." Between July 1976 and August 1977, Berkowitz killed six people and wounded seven. This was his first local-TV interview in years, WWOR-TV owner Fox Television said.

LOW-POWER LIFT-OFF

WBCQ-CA Cincinnati says

it's on its way to becoming what it says will be the first low-power station carried via satellite. "We're not must-carry," says owner and GM Elliott Block. "We're 'should-carry.'" He said negotiations with DirecTV benefited from the station's being in the No. 32 market with a dearth of local programming, although he still hopes for more time on the dominant local cable carrier, Time Warner Cable.

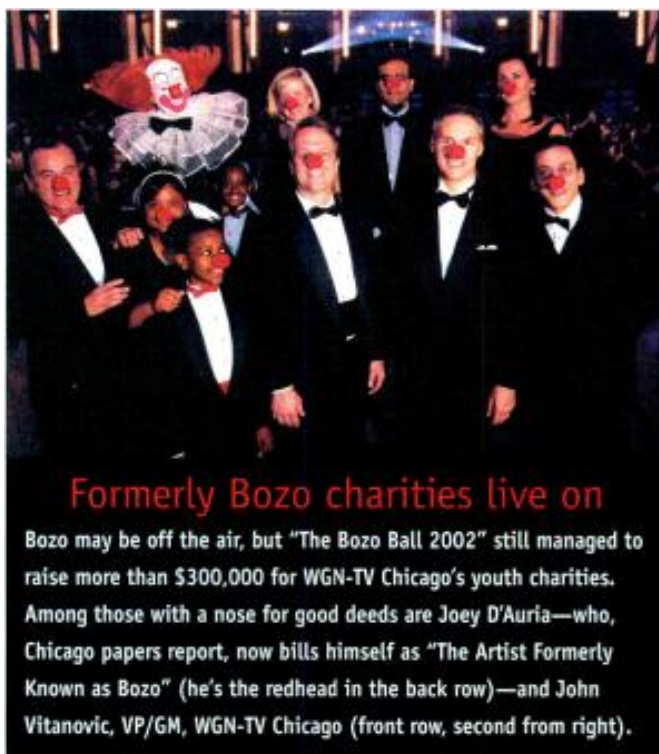
FREEDOM FIGHTER

KDFW(TV) Dallas reporter Jeff Crilley is trying to drum up media attention for a story he has been working for months that, he hopes, will lead to an inmate's freedom.

In February, the brother of a man sentenced to 30 years in prison for robbery confessed to the robbery. Now both inmate James Byrd and brother Donnie Johnson have passed lie-detector tests, and Crilley hopes the light shed will lead local prosecutors to move toward Byrd's release. With witnesses maintaining Byrd's guilt, Crilley says, prosecutors have resisted such a move.

Crilley says he's comfortable moving from the reporter's role to advocate's. "The reporter's job can't be just to report," he says. "I can't walk away from this. My job is to keep this in the news, to make good people do the right thing."

All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dtrig@starpower.net or fax (413) 254-4133.



FocusChico-Redding

THE MARKET

| | |
|-------------------|--------------|
| DMA rank | 133 |
| Population | 465,000 |
| TV homes | 176,000 |
| Income per capita | \$13,937 |
| TV revenue rank | 142 |
| TV revenue | \$17,700,000 |

COMMERCIAL TV STATIONS

| Rank* | Ch. | Affil. | Owner |
|-------|----------|--------|-----------|
| 1 | KRCR-TV | 7 ABC | Lamco |
| 2 | KHSL-TV | 12 CBS | Catamount |
| 3 | KNVN(TV) | 24 NBC | Evans |
| 4 | KCVU(TV) | 30 Fox | Sainte |

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

CABLE/DBS

| | |
|---------------------------|---------|
| Cable subscribers (HH) | 100,320 |
| Cable penetration | 57% |
| ADS subscribers (HH)** | 42,240 |
| ADS penetration | 24% |
| DBS carriage of local TV? | No |

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

WHAT'S NO. 1

| Syndicated show | Rating/share*** |
|--|-----------------|
| <i>Wheel of Fortune</i> (KNVN) | 10/19 |
| Network show | |
| <i>Monday Night Football</i> (KRCR-TV) | 15/27 |
| Evening newscast | |
| KRCR-TV | 8/17 |
| Late newscast | |
| KNVN | 4/16 |

***November 2001, total households

Sources: Nielsen Media Research, BIA Research

Local TV executives see growth ahead in the Chico-Redding, Calif., market.



Consolidate to survive

In the Chico-Redding, Calif., market, three men run seven TV stations in two cities 70 miles apart. Bob Wise runs ABC affiliate KRCR-TV and cable-only WB station KIWB(TV). John Stall runs Fox affiliate KCVU(TV) and low-powers KRVU-LP and KZVU-LP. Tony Kiernan runs NBC affiliate KNVN(TV) and, in accordance with joint services and joint sales agreements, everything but programming at CBS affiliate KHSL-TV.

The last arrangement is clearly the most unusual, but Kiernan expects to see more in many markets. Among its features are simulcasts of some newscasts. The combining of the news departments last summer led to layoffs and some less than favorable local press, although Kiernan notes that most newspapers exist as monopolies.

The agreements and resulting efficiencies, he says, "were necessary to continue the news and its strong local connection and to maintain network affiliations" as network comp disappears in smaller markets. Efficiencies enable both stations to hire a higher level of talent, purchase better equipment and produce a stronger news product. For smaller and larger markets, Kiernan says, consolidation may be the only way to survive.

Chico-Redding ranks 133 in population, 142 in revenue and well below both numbers in ad rates, say TV execs. With several stations signing on relatively recently, the market became flooded with inventory, and rates have not caught up. But they see an upswing ahead: New employers are moving in; homes are snapped up in 48 hours over the asking price—without advertising, they lament. Building abounds in the shadow of Mount Shasta, in college-town Chico and more residential Redding. Truck-rental company U-Haul, notes Stall, recently ranked Chico the No. 12 growth city in the nation.

Locals execs hope to educate national advertisers to the value of their market. "The economy is very vibrant right now," says Wise. "We need to do a better job of going out there and selling the market as a whole."
—Dan Trigoboff



HATCHETT RULES INDIANAPOLIS!

JUDGE HATCHETT Delivers Big May Sweeps Ratings on WXIN!

JUDGE HATCHETT
The Judge America's Watching!

4.2 Household Rating!
+62% vs Year Ago!

www.judgehatchett.com

Source: NSI, WRAP Overnights, Indianapolis, 12n and 12:30p time periods, cumed ratings, May '02 (5/6/02 - 5/10/02) vs. May '01 Sweep



The Leader in Young Adult Programming*

CTDTV.COM

Kick-starting enhanced DTV

Interactivity will get real-world test overseas during World Cup soccer coverage

By Bill McConnell

To gauge the status of enhanced DTV, tech types will have to follow the bouncing ball—the soccer ball, that is. The new standard for broadcasters' interactive and other enhanced-television digital content will get its first major tryout in late spring, when South Korean networks and manufacturers launch a trial accompanying World Cup soccer coverage.

Although the service is being unveiled overseas, the U.S. industry will be watching closely because the same set of interactive standards is expected to be included in this country's digital standard, which is overseen by the Advanced Television Systems Committee.

ATSC developed the DTV Application Software Environment (DASE) to standardize software used in DTV receivers and allow transmissions of ancillary data to be displayed in a consistent way.

DASE has been in the works for years and was designated an ATSC "candidate standard" in January. ATSC encourages industry players to implement candidate standards on a trial basis in order to obtain technical feedback. Information gleaned from the trials will be used to develop enhancements that will be incorporated into a formally proposed standard.

ATSC officials say a universal standard for all DTV receivers and set-top boxes is necessary if consumers are to accept interactive services. "This is critically important to furthering digital television," ATSC President Mark Richer said last week.

DASE is designed to allow interactive applications to run on all DTV receivers and at the same time allow manufacturers to choose their own platforms and operating systems.

Although a DASE test is a milestone for interactive-TV broadcasting, the lack of interoperability with cable remains a cloud that could darken prospects for ITV. ATSC has approached CableLabs, the cable industry's research consortium, to add DASE to the list of DTV interoperability issues. CableLabs has been developing its own interactive standards as part of its OpenCable initiative.

"We're hopeful that we can work to harmonize the two standards," Richer said.

The World Cup test will be sponsored by content providers Aircode and Alticast,

along with receiver manufacturers Daewoo, LG and Samsung and South Korean broadcast network KBS.

All 64 World Cup matches, half of which will be played in Korea with the rest in Japan, will be broadcast in digital with accompanying interactive and data services.

Demonstrations of the equipment will be held in Korean department stores and other consumer electronics retailers.

After the World Cup, Korean broadcasters are expected to continue offering DASE-derived interactive services, such as traffic and weather updates. ■

Bot's news on wheels

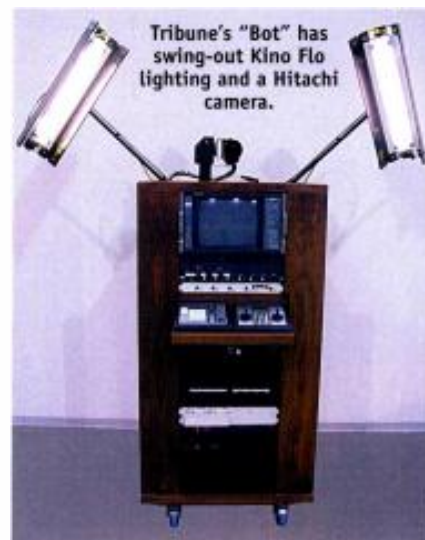
Portable production unit links Tribune's newspaper bureau, KTLA(TV)

By Ken Kerschbaumer

Tribune has placed a portable camera system dubbed "Bot" in the Washington news bureau of the *Los Angeles Times* so that reporters for the paper can do news cut-ins for KTLA(TV) Los Angeles newscasts.

Because on-air talent uses it to file TV stories out of the news department, says Dwight Crumb, vice president of engineering for DST, the systems-design company that built the Bot. "We had to come up with a system that had the flexibility to allow the reporters to file the story from wherever it was appropriate at the newspaper."

The main challenge was to create a system that is simple enough to be operated



easily by a reporter who is a good writer but may not be technically competent. The reporter rolls the system into place in front of an appropriate backdrop, stands in front of the camera and communicates with the station via Rane IFB.

Crumb says this is the fourth Tribune location to have newsroom cameras put in a newspaper bureau. Los Angeles, Hanford, Calif., and New York City have fixed-location facilities that have more capabilities than the Bot. But Washington's Bot, about 30 inches wide and 30 inches deep, can move throughout the news bureau. All the cameras can be controlled over Tribune's wide-area network (WAN).

The system includes a Hitachi HV-D15 three-CCD color camera with a Hitachi Eagle robotic pan/tilt system and an Ikegami TM14 monitor. Audio is handled via an Intelx AMX 4X1 audio mixer and two Telex headphones on board to monitor up to three Sony ECM-77B micro-

phones. A Miranda Pico link converts the component analog signal into SDI. Kino Flo lights are located on swing arms on either side of the cart.

"The person flips up the arms and turns on the lights, and then the operator at the station site can frame up the shot," says Crumb. "The talent puts on the mic, and they're ready to go to air."

The signal leaves the Bot on baseband SDI video and analog audio and passes through an MPEG-2 encoder, where it is compressed and sent to the station. An onboard computer controls the audio mixer and converts the commands from the WAN into RS232 commands to control the camera. ■

SkyStream's broadband vision

New router designed to help operators offer video, voice, data

By Ken Kerschbaumer

SkyStream Networks is introducing a video-services router intended to make it easier for cable operators and telecommunications companies to offer the triple play of video, voice and Internet services via broadband.

Called the Mediaplex 20 video-services router, the modular and scalable device starts at \$60,000 for a base configuration that includes the chassis and the modules necessary to control the system and related daughter boards plugged into it, power supplies, fans, and ASI inputs and outputs.

"Users can manage multiple streams of video in the product rather than having many boxes on top of each other," says Bethany Mayer, SkyStream vice president, product marketing. "It's modular down to the port level and up to thousands of streams, so it's very scalable."



Mediaplex 20 video-services router, base price \$60,000, can handle 250 streams simultaneously.

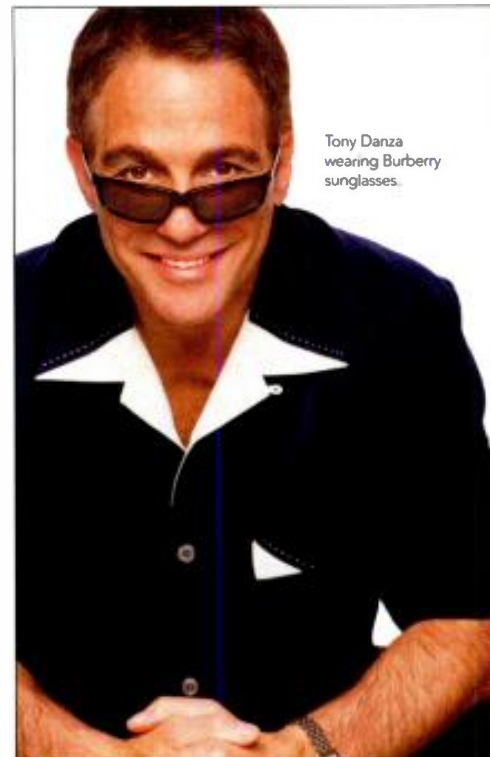
The router will be available next month and is already being tested by a large unnamed telecommunications company here in the U.S.

The ports are also user-assignable, which means that space or capital isn't wasted on modules with predefined ports that may never be used, says Ramin Farassat, director of product marketing, Hardware Platforms.

"That considerably reduces the cost to us and to the operator. If users want just input ports, they can do it."

The system uses a technique called "transrating," a form of transcoding (the system also handles regular transcoding), which allows it to handle up to 250 simultaneous streams inside the device.

"With the transrating capability, SkyStream Mediaplex enables service providers to reduce the video bit rate on a per-stream basis," says Farassat. ■



Tony Danza wearing Burberry sunglasses.

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A step toward digital STL

Long-delayed OK would remove stations' need for waivers, temporary approval

By Ken Kerschbaumer

It has taken four years, but broadcast stations apparently may get long-awaited FCC approval to begin using digital microwave studio-to-transmitter links (STLs) without the need for special temporary authority (STA) every six months or a waiver.

"Broadcasters need to convert their studio-to-transmitter links to digital or hybrid analog-digital if they're going to carry a high-definition signal," says Dr. Dane Ericksen, chairman of the FCC Liaison Committee of the Society of Broadcast Engineers (SBE). "The FCC is choosing to interpret its rules to allow digital modulation only in the 18 GHz band, which very few broadcasters use for STLs."

Most TV stations use the 7 and 13 GHz bands for STLs, but current rules say that digital modulation is allowed only at 6.5 and 18 GHz. Unfortunately, the 6.5 GHz link is not suitable for STL, and 18 GHz is for short haul, nothing more than 10 miles. According to Ericksen, the FCC has interpreted the broadcast auxiliary rule, which relates to 6.5 and 18 GHz, to mean that digital modulation is prohibited in all the other microwave bands.

Ericksen says that there isn't a problem with digital modulation in the other bands; the limitation was simply a result of rule-making being concerned only with the shared bands. The FCC has continued to limit digital microwave transmission to those two bands. The result for broadcasters looking to send digital signals to their transmitters via digital STLs is that, every six months, they need to request an STA to use the digital or hybrid STL.

The issue is not a new one. In March 1998, the Telecommunications Industry Association/Electronics Industry Association filed a petition for a rulemaking that proposed to amend the FCC rules to allow

digital modulation in any of the TV microwave bands. "It's more than four years later," says Ericksen, "and what should have been a trivial issue handled by a public notice still has broadcasters jumping through hoops.

He adds the hardware has been available to do digital and hybrid STLs for two years, but the problem is that broadcasters need either a waiver or an STA. "On one hand, the FCC says it doesn't have enough people to process the applications it gets. On the other, it requires an STA, which requires a separate filing and separate fee," he says. "The only word for this is 'silly.'"

Ericksen estimates that about 300 of the stations on the air with DTV signals are operating under STAs because some use fiber optic or have the transmitter co-

located with the station. And, while the \$150 fee isn't going to cause headaches, it's too easy to forget to renew and face a potential \$10,000 penalty for having an unauthorized microwave link.

The belief now is that the report and order will make it to FCC commissioner levels in June. "The best thing that could happen is the commissioners realize this is not controversial, they sign off on it, and it gets published in the Federal Register," says Ericksen. "Sometimes, that last step could take months so SBE has urged that the report and order include an 'effective upon adoption' clause."

"Hopefully, we're seeing light at the end of the tunnel," he says, "and this will be the last round of STAs that stations will have to do." ■

National Geo goes HD

500+ hours of film to be transferred to HD D-5 format

By Ken Kerschbaumer

National Geographic Film Library has hired Minneapolis-based post-production company Hi-Wire to convert more than 500 hours of film archives to high definition. The goal is to more easily meet the demands of customers, such as museums, that apply HD technology, or even TV programs like *West Wing*, which request material in HD.

"This offering is going to be a mix of film and the stuff that is now being shot in HDCAM," says Matthew White, vice president, Film Library, National Geographic Television & Film. "It's obvious that, in

order to supply the market with material from our archives, this is the only meaningful way. The only other way is incredibly time-consuming and problematic in how the film is handled."

According to Hi-Wire Vice President Larry Sexton, transferring the 12 million feet of film to HD will take three to four years. The facility's Spirit Datacine will be used for the transfer, and a daVinci 2K will do the color correction. It will be business as usual for other Hi-Wire customers, Sexton notes.

Hi-Wire will also handle fulfillment requests from National Geographic customers. ■



Hi-Wire's Larry Sexton says conversion of 12 million feet of film will take three to four years.

Changing Hands

TVs

KQCT-TV Davenport, Iowa

Price: \$200,000

Buyer: Iowa Public TV (Betty Jean Furgerson, president)

Seller: Black Hawk College (Keith Miller, president)

Facilities: Ch. 36, 300 kW, ant. 335 ft.

Affiliation: Public

Combos

KEZW(AM) Aurora, KKHK-FM and KOSI-FM Denver (Denver-Boulder), Colo.

Price: \$180 million

Buyer: Entercom (David J. Field, president/CEO); owns 99 other stations, including KALC-FM Denver-Boulder

Seller: Tribune Broadcasting Co. (Dennis J. FitzSimons, president)

Facilities: KEZW(AM): 1430 kHz, 5 kW; KKHK-FM: 99.5 MHz, 100 kW, ant. 1,624 ft.; KOSI-FM: 101.1 MHz, 81 kW, ant. 1,624 ft.

Format: KEZW(AM): Big band/nostalgia; KKHK-FM: Classic rock; KOSI-FM: AC

WQLS(AM) and WJRL-FM Ozark (Dothan), Ala.

Price: \$750,000

Buyer: Styles Broadcasting Inc. (Kim Styles, CEO); also owns WTVY-FM Dothan

Seller: Jimmy Jarrell

Facilities: WQLS(AM): 1210 kHz, 10 kW day, 4 kW night; WJRL-FM: 103.9 MHz, 25 kW, ant. 292 ft.

Format: WQLS(AM): Gospel; WJRL-FM: Country

FMs

KRFT(AM) De Soto (St. Louis), Mo.

Price: \$1.63 million

Buyer: All Sports Radio LLC (Greg Marecek, president); owns two other stations, KFNS(AM) and -FM St. Louis

Seller: The Raftt Corp. (Jerome Friemel, president)

Facilities: 1190 kHz, 10kw

Format: Dark

KONI-FM Lanai City, Hawaii

Price: \$1.15 million

Buyer: Hochman Hawaii Publishing Inc. (George Hochman, president); owns two other stations, neither in this market

Seller: Dixon Broadcasting Inc. (Ivan Dixon III, president)

Facilities: 104.7 MHz, 29 kW, ant. 492 ft.

Format: AC

KLCH-FM Lake City (Rochester), Minn.

Price: \$280,000

Buyer: Waitt Radio Inc. (Steven Seline, vice-chairman); owns 53 other stations, none in this market

Seller: Sorenson Broadcasting Corp. (Dean Sorenson, president)

Facilities: 94.9 MHz, 6 kW, ant. 328 ft.

Format: Lite rock

AMs

KGBC(AM) Galveston, Texas

Price: \$900,000

Buyer: SIGA Broadcasting Corp. (Gabriel Arango, president); owns three other stations, including KLVV(AM) Houston-Galveston

Seller: Prets/Blum Media Co (Richard Prets, president)

Facilities: 1540 kHz, 1 kW day, 250 W night

Format: Oldies/sports

KYMN(AM) Northfield, Mich.

Price: \$800,000

Buyer: James Ingstad; owns seven other stations, none in this market

Seller: KYMN Inc (Wayne Eddy, president)

Facilities: 1080 kHz, 1 kW

Format: AC/news/talk

WKLN(AM) St. Augustine Beach, Fla.

Price: \$225,000

Buyer: Westshore Broadcasting Inc. (Mike Smith, COO); owns three other stations, including WSOS-FM Jacksonville

Seller: Chesapeake-Portsmouth Broadcasting Corp. (Nancy Epperson, president)

Facilities: 1170 kHz, 830 W

Format: Adult standard

—Information provided by BIA Financial Networks' Media Access Pro, Chantilly, Va. www.bia.com

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Serving up TV's next generation

Networking, scalability drive development in broadcast video servers

BY KEN KERSCHBAUMER

THERE'S LITTLE DOUBT THAT THE VIDEO SERVER HAS BECOME A WELL entrenched tool in a broadcast facility. And, with the continual developments related to newsroom environments, that entrenchment is only getting wider and deeper. Video servers were once used primarily for nonlinear editing, but today they're the backbone of on-air operations for an ever increasing number of stations.

Each year, a myriad of product developments emerge from the myriad of companies manufacturing video servers. This year was no exception. On the following pages, leading video-server manufacturers discuss their products and general trends in a product area that seems to have limitless potential.

ACCUM

Accom's latest video-server improvement is version 4.0 software for the Abekas 6000 video production server. The Abekas 6000 handles both DVCPRO and MPEG-2 formats at 25 or 50 Mb/s and can be configured with two, three, six, or eight input and output channels. It can store more than 130 hours of video on a single server, and up to 32 servers can be networked together.

Among the new features are the ability to record vertical

timecode on MPEG and the option of preserving discontinuities in the timecode or synthesizing timecode for clips after recording. A new content-management application allows Ethernet-connected users to view material stored on the servers at their computer workstation via TCP/IP. According to Doug Johnson, product manager for servers and digital disk recorders (DDRs), the content-management feature provides thumbnail browse images for MPEG-2 clips inside the server and also permits clip searches.

The performance of the Fibre Channel option in the Abekas 6000 has also been improved, allowing clips recorded at the 25-Mb/s bit rate to be transferred between Abekas 6000 servers at more than four times real time, says

Johnson: "A one-minute clip now transfers in less than 15 seconds."

Another new feature is enhanced defragmentation, which "always runs as a background task," Johnson says. "And that opens up as much free space on the disk array as possible without the need to take the server offline and without interrupting or diminishing the operational features of the server."

He says broadcasters are seeking video servers that can insert edited video and audio into any frame of the clip, without restriction. "Versioning, the repackaging of media into different versions for different viewing audiences, is a task that's frequently requested. Having the ability to alter audio tracks without affecting the video (or vice-versa) directly inside the video server is a solution that's commonly asked for."

Accom also has introduced a new version of the WSD/HDX DDR. It's based on high-performance Ultra 160 SCSI drives and comes configured for a standard record capacity of 22 minutes of uncompressed 1080i 60-f/s high-definition video, equivalent to 88 minutes of standard-definition video. Optionally, storage can be configured to 44 or 88 minutes of uncompressed HD. Standard-definition and HD content can be stored together in the same compact 2-rack-unit chassis.

"A single-channel uncompressed DDR can be used exclusively within a graphics department inside a television facility," he says. "Graphics material is then delivered to the Abekas 6000 server via an Ethernet LAN using a compression codec—or even faster by serial digital video (SDI), with a channel on the server controlling the DDR as a slave device."

Another channel of the server, he adds, can be using this same graphics clip in an online edit suite to produce a promotional package. "As soon as this editing is finished, the completed clip is then immediately available to insert into an on-air playlist on yet another channel of the server under automation control."

AVID

Avid continues to build its efforts around Avid Unity, a shared-storage system it believes is ideal for newsroom or other collaborative creative work areas in a broad-



Accom's Abekas 6000 server now has a Fibre Channel option quickening recording rates.

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Avid's AirSPACE can store from 12 to 244 hours of content in a 6-rack unit frame.

cast or post-production facility.

According to Broadcast Group Director David Schleifer, the company blurs the lines between traditional servers, storage and clients. He cites new versions of Avid Unity introduced at NAB in affordable packages: "Our LANshare product starts at \$22,500 and delivers the power of Unity MediaNet to smaller workgroups."

Avid also introduced Xdeck version 1.0, a direct-ingest product for transferring material to shared storage devices. It supports multiple resolutions—including DV25, DV50 and D10 (MPEG) as well as JFIF formats—and also has a browser-based remote application. Cost is expected to be around \$18,000, with delivery in the third quarter.

The company's bread-and-butter broadcast server is the AirSPACE, which is available in either DVCPRO25 or DVCPRO50 as well as IMX 50 formats and can store from 12 to 244 hours in a 6-rack-unit frame.

"In the traditional server market, Avid AirSPACE has the ability to record directly to Unity as well as play back material while the transfer is still in progress," says Schleifer. "At the high end, we raised the bar on large systems, showing our new 2-GB architecture for Unity that gives us the ability to stream hundreds of DV25 streams."

With digital technologies continuing to displace analog, Avid, like other companies, is endeavoring to serve the entire market, Schleifer says, from smaller sites looking for a cost-effective entry point into nonlinear workflow to the high-end customers that need to integrate complete facilities or workgroups. "More and more, we are finding that customers are no longer interested in 'playing' with technology. The strongest customer demand is for systems that work as advertised, can be

installed quickly, and let them get to work without distracting their facilities. Much of our development has gone into specific features that support this ultimate goal."

CIPRICO

Ciprico's latest server product is the Di-Media 2400, a product that combines SAN (storage area network) technology with NAS (networked attached storage). Ciprico says the system can offer aggregate bandwidth of 120 MB/s with scalable storage up to 16 TB that can support 256 file systems. The system also uses Gigabit Ethernet technology, which the company says eliminates the need for installing and maintaining a separate storage network like Fibre Channel.

For those using Fibre Channel, the company has the 7000 Series of RAID Disk Arrays, with a 100-MB/s Fibre Channel interface. Each 7000 enclosure can support 144 GB to 1.4 TB of storage.

DOREMI

Doremi's V1 digital media server is designed for live-broadcast applications, audio post-production, and program-delay needs. It has up to 24 independent channels, and multiple feeds can access the same video data. It supports MPEG-2 and motion JPEG standards and is compatible with automation systems from Odetics, Harris, SGT and Etere. The server reads video and audio data stored in internal files or on an optional Video Storage Unit. The files are then transferred for playback on the video channels. The V1 connects to the VSU via Fibre Channel, allowing up to 126 hard disks to be connected per interface card.

DRASTIC

James Brooks, head of development for Drastic Technologies' DDR products, says customers today are looking for products that provide more-comprehensive integration with existing and future infrastruc-



Drastic Technologies' servers are designed to work closely with the company's DDRs.

ture, both traditional and digital.

"Video servers are now standard for bumper/tag, interstitial, promo, commercial and even long-format programming," he says. "Broadcasters have been forced by the most popular systems to record via analog or D1 digital into the server before playout is possible."

Drastic servers support a wide variety of file formats (for example, Mov, Omf, MPG, Avi) on standard file systems. "That allows other devices—like nonlinear editors, compositing devices, graphics and audio—to add new media directly to the server's cache," Brooks says. "This, along with extremely comprehensive Sony, Odetics and VDCP support, creates an efficient nondestructive bridge between master control, ingest, editing and production."

Pricing ranges from \$20,000 to \$50,000.

Drastic is involved with both server systems and DDRs and, Brooks says, finds that customers are requesting integration of these two areas, with DDRs used for production and servers for playback.

"The first step to this goal is data and control sharing between DDRs and servers," he says. "The structure of the DDR/server and SAN is critical for the next step as well, which is to provide consistent and simple access for the rest of the operations.

Drastic, like many other server suppliers, uses the word *scalable* a lot when it comes to product development. "With each server type we produce [HDTV uncompressed, STDV uncompressed, MPEG-2, DV, DVCPRO25, DVCPRO50]," Brooks explains, "we provide a scalable set of tools to connect our own products as well as the products of other companies that may already exist at the facility or provide features we are not developing."

That allows the broadcaster to use a wide variety of tools to create media and send that media directly to digital transmission systems without converting back to baseband video.

LEITCH

Director of Product Marketing Eddy Jenkins, says Leitch's big news at the NAB show was a move to 2-Gb/s Fibre Channel infrastructure. "That increases the channel count of a single Fibre Channel loop from 44 channels

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to more than 100 channels at DVCPRO25 data rates." The company also now uses 181-GB drives, increasing storage capacity of a single Fibre Channel loop from 7.3 TB to 18 TB (1,250 to 3,000 hours at 8 Mb/s).

The company's new VRMediaNet media-management system boosts overall system size by integrating multiple Fibre Channel loops as one virtual server system. Jenkins says the loops can be local or geographically dispersed.

"Customers can now establish a business model that is not limited by the size or location of their infrastructure," he adds. "Interoperability allows systems to be implemented using multiple manufacturers' equipment."

Jenkins says customers can select from DVCAM, DVCPRO25/50, MPEG-2 at data rates from 4 Mb/s to 50 Mb/s. IMX compression will be available in September. The systems also provide interfaces for SDI and SDTI and for FTP file transfer over Ethernet, SCSI, ATM or OC3 networks.

For newsroom applications, Jenkins says, the company's NEWSFlash-II non-linear editing system can now handle MPEG-2 I-frame-only editing for DVCAM, DVCPRO25/50 and MPEG-2. It also can render DV- and I-frame-only NEWSFlash timelines to a long GOP output.

Two other newsroom-server enhancements: Browsecutter-II, a browse/edit system, and Instant Online-II, the interface between the proxy-edit decision list and the high-resolution storage system.

"Instant Online-II also enables third-party browse systems to be integrated with Leitch Newsrooms and play-to-air systems," Jenkins adds.

OMNEON

Omneon's MCP 2101 MediaServer provides up to 32 real-time input and output channels and 600 Mb/s of IP network access over dual Gigabit Ethernet ports.

"The server system can scale up to 96 channels and 1.8 Gb/s of IP bandwidth in a common storage pool of 12 TB by gang-ing together MediaServers in a common file system," says Vice President of Marketing Tim Slate. "Customers also have the ability to mix and match applications from different vendors and leverage a common server infrastructure for all their needs."

Entry-level systems with 100 hours of

storage at 8 Mb/s MPEG-2 start at less than \$80,000.

According to Slate, general video-server trends have not changed significantly in recent months. Scalability and reliability remain at the top of the list, with scalability allowing new services and more content to be added as needed. "And reliability is a given for broadcasters who must stay on-air 24/7 to maintain profitability."

But compatibility and adherence to standards are also becoming more important, he adds. "Customers want to see video servers from different manufacturers able to easily exchange material on a file level. Formats like MPEG-2, DV, and MXF are making this happen, and we predict there will be significant progress in this area in the next 12 months."

He also says more customers want media available using traditional data networks so that content can be moved and shared with many users and applications anywhere. "This is true whether it's a large news network bringing news from the Middle East back to the U.S. or a small broadcaster who wants the footage of Tiger Woods sinking a putt at Augusta for the evening newscast."

The company's edit-in-place capability with Apple Final Cut Pro is an example. Slate says the Omneon server handles the

ingest and playback of material in real time from centralized storage, providing high-bandwidth IP connectivity over Gigabit Ethernet to the Apple Final Cut Pro workstations.

"Material does not need to move to and from the Omneon MediaServer and Apple FCP in the editing process; hence the term edit-in-place," he says. "Once the material is edited, it is ready for real-time playback from the Omneon server."

An entry-level Omneon Media Server capable of supporting eight edit seats and 16 real-time channels starts at \$90,000. Individual edit seats cost about \$6,000, including Apple G4 Dual processor, studio display and Final Cut Pro software.

Another help in this regard is a newly introduced DVB/ASI interface module. MediaPort allows storage and playback of MPEG Transport Streams (MTSs) on the Omneon MediaServer. "This will enable broadcasters to easily make use of media being widely distributed via cable and satellite as MPEG Transport Streams on the standard DVB/ASI interface," Slate says.

PANASONIC

Panasonic's AJ-HDR150 video server has a new feature in its arsenal: HD slow-motion playback. "The addition of slow-motion capabilities better suits the HDR150 to a wide variety of play-to-air applications," says Joe Facchini, Panasonic Broadcast director of product marketing.

The server, he points out, can handle DVCPRO25, DVCPRO50 and DVCPRO HD material simultaneously, an industry first. It also better suits broadcast facilities that may be faced with doing news in standard-definition format and long-form program delivery in high definition.

"The HDR150 is capable of mixing all of the formats at the same time, with the only caveat being the effect on storage time," says Facchini. "The need for stations to do a mixture of SD and HD was what we had in mind."

Pricing starts at \$55,000.

PINNACLE

Customers are demanding one thing above all out of video servers, according to Greg Lowitz, general manager, Broadcast & Professional Solutions Division: networking, networking, networking. "Once content is



Omneon's MCP 2101 Media Server can have up to 96 channels and 1.8 Gb/s of IP bandwidth.



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digital, broadcasters want to ingest, browse, edit and transmit without reverting to tape. Networking allows content to be shared and viewed within a broadcast plant, as well as outside the plant across an IP network."

Networking also makes it easier for centralcasting, targeted advertising and remote monitoring, all which are becoming important components of broadcast requirements.

The big move at Pinnacle Systems with respect to servers has been the launch of its Palladium Architecture. Early users of the system include the CBC, Atlantis Alliance and Turner.

"Through Palladium Exchange, a file-transfer gateway, files from Pinnacle's Vortex News, Liquid Editing, DekoCast and CineWave systems can be played out on the MediaStream Server," says Lowitz. "In addition, Palladium Exchange supports file import from Avid nonlinear editors as well as optional import from a range of third-party video servers."

Palladium incorporates the MediaStream 900 series of video servers, which interconnect on a high-performance storage area network built for video. The system is scalable to more than 100 on-air channels and thousands of hours of online storage.

Lowitz says the Palladium's open, no-single-point-of-failure architecture permits simultaneous storage and playback of standard-definition, high-definition and ASI MPEG-2 content from the same server.

"Prices for networked storage systems range from \$150,000 to several million dollars, depending on configuration and channel count," says Lowitz. "Compact, entry-level MPEG-2 servers, based on the MediaStream 300, start around \$40,000."

MediaStream 700/1600 series servers allow extended channel count in a small package, suitable for spot and program playback.

"Open systems are also key," he says, "because broadcasters want to interchange files from multiple vendors' equipment."

QUANTEL

Quantel's latest server, GenerationQ, offers a number of technological developments designed to advance the company's product line. One goal was to help the company, known for high-end, black-box solu-

tions, to broaden its customer and product base.

"The watchwords for GenerationQ are openness, scalability and cost-effectiveness," says News Systems Business Manager Trevor Francis. "Quantel quality is no longer just an aspiration or just for the major players: It's completely scalable with solutions to suit the operational requirements and budget of every production unit, whether large or small."

At the heart of the system is the sQ server, which is scalable in blocks. Each server block has eight ports and can store 400 hours of DVCPRO25 material. Cost for a single server is around \$100,000.

One key development is that it stores each frame of video as a separate entity, not as part of a file. This allows what the company calls Frame Magic, which Quantel explains this way: When an edit is made between two clips of video, an instruction set in the sQ server reads only the selected frames from each clip in the new edit order. The theory behind Magic Frame



Quantel's sQ server stores each frame of video as a separate entity, not as part of a file.

goes back to the design of the Quantel Harry, the first true random-access editor released in the mid 1980s.

"It segments frames all over various disk drives within the system," says Quantel spokesman Roger Thornton. "And that gives a very fast readout time [which is necessary] because the system has to be able to read anything in any order from anywhere on the disks in real time. It's treating pictures as pictures rather than as data."

The sQ server also has Integrated Server Automation. "It includes both broadcast and browse media on the same storage and under the control of a single SQL database," says Francis. "Much of the automation and management overhead seen in current systems has been eliminated."

Francis says an operational and open live-production system can be purchased for less than \$ 250,000.

"Broadcasters today demand open, interconnectable systems," he says, "and, in GenerationQ, Quantel has embraced all of the current broadcast media standards."

Those standards include MPEG, DVCPRO, HDCam, Gigabit Ethernet, AAF/MXF, CORBA, MOSS.

SEACHANGE

SeaChange's big change in its server offering is the Broadcast MediaLibrary (BML), which is not designed as a play-to-air server but can serve content into the play-to-air system (as well as into nonlinear, graphics and other devices). Storage is scalable from a couple of terabytes upward, and bandwidth reaches 19 Gb/s. Cost for a high-availability system clocks in at less than \$40,000 per terabyte.

Because it's scalable, says John Pittas, vice president, Broadcast Products and Engineering, individual stations as well as station groups and networks can use it. "A mid-market and above TV station could have a smaller one that holds 4 or 5 TB, and they could use it to feed not only the on-air system but also news production and post-production," he says. "And I could see people shooting on IMX or that type of format, bringing it into a facility and then sending that via IP to the BML."

Pittas says the reaction to the BML at the NAB show exceeded expectations. Broadcasters, he explains, are realizing the limitations of putting too much material on an on-air server but also are finding that they want to keep material on a server. That's creating an online server system that is one level behind the on-air server because it doesn't have MPEG-2 encoders and decoders and it doesn't do real-time asynchronous recording and playback.

"Typically, it's just doing IP-connected file transfers to the outside world, so what is needed is lots of fault-resilient storage."

Pittas says that customers in the broad-



Jamie Kellner



Jeff Zucker



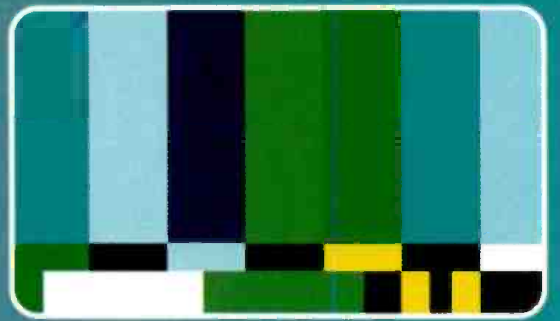
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cast market are requesting more storage, more inputs and outputs, and the ability to handle MPEG-2 transport streams natively, which SeaChange is addressing with the MediaCluster and IO cards. Among new features the company has added to its MediaCluster (BMC) on-air servers: low-resolution browse proxy, 50-Mb/s IMX/ D10 format capability, MXF compatibility, and enhanced jog/shuttle functionality.

SGI

SGI's push in the broadcast facility has taken on renewed focus with the SGI Media Server for Broadcast, a video server for program acquisition, play to air, commercial insertion, distribution of video, and digital news production.

The file-based system supports popular digital broadcast file formats: MPEG-2 4:2:2 and 4:2:0 (GXF and MXF), DVCPRO (DIF), and uncompressed. Through high-performance networking, broadcast video can be distributed over computer networks.

"We've experienced data rates of up to 100 Mb/s over standard 100BaseT switched connections. In real-world operations, we see sustained rates of over 80 Mb/s," says Chris Golson, senior director, Media Industries, SGI. "Customers are telling us that no one else can achieve this in practical operations. For even faster file transfers, we also offer Gigabit Ethernet and ATM over OC3, where real-world sustainable rates of over 600 Mb/s [Gigabit Ethernet] are being achieved."

The new MPEG version of SGI

Media Server for Broadcast is built on the company's Origin 300 server, with SGI Total Performance video storage options. It's available in two models; customers can choose among a variety of options for I/O channels and local and central storage systems.

According to Golson, broadcasters are looking to bring costs down by using systems that are already in place or are easy to install and manage: for example, using Ethernet for controlling servers and transferring files.

"They would like video files to act like e-mail-integral files that can be transferred with maximum speed and reliability," he says. "Moreover, the operating system needs to be very steady and secure."

Faster-than-real-time transfer of files is also in hot demand by producers and content decision-makers for integrating the server system into dozens of edit bays.

"Because encoding and decoding multiple times due to system compromise is no longer acceptable in 2002, keeping the file in a data format makes more sense," says Golson. "Today, the quality of the video needs to remain consistent, yet the content needs to be available almost instantly with its metadata."

With control of servers always an issue, the SGI Media Server for Broadcast allows automation control not just via RS422 connection but via LAN/WAN across any distance. And, in a news-production environment, it can serve nonlinear editors among an entire group or network.

"In this environment, the Media Server for Broadcast can share video through a central storage system even while the video is still being recorded, allowing everyone in

the organization to access the material during breaking-news events," says Golson. "For management, control and diagnostics, a standard telnet connection provides total system control from anywhere."

SONY

Sony's latest incarnation of the MAV70XGI MPEG-2 networked video server has 252 GB of RAID-3 storage and six slots for optional

input/output boards. Storage capacity is handled in 36-GB hard-disk drives, expandable up to 1 TB.

The system also features selectable MPEG profiles, levels and bit rates on a clip-by-clip basis. MPEG support includes the MPEG-2 MP@ML, 4:2:2P@ML, MP@HL and 4:2:2P@HL profiles.

As for networking and inputs and outputs, the server can handle synchronous I/O to secure real-time record and playback by using the SDI/analog composite interface. It also supports asynchronous interface for FTP on the network by using Gigabit Ethernet.

The system also has hot-swappable boards and disks and redundant power-supply units, all of which are standard. The RAID-3-protected HDD with on-line disk rebuilds in the event of a failure. Another option is the use of input and output boards to configure up to five of the I/Os as needed. Pricing for the server starts at \$44,300.

THOMSON/GRASS VALLEY

The Thomson/Grass Valley company is hoping to be more than just the sum of its parts. Thomson had previously acquired Philips, whose Media Pool system was one of the first video servers. By combining the developmental efforts at Philips with the team behind the Grass Valley Profile server, the company is looking to step up technology innovation.

The resulting developments won't be seen for a while, but, with Grass Valley Profile developments that were under way prior to the NAB convention, Thomson/Grass Valley does offer some new server features.

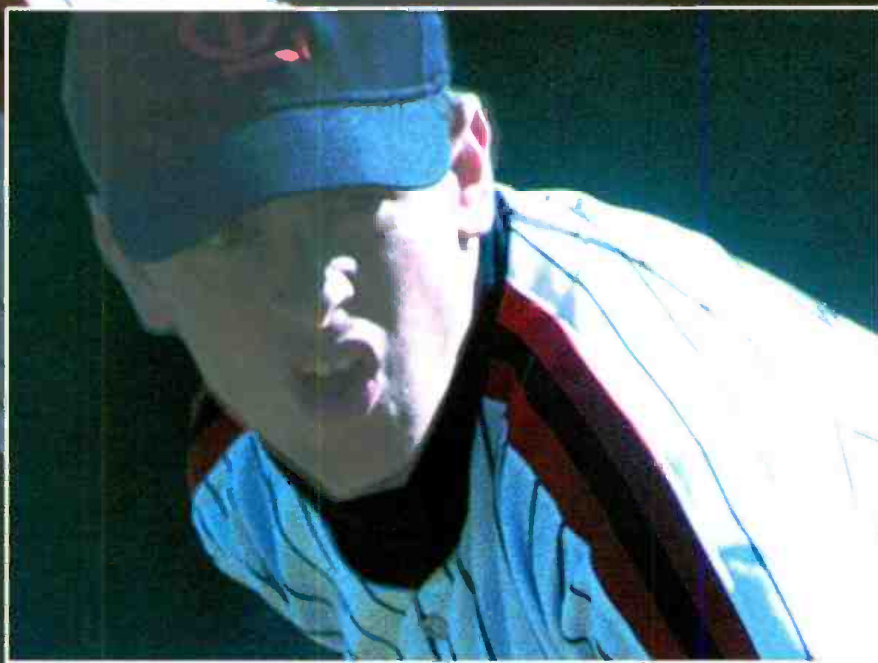
"We introduced a NewsShare extension to the Grass Valley Media Area Network open-SAN architecture, which offers users up to 48 channels of video, terabytes of storage of MPEG and DVCPRO materials at data rates up to 50 Mb/s," says Michael Cronk, vice president of marketing/general manager, digital news production, for Thomson/Grass Valley.

Cronk says the NewsShare extension also provides real-time performance, architectural scalability, exhaustive media-search capabilities, and tight integration with the rest of the Grass Valley digital news-production system. ■



SGI's Media Server for Broadcast is built on the SGI Origin 300 server.

Suddenly...finally...because of prodding by Washington, the blossoming of HDTV appears near. On June 10, *Broadcasting & Cable* presents an HDTV special report looking at the equipment makers, the set makers and program producers who are at the forefront of the high definition revolution. What hurdles remain? What opportunities await the winners? Make sure you're part of the action. Call your *Broadcasting & Cable* representative today.



HDTV

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People

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

Broadcast TV

Rob Ewert, general sales manager, WFSB(TV) Hartford, Conn., named VP/group sales manager, Meredith Broadcast Group, Des Moines, Iowa.

Blaine Rominger, general sales manager, KMEX-TV Los Angeles, joins KTVU(TV) Oakland, Calif. in the same capacity.

Greg Rando, senior promotion producer, WBAL-TV Baltimore, promoted to assistant promotions manager.

Cable TV

Brian K. Gruber, president, Principals.com, San Francisco, joins Charter Communications Inc., Long Beach, Calif., as VP, marketing and sales, Western region.

Sherryl Love, VP, procurement and administration, Kinder Morgan, Lakewood, Colo., named VP, materials management, Cox Communications Inc., Atlanta.

Programming

Lauren Zalaznick, senior VP, original programming and development, VH1, New York, named president, Trio, and executive VP, emerging networks, Universal Television, New York.

Holly Jacobs, senior VP, programming and development, Buena Vista Productions, Burbank, Calif., promoted to executive VP.

Sandra Dewey, senior VP, business affairs, Turner Network Television, Los Angeles, named senior VP, originals.

Regina DiMartino, senior VP, marketing and promotion, ABC Daytime, Burbank, Calif., named senior VP, marketing, advertising and promotion, ABC Family Channel.

Evan Shapiro, VP, marketing, Court TV, New York, promoted to senior VP.

Katherine Lauderdale, senior VP, strategic partnerships/general counsel, Window to the World Communications Inc., Chicago, named senior VP/general counsel, Public Broadcast Service, Alexandria, Va.

At Fox Cable Networks Group, Los Angeles: **Jessica Fang**, manager, financial planning, Califa Entertainment Group, Sherman Oaks, Calif., joins as manager, national accounts, affiliate sales and marketing; **Mary K. Fitzgerald**, law clerk, National Football League, New York, joins as manager, affiliate business affairs; **Lance Reiss**, marketing manager, acquisition marketing national accounts, DirecTV, Los Angeles, joins as manager, affiliate marketing entertainment, affiliate sales and marketing.

Rebecca O'Sullivan, senior VP, strategic planning, Fox Sports and Fox Sports Net, Los Angeles, named VP/GM, Fox Sports Arizona, Phoenix.

At Starz Encore Group: **Scott Lopez**, director, Charter Communications account, St. Louis, promoted to division VP; **John Ruff**, division VP, Charter account, St. Louis, named division VP, Time

Obituary

Howard Merrill, a radio and television writer, died April 20 at a hospital in Los Angeles. He was 85.

Merrill, a native New Yorker, contributed scripts to radio as a teenager. He would go on to write for television programs and comedy shows, including *I Love Lucy*, *Gilligan's Island* and *The Odd Couple*.

In partnership with Allan Sherman, he created the game show *I've Got a Secret*, which debuted in 1952 and ran for 15 years.

Merrill was noted in *Ripley's Believe It or Not* for being in 58 silent films before he was 11 years old and for making 487 radio broadcasts on 38 shows by age 14.

He is survived by his wife, Toni Gilbert, and a daughter, Adrienne.

Warner Cable account, Stamford, Conn.

Jennifer Buzzelli, VP, international sales, Beyond Distribution, New York, named acquisitions executive, Crown Media International/Hallmark Channel, New York.

Journalism

Bonnie Bleidt, senior adviser, Financial Perspectives Planning Service Inc., Boston, named reporter, Boston Stock Exchange Report, WBZ-TV Boston.

At KNXT-TV Phoenix: **Joe Hengenmichler**, freelance executive producer, named 10 p.m. executive producer; **Adam Symson**, freelance producer, I-Team, named executive producer, investigations and special reports; **Matt Knisely**, photojournalist, KTUL-TV Tulsa, Okla., joins in the same capacity.

Radio

Jerry McKenna, executive VP/regional VP, Citadel Communications, Las Vegas, named VP, marketing

manager, Entercom Communications, Denver.

Leslie C. Bauer, chief information officer, U.S. Foodservice, Baltimore, joins Radio One Inc., in the same capacity.

Advertising/Marketing/PR

Mark Turner, VP/GM, WCCB(TV) Charlotte, N.C., appointed senior VP/COO, Millennium Sales & Marketing, New York.

Brian Knox, VP/managing director, Katz Urban Dimensions, New York, named VP/director, diversity, Katz Media Group, New York.

Satellite

Tim Evard, co-founder, Road Runner High Speed Data Service, Time Warner Cable, Stamford, Conn., joins WSNNet, Austin, Texas, as senior VP, sales and marketing.

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

A proud parent of DBS

Rosenberg has spent 40 years representing broadcasting innovators

Marv Rosenberg is testimony to staying put. During nearly 40 years as a Washington attorney, he has worked with some of the most innovative minds in broadcasting. As a result, he found himself a proud parent on the day the FCC authorized licenses for direct-broadcast satellite, birthing a new industry. He has remained proud, and involved, as DBS has grown into a formidable competitor to cable.

Almost since the day he arrived at Spearman & Roberson—now Fletcher, Heald & Hildreth—Rosenberg, then 27, has worked for broadcast pioneer Stanley S. Hubbard, patriarch of Hubbard Broadcasting, and his sons.

Hubbard says that, as soon as he met Rosenberg, he knew the young and inexperienced lawyer was someone he could trust. Rosenberg, he adds, was a “key factor” in helping him develop the first successful independent UHF station, in Tampa, Fla., in 1968. Then, in 1983, Rosenberg put together one of the first FCC appli-

cations for the launch of a DBS service.

Hubbard decided to go ahead with the idea after Satellite Television Corp., then a subsidiary of Communications Satellite (Comsat) Corp., filed an application. Rosenberg told him, Hubbard recalls, that “the day of protectionism for broadcasters was over and that the request to go forward would be granted.”

At the broadcaster’s behest, Rosenberg filed an application for what became, more than 10 years later, United States Satellite Broadcasting.

Rosenberg has also represented Jim Goodmon and Raleigh, N.C.-based Capital Broadcasting for years. Goodmon built the first television sta-

tion dedicated to broadcasting in high definition and tried to launch a satellite service to deliver local TV stations via satellite to all 210 TV markets. That idea eventually folded, particularly with the possible merger of EchoStar Communications Corp. and Hughes Electronics, but Rosenberg spent a lot of time lobbying for it.

“Stan Hubbard and Jim Goodmon, these are not your run-of-the-mill people,” Rosenberg says. “They are strong individuals who look at broadcasting as a public-interest obligation.”

Involvement with such people and projects turned Rosenberg into a Washingtonian-for-life. The Erie, Pa., native arrived in Washington in 1958 to at-



Marvin Rosenberg
Partner, Holland & Knight LLP

B. April 4, 1936, Erie, Pa.; BS, business administration, Gannon College, 1958; JD, Georgetown University Law Center, 1961; Master of Law, taxation, Georgetown University, 1967; Second lieutenant/ captain, U.S. Army, 1961-63; associate/partner, Fletcher, Heald & Hildreth, Washington, 1963-95; current position since 1995; m. Joan Berwitt, Sept. 5, 1965; children: Jeffrey (34), Todd (30)

tend Georgetown University Law Center and, after an army stint, returned there, having a job offer from the IRS. Georgetown’s placement director, however, suggested he look into private practice.

He recalls interviewing at Spearman & Roberson, where he would spend the next 32 years: “I remember feeling like

a small-town kid. They had a client in the office that day, and everyone was telling him how good his daughter’s picture looked on the cover of *Look* magazine. That client was Joan Kennedy’s father.”

Spearman & Roberson made him an offer, and he thought: “It’s more money than the government is paying, so why not try it?”

“All these years later, I’m still trying it.”

He’s still getting involved in high-tech projects, too. His latest is with a company called Sky Tower Inc., which has developed a solar-powered, remote-controlled aircraft that flies at super-high altitudes. Recently, the plane set a record flying at 98,000 feet.

Sky Tower has applied to the FCC to use the aircraft to deliver multichannel television and high-speed data. The company would position planes at 60,000 feet above population centers and power them to fly at the same speed as the earth’s orbit.

“It could act as a tower in the sky and act similarly to a satellite,” Rosenberg says. “It’s less expensive than a satellite, doesn’t require the launch costs and is easy to replace.”

So he’s still doing what he loves: working with progressive clients on new technology. “It’s really made it fascinating to me over the years. I have been fortunate in terms of having those kinds of clients and those kinds of opportunities.”

—Paige Albiniaik

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FACULTY CAREERS

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Broadcasting is one of three specialties offered by the department. Journalism operates the two campus broadcast media: a year-round, FCC-licensed FM station and TV facilities with a weekly newscast on the county-wide cable access channel.

Applicants must possess at least an M.A. in journalism or related field. PhD is preferred. Recent professional experience as a reporter, producer, or anchor is required. Position starts mid September 2002. Salary is commensurate with qualifications and experience.

Refer to recruitment code# 4216 and send letter of interest and curriculum vitae to Mr. Patrick Munroe, Chair, Search Committee, Journalism Department, Cal Poly State University, San Luis Obispo, CA 93407. An official application form will be sent to all applicants. Completed applications must include official Cal Poly faculty application form, three recent letters of reference and transcripts. Applications must be post-marked by July 1, 2002.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Curtain time at the Apollo

This was certainly not the way Jerry Levin wanted to go out: with AOL Time Warner's stock in the tank and the AOL online business suddenly uncertain. Rather than reassuring anxious shareholders who gathered for their annual meeting in Harlem's Apollo Theater last week, he would have preferred to use his farewell as president and CEO to crow about record earnings and a soaring stock price. As it was, he had to remind investors of what is right with the company and thank them for their "faith, hope and, above all, patience," even though he knew all three were running out for some in the room.

The readers of this magazine do not need to be reminded of Levin's accomplishments. Suffice it to say that, during his 30 years with the company, it grew from a publisher of magazines into the biggest, baddest media company in the land. "It has been a stunning ride," he said. Yes, and he was in the front seat much of the way, when the road was smooth and when it was bumpy. Levin borrowed his penultimate words from Douglas MacArthur. "I now close my business career," he said, "and just fade away—an old CEO who tried to do his duty as God gave him the light to see that duty." Conjuring up the general was fitting. Like Levin, MacArthur retired in a valley of a career that had far more peaks, and he lost some battles. But history shows (and most remember only) that he won his wars.

Unblinking eye

CBS's airing of the Daniel Pearl tape drew criticism ranging from bad news call to ratings ploy to the "heartless" charge from Pearl's wife—all understandable, but all miss the mark.

Not that TV doesn't invite skepticism with its blurring of local news and entertainment during the sweeps (how many what-killed-the-dinosaurs stories aired on ABC stations last week?). But we agree with CBS that the video was an important visual for its story on the recruitment of extremists for possible attacks against the U.S. *The Washington Post* reported that First Lady Laura Bush and Pearl's wife, Mariane, discussed "the extent of the propaganda we are up against when it comes to dealing with the terrorist networks." That's exactly the story, painful as it was, that CBS was trying to tell. Yes, the tape was disturbing, but more disturbing to us was the government's attempt to discourage the video's use.

CBS made a similar tough call on the six-month anniversary of 9/11, when it aired a powerful documentary despite protests from victims' families—some of whom acknowledged afterward that they found the documentary well done.

The journalists and executives involved have expressed their sorrow for any pain their decisions may have caused. They have an obligation, we believe, to be sensitive to those complaints but also to report the tough stories. Victims of events of high news impact become, unwillingly, part of that news. Neither CBS nor any news organization can change that.

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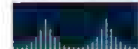
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