

# BROADCASTING CABLE

JULY 16, 2001

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## DTV POWER: USE IT OR LOSE IT

Many UHF outlets may not realize they face a May deadline to increase their power levels

» PAGE 32

## MAKING HEADLINES AT CNN

The cable network names a print veteran as its new boss and unveils a new look for Headline News

» PAGE 16

## HOLLYWOOD SHUFFLE

Some network program chiefs probably won't be around to see their new fall seasons debut

» PAGE 12



# Brian Trust

To snag AT&T Broadband, Comcast's Roberts must prove he can run it better

» PAGE 18



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## Top of the Week July 16, 2001

**RELIEVED** Broadcasters are happy to see campaign-finance reform fail for more than one reason. » 6

**REALITY CHECK** Reports of threatened violence off-screen boost ratings of CBS' *Big Brother 2*. » 8

**IN ONE BASKET** TV station groups consolidate their ad-sales business. » 10



*Big Brother's* Justin Sebik menaced Krista Stegall off-screen.

**SUMMER AT THE STUDIOS** Which programming execs will still be around come September? » 12

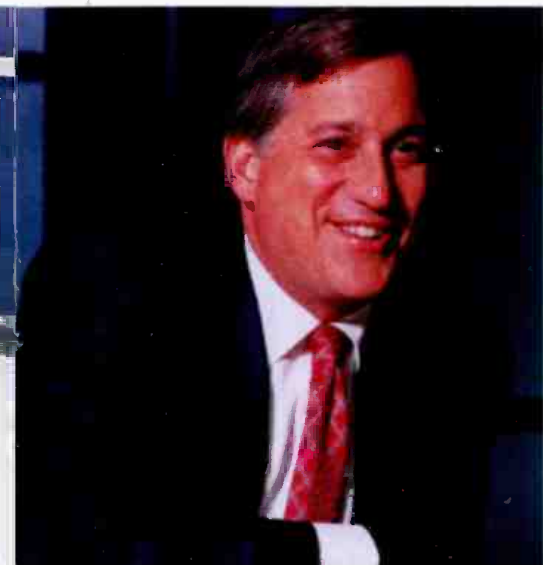
**STORYTELLING** New Chairman Walter Isaacson looks to spice up CNN's presentation. » 16

**MISSING MONEY** The ad dollars that didn't go into the broadcasting upfront aren't going to cable either. » 16

### COVER STORY

## CABLE PLAY

Comcast Corp. President Brian Roberts appeals to AT&T shareholders to force the sale of the telcom giant's cable systems. » 18



Walter Isaacson brings a print-news sensibility to CNN.



WKPT-DT's George DeVault warns UHF digital stations about the upcoming deadline.

### Programming

**Conversion** Religious network Odyssey becomes family net Hallmark. » 25

**In the daytime** *SNL's* Lorne Michaels signs to develop a syndicated talk strip for NBC Enterprises. » 26

### Washington

**Postponed—again** FCC leaves open date for auction of TV channels 60-69. » 30

### Technology

**Approaching deadline** UHF DTV stations authorized to boost power level must be transmitting at that level by May. » 32

B&C Eye .....	4
Changing Hands .....	34
Classifieds .....	41
Editorials.....	46
Fates & Fortunes .....	36
Fifth Estater .....	40
Focus .....	29
Open Mike .....	38
Station Break .....	28
Syndication Ratings .....	27





# BCEYE

WASHINGTON

## Keeping the cap

Instead of a hearing on why broadcast regulations should come down, media companies on Tuesday face a hearing on why ownership limits and crossownership bans should stay put.

With new Senate Commerce Committee Chairman Fritz Hollings (D-S.C.) in place, advocates for leaving the 35% national-audience broadcast ownership cap in place have a much more receptive audience than they would have with former Chairman John McCain (R-Ariz.). Hollings recently penned an op-ed piece in the *Washington Post* arguing against media concentration.

Viacom President and COO Mel Karmazin is one of the stars coming to Washington to change his mind. His pitch: With fragmented audiences, it makes no sense to maintain regulations from an old era. But Hollings is more likely to agree with Post-Newsweek Stations CEO Alan Frank, who will testify in favor of the 35% cap.—PA.

SYNDICATION

## Fringe-slot tug-of-war

*Millionaire*, *Weakest Link* and *Pyramid* have been gunning for the time slots now held down by the expected-to-depart *Rosie O'Donnell Show*. Not surprisingly, TV insiders say distributor Warner Bros. isn't giving up those precious fringe slots without a fight.

It looked like a revival of *Let's Make a Deal* would be pushed as a *Rosie* replacement. But sources now say Warner's Telepictures is farthest along on *Matchmaker Mansion*, a 2002 reality strip that would put cameras on women living inside a mansion and chronicle their dating adventures. Neither Telepictures nor Warner Bros. would comment.—S.A.



Photo: Craig Mathew Photography



PROGRAMMING

## Fox steps out

How do you promote when there's the stench of recession in the air? Take your promos to the people. Since many of their affiliates did not go to the Promax convention this year, Fox promotion executives will take their promo pitches for new series, including *The Tick* (above) and *24*, on the road to regional cities this month. They start in Dallas on July 23, then go to Kansas City, Detroit, Baltimore, Orlando and Boise, Idaho.

"We are going to meet with the stations face to face to get them excited about the fall and see if we can help them," says Nick Belperio, Fox's promotions chief. "We typically meet with the affiliates every year right before Promax ... but most stations cancelled their corporate travel. And nobody went to Promax."—J.S.

### CAPITAL DTV PLUS OR BUST

Geocast may have been a bust, but Capital Broadcasting and its DTV Plus subsidiary continues to get more serious about datacasting.

Beginning Aug. 15, viewers of WRAL-TV Raleigh, N.C., will be able to purchase PC HDTV tuner cards complete with a Silver Sensor antenna that will bring datacasting and HDTV to their PC. The package will be

available for \$399 at local retail outlets and from the TV station.—K.K.

### BUSY AT&T BANKERS

Comcast's abrupt bid for AT&T Broadband gave lots of investment bankers a rather surreal day last week.

AT&T had prearranged a "beauty contest" for Wall Streeters to pitch the telco on leading a planned initial public offering.

So, while AT&T Broadband's world was changing as Comcast President Brian Roberts outlined the terms of his \$58 billion bid in Manhattan, bankers were lining up at AT&T's Basking Ridge, N.J., headquarters to tell AT&T execs the kind of hefty valuation AT&T could get in an IPO, which probably won't approach Comcast's bid. "We thought about telling them 'sell,' but I don't think we'll get the assignment," said one banker.—J.H.



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# Finance reform falls

*Broadcasters relieved as bill that could have cost them millions of ad dollars dies in the House, at least for now*

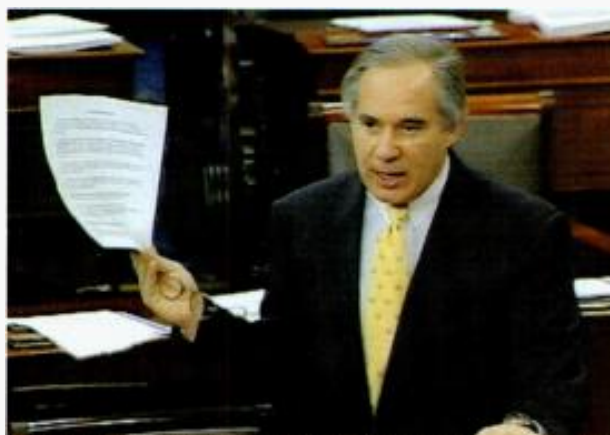
By Paige Albiniak

**B**roadcasters breathed a sigh of relief last week when the House of Representatives voted against proceeding with the latest version of campaign-finance-reform legislation.

Although the bill's ultimate fate is unclear, the vote means it's not coming to the floor for debate anytime soon. That leaves the Senate version of finance reform, passed last March, dead in the water, as well.

The bill would have eliminated unlimited corporate and union contributions to national party coffers—so-called soft money—and could have cost TV stations hundreds of millions of dollars in lost ad revenue. In 1999 and 2000, politicians spent between \$800 million and \$1 billion running political TV ads. Of that, says campaign-finance-reform advocate Norm Ornstein, of the American Enterprise Institute, approximately \$173 million in soft money was spent by the political parties on “sham” issue ads, which are not allowed overtly to support a candidate but often do.

The campaign-reform package pushed by Sens. John McCain (R-Ariz.) and Russell Feingold (D-Wis.) and by Reps. Christopher Shays (R-Conn.) and Marty Meehan (D-Mass.) would have eliminated all soft money from federal politics, meaning that the parties would have had to rely largely on donations from individuals to fund campaigns. The bill would have increased limits on contributions from individuals, but it is much harder to collect \$10,000 and \$20,000 checks from thousands of individual donors than several \$1 million checks from huge corporations.



**Sen. Robert Torricelli's amendment to the campaign-reform bill would have given politicians a cut-rate deal on ads and eliminated some of the gold from political advertising. But a House procedure vote likely killed the bill for this year.**

That said, the parties still could use those individual contributions, known as “hard money,” to fund issue ads, making it unclear how much money campaign-finance reform would take out of politics. “With the increase in hard limits, I could make the argument that it wouldn't make that much difference in how much money is available,” says Paul Taylor, executive director of the Alliance for Better Campaigns.

Increasing the individual contribution limit may have meant even more money would be available to spend on political ads, say reform advocates like Ornstein and Taylor, unless a provision sponsored by Sen. Robert Torricelli (D-N.J.) stayed in the bill. His amendment requires broadcasters, cable and DBS providers to give politicians the lowest rate any advertiser had paid for a specific time slot in the preceding 180 days. For example, it's much cheaper to buy an ad in July, when television viewership is low, than in October, when view-

ership is much higher.

Broadcasters had been lobbying furiously against the amendment all summer and particularly in the last two weeks—with local broadcasters visiting their representatives at home and in Washington and inundating them with telephone calls.

Still, broadcasters were caught off guard late last Wednesday night, when the House Rules Committee elected to keep the Torricelli amendment in the core bill. Sources say House and Senate leadership decided to leave the

provision in the bill because they thought it would help persuade fence-sitters to vote against the package. But it's also feasible, sources said, that House and Senate leadership wanted to keep the amendment in the bill because they like the idea of voting themselves a big discount on ad time.

**Broadcast lobbyists were in full force the last two weeks trying to persuade representatives to oppose the Toricelli amendment to the reform bill.**

Specifically, sources say that Senate Minority Leader Trent Lott (R-Miss.) called House Speaker Dennis Hastert (R-Ill.) last Wednesday night and asked him to retain the Torricelli amendment.

“If that's their strategy, that's a little like Russian roulette,” says Ken John-

son, Tauzin's spokesman.

Luckily for broadcasters, the chamber came up empty. House Democrats, upset at what they viewed as the Republican leadership's successful attempt to stack the deck against campaign-finance reform, voted down the rule 228-203, and the debate never even had a chance to begin in the House. ■





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## IN BRIEF

**DISH SUBSCRIBERS TO GET CBS HD FEED**

Starting this fall, EchoStar Communications will provide East and West Coast CBS HDTV feeds to Dish Network customers in the 16 CBS O&O markets: New York; Los Angeles; Chicago; Philadelphia; San Francisco; Boston; Detroit; Dallas; Miami; Minneapolis; Denver; Pittsburgh; Baltimore; Salt Lake City; Austin, Texas; and Green Bay, Wis.

Signals will also be available in "white areas"—those not receiving CBS analog signals—and to other affiliates that invite the signal into their areas. Dish Network customers subscribing to a local channel package will receive the CBS HD signal at no added charge.

For two years, CBS has broadcast most of its prime time schedule in HD, as well as selected sports events.

**NAB MAY SEEK 'JUST CARRY' DIGITAL**

The NAB may stop pushing for cable carriage of broadcasters' digital and analog signals and instead ask the government to require cable operators to carry just digital—all 6 MHz of it, including high- and standard-def channels and datacasts—and to make sure their subs can receive it.

It's unclear how cable operators would be required to get broadcasters' digital signal to all subs. They might have to provide set-top boxes capable of receiving the full digital signal or to down-convert the digital signal at the cable head-end to deliver analog channels to their analog subs.

The idea sounds like "cleverly dressed-up dual must-carry" that the cable industry is unlikely to go for, says a cable exec. NAB board members and staff say they haven't stopped lobbying for dual carriage.

# Big Brother overkill

*Knife incident on series spurs criticism, as well as the sequel's best ratings*

By Joe Schlosser

**C**BS may have gotten more than it bargained for in its effort to add viewers and attention to its reality series *Big Brother 2*.

The moment for which critics of reality television have been waiting nearly happened last week on the set of the series, as one contestant put a knife to another's throat and in doing so placed the entire genre under new scrutiny. And while some may criticize the incident, the episode that aired after it occurred (and after much press) got the highest ratings the show has received this summer.

The question now is how long will advertisers and viewers stick with the hot TV genre that has spawned *Survivor*, *Temptation Island* and top ratings at lower costs.

"I think if there is a threat of violence, that any advertiser is not going to want to be around that," says Tom DeCabilia of media buyer Advanswers PHD. "CBS is going to have to tighten the screening process. We are going to have to watch it a bit closer now."

There was fear of reality from within the business, too. "When you put a camera on people, they behave differently, and the extremes to which people will go to to get noticed should be frightening to all of us," says new Turner Broadcasting System head Jamie Kellner. "Unfortunately, we'll probably have to see some terrible thing happen, at which point the advertisers and the press will reject this area of shock reality and it will fall out of favor."

That "terrible thing" almost occurred last Wednesday when 26-year-old contestant Justin Sebik pulled a knife out of a kitchen drawer and placed it under fellow contestant Krista Stegall's throat.

Sebik, who apparently had been drinking, was kissing the woman and suddenly pulled a knife and asked her, "Would you get mad if I killed you?" She laughed, and they kept kissing.

Two hours later, producers kicked Sebik, a



Justin Sebik got kicked off *Big Brother* two hours after putting a knife to Krista Stegall's throat.

New Jersey bartender, off the show. The incident took place after the show had aired, but subscribers saw it on *Big Brother's* Web site. Earlier on the series' Tuesday, July 10, episode, Justin got into an argument with a 46-year-old contestant over a missing pillow and received a warning from producers. "To ensure safety of all houseguests, intimidation, violence and even the threat of violence will not be tolerated," a CBS statement said.

Although CBS did not show the knife incident, last Thursday's episode, which included an interview with Sebik defending himself, managed to score the sequel's best ratings, although they were hardly spectacular. According to fast-national Nielsen numbers, Thursday's episode averaged 9.2 million viewers, a 6.2 rating/12 share in households and a 3.7/13 in adults 18-49. Still far from *Survivor* numbers.

CBS executives vowed to turn up the heat on *Big Brother's* second effort, with numerous changes including a more "extroverted" cast. Now CBS has what it wanted and more. Besides Sebik, one contestant has asked for oral sex from another, housemates are often nude, and they're often seen drinking beer.

Next week, CBS executives may well get an earful from the media at the meetings of the Television Critics Association in Los Angeles.

"This is a show where they were doing, and will continue to do, as much as they can to spice it up" for better ratings, says Parents Television Council head Brent Bozell. "So one of these weird characters does a weird thing with a knife. Who's to be surprised?" ■



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## IN BRIEF

**1Q LOCAL ADS  
DOWN 15%**

Local TV advertising (including both local and national spot) was down 15% in the first quarter, to \$3.42 billion, according to figures compiled by ad tracker Competitive Media Reporting.

Broadcast network advertising was down 2%, to \$4.97 billion. Syndication spending was up 6%, to \$811.19 million. Overall, broadcast-TV spending in the quarter was down 7%, to \$9.20 billion.

**MAN CHARGED IN DEATH  
OF WFLA-TV EXEC**

Tampa, Fla., police late last week charged a man who was already in jail with the murder of WFLA-TV Operations Director Danielle Cipriani (see Station Break, page 28). Local sources said Melvin Givens had been in jail on unrelated charges prior to the discovery of Cipriani's body. Police said physical evidence linked the suspect to the killing.

**CELLA TO HEAD NEW  
MAGNA GLOBAL USA**

Bill Cella has been named chairman of Magna Global USA, a new unit formed by ad-agency conglomerate Interpublic Group of Companies to negotiate \$8.6 billion in national TV advertising deals. He had been executive vice president and director of National Broadcast & Programming at Interpublic's Universal McCann.

**ZUCKERMAN INKS DEAL  
WITH STUDIOS USA**

Studios USA Programming has signed a multiyear drama-development deal with Emmy-winning producer/writer Ed Zuckerman, who is set to serve as co-executive producer of the studio's upcoming CBS drama *The Agency* and most recently served as co-executive producer on CBS' *JAG*.

# One-stop shop

*TV-station groups are consolidating their national ad sales in single rep firm*

By Steve McClellan

**T**V-station groups are putting all their national-ad-sales business in one place. In fact, most of the top 20 groups are reped by one firm or by co-owned firms.

Case in point: Three weeks ago, Sinclair aligned its entire group with Millennium Sales & Marketing, a division of Katz Television Group. That's 62 stations and more than \$300 million in annual national-spot advertising and the deal is believed to be the biggest single switch—in terms of number of stations—ever.

It's also believed to be the single biggest switch in terms of billings, excluding the network O&O groups. Last month, the Fox station group took its business from Petry Television—an estimated \$800 million in annual billings—and brought it in house, as the other big networks have been doing.

Just last week, Emmis Broadcasting struck a deal with Cox Broadcasting to use its rep firms—Telerep, MMT and HRP—exclusively. Media General completed a similar deal earlier in the year. Sources estimate Emmis' annual national-spot billings at close to \$100 million, Media General's at about \$80 million.

Two years ago, Hearst-Argyle agreed to consolidate its business into a newly formed rep firm at Katz called Eagle Television Sales. "There are good reasons to do that," says Tony Vinciguerra, executive vice president, Hearst-Argyle Television. "You're able to have better input into how the reps hire and how they manage [your business]. You can also negotiate a better rate on the commission."

He notes another plus: "If a rep already has all of your business, he doesn't have to spend as much time positioning to get what he doesn't have or to protect his turf and can focus

more on the ad sales effort."

At the Katz Television Group, Executive Vice President Michael Hugger says one of the big advantages of a one-shop-rep deal is "ease of execution. If you want to go to advertisers and offer them, in our case, the Sinclair footprint of 60-plus television stations, we can do that because we act as a single voice on the national side without having to go through other reps." And having to go through other reps is tricky because most, if not all station-rep contracts are exclusive arrangements.

A big part of the strategy for Sinclair, whose stations will form a separate division within Millennium, is to get advertisers to make deals covering the entire group. Sinclair Broadcast Group Chairman David Smith says he's betting that, by aligning with one firm, the group can boost its share of national-spot advertising.

In the current environment, every dollar counts.

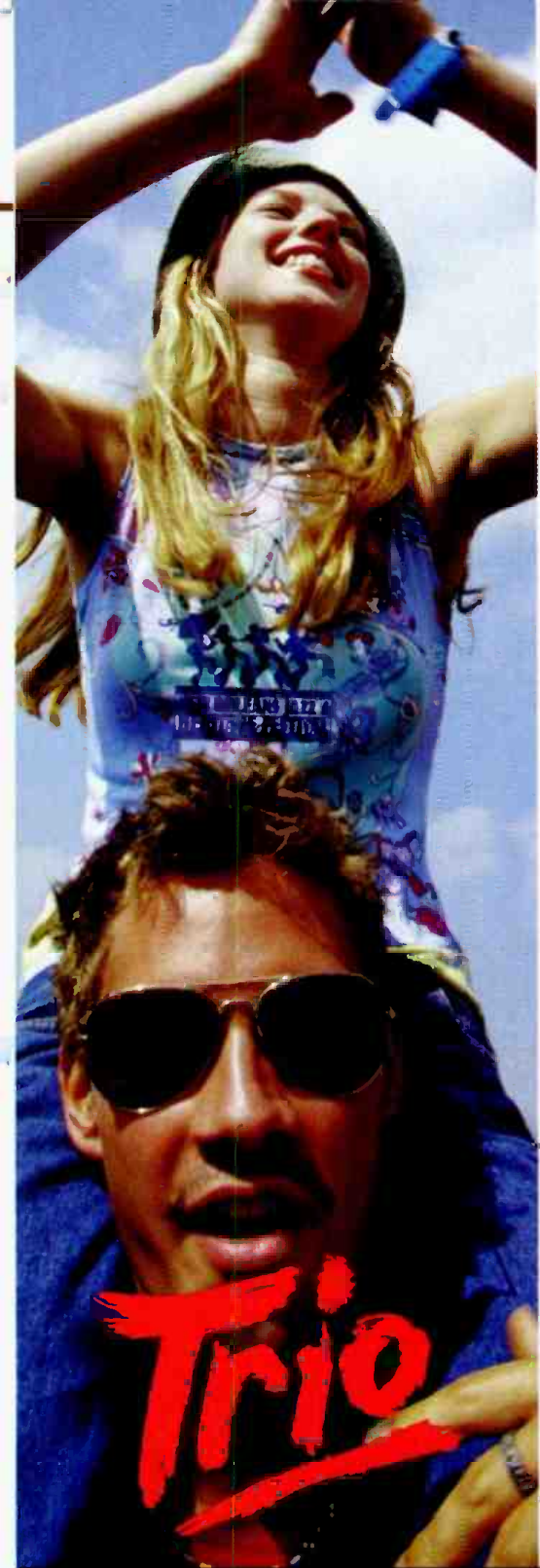
Local TV advertising (including both local and national spot) was down 15% in the first quarter, to \$3.42 billion, according to Competitive Media Reporting, the New York ad tracker. And rep sources say the national-spot component is down closer to 20% so far this year.

Emmis Chairman Jeff Smulyan says the notion of aligning with one rep company has "pretty much been standard in the radio business. I think that's probably going to happen more in the TV business." He notes that advantages are numerous. "You develop relationships across the whole country so there's some consistency in dealings. There are group rates and more leverage. And it's just a simpler process across the board."

Tribune stations are aligned with the three reps owned by Cox Broadcasting. Says Tribune Television President Pat Mullen, "There's a certain continuity of leadership provided by Cox. It's an important relationship for them and for us." ■

**'There are group rates  
and more leverage.  
And it's just a simpler  
process across  
the board.'**

—Jeff Smulyan, Emmis



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## IN BRIEF

**LAWSUIT AGAINST KHOU, REPORTER DISMISSED**

A Texas Appeals Court dismissed a lawsuit against Belo-owned KHOU-TV Houston and reporter Dan Lauck, which contended that Lauck helped keep a child he'd interviewed with her mother in 1997 from her father during a custody dispute. Lauck told **BROADCASTING & CABLE** that, although the interview was conditional on his silence as to their location, "if I thought the child was in any way being abused, it would have been a completely different ballgame. I have a daughter the same age."

**NEW LOOK FOR ESPNEWS**

ESPNews is getting a face-lift in September, with a multi-element screen with video and real-time stats and news. Unveiled Friday at the Critics Tour in Pasadena, Calif., the new format will feature "The Bottom Line," a ticker that remains on the screen constantly, even during commercials.

**CASH FLOW OFF 23% AT SCRIPPS STATIONS**

Scripps TV stations posted a 23% decline in operating cash flow, to \$25.3 million, for the second quarter on a 15% drop in revenue, to \$74.2 million. The cable network division continued to show gains: cash flow up 6%, to \$26.6 million, on a 15% gain in revenue, to \$99.2 million. For the third quarter, a 10% to 12% gain in ad revenue is projected for the cable networks but a 4% to 6% decline in station ad revenue.

**CORRECTION**

In the Special Report in the July 9 issue, Digeo Inc. was incorrectly identified as a service of Broadband Partners Inc. It has been a separate company since early last year.

# September song in July

*In Hollywood, rumors are rife that some execs won't be around for fall premieres*

By Joe Schlosser

**I**t's July in Hollywood, and the air is heavy with rumors of who won't be around this September. By the time the new fall line-ups debut on the six broadcast networks—in a couple months—there may be some new faces calling the programming shots.

Most of the speculation centers on NBC West Coast President Scott Sassa and UPN President Dean Valentine.

Sassa's contract is up at the end of the year, and he may feel like the odd man out. An executive shuffle landed former *Today* producer Jeff Zucker in Hollywood as president of NBC Entertainment and his old news boss Andy Lack in New York as the president of the entire network. If Sassa goes, his job would likely be consolidated into Zucker's.

NBC executives would not comment publicly on the Sassa-Zucker talk, but some privately say he could stick around. A new three-year contract is on the table, they say.

Valentine has another year and a half on his contract, but, with ownership of the network unsettled and sluggish prime time results, his status is uncertain. Viacom now owns the entire network, but Fox may come in as a partner.

ABC's top two programming executives, Stu Bloomberg and Lloyd Braun, are facing contract renewals this season as the network looks to bounce back from a lackluster 2000-01 prime time. But most observers believe both will be back.

The WB has just moved Jordan Levin into the top programming post, and he's currently rounding out his drama, comedy and reality teams.

Fox and CBS seem to be the most stable in



The WB's programming chief Jordan Levin promoted three development executives last week: Tracey Pakosta and Mike Clements (both comedy) and Carolyn Bernstein (drama).

their upper ranks, but, in Hollywood, nothing lasts forever. "It's either firings or disappointment out there at a lot of the networks," says one top boss. "There's the usual bounty of instability at the top."

Despite the instability at UPN, Valentine is busy recruiting a replacement for outgoing programming chief Tom Nunan, who resigned after a four-year run. Names surfacing include former Columbia TriStar executive Helene Michaelson and Fox Executive Vice President David Nevins.

Steve McPherson at Touchstone Television was considered a leading candidate until he was promoted to president of the Disney-owned studio last week.

Across town at rival The WB, the announcement last month that Susanne Daniels was leaving the network meant that Levin was suddenly alone at the top. (They shared co-president status.)

Last week, Levin promoted three programming executives. Tracey Pakosta and Mike Clements are the new senior vice presidents of comedy development. Carolyn Bernstein is the new senior vice president for drama development. Levin is expected to add a new head of reality within next few weeks.

Levin said he did not name a number-two programming executive because he wants the network to "speak with one voice, move quickly, and be lean and mean." ■

**'There's the usual bounty of instability at the top.'**

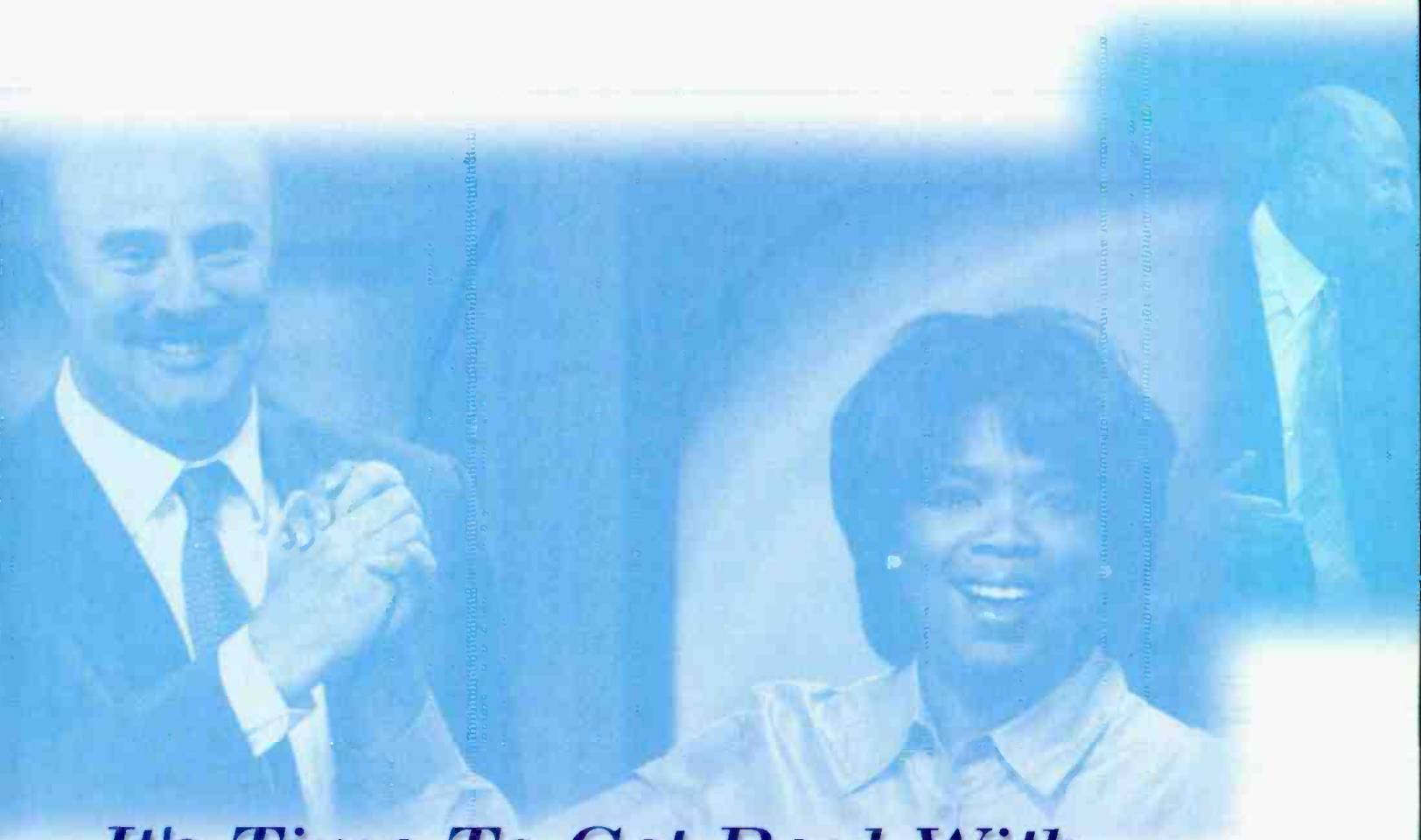
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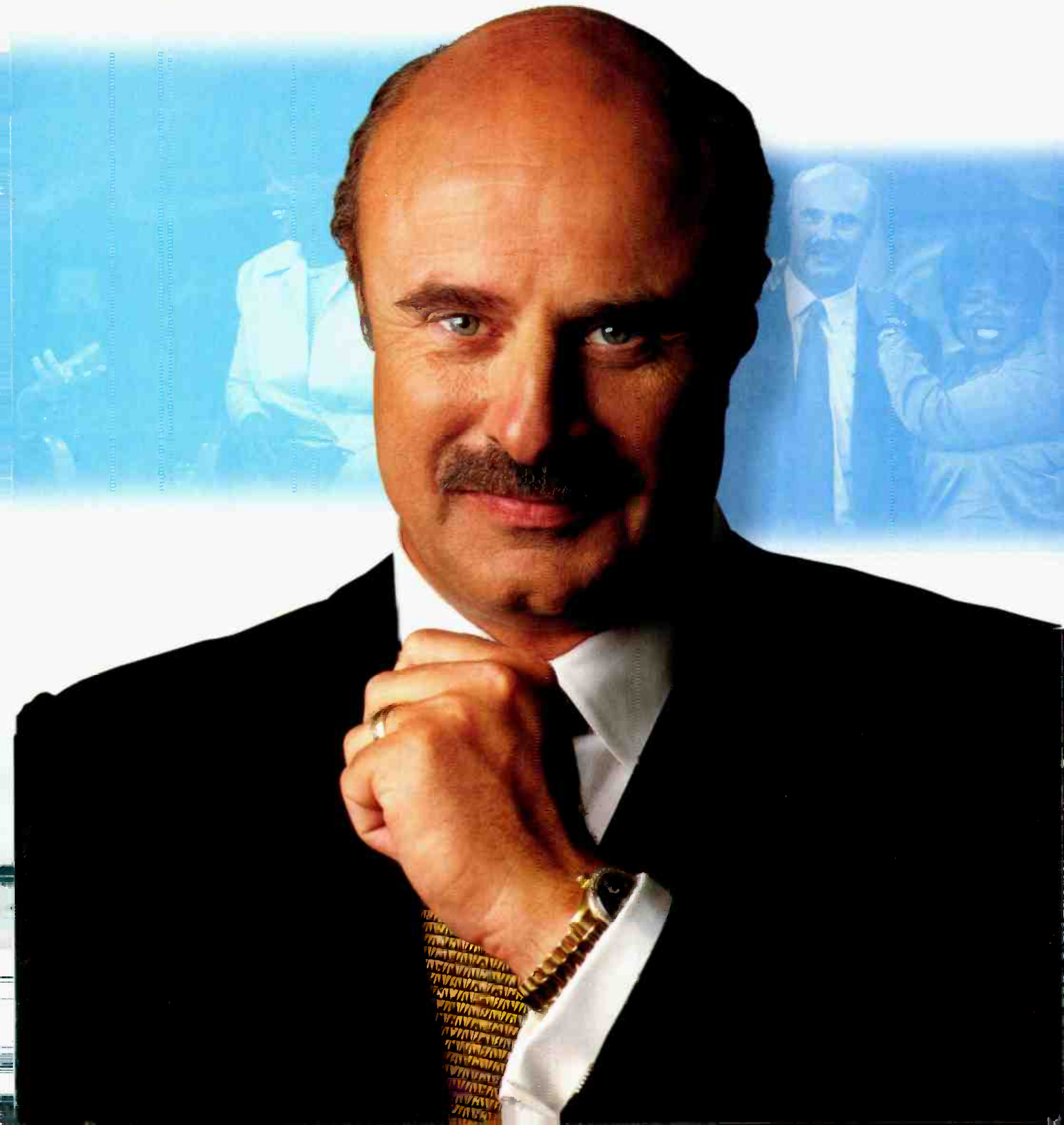


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# Fall 2002!





# Time to rev up CNN's motor

*Ex-magazine boss Isaacson wants cable net to be 'fast, fascinating and fun'*

By Allison Romano

Turner Broadcasting head Jamie Kellner likes to call CNN the Cadillac of news organizations, but the network's new chairman, Walter Isaacson, wants to transform CNN into a Porsche.

Less than a week on the job, Isaacson is busy debunking claims that he has inherited a floundering network. The way he sees it, CNN is on an upswing, having recruited high-profile talent and rediscovering its journalistic roots.

"CNN is the most credible, trusted name in news," Isaacson told television critics assembled in Pasadena, Calif., where he and Kellner held their first press conference in their new positions. "We have to go back to having a belief in our mission, but let's also make it fast, fascinating and fun," he said.

Isaacson wants CNN to spice up its presentation and storytelling.

"It's easy to run a magazine or a news network when 200,000 troops are being landed on a beach somewhere," Isaacson noted. "When there's not a war, you have to work harder to cover what people will be talking about."

Isaacson replaces CNN Chairman Tom Johnson, who resigned about two weeks ago. Isaacson spent more than 20 years at *Time* magazine and brings a print sensibility to CNN.

CNN has lost ratings ground to Fox News Channel. But CNN executives claim they aren't interested in competing with Rupert Murdoch's "shouting-match-style" channel.

"I want smart people telling interesting tales, not people whose natural instinct is to give you their opinions," he explained.

Isaacson's first priority is developing a prime time newscast, which will be anchored by Aaron Brown, who was



Miles O'Brien and ex-NYPD *Blue* star Andrea Thompson will be among the new anchors for the revamped Headline News network.

recently lured from ABC. The hour-long program, which should debut in October, will most likely air between 8 and 10 p.m., going head-to-head with either MSNBC's *The News With Brian Williams* or popular broadcast dramas.

Also at the critics' tour, CNN unveiled the overhaul of Headline News network. When it relaunches on Aug. 6, Headline News will look a lot like Bloomberg TV or

NBA.comTV, featuring a multi-element screen.

"We're changing everything but the name," Headline News General Manager Teya Ryan told TV critics. "People want more information, and they can absorb more; that was the inspiration for the changes."

Headline News' new screen is split into two sections, with video and headlines on top and weather, travel advisories and stock information on the bottom. Another big change is multiple anchors: Between four and six correspondents will sit around a circular newsdesk with cameras bouncing among them every 15 minutes. The main talent includes Miles O'Brien and former *NYPD Blue*-actress-turned-newswoman Andrea Thompson.

"Most people have referred to CNN as stodgy and old-fashioned," Kellner said. "I'm delighted to hear that people are afraid of how far we've moved." ■

## Cable's no better

*Like broadcast, upfront predicted to be off as much as 15%*

By Steve McClellan

One thing you can say about that \$1 billion missing from this year's broadcast-network upfront: It ain't going to cable. Execs on the cable sell side admit they also are going to get fewer dollars this year. One cable network exec says it wouldn't surprise him to see cable's overall pool of upfront money decrease 15%, to \$4 billion.

Others don't expect the drop to be that steep but acknowledge that there will definitely be a drop. "There is going to be a correction from last year in what was a very overheated market," says one source.

The cable upfront market still has a way

to go. Turner sources say TNT and TBS are about halfway done, with price declines in the single-digit to low-double-digit range (that is, below 15%).

Lifetime is about 25% finished, according to Senior Vice President, Ad Sales, Lynn Picard. Industrywide, cable appears to be taking price cuts ranging from 6% to 20%, she says, adding that Lifetime is somewhere in the middle of that range. But the network is demanding that clients spend more money than originally allotted for the price concessions.

One report had A&E willing to take deals at 25% below last year's prices. The network declined to comment. ■

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**NASCAR**



Comcast President Steve Burke, CEO Brian Roberts and Chairman and patriarch Ralph Roberts (l-r) last week in New York, after briefing investors about their AT&T proposal.

AP Photo / Richard Drew

## COVERSTORY

# Comcast's BIG pitch

*Roberts' bear-hug ploy for AT&T Broadband will prompt other players to look, too*

BY JOHN M. HIGGINS

Media moguls can be like kings. They sit at the top of their world constantly pursued by supplicants, from programmers, technology vendors, lenders, investment bankers and miscellaneous entrepreneurs wanting a piece of their lives. Carry our network. Buy our box. And the ever ironic, pay us to raise money for you.

The roles, however, do reverse. Every so often, it's the turn of even the mightiest, most successful media don to bow and scrape. For Brian Roberts, this is one of those times.

The president of Comcast Corp. spent last week jetting around the country to convince some of the largest shareholders to support him on the biggest quest of his lifetime in cable, a \$58 billion bid for AT&T Corp.'s cable systems. Unable to coax AT&T chairman Mike Armstrong into selling, Roberts is campaigning among AT&T's largest shareholders to put the heat on. The trouble for Roberts is, if he is



successful, he risks sending AT&T Broadband into the arms of a different owner, not necessarily Comcast.

Shortly after explaining their proposal in New York, where the deal-makers live, Roberts, Comcast Cable Division President Steve Burke and others from the Comcast crew headed off for places where the money lives and plays—Boston, Denver and Sun Valley—where, for a week each year, Allen & Co. sponsors a media-investment conference *cum* summer camp for the media elite.

"I think people find the offer to be very compelling," Burke said, while jetting to the retreat. "Of the top-50 AT&T shareholders, 38 of them have Comcast [shares]. They understand what we're talking about."

Since Comcast wants to pay stock, not cash, it's not simply an auction. Roberts has to convince AT&T shareholders he can run the systems vastly better even than a spin-off, independent AT&T Broadband.

As an independent company, AT&T Broadband would get 100% of whatever

upside Armstrong and AT&T Broadband Chairman Dan Somers can squeeze out of the largest portfolio of cable systems in the country.

Roberts has to convince AT&T shareholders that Comcast's performance would be so good that AT&T shareholders would make out even if they had to split that upside with Comcast's shareholders.

## DO IT NOW, ROBERTS SAYS

To investors in New York, Roberts said his plan steps up Armstrong's multiyear plan to first create a tracking stock around AT&T Broadband this fall, then, in another year or two, completely separate the cable unit from AT&T's core phone operation.

Separate those assets today, he argued. "What this would allow is a rapid acceleration and a significantly better outcome, I believe, for the AT&T shareholders than the deal that they're currently preparing to do," Roberts said.

So while pressuring shareholders to pressure Armstrong, Roberts also has to worry about triggering a bidding war. This, of course, is how he lost his deal to buy MSO MediaOne Group in 1999. Roberts thought he had a deal, but instead simply put MediaOne in play and got outbid.

The winner: Armstrong.

AT&T executives, unsurprisingly, are not thrilled. Armstrong, too, is accustomed to being courted into deals and, indeed, was being wooed by Roberts for a while. But Armstrong is testy about Comcast's rare and risky "bear-hug" tactic.

For all of Roberts' contention last week that AT&T rejected his approaches, AT&T Chairman Mike Armstrong said he never got a detailed bid for the telco's cable division until everyone else did. "Comcast never gave us a concrete proposal," Armstrong said in a speech to the Boston Chamber of Commerce Wednesday, "at least not until a two-page letter showed up on my home fax machine Sunday

## Can Armstrong save face?

At first glance, Comcast Corp.'s \$58 billion bid for AT&T Broadband makes AT&T Chairman Mike Armstrong's three-year waltz through the cable industry look like a fire sale.

After all, Armstrong used to brag to Wall Street and regulators about the \$120 billion he spent in cable: \$62 billion in its 1999 bid for MSO MediaOne Group, \$48 billion for his 1998 bid for Tele-Communications Inc., plus billions more for system upgrades.

After a careful look, however, even if AT&T's cable systems are worth Comcast's bid, the math isn't as terrible for Armstrong as it looks. Armstrong can argue with a straight face that his stab in the cable business cost him around \$67.5 billion.

First, AT&T bought the two companies for a combination of cash, assumed debt and its own

stock. The spending is really pegged to the price of AT&T's stock when the deals actually closed.

SEC filings show the deals were really worth \$97 billion when they closed.

Capital spending so far has hit Armstrong's initial expectations, running about \$10.1 billion though June. Put AT&T Broadband's outlay at \$107 billion.

But those acquisitions, particularly MediaOne, came with all sorts of odds and ends in the attic that AT&T has sold or aren't covered by the Comcast offer. Some fetched fat prices.

Microsoft paid \$3 billion for a 30% stake in UK cable operator Telewest. Shares in UK cellular operator Vodafone were "monetized"—used to collateralize a \$3.4 billion convertible bond offering. (This can be tax-free

cash and is what CEOs usually mean when they say "monetize" these days.) Stock in UK cellular operator One-2-One fetched \$5.7 billion (that's pre-tax) when Deutsche Telcom took over interests in overseas cellular ventures. Cellular Telecommunications brought another \$2 billion. Total after-tax proceeds: \$26 billion.

That takes AT&T's outlay down to \$81 billion. The big items left include TCI's 48.9 million shares in Cablevision Systems Corp. (\$2.8 billion market value), which spawned a 25 million share stake in tracking stock Rainbow Media Group (\$660 million).

Then there's the big problem child, a 26% stake in Time Warner Entertainment. That stake is worth as much as \$15 billion. But 74%-owner AOL Time Warner has for years been

playing hardball in attempts to cash it in or trade it for assets. Figure its value at \$11 billion. AT&T Broadband is also expecting about \$4.5 billion from the sale of rural cable systems.

That takes AT&T's outlay for the cable systems down to \$65.5 billion. The last big piece is AT&T's embarrassing acquisition of Excite@Home.

After all its maneuvers and the Internet crash, a person familiar with the transactions said the investment is worth only about \$200 million, but AT&T's damage, after nifty tax footwork, was held to about \$2 billion.

That would put AT&T's cable business outlay up to around \$67.5 billion, 16% more than Comcast's \$58 billion offer.

So can Mike Armstrong squeeze another \$9.5 billion out of a bidder and save face?

—J.H.

## D.C. no major merger hurdle

While any merger is an opportunity for Washington to exact its pound of flesh, the Bush administration is unlikely to take a bite out of a Comcast/AT&T meld. But that won't stop the consumer advocates from complaining about the proposed deal.

"Customers who continue to see cable prices shoot up year after year will continue to see prices shoot up," says David Butler, spokesman for Consumers Union.

Unlike during the Clinton years, consumer advocates aren't looking to the government to assuage their concerns, however. The philosophy of the Bush administration and relevant agencies is that companies who break anti-trust laws should be punished, but that mergers should not be blocked or conditioned before they occur just because some fear they ultimately may become anticompetitive.

That's just fine with Comcast President Brian Roberts, who wrote AT&T Chairman C. Michael Armstrong that he is "confident that the combination does not present any significant regulatory issues."

Meanwhile, that philosophy worries consumer advocates: "For us, the issue is whether the administration and the new FCC are simply going to stand on the sidelines as we face the possibility of going to a 40% ownership share in the cable industry," says MAP President Andrew Jay Schwartzman.

If Comcast acquires AT&T Broadband and hangs on to AT&T's stakes in Cablevision and Time Warner Cable, Comcast would have interests in 41.7 million subs, 48% of the pay-TV market. But Comcast has indicated it is only interested in AT&T's 13.5 million wholly-owned subs—it would spin off the others. Adding them to its own 8.5 million subs, Comcast would then have 22 million subs and control 25% of pay-TV homes. That's well under the FCC's 30% cap that was struck down by a federal court in February with the suggestion the cap should be around 60%. The FCC is expected to launch a proceeding to determine whether to reinstate a cap and, if so, decide what it should be.

—Paige Albinak

## COVER STORY

evening—about the same time that it appeared on fax machines of newspapers around the country."

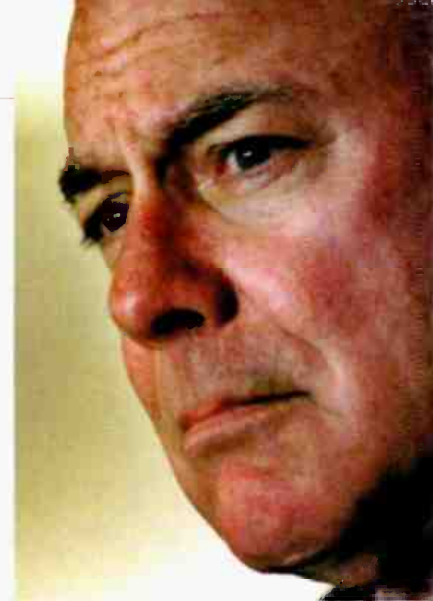
Armstrong said the company is giving "serious consideration" to Comcast's offer to buy its cable systems. But he added that one of his best options is focusing on "the value we will create by growing our business and improving our margins."

Comcast executives have been lusting for AT&T for months. Almost as soon as Armstrong announced he would splinter AT&T into five parts last October, they began studying how to pry the cable systems out early. "If it becomes a tracking stock, there's nothing you can do with it," a Comcast executive said last December.

### BAD FINANCIALS, GOOD AMMO

In the end, it was Armstrong and Somers who gave Comcast its best ammunition by turning in an abysmal performance during the first quarter ended March. While new digital cable, Internet and telephone products drove the cable unit's monthly revenues to a strong \$50 per subscriber, cash flow was horrible.

Cash flow per subscriber was just \$8 per subscriber, far lower than the \$20-plus other operators generate. AT&T Broadband's cash-flow margin was just 16%,



AP Photo / Richard Drew

Michael Armstrong's AT&T Broadband has performed so far below industry norms that Comcast's bid seems logical.

while other operators run 40% to 50%. "It was startling," said the CEO of another MSO. "I'm not sure I could get cash flow that low if I tried."

Comcast is seizing upon that as its biggest weapon. "The best place to start would be an examination of our margins vs. the AT&T margins, over the last five quarters," Burke said. "What you will find is a pretty consistent 20%-plus gap."

Burke contends that, even if Comcast only closes half that gap in the next two years, it would squeeze \$1.2 billion in new cash flow out. "That is about \$20 billion of value creation that would be mostly going

## Coming up short

AT&T Broadband stunned other cable operators when its cash-flow margin sank to 16% during the first quarter, well below that of its peers. The cable unit has no problem generating revenues, but it also spends heavily. It has, for example, twice the employees per subscriber as other MSOs. Before AT&T bought them, its cable properties posted margins around 40%. Here's how the major operators fared in the first quarter of 2001.

Monthly rev/sub		Cash-flow margin		Monthly cash flow/sub	
Cablevision	\$54.33	AOL Time Warner	47.3%	Cablevision	\$24.85
<b>AT&amp;T</b>	<b>\$52.96</b>	Adelphia	45.8%	Comcast	\$22.27
Cox	\$51.84	Cablevision	45.7%	Charter	\$20.74
Comcast	\$50.84	Charter	45.2%	AOL Time Warner	\$20.16
Charter	\$45.91	Insight	44.4%	Adelphia	\$19.92
Insight	\$43.73	Comcast	43.8%	Insight	\$19.40
Adelphia	\$43.49	Mediacom	43.1%	Cox	\$19.12
Mediacom	\$42.82	Cox	36.9%	Mediacom	\$18.47
AOL Time Warner	\$42.66	<b>AT&amp;T</b>	<b>16.0%</b>	<b>AT&amp;T</b>	<b>\$8.47</b>

Source: Bank of America Securities



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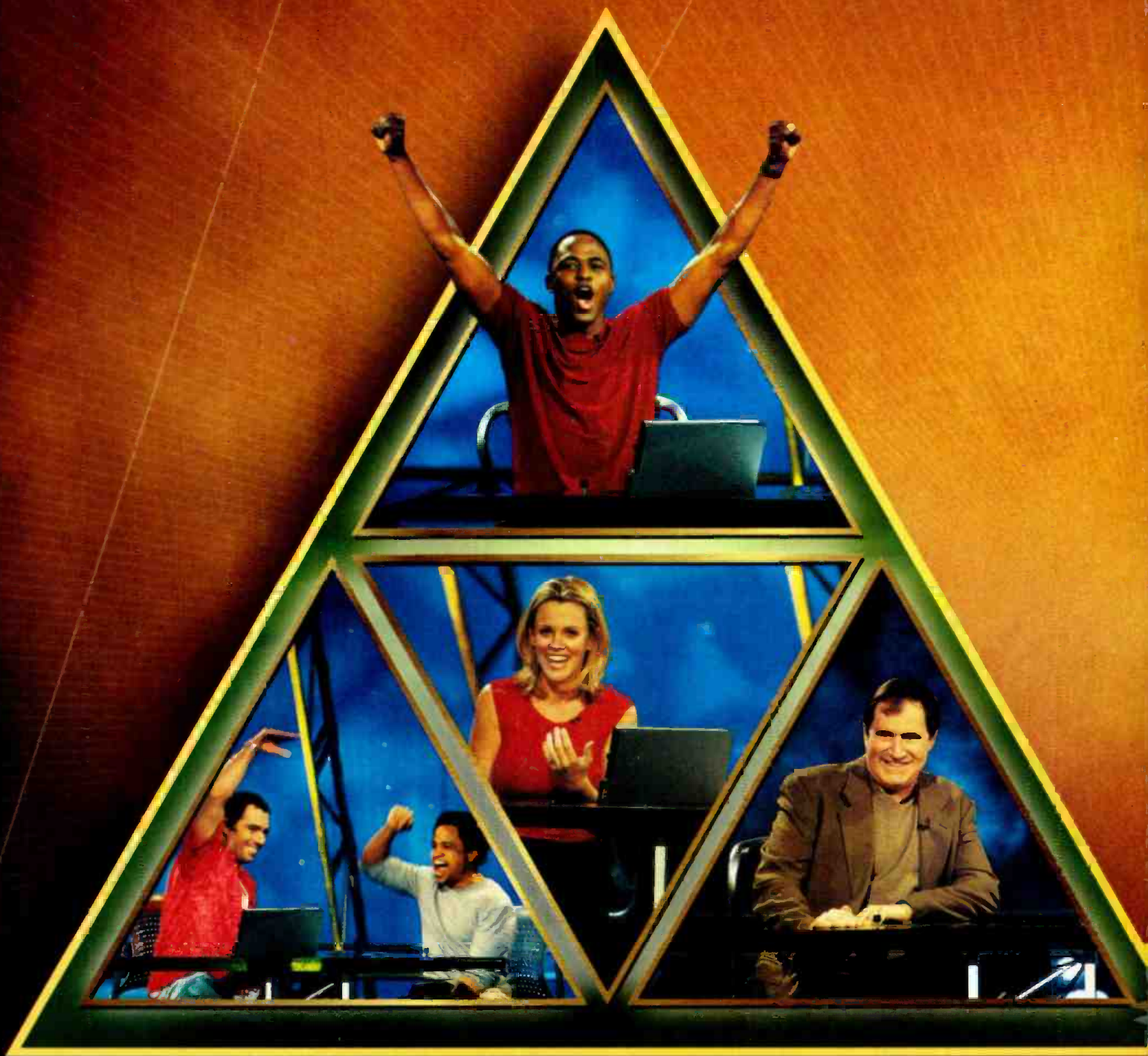
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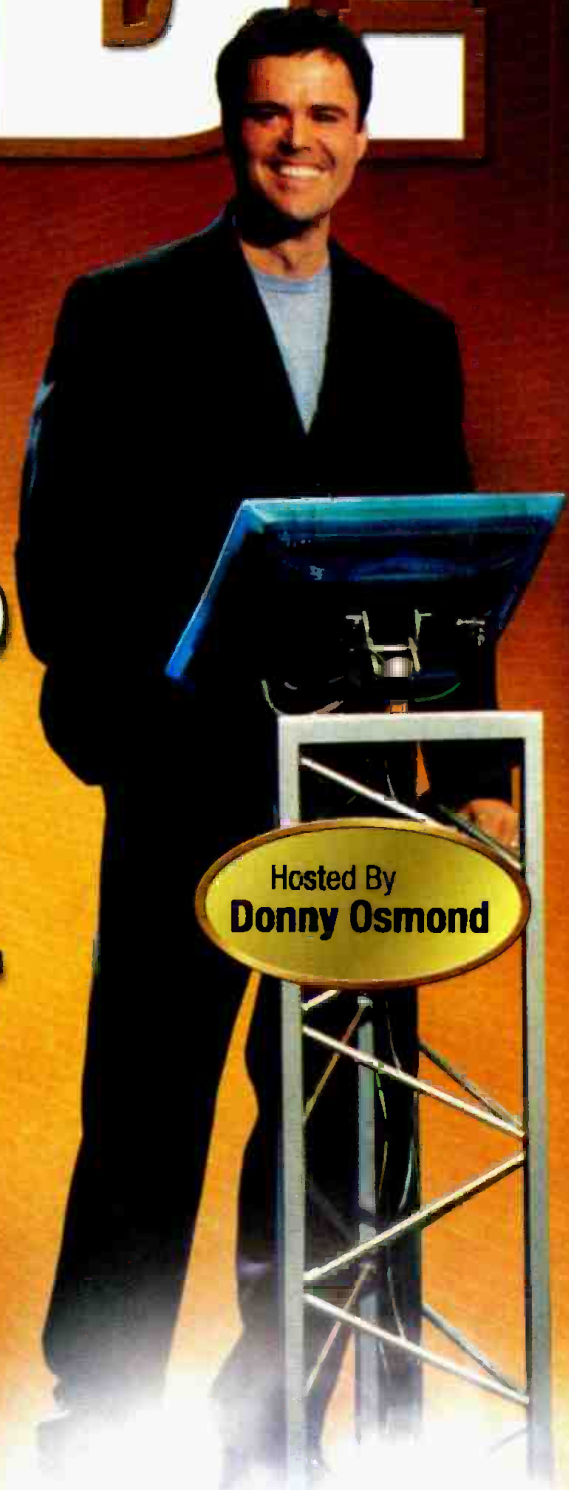
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to the AT&T shareholders.”

And how does Comcast run things differently? While trying not to bash AT&T hard, Burke contends that AT&T is simply bloated. He sees \$500 million in overhead “We don’t see a reason we can’t take this overhead below \$50 million.” AT&T’s sales and marketing expenses run double Comcast’s, 5% to 6% of revenues.

## PHONE HANG-UPS

Cable telephone service is a big drain, \$500 million a year, or \$60-70 per telephone customer. When Comcast acquired old MediaOne systems from AT&T last year, they came with 150,000 cable telephone subscribers. “We have kept those operations going and during the last six months have taken those operations from a significant money loser to break even.” Burke contends he can do the same to AT&T’s operation in 12 to 24 months by halting phone expansion, marketing more

efficiently and milking the operation for cash.

An AT&T executive scoffed. “We already know how to shut down marketing cut to the bone, but we’re trying to build a long-term business here.” The executive noted that Comcast has kept margins up in part by scrimping on system upgrades and product development, being forced to play catch-up later.

No one really expects Comcast’s bid to be the last one. First off, Comcast specifically excluded AT&T Broadband’s stakes in Time Warner Entertainment, Cablevision Systems Corp. and Rainbow Media Group; all of them problem children that AT&T is in the process of somehow “monetizing”.

Roberts pretty much acknowledges’ he’ll have to make some sort of commitment on those. Wall Street and media executives widely expect Comcast to boost his price, as well.

And of course, convincing Armstrong to

sell doesn’t mean he’ll sell to Roberts. Fee-hungry investment bankers are busily trying to convince other companies to get in the game, with the most obvious suspects being other cable operators like Cox or Charter or programmers who would like AT&T’s remaining 13.5 million subscriber-distribution base to leverage their programming assets, like The Walt Disney Co. or Vivendi Universal. One company, AOL Time Warner, is in both camps.

Despite quitting AT&T’s board in a huff last week after being shut out of discussions about Comcast, Liberty Media Chairman John Malone is still a major shareholder and would love to see a bidding contest.

“I expect that AT&T will be seeing alternative proposals and improved proposals,” Malone told Bloomberg News Friday in Sun Valley. “AOL is not going to sit on its hands. There are a number of others that won’t. So I think we’re early in the game.” ■

## Sparks over Starz!

Friction between John Malone and Mike Armstrong boiled over when Malone’s Starz Encore last week went to court to collect license fees from AT&T Chairman Armstrong’s cable unit.

AT&T Broadband is disputing the amount of money it has to pay for Starz! and has withheld at least \$44 million in license payments. AT&T Broadband has notified Liberty that it believes the entire affiliation agreement is “voidable.”

Industry executives say that Malone has been furious with Armstrong and AT&T Broadband Chairman Dan Somers since Somers sent a three-sentence letter to Liberty in the spring challenging the Starz! contract. However, he didn’t want to sue until his planned August departure from AT&T’s board of directors. So when he quit last Tuesday (after being cut out of the Comcast discussions) he sued

the same day.

The suit is a **strange** case of a subsidiary suing its parent company: Starz! is a movie-network subsidiary of Liberty Media, which is in turn a “tracking stock” subsidiary of AT&T Corp. While public shareholders own the economic interests flowing from Liberty assets, it is AT&T itself that technically holds title to Liberty and its subsidiaries.

The dispute centers on an extraordinary license-fee deal the old Tele-Communications Inc. signed with Starz! Rather than paying Starz!’s standard \$3 per-subscriber monthly license fee and Encore’s typical 77 cents, TCI signed a flat rate deal. It guarantees Starz! \$270 million in the first year and \$360 million in 2003 for as many subscribers as TCI was able to sell. In addition, Starz has a clause under which AT&T has to shoulder some of the escalation of



John Malone, who left AT&T’s board, and then sued them.

Starz!’s spending on Hollywood movies, particularly a deal with The Walt Disney Co.

An SEC filing shows that the license fee has turned out to be double what other operators are paying, and that doesn’t even count the programming surcharge. Analysts say that the surcharge could get much higher than the \$44 million quarterly it is running now.

“They have an unlimited liability,” said one Wall Street analyst

AT&T inherited the deal when it bought TCI. An SEC filing shows that the arrangement has stuck AT&T with a license fee that’s double what other operators are paying.

The deal was always one of the stronger examples of how Malone used his control of TCI’s systems to benefit Liberty’s network holdings.

An AT&T Broadband spokeswoman said that the suit “attempts to sidestep the real issue which is the unenforceability of the term sheet. The terms are a bit inappropriate and the terms are excessive.”

The Starz! lawsuit asks the state court to declare that the affiliation agreement valid, and asks the court to order AT&T to abide by the terms and pay the license fees. AT&T is very likely to try to move the suit to federal court. —John M. Higgins



# COURT TV AT 10

*The Wheels of Justice  
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Early 2001 marked the premiere of "Catherine Crier Live," a daily talk show featuring the former judge and guests reacting to the top legal news of the day

"Homicide: Life on the Street," and the reality-based "Cops" series. He green lighted more documentaries and original series, and hired high-profile faces like Catherine Crier, whom he lured from Fox News Channel.

The results so far have been nothing short of astounding. Once among the lowest-rated of the low-rated cable networks, Court TV now regularly registers in the range of 0.6 to 0.7 within its cable and satellite universe, a far cry from the near zero "hash marks" it saw just a few short months ago. The network's delivery of primetime households has risen more than ten-fold to an average of 385,000.

"They really had to try and stabilize their viewership for advertising purposes," said Eric Deggans, television critic for the St. Petersburg Times. "I'm not at all surprised that they moved toward developing series and getting syndicated programming so they can develop an audience they can count on day after day."

At recent upfront presentations, Bell promised an even more hard-hitting lineup, ranging from new documentaries to the network's first feature-length made for TV movie. Highlights include:

**"There was a lot of skepticism about the decision... but we were in the kind of position I like in a business proposition: the upside was huge, and the downside was limited."**

**ART BELL,**  
Executive VP,  
programming and marketing

- ◆ "The System," an ongoing series that takes an inside look at the many complex dimensions of the U.S. criminal justice system;
- ◆ "Attica," a two-hour documentary commemorating the 30th anniversary of the nation's worst prison uprising;
- ◆ "A Bombing in Birmingham," Court TV's first feature-length movie, focusing on the 1963

church bombing in Alabama in which four young girls died;

- ◆ "NYPD Blue," the popular broadcast series that Court TV will share in a unique arrangement with Turner Network Television (TNT).

The Internet will play a big role in Bell's plans. Early this year, Court TV acquired "The Smoking Gun" ([www.thesmokinggun.com](http://www.thesmokinggun.com)) and "The Crime Library" ([www.crimelibrary.com](http://www.crimelibrary.com)), two top Web sites devoted to crime and justice topics. Its own site, [CourtTV.com](http://CourtTV.com), frequently engages viewers with such features as the "13th Juror," a daily interactive survey on current issues in the news and in the courts.

Bell plans to create a substantial buzz for the new additions to his network schedule with a \$25 million marketing budget, and hopes this is the summer during which Court TV reaches that elusive 1.0 rating.

"We get a lot of audience coming in to check out what's on cable during the summer, and we're putting some pretty good stuff together," Bell said.

"We're up there knocking on the doors of the [other networks] with our primetime schedule," Schleiff added. "We are a vibrant, growing network, and we want the world to know."



## California vs. Lyle and Erik Menendez

JULY, 1993-JANUARY, 1994. *First trial ended in mistrial.* AUG, 1995-MARCH 1996



The Menendez brothers faced trial twice for the shotgun slayings of their parents in the family's home in Beverly Hills. The first trial ends in a mistrial when jurors cannot settle on a verdict. In March, 1996, a second jury finds the brothers guilty of first-degree murder, and sentences them to life without parole.

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# SCHLEIFF BREATHES LIFE INTO COURT TV

*His Experience And Leadership Are Key To Channel's Turnaround*

By Rion Weatherford

**B**y the time Henry Schleiff arrived three years ago, Court TV was in bad need of a makeover. With anemic ratings, dismal financials and mediocre distribution, the network was struggling to stay afloat. It presented the perfect challenge for an ex-lawyer turned television guru.

With renewed backing from owners Time Warner and Liberty Media, Schleiff embarked on a programming and marketing binge the likes of which Courtroom Television had never seen.

The results have impressed even the most cynical of critics. Ratings and revenues have soared. Moreover, both viewers and industry insiders alike began to take notice of what was happening.

After completing his undergraduate and law degrees from the University of Pennsylvania, Schleiff went to work as a law clerk for a federal judge in New York. It did not take long for him to realize that television was his true calling. His break came in 1978 when he took a job as an assistant general counsel at Viacom. There he negotiated sports rights contracts and brokered programming deals.

Over the next 20 years, Schleiff

held senior positions at Viacom, HBO, Universal Television Group and Studios USA. His legal career came full circle when he joined Court TV in 1998.

In a recent conversation, Schleiff talked about his career, his love for television, and Court TV's remarkable ascension under his tutelage. The following is an edited transcript.

**RW:** When you got to Court TV in 1998, the network was on shaky ground, with fewer than 30 million subscribers, and negligible ratings. Why on earth did you take the job?




**Schleiff:** I got a call from old friends at Time Warner starting with [then chairman] Gerry Levin, who said that they were looking at really investing in this little network. He talked about streamlining the ownership and adding an element of entertainment beyond what existed at the time. The idea of that kind of challenge, running a network, was very appealing.

The ratings were somewhere between a hash mark on a bad night, and a 0.1 on a good night. We're now up around a 0.7 consistently, and trying to crack that elusive 1.0. We are a vibrant, growing network, the fastest growing in cable, and I think we're up there knocking on the doors of the others with our primetime schedule.


**RW:** Are you surprised at how swiftly things have turned around?

**Schleiff:** No, I'm not. To be iconoclastic, I think the public is pretty smart. If you give them what they want, give advertisers what they need and cable operators what they need and want, they'll run with it. You are dealing with intelligent constituencies in all three. The challenge for us going forward is to continue to get our message out there what a new and vibrant network this is to the people who haven't heard of us. The reason we are only a 0.7 [rating] is that there are a lot of viewers out there that still don't know about all the changes we have made.

**COURT TV'S**



**BIGGEST TRIALS**



**Florida vs. William Kennedy Smith**

1991

Arguably Court TV's first ratings blockbuster. After ten days of testimony and 77 minutes of deliberation, a jury in West Palm Beach, Fla., finds William Kennedy Smith, 31, not guilty of felony sexual assault. Leaving the courtroom, Smith tells a crowd "I am just really, really happy." A short distance away, attorney David Roth, who represented the 30-year old woman who had accused Smith, tells reporters "Not guilty does not equate to innocent."

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congratulates

***Henry, Art,  
Mary and Ron***

on the  
10th Anniversary of

***COURT***  ***TV***



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*Court TV Chairman and CEO Henry Schleiff battles wits with "Millionaire" quizmaster Regis Philbin*

**RW:** How much of the turn around has been Henry Schleiff, and how much has been pure luck?

**Schleiff:** Luck is the residue of skill. My luck was coming into a situation where there were a lot talented

people. Yes, we have added some new people, but by and large the luck was having in place people with good ideas, energy, tenacity and passion.

**RW:** Court TV's early logo depicted

the scales of justice. Now it's a fingerprint. What does that say about the network's evolution over the years?

**Schleiff:** Sometimes you want to change things just for the sake of change. We wanted to announce early on that we were not your grandfather's old network, and that we wanted to bring in our own imprimatur. We are now united under a brand that is understood both internally and externally. We are a network that represents the premier player in the world of crime and justice, whether it is information or entertainment, daytime or primetime.

**RW:** Barry Diller has said he is developing a new network, "Crime," for launch this year. It could be a direct competitor to Court TV. How does that affect your strategy?

**Schleiff:** Imitation, as they say, is the highest form of television. I like the fact that we are drawing imitators. I have the highest regard for Barry's programming instincts, and I'm delighted with competition. Quite honestly, however, we see our competition as being the whole universe. Our numbers take a hit when "The Sopranos" is on, or when there is a miniseries in the genre of crime and justice. The whole world is a competitor for us.

**RW:** Is there one program that you truly covet for Court TV?

**Schleiff:** Everybody would like to have "The Sopranos," but given the restrictions that exist in an advertising based environment, that's probably not going to happen, so I am delighted that we are going to have the edited version of it. When [HBO Chairman and CEO] Jeff Bewkes reads that you can pick him up off the floor (laughs).

Seriously, the one series we really wanted was "NYPD Blue," and we're happy to be able to acquire it in a way that will allow us to play it in primetime.

**RW:** How long will the public's infatuation with "reality" television last?

**Schleiff:** The documentary kind of work that we're doing is very different from what I see as game shows for entertainment's sake, in which you have a choreographed competition complete with body doubles, as we recently found about "Survivor." I am not knocking it, but I think you have to be careful when you use the word "reality." The qualitative, incisive, riveting, compelling look that a true documentarian can provide can be both informative and entertaining, and that has been around for a long time. Whether some mean-spirited game show host disguised as reality will come and go, I can't say.

# CONGRATULATIONS COURT TV!

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**RW:** You have hardly mentioned Court TV's daytime programming, including live trial coverage. How do you see that changing?

**Schleiff:** Trial coverage remains the foundation on which Court TV is built. It is an important and distinguishing feature, something no other network out there can offer. In a world of 100 or 200 channels there is no other network that comes with that calling card, and none can do it better. These trials are soap operas in the best sense of the word.

**RW:** How does the Internet fit into your plans?

**Schleiff:** What we do on the Internet ([www.courtstv.com](http://www.courtstv.com)) is provide additional information about trial participants, the issues, the cases, and allow our viewers to interact and share their opinions. Giving our audience the chance to contact anchors and express a point of view really makes the web site unique. A lot of networks talk about integrating the Internet with their programming, but we are doing it.

**RW:** What do you do when you're not working?

**Schleiff:** I tend to think about work. I read a lot, especially the trades. I take great pleasure out of reading the same point in every trade. By the time I read it three or four times I think I really understand it.

I spend time with my family, my wife Peggy, who has been very supportive and who has a great sense of humor, unless I come home too late. My sons, Harry (12) and Sidney (9) are just a delight. We live in the city and have a country house in the Hamptons. I try to get there as much as possible, but haven't been out there in about two months.

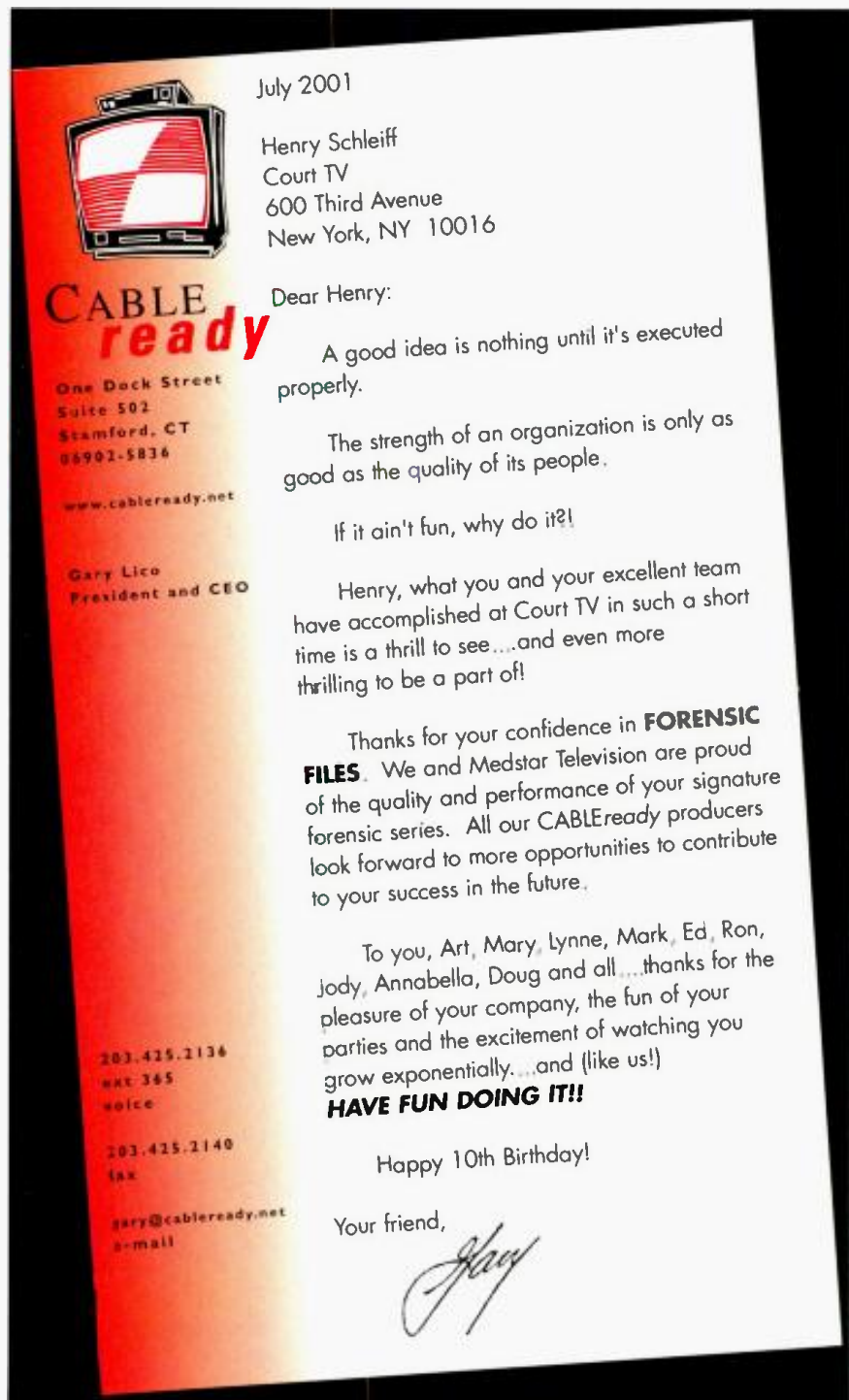
I play tennis, I love golf. Have been playing golf for about 25 years without any real progress. I am a 14

handicap, going toward 28 as we speak. I have four putters lined up in my office, and I still can't make a three-foot putt.

**RW:** If you had not gone into television, what would you be doing now?

**Schleiff:** I would still have probably ended up in some aspect of enter-

tainment. It's more important than brain surgery, you know. In brain surgery there are only so many patients that you can save. In entertainment you have the ability to reach out and maybe convey a message. If you can inform, entertain and inspire people, even for a little cable network, if you can make a difference in people's lives, that is really important.



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July 2001

Henry Schleiff  
Court TV  
600 Third Avenue  
New York, NY 10016

Dear Henry:

A good idea is nothing until it's executed properly.

The strength of an organization is only as good as the quality of its people.

If it ain't fun, why do it?!

Henry, what you and your excellent team have accomplished at Court TV in such a short time is a thrill to see...and even more thrilling to be a part of!

Thanks for your confidence in **FORENSIC FILES**. We and Medstar Television are proud of the quality and performance of your signature forensic series. All our CABLEready producers look forward to more opportunities to contribute to your success in the future.

To you, Art, Mary, Lynne, Mark, Ed, Ron, Jody, Annabella, Doug and all...thanks for the pleasure of your company, the fun of your parties and the excitement of watching you grow exponentially...and (like us!) **HAVE FUN DOING IT!!**

Happy 10th Birthday!

Your friend,



# AMERICAN PUBLIC HUNGRY FOR THIS KIND OF TV

*Cameras in the courtroom show true behind-the-scenes action*

by Sherri Killam-Williams

There's always THAT moment at the end of a Perry Mason episode, the instant at which you are presented with incontrovertible evidence that the defendant is either guilty or not guilty of the crime.

In the ten years that Court TV has carried gavel-to-gavel coverage of trials, viewers have begun to realize that those 'gotcha' moments in real trials don't always happen.

"Perry Mason moments are few and far between," said Henry Schleiff, Court TV CEO and chairman. "On Court TV, what they see is that there's a lot of work, that the system of justice is a slow-moving process in which intelligent arguments are put forth on both sides. It's a process that the citizens benefit from seeing."

Most observers agree that courtroom coverage on live television has done much to educate viewers and help them better appreciate the sometimes complex inner workings of the criminal justice system.

## Television and the courtroom

The far-reaching effects of cameras in the courtroom are amply illustrated by the Amadou Diallo trial, cited by many as a good case for the benefits of live trial coverage.

Four members of the New York Crime Unit killed Diallo on Feb. 4, 1999, as he stood on the stoop of his apartment building. Undercover officers fired 41 shots, 19 of which hit Diallo as he reached for his wallet instead of showing his hands as commanded. A jury in Albany, N.Y., accepting the officers' testimony that they believed Diallo had a weapon, acquitted the officers of murder charges.

Televising the Diallo case probably helped prevent riots in New York City, said longtime Court TV anchor and managing editor Fred Graham.

"People were able to see that it was a fair trial and that the officers had reasons for firing the shots they

fired and that it was a just result," Graham said.

## Educating the public

"If you watch Court TV you have a healthy respect for what the jurors have to do," said Lucy Dalglish, executive director of the Reporters Committee for Freedom of the Press, based in Washington, D.C.

Dalglish is no stranger to the courtroom. A former litigator, she became interested in the law after working as an editor and a reporter covering the courts at the St. Paul (Minn.) Pioneer Press. The public, she said, has become very accustomed to seeing trials on TV.

Ian Marquand, special projects director for the Montana Television Network, a CBS affiliate based in Missoula, Mont., agreed.

"Trials have become something of a spectator sport," he said. "We treat the legal process on television now like big sporting events. We get color commentary and we get analysis."

Marquand, the national freedom of information chairman for the Society of Professional Journalists, hopes the presence of cameras in the courtroom has given Americans a better appreciation of how the judi-



## The Unabomber United States vs. Kaczynski

NOVEMBER 1997-JANUARY 1998

Local police and federal agents chase the elusive Unabomber for nearly two decades before a tip from his brother suggested that Theodore Kaczynski, a reclusive technophobe, might be the man responsible for the worst string of serial bombings in U.S. history. Following his arrest and some legal maneuvers Kaczynski pleads guilty to thirteen counts in attacks that killed three people. He is sentenced to life in prison without parole, but is spared the death penalty.



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cial process works and the strengths of the jury system, a thought echoed by Court TV's Graham.

"We've seen about 800 trials and what we've seen that the jury usually gets it right," Graham said. "In the vast majority of cases we would have done what the jury did."

While the American Bar Association doesn't take a proactive view of cameras in the courtroom, it acknowledges that cameras can play an educational role., said spokesperson Debbie Weixl. When television shows bring in experts to explain legal issues, she said the public gains a deeper understanding of the process.

As a staunch advocate for a free press, Marquand hopes the presence of television cameras in courtrooms will lead the public to question why trials in their state are not on TV. "I hope it will lead people to question why some trials can be broadcast and others can't."

### Grandstanding or just good TV?

While the presence of a camera would seem to heighten the drama of an already-tense courtroom,

media professionals believe that the judges and lawyers ignore the camera's eyes to focus instead on the jurors.

"I actually don't think a camera by itself has an impact - lawyers and judges are going to do what they do anyway," Marquand said. "If the camera is there often enough and long enough, people just forget it's there, it just becomes part of the woodwork. I find it hard to believe the presence of a camera will alter the legal strategy or the approach."

Marquand and Dalglish concur that attorneys have a bigger job performing for the jury than worrying about the presence of a camera, and that a good judge can control any grandstanding by a wayward attorney.

Besides, Graham asserted, a jury trial is a wrenching process for everyone involved.

"Both the witnesses and the attorneys get so focused on what they're about that they're oblivious to the cameras there," he said.

Court TV seems to have stoked the people's desire to know the rest of the story, "the locker room stuff," Marquand said.

"I think maybe the impact of the camera is most significant out on the courthouse steps when attorneys will play to public opinion more than in the courtroom," he said.

### R-E-S-P-E-C-T

While public confidence in the legal profession continues to ebb, the presence of cameras in the courtroom may have done more for the understanding of the profession than a roomful of jury verdicts.

"I think that's the great potential (of Court TV)," Marquand said, "to give people better insight as to how the system works, whether or not they come away with more faith and trust in the officers of the court."

Graham, who has spent more than 35 years covering the courts for

The New York Times, CBS News and Court TV, believes juror interviews conducted by Court TV lead viewers to a clearer understanding of the outcome of a case. "They (the viewers) see that it's not the sort of 'gotcha' process you see in Perry Mason. It's a very, very careful and sometimes tedious process to find the truth and get it right," Graham said.

Court TV can certainly take some of the credit for the current explosion of reality-based television shows, but network CEO Henry Schleiff wants to make sure people differentiate from shows like "Survivor" and Court TV's coverage of trials.

"Reality on Court TV is totally different than what you see on 'Survivor.' The issues that appear on the front page of the New York Times or your local papers or issues on '60 minutes' or Court TV's 'Dateline' on NBC are obviously drawn more and more from the trials and commentary that start on Court TV," Schleiff said.

### People like what they see.

"I love Court TV," said Debbie Dawson, a stay-at-home mom who decided to give her professional career as an auditor a rest while raising four children. "I'm intrigued by it. If it catches me, I keep watching and watching until I see the verdict. It's a lot different watching something really happening - seeing real emotions."

Marquand believes the public's interest in court cases will continue to increase.

"People seem to be fascinated by this stuff," he said. "They have an unending appetite for the dispensing of justice and the resolution of conflict and to see the bad guy or the jerk punished in some way. There's something in the American character right now hungry for that - until we decide we're hungry for something else."

**COURT TV'S**

**BIGGEST TRIALS**

## The Nanny Trial Massachusetts vs. Woodward

OCT.-NOV., 1997

English au pair Louise Woodward is found guilty of second-degree murder in the death of an 8 month old child left in her care. In a controversial move two weeks after the verdict, a superior court judge reduces the conviction to involuntary manslaughter. After an appeals court upholds the decision, Woodward leaves the U.S. to return to England.



**Happy 10th Anniversary to Court TV from your partners in crime.**

**H a m p e l   S t e f a n i d e s**



# RIGHT PLACE, RIGHT TIME

## *Legal Veteran Fred Graham Has Built a Career Out of Being First*

By Sherri Killam-Williams

**F**red Graham has a knack for being in the right place at the right time. Kismet has played a key role in Graham's long career in television. That's not to detract from the stellar credentials of this lawyer-turned-journalist, hired in 1991 as the first employee of the fledgling cable channel that would become Courtroom Television-- Court TV.

"I just have been lucky in what's happened in the span of my career," Graham said. "The trends in journalism kept changing and I managed to be in the spot where legal journalism was at its height."

In 1965 Graham became the first attorney The New York Times hired to cover the legal beat. Seven years later, CBS News tabbed him to cover Watergate and to become television's first law correspondent.

Graham stayed at CBS for 15 years before returning to his home state of Tennessee for a brief stint at ABC affiliate WKRN-TV in Nashville. It was during that period that Graham got a call from magazine publisher Steven Brill, who was looking to branch out into television.

"I had known Steve Brill down through the years and he had the idea of creating Court TV, but he needed money and he was negotiating with... Warner Communications. Steve called and said, 'If this works out, I'm going to need someone

who knows the law and knows television,'" Graham recalled.

After Brill secured his financing, he hired Graham as the new network's first employee. As the sole staff at Court TV, Graham commuted from his home in Tennessee to New York one or two days a week.

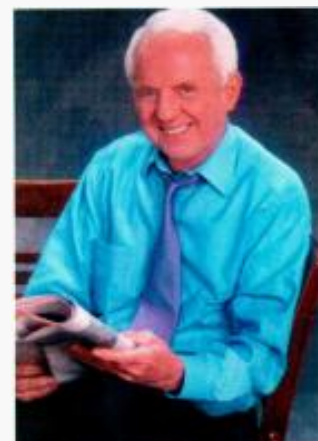
To develop the channel's signature coverage Graham borrowed heavily from a former colleague, retired CBS news anchor Walter Cronkite. "At CBS I had gone to the political conventions and worked on election night. I copied what Walter did in those days. He would always have a guest to fill the time when nothing was happening," Graham said.

The format continues on Court TV to this day with various law enforcement officers, detectives, psychiatrists, lawyers and other experts providing analysis while trials are in progress.

### **The Lessons of O.J.**

Graham has reported many well-known court cases during his career including those involving O.J. Simpson, William Kennedy Smith, Rodney King, John Hinckley, John DeLorean, Daniel Ellsberg, and the Menendez brothers. It is the Simpson trial, however, that is at once his least favorite yet most significant case he's covered.

"It damaged so many aspects of American life," Graham said. "It was very harmful to race relations and undermined public respect for the



Fred Graham

legal system. It caused a severe backlash against allowing cameras in trial and it was a miscarriage of justice. I personally became despondent about it. It's like seeing a train wreck occur and you can't do anything about it."

Graham's work has been recognized with the George Foster Peabody Award, two American Bar Association Silver Gavel Awards and participation in three Emmy Awards.

Away from Court TV, Graham enjoys bass fishing and playing tennis. He and his wife, Tennessee Valley Authority Director Skila Harris, have a weekend place near Quantico, Va., where they maintain his and hers kayaks, a canoe and a powerboat.

A prolific writer, his work has appeared in The New York Times, Washington Post, Los Angeles Times, USA Today, Harper's, Esquire, The New York Times Magazine, TV Guide and the American Bar Association Journal.

He has written four books, but Graham said he has no plans to write another. His most recent effort, "Happy Talk," (W.W. Norton & Company 1990), concerned developments – not all happy – in television news.

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# COURT TV TIMELINE

A SPECIAL SUPPLEMENT TO BROADCASTING & CABLE, CABLEVISION AND MULTICHANNEL NEWS

- July 1991:** Conceived by publishing entrepreneur Steven Brill, Court TV launches as a joint venture among Cablevision, NBC, Liberty Media and Time Warner as the first and only network dedicated exclusively to courtroom trial coverage. Its first live trial is Florida v. Robert Scott Hill, in which the defendant was acquitted on charges of murdering his stepmother-in-law 20 years earlier. Fred Graham is Court TV's Managing Editor and Chief Anchor. The network debuts with 4.5 million cable subscribers.
- November 1991** Court TV provides live coverage of the trial of William Kennedy Smith, accused of raping a woman at the Kennedy family compound in West Palm Beach, Fla.
- December 1991:** By year's end, Court TV reaches roughly 5.5 million cable households
- January 1992:** Court TV launches its first prime time series, "Trial Story."
- January 1992:** Court TV provides live coverage of the sanity hearings of Jeffrey Dahmer. Previously, Dahmer had pleaded guilty to mass murder and dismemberment. It was left to a jury to determine whether Dahmer was sane at the time of the crimes. Found sane, Dahmer was sentenced to 15 consecutive life terms, but was later killed in prison.
- July 1993:** Court TV covers the high-profile trial of Erik and Lyle Menendez, accused of the shotgun slaying of their parents in the family's Beverly Hills mansion.
- January 1995:** Court TV provides live coverage of the O.J. Simpson trial, the most-watched trial in television history.
- March 1995:** Court TV provides live coverage of the Rodney King trial centering on police brutality allegations.
- September 1995:** NBC acquires Cablevision's share of Court TV, making NBC, Liberty Media and Time Warner equal partners in the network.
- July 1996:** Court TV celebrates its fifth anniversary and tops 25 million cable and satellite households.
- February 1997:** Time Warner buys out founder Steven Brill's stake, and Brill leaves the network.
- October 1997:** Court TV provides live coverage of the murder trial of British Nanny Louise Woodward.
- May 1998:** Liberty Media and Time Warner buy out NBC, becoming equal partners in the network.
- September 1998:** Court TV hires Viacom and Studios USA veteran Henry Schleiff as its chairman and CEO. Distribution stands at about 34 million.
- January 1999:** Court TV re-launches the network to offer viewers live courtroom trial coverage by day and crime and justice programming at night.
- January 1999:** The acclaimed television drama, "Homicide: Life on the Street," is the first off-network television series acquired by Court TV.
- March 1999:** Court TV covers the "Jenny Jones Show" negligence trial in which the family of a murdered Michigan man alleged that the show, its producers and its distributors had incited the crime.
- April 1999:** Court TV re-designs the look of the network with its now-familiar "thumbprint" logo
- December 1999:** Court TV reaches 40 million subscribers
- January 2000:** New York Supreme Court Justice Joseph C. Teresi grants Court TV's motion to intervene in People v. Bass, the prosecution arising from the shooting of Amadou Diallo. Justice Teresi finds the New York statute barring cameras in the courtroom unconstitutional.
- September 2000:** Court TV launches a West Coast feed.
- December 2000:** Court TV launches the critically acclaimed original documentary mini-series "Brooklyn North Homicide Squad."
- January 2001:** Court TV acquires thesmokinggun.com and crimelibrary.com, which help to make Courttv.com the leading source of crime and justice information on the Internet.
- March 2001:** Court TV commits to spending a record \$140 million in original programming over the next two years, with over 300 hours of new programming and movies for the 2001-2002 season.
- April 2001:** Court TV acquires off-network rights to the award-winning drama "NYPD Blue," scheduled to debut in fall 2001.
- June 2001:** Courtroom Television Network becomes the fastest-growing basic cable network in the U.S. - ranking No. 1 in percentage growth of subscribers (+40%) in the previous 12 months - among ad-supported basic cable networks with at least 40 million subscribers.
- July 2001:** Court TV celebrates its 10th anniversary. Distribution approaches 65 million households.

"When you work and have a job and write a book, you're writing on weekends and taking time away from family and friends," Graham said. "I had something to say and I said it."

Graham admits to going through a stage reading legal thrillers, but said he's burned out on that genre right now and prefers nonfiction books about current events.

While in law school at Vanderbilt University, Graham worked as a reporter covering courts and police beats for The Nashville Tennessean. He also served as managing editor of Vanderbilt's Law Review. He later attended Oxford University on a Fulbright Scholarship and was awarded a Diploma of Law in June 1960.

A native of Arkansas, Graham practiced law for about three years in Nashville before taking his expertise to Washington D.C. where he was a special assistant to Secretary of Labor W. Willard Wirtz, and deputy chief counsel of the President's Committee on Equal Opportunity. He was working as a legislative counsel for the late Sen. Estes Kefauver when The New York Times came calling.

Little did Graham know at the time what a trendsetter he would become.

"I got a very good job just by the luck of being a lawyer and a journalist," he said. "In those days there were very few journalists who were also lawyers. Nowadays, the woods are full of them."

Graham, who turns 70 in October, admits to occasional thoughts of retirement. With both he and his wife still actively employed, albeit in different cities, he acknowledges that they both sometimes give fleeting consideration to pulling back on the reins just a bit.

"You can imagine that sometimes we talk about trying to simplify our lives, but that's about as far as it goes."

# An open and shut case of success

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## Programming

# Odyssey to Hallmark

*Highbrow entertainment is the new religion; can it draw ads?*

By Allison Romano

Crown Media, controlled by Hallmark Cards, is busily transforming Odyssey cable network from a religious channel to a family cable net that debuts with the Hallmark moniker on Aug. 5. But while Hallmark Channel executives are sure viewers will flock to their highbrow channel, it may take longer to attract new advertisers and cable operators.

Odyssey reaches about 31.5 million homes, making the Hallmark Channel a mid-size network with wide analog distribution. The few current cable viewers, however, associate the 13-year-old Odyssey network with religious programming—it was founded by the National Interfaith Cable Coalition (NICC)—or mistake Odyssey's name for that of a travel or science channel.

A new name and brand recognition may not be enough to impress. "Just because you change the name on your door does not mean you are new," said media buyer John Mandel, co-director of MediaCom. "We buy tomorrow's numbers off yesterday's ratings."

That's the Odyssey challenge. It sits in Nielsen's cable basement, with quarterly household ratings of 0.1 to 0.2 for the past two years. Mandel says the Hallmark Channel will have to post higher numbers before advertisers will commit ever scarcer dollars.

Between classic *Hallmark Hall of Fame* movies and new drama series and specials will be a sort of ratings hell: 14½ hours of religious programming a week. Despite getting consent to overhaul Odyssey, Hallmark must keep some religious content, although it will be confined to weekday and Sunday mornings. Hallmark is producing two talk shows with the NICC that it says will be more commercial

and address spiritual and moral issues, rather than religious topics.

Hallmark's first challenge will be spreading its message that Odyssey is now a family-programming net. Industry executives say Hallmark plans to spend more than \$15 million in consumer marketing (not including promos on its own air) and has budgeted about \$50 million a year in programming. They are counting on the Hallmark name and reputation from *Hallmark Hall of Fame* movies and greeting cards.

"The name Hallmark explains we're family-friendly, high-quality, something viewers can count on, with top programming," said Margaret Loesch, the channel's president and CEO.

At first, Hallmark will lean heavily on its library of *Hall of Fame* movies and current Odyssey shows. New offerings will start to appear next year.

The channel is Crown Media's lone U.S. media property, which makes promo and ad campaigns more difficult and expensive. Other remade nets like The National Network and WE: Women's Entertainment are part of major media companies, which gives them cross-platform opportunities and more bargaining power with advertisers and operators.

"We don't have a sports franchise or multiple channels to leverage," Loesch explained. "We just have to go in and plead our case."

Like media buyers, some cable operators are waiting to evaluate Hallmark's transformation before they commit to distribution deals. Hallmark still needs carriage on Cox, Comcast and Charter Communications. But its current distribution, including Time Warner and Adelphia, gives it a leg up. ■



Margaret Loesch: "The name Hallmark explains we're family-friendly, high-quality, something viewers can count on, with top programming."

## IN BRIEF

### GROUP SEEKS NEW SLOT FOR BOSTON PUBLIC

Los Angeles-based Parents Television Council is calling on Fox to move *Boston Public* out of the so-called "Family Hour." PTC executives have sent a letter with signatures from more than 20,000 "concerned" families to Fox Entertainment President Gail Berman requesting that the David E. Kelley drama leave its Monday 8 p.m. ET/PT time slot. PTC Founder Brent Bozell is also calling on the nation's top 100 advertisers to pull advertising from the series until it's shifted. Fox had no comment.

### ONE SATURDAY MORNING GETS THREE NEW SERIES

Disney's One Saturday Morning returns to ABC in the fall for its fifth season with three new shows: *Mary-Kate and Ashley in Action*, the Olsens' first animated series, and co-owned Disney Channel's live-action *Lizzie McGuire* and *Even Stevens*. The new lineup debuts Sept. 15.

### RACING AND REALITY BOOST NBC RATINGS

NASCAR and reality programming combined to help NBC dominate prime time in the July 2-8 national ratings. The net won the holiday week in total audience (7.8 million viewers), households (5.3 rating/10 share) and adults 18-49 (3.2 rating), according to Nielsen Media Research. The dramatic finish to NBC's first NASCAR event of the year (Pepsi 400 on July 7) attracted the largest prime time audience ever for the sport and pulled in 9.6 million viewers and a 4.1/15 in adults 18-49.



# Ready for daytime?

SNL's Lorne Michaels signs to develop a talk strip

By Susanne Ault

Lorne Michaels may be ready for daytime, but will syndication audiences take to an edgy show like his *Saturday Night Live* series? Well, no, of course not.

"I definitely won't be doing a late-night show at 4 p.m.," says Michaels. "I want to try to put together a show that will be great in the 3 to 5 p.m. daypart."

Having conquered late night—he's also credited with developing *The Conan O'Brien Show*—Michaels has signed to develop a talk strip for NBC Enterprises. Asked why he would want to go after a syndication audience, which has been defecting to cable of late, he says, "you can always find an audience for things that are good."

Michaels is apparently hoping to create the next *Rosie O'Donnell Show*, expected to depart the talk scene after the 2002-03 season. He is currently scoping out prospective hosts, possibly one or two, but declines to give specifics.

NBC insiders say he is looking to cast someone from the local-news ranks, which is where Oprah Winfrey was discovered. "I don't think people knew Oprah before she became Oprah," says Michaels. He says there have been no conversations with *Today's* Katie Couric, who was recently considering her own talk show.

Sources say Michaels has done his homework and is insisting on catering to "Midwest sensibilities," which are thought to be key for a traditionally styled talk show.



Asked why go after a defecting syndication audience, Michaels says, "You can always find an audience for things that are good."

At early meetings with interested stations, said to include NBC O&Os and Hearst-Argyle outlets (part of NBC's recently forged distribution alliance), Michaels said that "you can't use comedians" as hosts, according to someone present. "Any of the people that I've had on *Saturday Night Live*," Michaels reportedly said, "I don't know if they can do this."

NBC Enterprises chief Ed Wilson notes that the show is expected to have a celebrity-heavy format. "This show will be able to draw on all of the relationships Lorne has had over the years to bring in guest stars."

Michaels' own star cachet has earned him a financial stake in the show's back-end revenues. That sort of deal is not the economic drain like that posed by Martha Stewart's arrangement, which reportedly gives her a piece of her talk show's advertising dollars.

One rival syndication executive doesn't see Michaels as a possible daytime golden boy, scoffing that he "doesn't have a track record" there. "And it's easy to say that you want to be the next *Rosie O'Donnell*. Everyone has been looking to do that for two years."

The NBC talk project, to be produced by SNL co-producer Marci Klein, is considered in development, and there are no guarantees that it will be realized by fall 2002. Yet "it's something we believe in," says a show source. "We're going to do everything we can to make it work." ■

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# SyndicationWatch

JUNE 25-JULY 1 *Syndicated programming ratings according to Nielsen Media Research*

## TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	8.3	8.3
2	Jeopardy	7.5	7.6
3	Judge Judy	5.4	7.7
3	Oprah Winfrey Show	5.4	5.5
3	Entertainment Tonight	5.4	5.4
6	Seinfeld (wknd)	5.2	5.9
7	Wheel of Fortune (wknd)	4.9	4.9
8	Friends	4.8	5.6
9	Frasier	4.4	5.0
10	Xena	3.9	4.2
11	Seinfeld	3.8	3.8
12	Live With Regis and Kelly	3.7	3.7
13	Jerry Springer	3.6	3.9
14	Entertainment Tonight (wknd)	3.4	3.5
15	Judge Joe Brown	3.3	4.2
16	Maury	3.1	3.2
17	3rd Rock From the Sun	3.0	3.2
17	Hollywood Squares	3.0	3.0
19	ER	2.9	3.4
19	Drew Carey	2.9	3.2
21	The X-Files	2.8	3.2
21	Extra	2.8	2.9
21	Montel Williams Show	2.8	2.9
21	Inside Edition	2.8	2.8
25	Family Feud	2.7	3.1

## TOP WEEKLY HOURS

Rank	Program	HH AA	HH GAA
1	Xena	3.9	4.2
2	Entertainment Tonight (wknd)	3.4	3.5
3	ER	2.9	3.4
4	The X-Files	2.8	3.2
5	Stargate SG-1	2.6	2.8

According to Nielsen Media Research Syndication Service Ranking Report June 25-July 1, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = Not Available

## Scrambling for time

Two syndicated strips were snapping up clearances last week. NBC's *Weakest Link* is now finalized in the top five markets, with KNBC-TV Los Angeles the latest to sign on, and Columbia TriStar's *Pyramid* grabbed some early-fringe time on WPTV(TV) West Palm Beach, Fla., and WMAR-TV Baltimore. And with Buena Vista's *Who Wants to Be a Millionaire?* strip nailing early-fringe slots on CBS O&Os, others could be left scrambling.

"There's always an advantage of coming out early," says Katz TV's Bill Carroll. "The first ones out will have a shot at more desirable time periods."

*Weakest Link* is expected to score KNBC-TV's 3 p.m. spot, currently held by *The Rosie O'Donnell Show*, expected to leave after 2002. Its other top-five clearances—on WCBS-TV New York, WMAQ-TV Chicago, KYW-TV Philadelphia and KPIX-TV San Francisco—are said to be for either early-fringe or access daypart.

As for *Pyramid*, "the reaction has been nothing short of spectacular," says Columbia TriStar syndication chief Steve Mosko. The show has won guaranteed pairings with *Millionaire* at 4 p.m. to 5 p.m. and 3 p.m. to 5 p.m. on WPTV-TV and WMAR-TV, respectively. It will be tied to *Millionaire* in an early-fringe slot on WFTS(TV) Tampa, Fla.


King World is reportedly aiming *Dr. Phil* for daytime and access time slots. Apparently, both CBS O&Os (King World's distribution partner) and Hearst-Argyle stations are interested in slotting the *Oprah*-styled talk show into their morning lineups. King World executives wouldn't comment on their sales efforts, which insiders say kicked off last week.

For the CBS O&Os, one scenario is that *Martha Stewart*, a consistent but lower-rated performer airing mostly at 9 a.m. on these outlets, may be bumped for *Dr. Phil*.

"Stations can sell it," says a source, noting *Martha's* advertiser-friendly, upscale content, but King World may stand to ultimately gain more financially from *Dr. Phil*: A good chunk of *Martha's* advertising revenue reportedly goes to host Martha Stewart herself. —Susanne Ault



Hosted by Donnie Osmond, *Pyramid* will be paired with *Who Wants to Be a Millionaire?* in fringe or early fringe in several markets.




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—Entertainment Weekly

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# Station Break

BY DAN TRIGOBBOFF

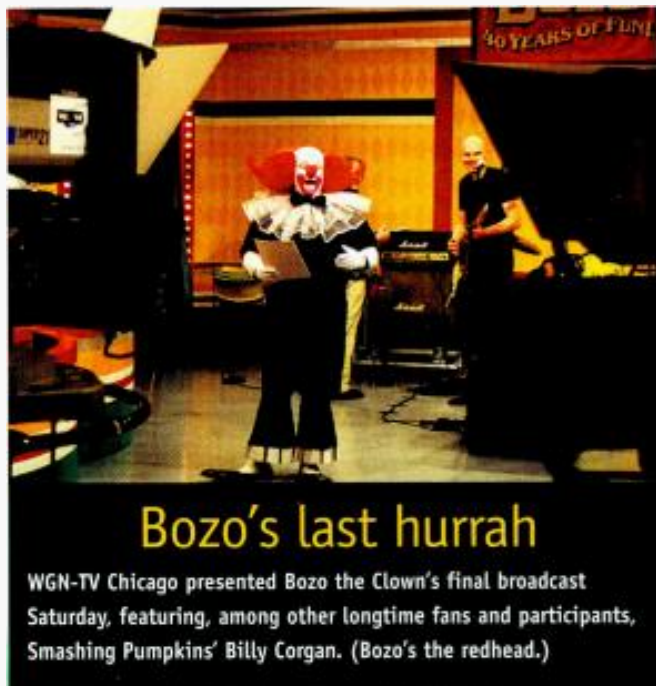
## TECH DIRECTOR IS MURDERED

Danielle Cipriani, weekend news-operations director at WFLA-TV Tampa, Fla., was found dead July 7 at her apartment, an apparent homicide victim. Police reported no motive or suspects. Colleagues drove to her apartment when she'd missed her Saturday-evening shift. Noting that the door was unlocked, they called the police, who found her dead. She had apparently suffered blunt-force trauma. The station's operations chief, Rick McEwen, called Cipriani "very professional and passionate about her work" and said the station was shocked by the news.

News Director Forrest Carr said he was moving his family from Tucson, Ariz., where he'd been news director at KGUN(TV), when he heard about Cipriani's death. "We're all speechless. None of us have any experience in dealing with anything like this." WFLA-TV chartered transportation so station staff could attend Cipriani's funeral. Carr noted that Bill Berra, the new news director at Tampa's WFTS(TV), offered to help out in staffing so Cipriani's colleagues could attend the funeral. Carr didn't think the station would need the help but said he was touched by the offer.

## HAIR TODAY, GONE TOMORROW

WBAL-TV Baltimore News Director Princell Hair will leave the Hearst-owned station



## Bozo's last hurrah

WGN-TV Chicago presented Bozo the Clown's final broadcast Saturday, featuring, among other longtime fans and participants, Smashing Pumpkins' Billy Corgan. (Bozo's the redhead.)

to become corporate news director for the CBS station group. The move reunites Hair and CBS Vice President for News Joel Cheatwood, who worked together for Sunbeam Television in Miami and for NBC in Chicago.

The group will be adding some new newscasts over the next few months, sources say, where duopolies with the former Paramount stations will allow some shared resources.

Hearst let Hair out of his contract for the opportunity, but he will not be advising any of the CBS stations that compete in markets with Hearst stations, at least for a while. That will keep him out of Boston, Pittsburgh and Baltimore, where he garnered good reviews as he led WBAL-TV the past three years. He'll likely take office space at CBS' Washington facility.

## HEARST'S QUICK HAIR-LOSS REMEDY

Hearst has already named Margaret Cronan, who will leave Hearst's WPBF(TV) West Palm Beach, Fla., to replace Princell Hair as news director at its WBAL-TV Baltimore (see previous item). Sources say Cronan had her choice of big jobs and stayed with Hearst despite an offer to take the reins at CBS' KYW-TV Philadelphia.

Replacing Cronan will be Joe Coscia, after a brief stint at CBS' KDKA-TV Pittsburgh. Sources say he also had been courted by CBS' KUTV-TV Salt Lake City.

## COVINGTON NOT PHILLY BOUND

With all the activity among CBS and Hearst stations' news departments (see previous), the announcement by former KYW-TV News Director

Randy Covington that he is retiring after 10 years at WIS(TV) Columbia, S.C., fueled speculation that he might be returning to Philadelphia. But both Covington and the station said that is not the case.

## REPORTER CHARGES OVERTIME ABUSE

A lawsuit from a reporter charges WFOR-TV Miami with overtime abuses, contending that the station violates federal law by using comp time instead of pay and that it failed to record the overtime properly. The suit was filed by Jack Hambrick, a second-generation WFOR-TV staffer.

Hambrick's attorney, Tony Bogdan, said, "The issue comes to a head when an employer starts abusing its employees." Bogdan says the alleged overtime abuse at the station comes from "a consistent staffing problem." A few staffers who talked with BROADCASTING & CABLE agreed and said the station's overtime system is arbitrary and even punitive.

News Director Shannon High said she does not believe that those sentiments are representative of staff feelings. High said the shop is not understaffed, is well-supported by CBS, deals with overtime fairly and is a good place to work. She said the station will fight the lawsuit.

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



# Focus Hartford-New Haven

## THE MARKET

DMA rank	27
Population	2,450,000
TV homes	924,000
Income per capita	\$22,049
TV revenue rank	27
TV revenue	\$194.1 million

## COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WFSB	3	CBS Meredith
2	WVIT	30	NBC NBC
3	WTNH-TV	8	ABC LIN
4	WTIC-TV	61	Fox Tribune
5	WCTX	59	UPN K-W Television
5	WTXX	20	WB Tribune
6	WHPX	26	Pax Paxson
7	WUVN	18	Ind. Entravision

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

## CABLE/DBS

Cable subscribers (HH)	813,120
Penetration	88%
ADS subscribers** (HH)	27,720
ADS penetration	3%
DBS carriage of local TV?	No

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

## WHAT'S NUMBER ONE

Syndicated show	Rating/Share***
<i>Jeopardy!</i> (WTNH-TV)	8/16
<b>Network show</b>	
<i>Survivor 2</i> (WFSB)	22/34
<b>5 p.m. newscast</b>	
WFSB	9/19
<b>11 p.m. newscast</b>	
WVIT	8/17

\*\*\*May 2001, total households

Sources: Nielsen Media Research, BIA Research



## Many voices in Connecticut

Mention Hartford, Conn., to most people, and their response is likely to be "insurance." That business, which dates from the 1790s in the city, really began to flourish in the second half of the 19th century. Today, insurance still plays an important role in the market's economy, but other major players include defense and high-tech aerospace manufacturing, biotech and resort casinos operated by Indian tribes.

Hartford-New Haven is an unusual television market. According to Hank Yaggi, general manager of WTNH-TV, "it's a bifurcated market, not just a hyphenated market. There are very specific constituencies for stations. We are the only one in the southern part of the state, and our competitors are all to the northern part of the state. I think we're one of only four markets that get three Nielsen reports a day: We get Metro A (Hartford), Metro B (New Haven) and the combined DMA numbers."

And then there's the out-of-market viewing. Al Bova, general manager of WFSB(TV), explains: "In almost every county in the market—and there are seven—you can watch a station from either New York or Boston or another market. In New Haven and Litchfield counties, they get New York over the air and on cable so there's some fragmentation. In Windham and New London counties, they get Boston and Providence, R.I."

Cable is a major factor in the market. With 88% penetration, it's the third most penetrated in the country behind Honolulu and Palm Springs, Calif. How do the stations deal with all this fragmentation? "You just have to pay more attention to how you cover news," says Tom O'Brien, general manager of WVIT(TV). "You need to ensure that you're constantly balancing the needs of people in various parts of the state. The key is to be relevant, pay attention to your local coverage and get involved in local events." —Mark K. Miller (mrkmi@aol.com; 301-773-0058)

# Hatchett Rules Cleveland!

## JUDGE HATCHETT is the #1 Court Show in Cleveland!

Rank	Program	Station	Time Period	Rtg
#1	JUDGE HATCHETT	WOIO	5:00pm	3.1
#2	Judge Mathis	WOIO	4:00pm	2.1
#3	Judge Judy	WJW	4:00pm	2.0
#3	Joe Brown	WJW	3:00pm	2.0
#5	Divorce Court	WJW	3:30pm	1.9
#6	Power of Attorney	WJW	1:00pm	1.4

Source: NSI, WRAP Sweeps, W25-54 Rtg, May '01, primary telecasts shown, also beats People's Court, Mills Lane and Moral Court  
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## IN BRIEF

### FEDERAL COURT STRIKES HENRICO OPEN ACCESS

The federal appeals court in Richmond last week struck down rules imposed by Henrico County, Va., requiring AT&T to open its broadband networks to competing Internet-service providers.

The court said municipalities don't have the authority to order open access and left the decision to the FCC "for the time being." A lower court threw out Henrico's rules in May 2000. Federal courts already have struck down open-access rules in Broward County, Fla., and Portland, Ore.

The Richmond ruling "offers the strongest judicial affirmation yet that public-policy decisions regarding cable-modem services are not within the jurisdiction of local governments," said Robert Sachs, president of the National Cable & Telecommunications Association.

### DISHES GET THEIR DUE

A July 6 federal appeals court ruling preserves renters' right to install satellite dishes over the objections of building owners.

The Consumer Electronics Association, some of whose constituents make the hardware, and DBS companies, whose subscribers use it, were understandably pleased with the ruling.

Landlords, who lost the suit, were looking for a silver lining while making noises suggesting they would not appeal.

Matthew Ames, outside counsel for the Building Owners and Managers Association, said, "The ruling makes clear the intent of the law was to help TV 'viewers,'" Ames said. "The FCC's authority comes into question when it comes to other services."

# Strike five for 60-69

*FCC delays spectrum auction again; broadcast and wireless companies happy with extra time to calculate its worth*

By Bill McConnell

The government-ordered auction of spectrum now used for TV channels 60-69 was delayed for the fifth time last week as federal regulators continued to struggle with spectrum-clearing rules aimed at getting broadcasters off the frequencies before a 2006 deadline.

The delay was good news to broadcast and wireless companies that have been trying to work out compensation proposals sufficient to persuade TV owners to give up one of the two channels they are allowed to operate during the transition to digital TV.

The latest auction date had been set for Sept. 12, but the agency has now decided to leave the date open rather than take a chance on continuing the postponement streak. The auction was originally slated for May 10, 2000, but has been repeatedly moved back as broadcasters and wireless companies debated the ground rules for spectrum clearing.

Bud Paxson, chairman of Paxson Communications and owner of 18 of the 138 stations with allotments on the 700 MHz band, was one of those broadcasters "extremely excited" by the postponement and said it "bodes well" for TV owners' chances of improving their compensation.

Wireless companies, as well, have been arguing for the delay because they have no idea what to pay the government for permanent spectrum rights until they know when they will be able to use the spectrum and how much it will cost to evict broadcasters early.

In January, the FCC upheld broadcasters' right to demand compensation for leaving the spectrum ahead of schedule. Now the FCC is considering a request that stations with an allotment of only one channel remaining after vacating a channel early be allowed to make the switch from analog to digital at their leisure.

Currently, all stations are required to begin offering digital services by next May. Nearly all stations have two-channel allotments, however, which will allow them to continue analog broadcasts until 85% of TV homes can receive a digital signal. At that point, the second

channel will be returned to the government. The added flexibility would greatly benefit stations in small towns because they are having trouble raising funds to pay for construction of DTV facilities, which can cost \$4 million or more.

Lawrence Ausubel, co-president of Spectrum Exchange Group, a company brokering buy-out deals between broadcasters and wireless companies,

said the FCC's announcement is "a good sign" that many stations will be given leeway to decide when they begin digital transmission.

National Association of Broadcasters President Eddie Fritts said he is encouraged that the FCC is mulling the question, because few households are now equipped to receive digital signals and, without more flexibility, stations that give up a channel early would not reach most viewers.

"The FCC has recognized that a delay is in the best interest of consumers," he said.

Both the Paxson and Ausubel groups have asked the FCC to auction the channels in January. Ausubel said the FCC should not go much beyond that date: "If the auction is indefinitely postponed, all they'd be doing is letting an extremely valuable resource go to waste." ■



**Paxson chief Bud Paxson said the postponement "bodes well" for TV owners' chances of improving their compensation.**



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## Technology

# Use it or lose it

*UHF stations must build out to maximized power by May*

By Michael Grotticelli

**A**s if they didn't have enough to think about with the transition to digital, some terrestrial UHF analog stations must maximize power levels by May or risk losing the opportunity to do so. Failing to maximize would greatly limit their future digital coverage.

To date, according to the FCC, more than 400 UHF stations have filed for permission to increase the power level originally allotted to them. Many are unaware of the deadline, says George DeVault, president and general manager at WKPT-DT Kingsport, Tenn. Most, he points out, believe that their right to build at their maximized power levels is guaranteed until 2004.

The issue is of particular concern to UHF stations with limited budgets that are spending lots of money to develop digital transmission facilities. If forced to maximize, they'll have to pay the extra electrical cost beginning in May, with electric bills totaling \$10,000 a month or more.

The FCC's Table of Channel Allotments for DTV approved in December 1998 prescribed various power levels at which stations can operate their transmitters without interfering with others.



**WKPT-DT's George DeVault says most stations authorized to increase power level are unaware of the May deadline.**

These levels were designed to help digital stations replicate their NTSC service.

Since VHF analog stations typically have substantially larger predicted coverage than their analog UHF competitors, analog stations operating on a VHF channel and assigned a UHF channel for digital operation were typically allotted about 1 MW of radiated power.

However, most major-market VHF stations currently on the air with a digital signal are not operating at full power and probably won't be by May, because of the low penetration of consumer DTV sets. The FCC, therefore, has said it will protect all stations at their originally allotted

power levels until the end of 2004.

Unfortunately for UHF analog stations allotted digital UHF channels, being protected at the level allotted in the 1998 table means having to operate at substantially lower power than that specified in their "maximization" applications and construction permits (CP). In many cases, it's as low as 40,000 W.

WKPT-DT, a UHF digital station, has been allotted 54,300 W. The station, currently on the air with an interim digital signal at 5,400 W, will increase power to 25,000 to 50,000 W in the coming months and plans to be at its maximized level of 200,000 W by the end of 2004.

In their market, VHF stations WCYB-TV Bristol, Va., and WJHL-TV Johnston City, Tenn., have been allotted 1 MW for their UHF digital operations. WCYB-TV is currently running 129,000 W; WJHL-TV plans to be on the air this fall.

Neither of these analog VHF stations has to be concerned about losing its right to go to UHF digital power levels at the million-watt level because they were originally allotted those levels and are protected through 2004—whether they build out to full power by then or not.

WKPT-DT hired a consultant and found that it could operate at 200,000 W without interfering, according to DeVault, a member of the NAB board. The station filed for and received a CP to run at 200,000 W, instead of the allotted 54,300 W.

The problem is that, under the FCC's

**WETA, WCBS, WSB, KHOU, WFAA, KGO, WXIA, WTHR, WPVI, WBNS, KING, WCPO, KTVT, KPRC, KIRO, KMOV, KTVI, KBHK, KCTS, WMVS, WTAE, KRIV, WFLD, KFOR, WSVN, WBBM, KPTV, KTRK, WMAR, WBAL, KARE, KPNX, KNXV, WTSP, KDKA, KMSP, KUTP, KTXL, KBWB, KNTV, WJZ, WWOR, KQED, WABC, KCET, WCYB, WFTS, WRDW, WCVB, WEWS, WSPA, KSWB, WFAA, **WFTV****

**100 DTV stations  
on the air. We like to  
think of them as letters  
of endorsement.**

current maximization policy, WKPT-DT has to be operating at the approved 200,000 W level by May or it will be protected only for the originally allotted 54,300 W. Says DeVault, "We, and several hundred other stations that have been disadvantaged all these years, suddenly find that we have to build to our maximized power levels by next May or lose the right to do so."

Berl Brechner, co-owner at WMDT-TV Salisbury, Md., faces the same concerns. His digital station was originally allotted 63,000 W but, after applying for a higher power level, received a CP in May to operate on ch. 53 at a radiated power of 250,000 W.

"Stations that are already allocated a higher signal don't have to build out as quickly as those that have had to work hard and spend money to get a maximized signal," Brechner says. "It's not fair." He adds that maximization has been used by some analog UHF stations as a way to improve their service in digital.

Stations can seek an extended time to con-



**WMDT-TV's Berl Brechner explains that maximization has been used by some analog UHF stations as a way to move to digital.**

struct their facility by citing "unforeseen circumstances or circumstances beyond their control," says John Morgan, assistant chief of the FCC's Video Services division. Financial hardship, however, does not qualify for an extension at this time. The NAB is lobbying the commission to change this situation.

Philip J. Lombardo, president of Bronxville, N.Y.-based Citadel Communications and also a member of NAB's board, predicts that the FCC will "be practical" and protect all maximized power levels through 2004. An owner of four full-power VHF stations and one UHF, all in the Midwest, he notes, "Reality has got to set in. Especially in the current economic time, it's difficult for medium- and small-market stations to move forward on a rapid timetable."

Lombardo understands the hardship to UHF stations trying to get on the air incrementally. By May, they will have to invest \$2.5 million to \$3 million to go to maximum power, he says, while neglecting other parts of their digital operation. "Right now, it's all cash out and no revenue coming back." ■



**Citadel Communications' Philip J. Lombardo predicts that the FCC will "be practical" and protect all maximized power levels through 2004.**

### HBO IS DELIVERING MULTICHANNEL SOUND

Starting with its showing of *The Perfect Storm* last Saturday, HBO's primary channel began to provide digital subscribers with multichannel audio in the Dolby Digital 5.1 format.

Other HBO programming set to be offered in Dolby Digital 5.1 includes feature films *What Lies Beneath* and *The Contender*, HBO Film *Dinner With Friends*, and the 10-part HBO miniseries *Band of Brothers*. The network currently offers Dolby Digital audio on its East and West Coast HDTV channels of transferred feature films.

Dolby Laboratories estimates that, by year-end, 10 million U.S. households will have a set-top box capable of playing Dolby Digital 5.1 via DBS or digital cable.

### JURASSIC PARK III DEBUTS IN DIGITAL

On July 17, Universal Pictures will release *Jurassic Park III* in digital cinema format using MPEG-2 compression. A special screening at Loews Universal Studios Cinemas in Los Angeles will utilize Grass Valley Group's server technology and Christie Digital Systems DigiPro digital projectors. THX installed the digital master in the theater, and Sunset Digital handled the film-to-digital transfer.

**WHSB, WXYZ, KABC, WGLC, KTVU, KCAL, KPIX, KCBS, WUSA, WJLA, KYW, WDIV, WWJ, WOIO, KCOP, KGW, WPXI, WCNC, WTVD, KXTV, WPLG, WLS, WKYC, KICU, WFLA, WBZ, WCCO, KSDK, WSOC, KCRA, KXLY, KTVX, WRAL, WRAZ, KOIN, KLAS, WTLV, KCPQ, WRLK, WHYY, WTMJ, KLFY, WENH, WISC, KTTC, KOREAN BC,**

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# Changing Hands

## Combos

**WERK(FM) Muncie, WHTI(FM) Alexandria/Muncie, WHBU(AM) Anderson/Muncie, WURK(FM) Elwood/Muncie and WHTY(FM) Hartford City/Muncie, Ind.**

**Price:** \$8 million

**Buyer:** Sabre Communications Inc., Williamsport, Pa. (Paul H. Rothfuss, president); owns 10 other FMs and five other AMs, including WLBC-FM Muncie and WKFN(AM) Franklin, Ky./Muncie

**Seller:** Indiana Radio Partners Inc., Muncie (Michael E. Schwartz, principal). Schwartz has interest in four FMs in Monroe, La.

**Facilities:** WERK: 104.9 MHz, 3 kW, ant. 328 ft.; WHTI: 96.7 MHz, 2.3 kW, ant. 367 ft.; WHBU: 1240 kHz, 1 kW; WURK: 101.7 MHz, 3 kW, ant. 328 ft.; WHTY: 93.5 MHz, 3.04 kW, ant. 456 ft.

**Formats:** WERK: oldies (simulcasts WURK); WHTI: AC; WHBU: news/talk,

Station Trades	
By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets	
THIS WEEK	
TV/Radio	\$0
TVs	\$0
Combos	\$8,000,000
FMs	\$650,000
AMs	\$2,350,000
Total	\$11,000,000
SO FAR IN 2001	
TV/Radio	\$200,000,000
TVs	\$420,240,114
Combos	\$2,765,749,820
FMs	\$279,409,900
AMs	\$105,257,311
Total	\$3,770,657,145

sports; WURK: oldies; WHTY: classic rock 'n' roll

**Broker:** Bergner & Co.

## FMs

**KVLT(FM) Victoria, Texas**

**Price:** \$650,000

**Buyer:** Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, CEO, Clear Channel Radio); owns/is buying 17 TVs and about 1,163 other radios, including KIXS(FM) Victoria

**Seller:** Paisano Communications LLC, Corpus Christi, Texas (Gerald "Gerry" Benavides, manager); no other broadcast interests. Note: Paisano bought KVLT for \$350,000 (Changing Hands, April 10, 2000)

**Facilities:** 92.3 MHz, 3 kW, ant. 298 ft.

**Format:** Light AC

**Broker:** Media Services Group Inc. (seller)

## AMs

**KCAL Redlands/Riverside/Los Angeles**

**Price:** \$2.35 million

**Buyer:** Lazer Broadcasting Corp., Oxnard, Calif. (Alfred Plascencia, president/owner); owns six FMs and three AMs, all Calif. Plascencia also controls KXLM(FM) Oxnard, Calif.

**Seller:** Entravision Communications Corp., Santa Monica, Calif. (Walter F. Ulloa, chairman/10.6% owner; Philip C. Wilkinson, president/10.6% owner; Univision Communications Inc., 32% owner); owns/is buying 20 TVs and 57 other radios, including KSSE(FM) Riverside/Los Angeles and KSZZ(AM) San Bernardino/Los Angeles. Ulloa owns/is buying KHIZ(TV) Barstow/Los Angeles and KJLA(TV) Ventura/Los Angeles. His brother, Ronald L. Ulloa, owns/is buying KVMD(TV) Twentynine Palms/Los Angeles and KRPA-TV Rancho Palos Verdes/Los Angeles. Univision owns/is buying KHSC-TV and KMEX-TV Los Angeles

**Facilities:** 1410 kHz, 5 kW day, 4 kW night

**Format:** Spanish

**Broker:** Media Venture Partners (seller)

—Compiled by Elizabeth A. Rathbun

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# People

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

### Broadcast TV

**Bill May**, general sales manager, KBAT(TV)/KGEE(TV)/KODM(TV)/KNFM(TV)/KMND(TV) Midland, Texas, named general manager, WPXS(TV) Mount Vernon, Ill.

**Joseph "Chip" Fitzgerald**, local sales manager, WSVN(TV) Miami, promoted to general sales manager.

**Steve Wasilik**, promotion director, WUPV(TV) Ashland, Va., promoted to director, programming and promotion.

**Christine Peacock**, research manager, WVIT(TV) New Britain, Conn., joins KYW-TV Philadelphia, as research director.

### Cable TV

Appointments at Comcast Cable: **Buck Dopp**, Area VP, Northern New Jersey, Union, N.J., promoted to VP, Comcast Newsmakers, Philadelphia; **Chip Goodman**, director, marketing, Eastern division, Philadelphia, promoted to VP.

Appointments at Charter Communications, St Louis:

**Melinda Jefferies**, VP, marketing, AT&T Broadband, San Francisco, joins as VP, marketing, central region; **Clara Huspeni**, executive director, customer operations, Verizon Wireless Messaging, Dallas, joins as VP, customer care, central region.

Appointments at TViFusion, Denver: **Abby Aronsohn**, VP, programming, Primestar Inc., Denver, joins as senior VP, business affairs; **Fern Portnoy**, managing director, Piper Jaffrey, Denver, joins as senior VP, network relations; **Larry Hoffer**, joins as VP, marketing; **Timothy Ryerson**, VP, program planning, Encore Media Corp., Denver, joins as VP, programming.

### Programming

**Adam Shaw**, senior VP, network development, Fox Cable Networks, Los Angeles, joins FX Networks, Los Angeles, as senior VP, business operations and finance.

Appointments at MTV Networks, Santa Monica, Calif.: **Wesley Mallette**,

senior manager, Intimate Brands Inc., Columbus, Ohio, joins as VP, corporate communications; **Alison Olin**, director, e24/7, Los Angeles, joins as director, corporate communications.

Appointments at Fine Living, Los Angeles: **Charles Segars**, director, Dreamworks SKG, Los Angeles, joins, senior VP, programming, production, and network strategy; **John MacDonald**, president/CEO, Innovatv.com, Los Angeles, joins as senior VP, business operations and acquisitions; **Robyn Miller**, senior VP, global marketing, The Walt Disney Co., Los Angeles, joins as senior VP, marketing; **Carol Hicks**, VP, communications, Scripps Networks, Knoxville, Tenn., joins as VP, communications; **Greg Neal**, director/producer/creative director, Fox Family Channel, Los Angeles, joins as director, creative services.

**Frank Deroze**, director, program scheduling, USA Networks, New York, promoted to VP.

Appointments at New England Cable News, Boston: **Art Goody**, affiliate relations director, promoted to VP, affiliate relations; **Ted Grosso**, general sales manager, promoted to VP/general sales manager.

Appointments at *NFL This Morning*, Fox Sports Net, Los Angeles: **Boomer Esiason**, analyst, *Monday Night Football*, joins as analyst; **Deacon James**, former football player, joins as analyst.

### Radio

**Isidro Mendiburu**, local sales manager, KURS(AM) San Diego, promoted to GM.

### Journalism

**Princell Hair**, news director, WBAL-TV Baltimore, joins Viacom Television Stations Group, Washington, as news director.

### Internet

**Catherine Kerr**, director, operations, VH1 Group, New York, promoted to VP.

**Matthew J. Hart**, executive VP/CFO, Hilton Hotels



Joseph "Chip" Fitzgerald



Buck Dopp



Fern Portnoy



Art Goody

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

Corp., joins the board of directors, Redwood, Calif.

**Advertising/Marketing/PR**

**Heidi Arthur**, VP, campaigns, Ad Council, New York, promoted to senior VP.

**Ronald Kolessar**, director, technology, Arbitron, Columbia, Md., promoted to VP, technology, worldwide portable people meter development.

Appointments at Frank N. Magid Associates: **Dan Wilch**, strategic program consultant, New York, promoted to VP, entertainment division; **Linda Gist**, programming consultant, Los Angeles, promoted to VP, entertainment consulting and research, entertainment division.

**Charlie Tercek**, executive story editor, *Sabrina*, the

*Teenage Witch*, ABC, Los Angeles, named VP/associate creative director, Grey Worldwide, Los Angeles.

**Allied Fields**

Appointments at ITEC Network, Orlando, Fla.:

**Barbara Gilmore**, advertising account executive, Infinity Broadcasting, Orlando, Fla., joins as key account executive;

**Tony Triozzi**, regional sales manager, WOFL-TV Orlando, Fla., joins as key account executive.

**Robert Howell**, freelance artist, interactive media, joins H Design, Hollywood, Calif., as art director.

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

O P E N M I K E

**RENOVATING THE GARAGE?**

Editor: The ironic juxtaposition of the Wallace Dunlap (distinguished KDKA-Westinghouse alumnus) obituary and Harry A. Jessell's great "Garage Sale" (July 2, 2001) piece in the same issue is a poignant reminder of how careless we, as an industry, often are in preserving worthwhile elements of our past. Not only is the threat to destroy the KDKA landmark site an insult to Dunlap and all his Westinghouse compatriots, it is a disgrace that the industry allows it to happen.

Although segments of our industry do outstanding work in preserving icons and artifacts of the past (e.g. The Broadcasters' Foundation Library of American Broadcasting; The Museum of Radio & Television, East & West; Interrep; Susquehanna Communications) the Conrad-site story, alas, is repeated far too often.

Perhaps, thanks to Jessell's donning his white hat and leading the charge, there is still time for enough good guys to ride to the rescue of the historic Conrad site. Hey, maybe Viacom might even take another look at the Conrad preservation appeal and reconsider its decision, so that the entire KDKA founding site may yet get a new lease on life.

Meanwhile, if the Conrad property does escape the wrecker's ball, Rick Harris should be

included in a future B&C Hall of Fame induction.—*Philip K. Eberly, Wrightsville, Pa.*

Editor: Just had to say bravo for Harry Jessell's column on Dr. Conrad's garage. The broadcast industry is now for the most part led by (controlled would be a better word, perhaps) by financial "wizards" whose only skills seem to be to know how much of a vital organ they can slice off before the patient dies, and this for the exclusive purpose of making the next quarterly report to Wall Street look brighter. Long-term planning is looking at making the next quarter look grander, not 3-5-7-10 years out at the health of companies, nor, *God forbid*, at the negative effects of slashing news budgets, public-affairs programming and broadcasting's general commitment to the "public interest, convenience and necessity."

It might do these "wizards" good to take a pilgrimage to look at Dr. Conrad's garage and house in Pittsburgh and to meditate a few minutes on where this industry came from and where it should be going, before broadcasting blends into the miasma of a hundred undistinguished cable channels and countless Internet video portals.—*Tom Mann, Los Angeles*

Editor: I very much enjoyed Harry Jessell's

"Garage Sale" story. What a shame that the Frank Conrad homestead will likely be lost. Unfortunately, there are not many folks in upper radio-management positions today who know, understand or give a damn about tradition.

It's not just Mel Karmazin, but I expect Lowry Mays and Lew Dickey and Bob Neil and most other top executives. Maybe Dave Thomas understands and respects tradition (generally, if not broadcasting specifically) and will step up—or maybe not. And, of course, I'm sure there is no chance the Pennsylvania Association of Broadcasters, or the NAB, or the city or state governments can be counted on for assistance. (How about the National Trust for Historic Preservation?)

What a sad day for all of us "old-timers" in the business.—*Jerry Green, Houston*

**AN ET OMISSION**

Editor: I enjoyed very much the piece on *Entertainment Tonight* ("ET: The business behind the buzz," July 2).

Thanks for including the role of my company, but I felt another, Al Masini, deserved mention. As president of TeleRep, the advertising rep firm owned by Cox, Masini was the creator of the *ET* concept.—*Robert N. Wold, formerly Wold Communications, Laguna Niguel, Calif.*

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

# A man of extremes

*Dunn tackles computing from a new angle with Encoda*

**T**here is no denying that Michael Dunn, chief technology officer for station-automation provider Encoda and former CTO for Time Warner, has had a busy career. He has held 10 jobs in a 20-year career, a reflection of a peripatetic childhood as an "Army brat."

"We lived all over the world," he recalls of his youth. "The longest I lived in any one place was in Hawaii, and that was for almost five years."

It also allowed Dunn to develop his life-long adventure in extreme sports, such as surfing, rock climbing and mountain biking. Today, with two sons, he has left the rock climbing behind, but he's still up for snowboarding and suffering the occasional broken ankle. That experience, a little over a year ago, taught Dunn that the human body ages in an inverse relationship to advances in computer-processing speeds.

"When you have kids," he says, "all of a sudden, it dawns on you

that the endorphin-based experiences are probably better left to those that recover quicker."

The interest in extreme sports may run counter to the computer-geek stereotype, but the story of Dunn's becoming interested in computers and technology doesn't. He first became involved with computers in high school, where he would play with card feeders and mainframes. His father, who rose to the rank of full colonel, also taught ROTC at St. Bonaventure University in Olean, N.Y., where Dunn became friends with the head of the department that ran the mainframe shop.

"I did quite a bit of early learning in that space, and I was able to work on the best acade-

mia-based systems at that time," he says. "I've always been an analytical and creative person, and computers were just starting to come into their own."

After working for a number of computer companies as a programmer and manager, Dunn moved to Hanna-Barbera Productions, where he became involved in making sure Yogi and friends had a digital future.

"It quickly became a fun and diverse role that whet my appetite for the entertainment industry in general and the challenges of content and digital-rights management," he says. "It allowed me to use both sides of my brain, both creative and analytical. I had very young children at the time so I associ-



**Michael Dunn**  
Global CTO, Encoda Systems

**B. Jan. 10, 1959, Burbank, Calif.; programmer/analyst, Progressive Data Analysts, 1981-85; sr. programmer/analyst, Setco, 1985; manager, management information systems, Integrated Ceilings, 1985-87; hardware software development manager, Leadtec Systems, 1987-90; director, information systems/services, Hanna-Barbera Productions, 1990-91; director, IT, West, Turner Broadcasting, 1991-95; chief Internet technologist, True North Communications, 1995-97; chief technologist, Internet and emerging media, Americast, 1997; CTO, online business, Dell Computer, 1997-99; CTO, Time Warner, 1999-2001; current position since January; m. Karyn Freed, Dec. 23, 1984; children: Sean (12) and Ian (9)**

ated my job with something where the end product was something I could identify with as a parent. And it gave me a

viable excuse to watch Saturday-morning cartoons."

When Turner Broadcasting purchased Hanna-Barbera in 1991, Dunn became director of information technology, West, for Turner Broadcasting, where he was in charge of the technology efforts related to the West Coast and the Asia/Pacific regions. "The work with Hanna and Turner was a great learning experience because I had to deal with other aspects of the business besides the ones and zeros of the technology," he says.

His experience at Turner came in handy less than five years later when he joined Time Warner as CTO. "I always had the desire to get back into the media side of the business, and the opportunity to be the corporate CTO of Time Warner came up," he says. "I helped drive a lot of the technologies and standards across the 660 business units of Time Warner."

He honed his management style. "I'm a big advocate of virtual-team approaches," he says, "the ability for a strong architect to work with another strong architect no matter what the reporting structure is."

Today, however, he is back on the technology side, working with Encoda. "It was an opportunity to get entrenched in the details of a lot of the backends of the media-entertainment industries," he says. "And Encoda is a global company, so we can push their leadership into the newer areas that media companies will be going into." ■

—Ken Kerschbaumer



# Classifieds

## Television

### MANAGEMENT CAREERS

#### STATION MANAGER

#2 position at southeast network affiliate. Strong manager with experience in station operations, news, technical. Emphasis on expense management. Reports to GM. EEO. Send resume to: Box 718, Broadcasting & Cable, 275 Washington Street, 4th fl., Newton, MA 02458, attn: K. Parker.

#### BUSINESS MANAGER

Overall responsibility for financial reporting, forecasting, payroll, human resources, credit and collection, and staff supervision. Responsibilities include the timely and accurate reporting of financial information, generating monthly general ledger and financial statements, maintenance of supplemental reports to support general ledger account balances, preparation of monthly corporate reporting schedules. Maintain effective and consistent accounting controls to insure the integrity of business records and the adherence of company policies and procedures. Assist in directing and training of the department staff. Strong analytical and reasoning abilities; effective oral and written communication skills; strong interpersonal ability to manage both resources and personnel; excellent computer skills. Three years experience in all areas of the accounting/financial function preferably in the broadcast industry; accounting degree and CPA license preferred. Resume to Kathleen Gorman, Controller, KYW-TV, 101 S. Independence Mall East, Phila. Pa. 19106 or e-mail to gorman@kyw.com EOE ADA M/F

#### GENERAL MANAGER

Acclaimed Boston video production/transmission company seeks experienced GM for future growth. Ideal candidate is veteran of broadcast industry, with knowledge of production, transmission and web technologies. Strong operational experience required. Send resume via e-mail to gail.mannita@videolinktv.com or fax to 617.600.2505.

#### WOUB-AM PROGRAM MANAGER

Salary: Commensurate upon experience. Qualifications: Bachelor's Degree Radio/Television or equivalent required. Minimum of three to four years professional work experience in radio broadcasting with excellent on-air announcing skills. Applicants must be skillful in basic radio production, including computer-based production and distribution systems. Supervisory experience required. Excellent communication and writing skills a must. Public broadcasting production experience preferred. Available: September 1, 2001. Responsibilities: Responsible for coordinating and supervising all local and national radio programming for WOUB-AM on a daily basis, recruiting and training student volunteers, working with community groups and individuals and serving as on-air talent.

Send letter, resume, Air-Check tape and three references to: Heather Dew, Director of Finance & Personnel, Ohio University Telecommunications Center, 9 South College Street, Athens, Ohio 45701. Deadline: August 24, 2001. Indicate in your letter of application your referral source for this position. Ohio University is an affirmative action, equal opportunity employer.

#### PRODUCTION MANAGER

Top-quality and very active production department at ABC affiliate is looking for a hands-on manager to oversee all commercial, long-form, newscast and studio production. Must be able to interact well with clients on a professional level and motivate a staff of 16. Must have experience in all phases of television production including use of linear and non-linear editing equipment, field/studio cameras and associated equipment, lighting and creative writing. Strong computer skills required. College degree preferred. Santa Barbara is #177 market in a #1 location. Send resume to General Manager / KEYT-TV, 730 Miramonte Drive, Santa Barbara, CA 93109.

#### LOCAL SALES MANAGER

The Buffalo WB affiliate, has an immediate opening to lead our sales team. WNYO/WB 49 seeks an individual that has a minimum of 4 years Local/National sales experience, possesses excellent communication and organizational skills, has a proven track record of leadership and success, and demonstrates the ability to develop new business and non traditional revenue. Candidate will be responsible for training, leading and directing the efforts of our local sales staff. Previous LSM experience is a plus. Qualified candidates should fax resume and salary requirements to (716) 773-5753 or mail to WUTV/WNYO, Attn: Human Resources, 951 WhiteHaven Road, Grand Island, NY 14072. EOE and Drug Free.

### Manager - Television Program Services NEBRASKA EDUCATIONAL TELECOMMUNICATIONS

<http://net.unl.edu>

Senior management position at a prestigious and innovative public television network. We need an exceptional manager who can direct the programming and channel operations of a state network, which is currently constructing a large-scale DTV system.

NET, a leader in educational technology and content development, is a large, diversified public broadcaster, and is located in one of the most livable and affordable cities in America.

You will be part of the Content Management Group, which includes Nebraska ETV; the Nebraska Public Radio Network; the Interactive Media Group; Educational Telecommunications; and Television Program Services.

You will lead a team of ten professionals responsible for channel scheduling and development, multi-channel traffic operations, on-air promotions, and audience research.

Candidate requirements: Bachelor's with major in journalism, communications, marketing, technology or related field plus six years management experience in television programming, traffic or operations required; equivalency considered. Must have ability to build programming strategies and promotional campaigns in a multi-channel environment.

Significant experience improving the overall cume, reach and demographic spread of a major public television station and extensive experience commissioning and applying creative audience and market research to assess public need and to help make successful programming decisions required. Background must include extensive experience in database administration or management of a computerized traffic and scheduling system. Experience with the ProTrack database system and with systems/project planning and budgeting experience essential. Strong verbal and written communications, and interpersonal skills necessary. Public telecommunications experience preferred.

Excellent benefits. Review of resumes will begin July 30. Position will remain open until a suitable candidate is found. Submit cover letter and resume to Personnel Coordinator, University Television, PO Box 83111, Lincoln, NE 68501. UNL is committed to AA/EEO and ADA/504. If you require an accommodation, please call (402) 472-9333 ext. 214.

### PRODUCER CAREERS

#### NEWS PROMOTION PRODUCER

WCCB-TV, the Fox affiliate in Charlotte, NC (market #28), seeks an imaginative, energetic and upbeat writer/producer to create daily news topicals and on-air image campaigns for Charlotte's #1 rated 10:00 newscast. Strong writing and non-linear editing skills are a must. Experience with on-air graphic design and animation is a plus. Applicants must have 2-3 years experience in TV news promotion. Candidates must be organized with strong pre-production skills and adaptable to tight production schedules. If your promos are visually arresting with a unique voice and can cut through the clutter, send your resume and reel to: Jeff Arrowood, Program/Promotion Director, Fox 18/WCCB-TV, One Television Place, Charlotte, NC 28205. EOE.

#### NEWS PRODUCER

Looking for a terrific Broadcast Journalist. Innovative, "Take Charge" person with superior people skills; a leader who can create compelling newscasts using wit, style, ingenuity. Must demonstrate solid news judgement and a keen eye for visuals, including pre-production and graphics. Must have ability to write well under constant deadline pressure. Must be challenged by breaking news and creating newscasts with perspective. Minimum four years major market experience. Degree a plus. Qualified candidates should send resumes to:

Tom Bell, News Director, WWJ/WKBD TV  
26905 W. Eleven Mile Rd., Southfield, MI 48037  
No phone calls, and no beginners.  
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# Classifieds

## Television

### NEWS CAREERS

#### NEWS DIRECTOR

Are you ready to help build and lead a 24-hour television newsroom, built on state-of-the-art technology and dedicated to the idea of covering the communities we serve with relevant local journalism? Do you have direct experience as a television newsroom manager and are you willing to learn how a new kind of personal journalism is changing the face of the business?

Time Warner Cable is looking for an individual to be News Director for our latest 24-hour local news channel that will begin serving the Raleigh-Durham-Fayetteville, NC market later this year. Your duties will include creating a strategic plan, helping to establish our policies and standards for newsgathering, the hiring and training of a brand new news staff and being a key member of the management team that will start-up and operate the news channel.

If this opportunity appeals to you, and you have a minimum of five years of television news experience, with two of those years in a supervisory role, you have a college degree (or equivalent relative experience), along with excellent oral, written and organizational skills and the ability to think "outside of the box" under the pressure of a non-stop news environment--we want to hear from you.

We offer a competitive salary and excellent benefits and are an Equal Opportunity Employer M/F/D/V. Drug screening and background check required as a condition of employment. Please, no phone calls but send your resume to:

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Division Human Resources  
Time Warner Cable  
101 Innovation Avenue  
Morrisville, NC 27560

You may send via fax to (919) 573-7143 or email: [cashanda.jones@twcable.com](mailto:cashanda.jones@twcable.com)



#### ASSISTANT NEWS DIRECTOR

Boston's NBC affiliate seeking ASSISTANT NEWS DIRECTOR. Manage day-to-day newsroom operations, oversee daily coverage and special projects units; coordinate sweeps planning and strategy. 3-5 years medium/major market news management experience; strong producing and/or assignment desk background; excellent knowledge of contemporary production values and storytelling techniques. Knowledge of New England or Boston market helpful. Email resumes to [human\\_resources@whdh.com](mailto:human_resources@whdh.com) or fax to (617) 248-0653. An EOE.

#### DESK ASSISTANT

Entry level position for an energetic, self-starting, highly organized individual. Responsibilities include script organization, file tape distribution and other general newsroom functions. Previous newsroom experience a plus. Please send resume to: Kenny Plotnik, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

#### HOST OF NIGHTLY MAGAZINE SHOW

San Francisco CBS affiliate is looking for a host for its nightly magazine program, Evening Magazine. Applicant must have significant on-air experience and strong interviewing and producing skills. Great opportunity to make a splash on a high profile, major market show. No calls or faxes please. Send tapes and resumes to:

John Corey  
KPIX Television, Evening Magazine  
855 Battery St., San Francisco, CA 94111

#### NEWS DIRECTOR

Mid-size, group-owned affiliate seeks an individual with proven leadership skills to motivate staff while maintaining a strong journalistic focus. We produce more local news than any of our competitors. Combine our regions quality of life with your strategic vision and innovative approaches to newsgathering and presentation. Resumes, news philosophy and salary requirements to: Box 716, Broadcasting & Cable, 275 Washington Street, 4th fl., Newton, MA 02458, attn: K. Parker.

#### SPORTS PHOTOGRAPHER

You love to shoot the best highlights in the market. Your feature pieces sparkle with unique shots. Your video tells stories. If you can also produce a sportscast, fill-in anchor and report, we need to talk. College degree required. Prefer one year of experience. Tapes/Resumes to News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE.

#### WABC-TV NEWS TRAINING PROGRAM

This 12-month internship program seeks applicants who are recent college graduates interested in editorial or management positions. Progressive job responsibility will include basic newsroom functions through writing for newscasts. Pay and some benefits are provided. Minority applicants are encouraged to apply. Please send resume to: Kenny Plotnik, Assistant News Director, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

#### NEWS DIRECTOR

KATC-TV Lafayette, Louisiana is looking for a News Director. The ideal candidates will assume total responsibility of our news department, implement and execute a well defined news strategy, the ability to organize and manage our resources, the ability to work effectively with other departments in the station, an understanding of how to balance good news judgement with research-based decision making, the ability to recruit talent and lead them to the highest level of performance and a proven track record with previous experience as a news director, assistant news director, or executive producer.

This is a great opportunity to work for the station that is growing in Lafayette. KATC-TV is Acadiana's News Channel. KATC is an Evening Post Publishing Co. station. Send resume to: Judi Henderson, Human Resources Administrator, KATC-TV, P.O. Box 63333, Lafayette, Louisiana 70596. KATC-TV is an equal opportunity employer. We do not discriminate on the basis of race, religion, color, sex, age, national origin, or disability.

#### NEWS DIRECTOR

WNEP-TV THE NEWS STATION, one of the highest rated news stations in the country and the number one player in the market, is looking for a News Director because ours was promoted to our sister station in a bigger market. We have a beautiful, state of the art facility, filled with the best equipment. We own our chopper, satellite truck and a fleet of mobile news rooms and have a high energy, talented staff. Anything you can think of, we have. We are looking for a concept person, who is interested in content and quality, a team builder and a person who has a vision of news of the future. If you want to be a part of our creative, inspiring, aggressive news world, please contact: René LaSpina, President and General Manager, WNEP-TV, 16 Montage Mountain Road, Moosic, PA 18507. Fax (570) 207-2493 or e-mail to [drechin@wnep.com](mailto:drechin@wnep.com).

WNEP-TV is owned by The New York Times Company and we are an EOE.

### CREATIVESERVICES

#### TV NEWS GRAPHICS DIRECTOR

KXLY TV seeking experienced broadcast graphics artist to design and create compelling, cutting edge graphics for Spokane's fastest-growing news station. Responsible for day to day look of newscasts, train graphics operators, manage total on-air graphic look. Proficiency on DP Max, Targa, Adobe & Photoshop paint programs required. Send tape and resume to: Human Resources, KXLY-TV 500 W. Boone Ave., Spokane, WA 99201 by 7/31/01. See "Employment" page at [www.kxly.com](http://www.kxly.com) for more info.

### SITUATIONS WANTED

#### TELEVISION CHIEF ENGINEER AVAILABLE

Resume/references upon request. Good references, willing to relocate. Central-HDTV-WEB-People. Project skills++++. Contact Stuart Jagoda 301-718-4767 or [stuart-jagoda@msn.com](mailto:stuart-jagoda@msn.com)

[www.tvinsite.com/broadcastingcable](http://www.tvinsite.com/broadcastingcable)

## Classifieds

### Television

#### TECHNICAL CAREERS

##### DIRECTOR OF ENGINEERING

KVBC-TV, Las Vegas is just completing an all-digital, fully automated facility and is seeking an experienced technical manager to oversee all broadcast operations and maintenance. Applicants should possess substantial experience in broadcast engineering including maintenance, production, operations, design, and installation. Knowledge of physical plant construction and systems as well as applicable laws and regulations necessary. Interested applicants should possess excellent verbal and written communications skills and should have prior experience in budgeting and capital planning. We offer a competitive wage and a benefits package.

Apply in person at, mail resume to, or e-mail resume:

KVBC, Channel 3  
1500 Foremaster Lane, Las Vegas, NV 89101  
NO PHONE CALLS PLEASE  
Hr@kvbc.com. E.O.E

##### TELEVISION ENGINEER

The Department of Veterans Affairs (VA) Employee Education System (EES) is seeking an experienced professional to join our engineering team at the new St. Louis, Mo. EES Satellite Uplink Center. The candidate will install, maintain, diagnose, repair & operate a wide variety of digital and analog broadcast equipment, including Scientific Atlanta PowerVu satellite transmission system, OneTouch interactive computer network, digital switchers, routers, video servers, cameras, PC controlled sub-systems, automation systems, non-linear edit systems, tape machines and other support broadcast equipment. This is an excellent opportunity to join the team at a newly renovated VA Uplink Center. For further information on applying for this job look on our website at <http://www.usajobs.opm.gov> and search by Job Title: Electronics Technician, Series 0856, Grade GS-12 or you may contact Sharon Clay at (512) 326-6621.

##### DIRECTOR OF OPERATIONS

NorthWest Cable News, a 24-hour regional news network in Seattle and a subsidiary of the Belo Corporation, is seeking a Director of Operations. Will provide overall management and strategic direction to an all digital operations dept., plan for future technological changes, and responsible for the capital and operating budgets. Successful candidate will have a college degree with minimum 5 years of progressive television engineering and operations management experience, strong leadership skills, and good budgeting skills. Avid experience a plus. If qualified, send 2 copies of your resume to: NORTHWEST CABLE NEWS, Attn: HR Dept., #N01R15, 333 Dexter Ave. N., Seattle, WA 98109. EOE - M/F/D/V

##### BROADCAST MAINTENANCE ENGINEER

Broadcast Engineer needed for National News Network in Washington DC. Extensive background in broadcast equipment maintenance. Team leader, minimal supervision, good communication skills, min 5 yrs experience. Digital knowledge a plus. Competitive salary and excellent Benefits. Fax resume, letter c/o Eng. Manager 202-515-2217.

##### TECHNICAL DIRECTOR

Boston's NBC affiliate seeks Technical Director with Grass Valley 4000 experience and major market experience in one or more of the following areas: audio, shoot, edit, van, rack operations and maintenance. Resumes to [human\\_resources@whdh.com](mailto:human_resources@whdh.com) or FAX to (617) 248-0653.

#### SALESCAREERS

##### ACCOUNT EXECUTIVE

WFOR, CBS4 seeks a motivated, organized and energetic Account Executive with 1-3 years broadcast experience. Heavy emphasis on new business cultivation. Existing account management, and strong presentation skills. College graduates preferred. Send resume and work references to Sonia LaPaix, WFOR-TV, 8900 NW 18th Terr., Miami, FL 33172

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Professor Lanson and members of the Emerson College faculty/staff will be attending the AEJMC conference in Washington, DC, August 6, 7 and 8. Preliminary and/or informational interviews may be conducted during the conference. Candidates should indicate their plans to attend AEJMC in their applications.



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# Editorials

COMMITTED TO THE FIRST AMENDMENT

## You've got CNN

There could not have been more of an exclamation point on the AOL Time Warnering of Turner than last week's announcement that Walter Isaacson is taking over the reins of the news network from Tom Johnson. That leaves the team of Isaacson, former managing editor and editorial director of *Time*, and Jamie Kellner atop the house that Ted built.

There was a definite feel of a torch being passed, so this is as good a time as any to marvel at what Ted Turner and company did. CNN fought a tide of red ink and conventional wisdom and even early assaults from deep-pocketed competition—remember SNC?—to build that most coveted of all media creations, a worldwide brand. And one that distinguished itself with its journalism here and abroad, while simultaneously whetting and feeding the appetite for news. It was instant news gratification that came along just when the instant-gratification generation had matured enough to want to make news a part of its wish list.

We are not waxing sentimental over the old guard in anticipation of a deficit in the new. Both got a little singed by that torch during the Tailwind troubles. (With Isaacson at the helm, *Time* printed the story at the same time CNN aired it.) But it doesn't take a Harvard-educated Rhodes scholar to see that the team of Isaacson and Kellner combines a top-flight journalist with an A-list, innovative programmer. They've got the torch. Let's see where they run with it.

## Ladies and gentlemen, start your coverage

NBC is off to a fast start with its NASCAR coverage, picking up where Fox left off and lapping the field in both households and 18-49s, according to the appropriately named fast-national figures from Nielsen. In fact, it was the highest-ever ratings for the sport. Now, before we start sending the network out to do donuts in the infield, the XFL was also supposed to draw a new audience to Saturday nights for NBC. It also staked its claim to early ratings victories, followed by more defeats than the Jamaican bobsled team.

One thing that made us want to wave a yellow caution flag was the deluge of teasing references by the race-coverage team to "plenty of wild action" viewers could expect. Now, perhaps they were referring to the blocking and passing and strategy that aficionados can separate from what to others looks like a lot of cars going round and round more or less in a big bunch and then occasionally stopping. But it almost sounded like a teaser for a possible pileup. If so: bad idea.

What seems like a good idea, though, is programming to an America between the coasts and latching on to a sport that hasn't been free-agented to death or oversaturated to within an inch of its broadcast life.

We don't know where NBC will end up in the ratings race with NASCAR, but it is off to a good start.

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