

BROADCASTING CABLE

JULY 23, 2001

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DEMOCRATS' DEREG DETOUR

The cable cap hits a roadblock, and Capitol Hill looks for ways to slow down the urge to merge

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Source 2: Equitrends 2000

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The power of a brand..

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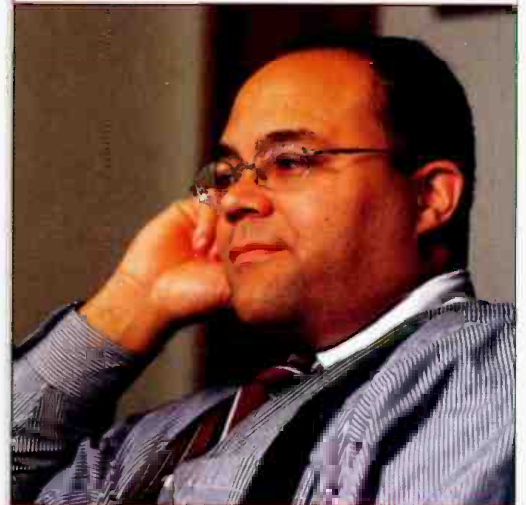
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BC EYE

WASHINGTON

The Powell dynasty

While FCC Chairman Michael Powell is in charge of what TV pumps into America's living rooms, his sisters Linda and Annemarie are clawing their way up in the biz. Annemarie Powell, 30, a rising TV producer, co-owns Jumbolaya Productions. Projects include NBC's upcoming reality series *Lost* and ESPN's *Sidelines*, which follows the Texas A&M football team. She hosted TBS' *War Games* in March and got her start with *Larry King Live* and *Nightline*. She says her business is not affected by her brother's position, noting she doesn't directly work for any network. Her thoughts on TV: "You can be classy and entertaining, too. I think that matches what my brother thinks."

Linda Powell, 36, is an actress who has appeared on *Law & Order* and *Sex and the City* and on stage. She's repped by Don Buchwald & Associates, which also handles FCC nemesis Howard Stern.—A.R.



Linda Powell (l) appeared in episode 33 of *Sex and the City*. Her one line was the kind you can say only on HBO.

NOT IN MY BACKYARD

Colorado Congressman Tom Tancredo is the latest scenic-vista-state lawmaker threatening legislation to strip the FCC of its authority to preempt local zoning laws. The issue: digital tower-siting spats. In a meeting with FCC officials, the two-term Republican promised to join with other lawmakers in backing the idea unless the agency dismisses a petition by Denver-area broadcasters to locate a digital-TV tower in his district.

The Jefferson County Commission rejected broadcasters' request to locate a "super tower" on Lookout Mountain, but broadcasters petitioned the FCC to overrule it. Tancredo said the petition gives broadcasters unfair leverage to force the county to accept a modified plan now in the works, rather than searching for a new site. Despite the pressure, the FCC staffers said the petition would remain under review, though they try to stay out of zoning disputes.—B.M.



AFFILIATES

UPN on 'flip' patrol

In an effort to flip WB affiliates to their side, UPN executives are circulating a presentation that argues that UPN's slightly older-skewing demo profile, described as a balance of men and women 18-34 and 18-49, is better for attracting local-station advertising than The WB's 12-34, weighted toward females.

"That's not a bad national business, but ultimately local business comes from older demos," says UPN COO Adam Ware. UPN's older profile is also more compatible with the syndication programming that tends to lead in and out of prime time, he argues. Ware and his staff are currently talking to WB stations covering about 2% of the U.S.

One of the stations is WHCP(TV) Portsmouth, Ohio. The WB says that UPN's pitch is full of holes because stations that have recently defected to the WB—in Syracuse, N.Y.; Hartford, Conn.; and Waco, Texas—are doing better in just the demographic profile Ware is talking about and that ratings in key demos have dropped for two stations that switched from The WB to UPN: Providence, R.I., and Columbus, Ohio.—S.M.



TECHNOLOGY

Low-power DTV

Broadcasters already have at least one congressional supporter for their pitch to reduce digital-TV stations' operating hours to save money during the early stages of the transition to digital. Energy and Commerce Committee member Rep. Gene Green (D-Texas) has been working on a legislative proposal that would allow California DTV stations to run reduced hours to save power in the energy-challenged state.

Green had considered offering the amendment to a larger energy package now being put together in the House but pulled it from consideration during a committee vote. He may bring it back up for debate after Congress' August recess.—P.A.

Dereg still on slow track

FCC delays cable-cap proposal; Senators back bill to limit commission's ability to loosen ownership rules

By Paige Albinak and Bill McConnell

Big media companies are finding out that, even though Republicans control the White House, the House of Representatives and the FCC, getting rid of those pesky ownership regulations is going to be an uphill battle.

One sign of that was the FCC's decision to pull proposed changes to the cable-ownership caps from its Aug. 9 agenda.

And then there's that now Democratic-controlled Senate. Last week, Senate Commerce Committee Chairman Fritz Hollings (D-S.C.) and Sens. Bryon Dorgan (D-N.D.) and Daniel Inouye (D-Hawaii) introduced a bill that would limit the FCC's ability to scrap some media-ownership rules. The bill would require the FCC to look at any transactions in which crossownership rules are involved, which the commission doesn't necessarily have to do now.

For example, when Tribune bought Times Mirror last year, FCC rules did not require the commission to review the license transfers until they came up for renewal, which allowed Tribune to own TV stations and newspapers in the same markets without facing FCC review. Under Hollings' bill, the FCC would have to look at any transfers at the time of the acquisition, and those companies would have to come into compliance with the commission's rules within six months or when the broadcast licenses came up for renewal, whichever came first.

The bill would be a big step backward for newspaper companies, which have been



Commerce Committee Chairman Fritz Hollings' (l) bill would require 18-month waiting period before any FCC changes to ownership restrictions went into effect. Viacom chief Mel Karmazin opposed the measure: "The only way stations will be successful is to grow the business."

working for years to rid themselves of the ban on crossownership of broadcast properties and newspapers. "Clearly, we vigorously oppose the bill. You want to talk about anachronistic, that's what that bill is," said Shaun Sheehan, lobbyist for Tribune.

"There is no reasoned basis for the government to make it harder for newspapers to compete against the plethora of media available in print, over the air and via the Internet in every city and town in the country," said Newspaper Association of America President John Sturm in a statement.

The bill also would require the FCC to report to the House and Senate Commerce Committees any possible changes the agency might make in media-ownership rules and explain the public-interest reason for making the change. Once the report was filed, the FCC wouldn't be able to make an official change for 18 months.

Broadcasters aren't alone in their opposition to the bill.

The day after the bill was introduced, FCC Chairman Michael Powell said he

opposed making the agency wait that long—"That's an age in regulatory time," he said—though he said the agency would "abide" by Congress' wishes if such a law were passed.

Several powerful senators, including John McCain (R-Ariz.), John Breaux (D-La.), Peter Fitzgerald (R-Ill.), George

Allen (R-Va.) and John Kerry (D-Mass.), also expressed their opposition to Hollings' bill at a hearing before the Senate Commerce Committee. Backing Hollings were Sens. Ron Wyden (D-Ore.) and Max Cleland (D-Ga.). Besides debating whether companies should be able to own broadcast properties and newspapers in the same mar-

ket, the committee also looked at whether a cap should be lifted that now limits companies from owning more TV stations than cover more than 35% of U.S. households.

If the cap stays in place, the health of free, over-the-air broadcasting is threatened, Viacom President Mel Karmazin said.

"The only way these stations will be successful is to grow the business. The only way you can grow the business is bigger audiences and better programming," Karmazin said. Broadcast networks need to own more moneymaking TV stations to be able to sustain the rising cost of programming on money-losing networks, he continued.

Post-Newsweek Stations President Alan Frank countered that lifting the cap would

'I think the argument on localism is a smoke screen. I think the real issue here is the buying power between the affiliates and the networks.'

—Sen. John Breaux (D-La.)

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THE SOPRANOS

22 Nominations!

Outstanding Drama Series
Chase Films/Brad Grey Television in association with HBO Original Programming;
David Chase, Brad Grey, Robin Green, Mitchell Burgess, Executive Producers; Ilene S. Landress, Co-Executive Producer; Terence Winter, Supervising Producer; Martin Bruestle, Henry J. Bronchtein, Todd A. Kessler, Producers

Outstanding Directing for a Drama Series
Tim Van Patten, Director *Amour Fou*
Steve Buscemi, Director *Pine Barrens*
Allen Coulter, Director *University*

Outstanding Writing for a Drama Series
Lawrence Konner, Writer *Second Opinion*;
Terence Winter, Teleplay/Story;
Tim Van Patten, Story *Pine Barrens*;
Frank Renzulli, Teleplay;
David Chase, Story *Amour Fou*;
Robin Green, Mitchell Burgess, Writers *Employee of the Month*

Outstanding Lead Actor in a Drama Series
James Gandolfini

Outstanding Lead Actress in a Drama Series
Lorraine Bracco
Edie Falco

Outstanding Supporting Actor in a Drama Series
Dominic Chianese
Michael Imperioli

Outstanding Supporting Actress in a Drama Series
Aida Turturro

Outstanding Guest Actress in a Drama Series
Annabella Sciorra

Outstanding Single-Camera Picture Editing for a Series
Sidney Wolinsky, A.C.E., Editor *Employee of the Month*;
Conrad Gonzalez, Editor *Pine Barrens*

Outstanding Art Direction for a Single-Camera Series
Bob Shaw, Production Designer;
Scott Murphy, Art Director;
Janet Shaw, Set Decorator *Amour Fou*

Outstanding Single-Camera Sound Mixing for a Series
Mathew Price, C.A.S., Production Mixer; Kevin Burns, Todd Orr, Re-Recording Mixers;
Fred Tator, C.A.S., Re-Recording Mixer *Another Toothpick*

Outstanding Casting for a Drama Series
Georgianne Walken, Sheila Jaffe, Casting Executives

Outstanding Costumes for a Series
Juliet Polcsa, Costume Designer;
Lauren Press, Kim Wilcox, Assistant Costume Designers *Proshal, Livushka*

Outstanding Makeup for a Series
Kymbra Callaghan, Key Makeup Artist;
Stephen M. Kelley, Makeup Artist *Employee of the Month*

SEX AND THE CITY

10 Nominations!

Outstanding Comedy Series
Darren Star Productions in association with HBO Original Programming;
Darren Star, Michael Patrick King, Executive Producers; Jenny Bicks, Cindy Chupack, John Melfi, Co-Executive Producers;
Sarah Jessica Parker, Producer

Outstanding Directing for a Comedy Series
Charles McDougall, Director *Easy Come, Easy Go*

Outstanding Writing for a Comedy Series
Michael Patrick King, Writer *Easy Come, Easy Go*

Outstanding Lead Actress in a Comedy Series
Sarah Jessica Parker

Outstanding Supporting Actress in a Comedy Series
Kim Cattrall

Outstanding Art Direction for a Single-Camera Series
Jeremy Conway, Production Designer;
Ed Check, Art Director;
Karin Wiesel, Set Decorator *Where There's Smoke*

Outstanding Casting for a Comedy Series
Jennifer McNamara, Casting Executive

Outstanding Costumes for a Series
Patricia Field, Rebecca Weinberg Field, Costume Designers; Molly Rogers, Kevin Draves, Costume Supervisors *Sex and Another City*

Outstanding Hairstyling for a Series
Michelle Johnson, Key Hairstylist;
Stephane Lempire, Sasha Quarles, Hairstylists *All or Nothing*

Outstanding Makeup for a Series
Judy Chin, Key Makeup Artist;
Margie Durand, Nicki Ledermann, Makeup Artists *Don't Ask, Don't Tell*

61*

12 Nominations!

Outstanding Made for Television Movie
Face Productions, Inc. in association with HBO Films;
Billy Crystal, Ross Greenburg, Executive Producers;
Robert F. Colesberry, Producer

Outstanding Directing for a Miniseries, Movie or a Special
Billy Crystal, Director

Outstanding Writing for a Miniseries or a Movie
Hank Steinberg, Writer

Outstanding Lead Actor in a Miniseries or a Movie
Barry Pepper

Outstanding Cinematography for a Miniseries or a Movie
Haskell Wexler, A.S.C., Director of Photography

Outstanding Single-Camera Picture Editing for a Miniseries, Movie or a Special
Michael Jablow, A.C.E., Editor

Outstanding Sound Editing for a Miniseries, Movie or a Special
Robert Grieve, Supervising Sound Editor;
Scott Silvey, Sound Effects Editor;
Meg Taylor, Wayne Griffin, Dialogue Editors; Kimberly Harris, ADR Editor;
Stephanie NG, Music Editor;
Richard Partlow, Foley Artist

Outstanding Single-Camera Sound Mixing for a Miniseries or a Movie
Jeff Wexler, Production Mixer;
Matthew Iadarola, Gary Gegan, Gary J. Coppola, Re-Recording Mixers

Outstanding Art Direction for a Miniseries, Movie or a Special
Rusty Smith, Production Designer;
Denise Hudson, Art Director;
Anne D. McCulley, Set Decorator

Outstanding Casting for a Miniseries, Movie or a Special
Mali Finn, C.S.A., Casting Executive

Outstanding Hairstyling for a Miniseries, Movie or a Special
William A. Farley, Key Hairstylist;
Dino Ganziano, Hazel Catmull, Hairstylists

Outstanding Makeup for a Miniseries, Movie or a Special
Patty Montagna, Key Makeup Artist;
Patty Bunch, Mark Landon, Makeup Artists

WIT

7 Nominations!

Outstanding Made for Television Movie
Avenue Pictures in association with HBO Films;
Cary Brokaw, Mike Nichols, Executive Producers;
Simon Bosanquet, Producer

Outstanding Directing for a Miniseries, Movie or a Special
Mike Nichols, Director

Outstanding Writing for a Miniseries or a Movie
Emma Thompson, Mike Nichols, Writers

Outstanding Lead Actress in a Miniseries or a Movie
Emma Thompson

Outstanding Supporting Actress in a Miniseries or a Movie
Audra McDonald

Outstanding Single-Camera Picture Editing for a Miniseries, Movie or a Special
John Bloom, Editor

Outstanding Casting for a Miniseries, Movie or a Special
Juliet Taylor, Ellen Lewis, Casting Executives;
Leo Davis, U.K. Casting Executive

CONSPIRACY

10 Nominations!

Outstanding Made for Television Movie
An HBO Films Production;
Frank Pierson, Peter Zinner, Frank Doelger, David M. Thompson, Executive Producers;
Nick Gillott, Producer

Outstanding Directing for a Miniseries, Movie or a Special
Frank Pierson, Director

Outstanding Writing for a Miniseries or a Movie
Loring Mandel, Writer

Outstanding Lead Actor in a Miniseries or a Movie
Kenneth Branagh

Outstanding Supporting Actor in a Miniseries or a Movie
Colin Firth
Stanley Tucci

Outstanding Cinematography for a Miniseries or a Movie
Stephen Goldblatt, A.S.C., B.S.C., Director of Photography

Outstanding Single-Camera Picture Editing for a Miniseries, Movie or a Special
Peter Zinner, A.C.E., Editor

Outstanding Sound Editing for a Miniseries, Movie or a Special
Christopher Ackland, Supervising Sound Editor; Gillian Dodders, Alan Paley, Dialogue Editors; Felicity Cottrell, Jason Swanscott, Foley Artists

Outstanding Single-Camera Sound Mixing for a Miniseries or a Movie
Peter Glossop, Production Mixer;
John Hayward, Richard Pryke, Kevin Taylor, Re-Recording Mixers

THE LAST OF THE BLONDE BOMBSHELLS

5 Nominations!

Outstanding Lead Actress in a Miniseries or a Movie
Judi Dench

Outstanding Supporting Actor in a Miniseries or a Movie
Ian Holm

Outstanding Casting for a Miniseries, Movie or a Special
Di Carling, Casting Executive

Outstanding Costumes for a Miniseries, Movie or a Special
Frances Tempest, Costume Designer; Shirley Nevin, Costume Supervisor; Fiona McCann, Faith Thomas, Assistant Costume Designers

Outstanding Hairstyling for a Miniseries, Movie or a Special
Lisa Westcott, Key Hairstylist; Julie Dartnell, Beverly Binda, Jayne Buxton, Kate Benton, Hairstylists

FOR LOVE OR COUNTRY: THE ARTURO SANDOVAL STORY

4 Nominations!

Outstanding Made for Television Movie
A CineSon Production in association with Jellybean Productions and HBO Films; Andy Garcia, Jellybean Benitez, Executive Producers; Celia Costas, Producer

Outstanding Lead Actor in a Miniseries or a Movie
Andy Garcia

Outstanding Cinematography for a Miniseries or a Movie
Donald M. Morgan, A.S.C., Director of Photography

Outstanding Music Composition for a Miniseries, Movie or a Special (Dramatic Underscore)
Arturo Sandoval, Composer

DANCING IN SEPTEMBER

Outstanding Music and Lyrics "Welcome Back (All My Soulmates)";
Mark Sparks, Composer; Sy Smith, Lyricist

BRUCE SPRINGSTEEN & THE E STREET BAND

6 Nominations!

Outstanding Variety, Music or Comedy Special

Thrill Hill Productions in association with HBO Original Programming; Jon Landau, George Travis, Bruce Springsteen, Producers

Outstanding Directing for a Variety or Music Program
Chris Hilson, Director

Outstanding Technical Direction, Camerawork, Video for a Miniseries, Movie or Special
Barry Otto, Technical Director; Phil Summers, Scott Lutton, Dave Driscoll, Charlie Huntley, James J. Miller, Dave Hughlings, Mark Chamberlain, Mike O'Roark, Mark Nathan, Pete Stendel, Nat Heard, Jeff Cribes, Alain Anesto, Camera Operators; Mitchell Simchowicz, Video Control

Outstanding Sound Mixing for a Variety or Music Series or Special
Toby Scott, Production Mixer; Bob Clearmountain, Re-Recording Mixer

Outstanding Multi-Camera Picture Editing for a Miniseries, Movie or a Special
Thom Zimny, Editor

Outstanding Lighting Direction (Electronic, Multicamera) for VMC Programming
Jeff Ravitz, Lighting Designer; Gregg Maltby, Lighting Director

ELLEN DEGENERES: THE BEGINNING

2 Nominations!

Outstanding Variety, Music or Comedy Special

A Tenth Planet Productions in association with HBO Original Programming; Ellen DeGeneres, Joel Gallen, Executive Producers

Outstanding Individual Performance in a Variety or Music Program
Ellen DeGeneres

ROBERT KLEIN: CHILD IN HIS 50'S

Outstanding Music and Lyrics
Robert Klein, Bob Stein, Composers/Lyricists

THE CHRIS ROCK SHOW

2 Nominations!

Outstanding Variety, Music or Comedy Series

Chris Rock Enterprises/3 Arts Entertainment in association with HBO Downtown Productions;

Chris Rock, Michael Rotenberg, Nancy Geller, Executive Producers; Sue Fellows, Co-Executive Producer; Ali LeRoi, Jeff Stilson, Supervising Producers; Liz Stanton, Producer

Outstanding Writing for a Variety, Music or Comedy Program

Tom Agna, Lance Crouther, Nick DiPaolo, Daniel Dratch, Ali LeRoi, John Marshall, Steve O'Donnell, Chris Rock, Frank Sebastiano, Jeff Stilson, Wanda Sykes, Bryan Tucker, Mike Upchurch, Writers

LIVING DOLLS: THE MAKING OF A CHILD BEAUTY QUEEN

5 Nominations!

Outstanding Non-Fiction Special

A Landsburg Company Production in association with HBO Original Programming; Sheila Nevins, Executive Producer; Nancy Abraham, Supervising Producer; Linda Otto, Producer; Shari Cookson, Producer/Director/Writer; Jean Guest, Producer

Outstanding Cinematography for Non-Fiction Programming
Sandra Chandler, Director of Photography

Outstanding Picture Editing for Non-Fiction Programming
Charlton McMillan, Editor

Outstanding Sound Editing for a Non-Fiction Program
Charlton McMillan, Sound Editor

Outstanding Sound Mixing for a Non-Fiction Program
John McCormick, Production Mixer; Mitch Dorf, Sound Mixer

DWARFS: NOT A FAIRY TALE

2 Nominations!

Outstanding Non-Fiction Special
A Children of Difference Foundation Production;

Lisa Abelow Hedley, Bonnie Strauss, Producers/Directors; Sheila Nevins, Executive Producer; Nancy Abraham, Supervising Producer

Outstanding Picture Editing for Non-Fiction Programming
Geof Bartz, Editor

HALF PAST AUTUMN: THE LIFE AND WORKS OF GORDON PARKS

3 Nominations!

Outstanding Non-Fiction Special

A Mundy Lane Entertainment Production in association with Cartouche Entertainment and Chamba Mediaworks, Inc in association with HBO Original Programming; Cecil Cox, Sheila Nevins, Executive Producers; Craig Rice, Executive Producer/Director; Denzel Washington, St. Clair Bourne, Producers; Jackie Glover, Lisa Heller, Supervising Producers; Lou Potter, Writer

Outstanding Cinematography for Non-Fiction Programming
Henry Adebajo, Director of Photography; Hiro Narita, Greg Andracke, Brian Sewell, Cinematographers

Outstanding Picture Editing for Non-Fiction Programming
Sam Pollard, Editor

KING GIMP

Outstanding Children's Program

A Whiteford-Hadary University of Maryland Tapestry International Production in association with HBO Original Programming; Sheila Nevins, Nancy Walzog, Executive Producers; Lisa Heller, Supervising Producer; Carole Rosen, Senior Producer; Susan Hannah Hadary, William A. Whiteford, Producers

TAXICAB CONFESSIONS

Outstanding Non-Fiction Program (Reality View Film);
Harry Gantz, Joe Gantz, Producers/Directors

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Nominations!



IN BRIEF

STEALING FROM WB, UPN AIMS TO TOP IT

UPN chief Dean Valentine said, in a Los Angeles TV-critics meeting, that his network, which is adding *Buffy the Vampire Slayer* and *Roswell* from The WB, will beat The WB on four out of five nights this fall in key demos—adults 18-34, adults 18-49 and total viewers—“based on the strength of our schedule and the momentum that we already enjoy.”

XM READIES FOR RADIO LAUNCH

XM Satellite Radio is moving closer to its end-of-summer launch. The company is nearly ready, with both satellites it needs in the air and operating, agreements with several car and truck makers in place and a full programming lineup ready to go.

XM will announce its lineup and give a specific launch date tomorrow. The service will be available for consumers at \$10 a month and includes up to 100 channels of satellite-delivered radio.

FCC BUDGET TO GET BOOST

The Senate Appropriations Committee last week approved an FCC budget of \$252 million for fiscal year 2002, \$4 million more than the FCC had asked for.

But the extra money came with a stern request that the agency examine the declining standards of broadcast television and how they affect children.

The House last week passed 408-19 a bill granting the FCC \$239 million for the year—\$9 million above last year, \$10 million below the president's request and \$13 million less than the Senate approved. The differences will be resolved in conference later this year. Most of the FCC's budget comes from regulatory fees.

threaten localism and diversity. Hollings and Dorgan agreed strongly with him, but Breaux said, “I think the argument on localism is a smoke screen. I think the real issue here is the buying power between the affiliates and the networks.”

But concerns about media concentration weren't limited to the Senate.

Rep. David Obey (D-Wis.) last week decided against offering language that would have kept the FCC from changing any media-ownership rules this year. Instead, he engaged in an on-the-record discussion with Rep. John Dingell (D-Mich.), who agreed to work with him and other members of the House Appropriations Committee on media-ownership issues.

“I share the gentleman's concerns about excessive concentration in media at this time,” Dingell said, promising to press House Energy and Commerce Committee Chairman Billy

Tauzin (R-La.) to hold hearings on the issue. A spokesman last week said Obey may bring the bill up again.

Dingell opposed Obey's bill because he is concerned that, if a pending court ruling eviscerates the FCC's broadcast ownership cap, the FCC will not be able to respond, and the net result would be no ownership cap at all.

Lawmakers' concerns in part persuaded the FCC to delay issuing the notice of proposed changes to the cable-audience limit and elimination of the ban on cross-ownership at its Aug. 9 meeting. To put the proposals on the agenda, FCC Chairman Powell would have had to get drafts of the plans to the four other commissioners by July 19.

Powell left on vacation late last week and thus was unable to make sure views expressed at last week's hearing were incorporated into the draft proposals. ■

There is no reasoned basis for the government to make it harder for newspapers to compete against the plethora of media available in print, over the air and via the Internet.

—John Sturm, Newspaper Association of America

FCC set to OK Fox/Chris-Craft

Fox Television is expected to win government approval to buy Chris-Craft's 10 TV stations early this week.

The FCC decision on the \$5.4 billion deal is seen going largely Fox's way over the objections of public advocates. The agency's three Republicans are expected to be amenable to the company's request to extend its New York City waiver on the same-market newspaper/TV crossownership ban.

Fox parent News Corp. already owns the *New York Post* and WNYW-TV there and needs FCC approval to buy WWOR from Chris-Craft. Public advocates pushed for a short waiver that would have forced the company to sell the *Post* or one of the stations within six months. The deadline is expected to be no shorter than a year. That means the company is unlikely to face a divestiture in the Big Apple because the FCC during the next year is expected to remove the newspaper crossownership restrictions.

The company also is likely to get a waiver allowing it to top the 35% cap on broadcast national household reach pending the outcome of a legal case against the cap.

Despite the regulatory relief, Fox is expected to form new duopolies by swapping stations with Viacom/CBS. Duopolies don't count any more against the cap than a single station and also would be enticing because of their profitability.

Public advocates also asked the FCC to order divestitures of stations in New York and Los Angeles on antitrust grounds, but the agency is expected to defer to the Justice Department on that issue.

Justice completed its review of the deal in April and ordered only the sale of Chris-Craft's KTVX-TV Salt Lake City.

—Bill McConnell

Which network keeps its viewers glued to their TV sets?

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Sources: *Simmons NCS Spring '00 Index: Wgt. POP/Base: Total GSN vs. all general entertainment networks/Top 5. **Nielsen Media Research. Coverage Area UE, April 2000 - April 2001. Qualifications furnished upon request.



www.gamesbownetwork.com

IN BRIEF

UPN-WB BATTLE
BREWS IN RICHMOND

Richmond, Va.'s UPN affiliate, WUPV(TV), owned by Lockwood Broadcasting and operating on ch. 65, seems to be going to great lengths to keep The WB from establishing an affiliate there.

Acme Television, a station group controlled by The WB chief Jamie Kellner, has an option to buy out local parties that have applied for the construction permit for ch. 52 in the Richmond market. Now Lockwood has filed a competing application to move its station there.

The logic is puzzling. Although a Lockwood application would keep The WB out, WUPV would relinquish a frequency earmarked for the wireless auctions for ch. 60-69—potentially passing up millions of dollars in the bidding.

Currently, The WB is shown in the wee hours on NBC affiliate WWBT(TV). Acme and Lockwood executives didn't return calls for comment.

MUSICAL FCC CHAIRS

Although FCC Commissioner Gloria Tristani says she isn't leaving until year's end, jockeying continues for her seat.

Potential nominees include Andrew Levin, minority counsel, House Energy and Commerce Committee, under Rep. John Dingell (D-Mich.); Kathleen Wallman, former White House staffer under Vice President Al Gore; Greg Rohde, former head of NTIA and a former top staffer to Sen. Byron Dorgan (D-N.D.); Bob Roe, a commissioner with the Montana Public Service Commission and former head of the National Association of Regulatory Utility Commissioners; and Chris McLean, administrator of the Rural Utilities Service at the USDA.

Sopranos may
take the fifth

By Allison Romano

The good news for Sopranos' fans: HBO's hit Mafia drama is probably getting a fifth season. However, there's bad news: Production on the fourth season of *The Sopranos* won't begin until October, meaning that new episodes most likely won't air until September 2002.

The delay means *The Sopranos* will miss the deadline for next year's Emmy's, after it captured 22 nominations last week—the most for any show this year.

It will return for a fifth season if HBO wants them. The network reportedly made a \$20 million deal with *Soprano* creator David Chase said to include advances for Chase



HBO is bringing back *The Sopranos* but not until September 2002. The network will repeat the series on Sunday nights beginning Aug. 12.

against revenues from DVD and video sales and reruns. In February, Chase told reporters he was hesitant to take the show beyond four seasons, concerned that the story lines and characters might get stale. ■

Upfront weak that was

It appears cable, syndication getting hit worse than broadcast

By Steve McClellan

The cable and syndication upfront markets plodded along last week, as both buyers and sellers said it may take several more weeks, or longer, to wrap up business. Consensus estimates are that cable will be down 15%, to \$4 billion. Buyers say syndication will be down between 20% and 30%, or to between \$3.4 billion and just under \$3 billion. Syndication sales executives say the market may drop 20% but not more than that.

Asked how the syndication market was moving last week, Marc Hirsch, president of Paramount Advertiser Services, replied, "Slowly, very slowly." By day's end last Thursday, Hirsch estimated that Paramount had sold 40% of the company's upfront syndication inventory.

As to pricing, Hirsch said, "It's not what I would have hoped for in April. We're writing our best stuff in line with the discounts the

networks wrote for prime time," meaning, roundly, about 7%. But Hirsch said the weakest syndication product is being sold at price decreases exceeding 15% compared with last year. And he estimated that, among major advertisers, spending budgets are 15% to 20% below last year's.

Why syndication got slugged more than cable or the broadcast networks was a head scratcher. But Bob Cesa, executive vice president, advertising and cable sales, Twentieth Television, offered that "most people buy network because it's the premium product. If they feel it's cheaper to buy this year, they might spend more money there." On the cable side, he said, some networks may have benefited from subscriber penetration gains, meaning "they're gaining a larger share of eyeballs, and money tends to follow that."

Buyers and sellers say they're prepared to wait. "I work all summer anyway," quipped

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IN BRIEF

**MARKETING
BILL UNLIKELY**

The chances for passage of a bill empowering the FTC to regulate marketing of media violence to children aren't great, concedes Dan Gerstein, a staffer for Sen. Joe Lieberman (D-Conn.).

Gerstein told fellow panelists at a Media Institute lunch, including MPAA representative Fritz Attaway and First Amendment attorney Robert Corn-Revere, that the bill is not the ideal solution but suggested that its purpose is to pressure the industry to self-regulate.

When Corn-Revere suggested there are large holes in the science alleging causal links between media violence and societal violence, Gerstein conceded that many on his side of the argument have exaggerated those studies, adding, though, that it is "clear that media violence does affect children."

**COURT CONSOLIDATES
CHALLENGES**

The Fourth Circuit Court of Appeals in Richmond, Va., has agreed to hear the direct-broadcast-satellite industry's plea for relief from its broadcast-carriage obligations in a single argument this September.

The Satellite Broadcasting and Communications Association had filed two lawsuits in Virginia courts, challenging both a law and FCC rules requiring satellite operators to carry every local TV signal in every local market they serve.

They had lost one of those suits, a decision they appealed to the Fourth Circuit Court, which already had the lawsuit challenging the FCC's rules on satellite carriage of local TV stations. Oral arguments will be heard the week of Sept. 24.

Cesa. "I think some agencies see things more on the downside than where most of the syndicators see it. That's probably slowing things down."

Hirsch reported the recurring phrase he's hearing from advertisers: "We're waiting to see where the bottom is." But, he said, "as far as we're concerned, we've reached the bottom of where we're going to sell."

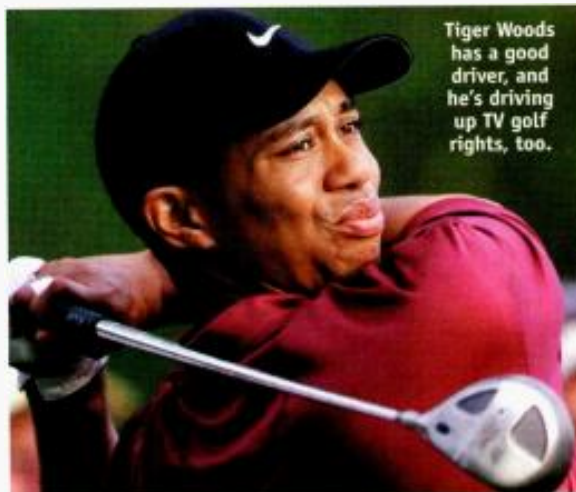
Some cable networks said they were close to wrapping up upfront. Lifetime expected to be "nearly finished" by week's end, said Lynn Picard, executive vice president of ad sales. Turner was more than halfway done for WTBS and TNT.

Both Lifetime and A&E denied reports that they were doing some business at prices 20% to 25% below last year's.

Ron Schneier, A&E executive vice presi-

dent for sales and marketing, said the network has cut prices but the discounts have not and will not reach or exceed 15%. And Schneier warned advertisers not to be greedy, because if advertising were to be off 25%, network-program budgets would drop, resulting in a "lose-lose" situation for sellers and buyers.

Tim Spengler, executive vice president and director of national broadcast, Initiative Media, said the syndication and cable upfront markets have weeks to go before they conclude. "Last year, there was more of a herd mentality to get your business done and get out," he said. "This year, it seems like there's an endless amount of supply. I'm not sure you're any better off going early, middle or late. We don't see them selling out at any point during the upfront." ■



Tiger Woods has a good driver, and he's driving up TV golf rights, too.

PGA demo profile pays

Audience growth expected to keep golf a profitable network franchise

By Richard Tedesco

The PGA Tour took its TV game up a notch last week with a windfall \$850 million pact, a sign that the networks remain confident that professional golf will

remain profitable as the cult of Tiger Woods continues to grow.

"It out-rates a lot of properties on the sports landscape," said Sean McManus, president of CBS Sports. "Hopefully, the advertising revenue will increase so that the PGA Tour will continue to be profitable on CBS."

It will have television networks paying what will be a 45% increase from the current \$575 million deal.

CBS and ABC lead the broadcast and cable pack with 17 and 18 annual PGA events, respectively. ABC gained the L.A. Nissan Open in one of the few notable changes in scheduling. NBC is also a player with five events, along with ESPN, USA Networks and The Golf Channel, which are all part of the new deal that runs from 2003 through 2006.

CBS' optimism is fueled by the audience growth for golf among women, minorities and younger viewers. The age shift is, McManus noted, "most dramatic when Tiger is in contention. But," he added, "the demos for golf have always been of the highest quality."

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Source: NPD Group, "Cable Subscriber Intent Study: LMN Wins #1 Choice for Women" (Sept. 2001).
1. Sept. 2001. Research based on Cable Subscriber Intent Study: LMN Wins #1 Choice for Women. NPD Group, Inc. (NPD) research. Feb-Mar. 2001. NPD Group, Inc. Area HH rtg. 8/8/01

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IN BRIEF

NO LIMBO FOR RUSH

Rush Limbaugh last week signed a deal with Premiere Radio Networks—valued at a reported \$285 million—to keep yakking to about 20 million listeners on nearly 600 stations through 2009. The deal tethers Limbaugh to a Clear Channel Communications subsidiary, Premiere, which called the new agreement the “highest-priced distribution deal in the history of radio syndication.”

GANNETT, MEDIA GENERAL SEE DROPS

Gannett and Media General separately reported declines in TV revenues and profits for the second quarter.

At Gannett, operating income at its TV stations dropped 24%, to \$77 million, in the second quarter on a 13% revenue drop, to \$178.7 million. For the first six months of the year, TV operating income was down 22%, to \$131.2 million, on a 10% revenue decline, to \$334.3 million.

At Media General, operating income for its TV group fell 27% in the second quarter, to \$15.2 million, on a 9% revenue drop, to \$66.6 million. For the first six months of the year, the company's TV operating income was down 14%, to \$23 million, on an 11% revenue gain, to \$126.7 million.

SINCLAIR DECLINES LESS THAN PREDICTED

Sinclair Broadcast Group, which reports its second-quarter financial results this week, says the results will be better than the company had expected.

Revenues for the second quarter will be \$175.6 million, down about 8% on a pro forma basis and not the 13% to 15% decline the company had projected. Broadcast cash flow will total \$75 million, down about 20%, instead of the 28% to 30% drop expected.

the attention of heavy-hitting advertisers in the automotive, financial services and telecommunications categories. Many of those sponsor events on the tour, so they're a ready source of ad revenue for the networks. Some ad-rate increases with major PGA advertisers are built into the packages the networks sell.

The NBA, the next major league to negoti-

ate a new deal, faces a different situation because scheduling conflicts with other sports effectively eliminate CBS and Fox as potential professional-basketball bidders.

The NBA contract is up after next season, and there has been speculation that NBC could shave some points off its fee in light of steadily flagging NBA ratings. ■

Syndies getting real feel

Buena Vista and ABC network both toying with The Last Resort for 2002

By Susanne Ault

Buena Vista is looking at launching the reality series *The Last Resort*, where feuding couples are shipped off to an island to decide whether to stay together or break up. Also, insiders say Paramount, currently cooking up *Dr. Phil*, is aiming to bring an existing MTV series into the weekly syndication market.

And Twentieth is apparently toying with at least four projects to test launch in August—a new one that just popped up is the talk strip *All About You*, starring past *Saturday Night Live* comic Kevin Meaney. Studio spinmeisters declined comment on their development projects.

ABC Daytime is also said to be eyeing *The Last Resort*, produced by *The Other Half's* creative team, Fisher Entertainment and Wheeler/Sussman productions, as a daily network daytime series. In that scenario, *The Last*

Resort could land on ABC stations sooner than 2002, and Buena Vista would not roll out a concurrent syndicated version.

Is *The Last Resort* a Disneyized version of *Temptation Island*? A source, not surprisingly, declared, “Absolutely not. There's nothing in common. There will be four couples on the rocks, but they won't be tempted at all” by attractive third parties, as is the case in Fox's reality series.

Instead, trained therapists would be present to help couples work out their problems.

Over at Paramount, which is producing *Dr.*

Phil (with King World distributing it), the planned MTV/syndication crossover “is the synergistic thing to do,” said one source.

It wouldn't be the first time an MTV series has landed in syndication: *October Moon* handles repeats of *The Real World*, which has been offered for resale. But the project would be the first time Paramount has come on board to dual-platform an MTV project—likely a music-related show.

Hoping to duplicate its successful test launch of *Texas Justice*, Twentieth is deciding

between two projects headed by Los Angeles news personality Jillian Barberie, for small-scaled summer debuts. The same goes for *State of Mind*, a *Crossing Over With John Edwardish* talk show, headlined by a psychic, numerologist and an astrologist. Also high on Twentieth's list are vehicles for Rob Nelson, previously with Fox News Channel, and ex-basketball star John Salley. ■



Twentieth is deciding between two different projects headed by Los Angeles news personality Jillian Barberie for small-scaled summer debuts.

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IN BRIEF

SHIPMATES SETTING SAIL

Columbia TriStar Television Distribution has cleared 2001 reality/dating strip *Shipmates* in 90% of the U.S. The syndicator, officially revealing station homes for the first time, has cleared 19 of the top 20 markets, including KCBS-TV Los Angeles, WPWR-TV Chicago and WPHL-TV Philadelphia. CTTD executives expect a deal on New York to be closed shortly. They say they have sold the show in a mix of access, early-fringe and late-fringe time periods. KCBS-TV Los Angeles is going to double-run the series from 3 to 4 p.m. PT.

CARTER RE-UPS FOR X-FILES' NINTH

Chris Carter has signed on to executive-produce *The X-Files'* ninth season this fall. There had been questions whether he would continue to oversee the series or shift to a consulting role. *X-Files* underwent a big revamp last season, with new stars Robert Patrick and Annabeth Gish and the scaled-back presence of David Duchovny, who is not expected back for season nine. *X-Files'* future beyond next season is in doubt—Gillian Anderson has said she'll leave at season's end—but producers are reportedly hoping to keep the show going with Patrick and Gish.

NY TIMES BROADCAST UNIT IS OFF 12%

The New York Times broadcast division posted a 12% operating-profit decline for the second quarter, to \$12 million, on a 6% revenue drop, to \$38.7 million. For the first six months, profit for the unit, which includes eight network-affiliated TV stations and two radio stations, was off 13%, to \$18.2 million, on a 6% revenue decline, to \$71.1 million.

AT&T: Subdued support

Board rejects Comcast bid but delays plan to issue broadband tracking stock

By John M. Higgins

AT&T directors' rejection of Comcast's \$58 billion bid for the telco's cable division left room for Comcast to come back for another round, but board members didn't express much enthusiasm for AT&T Chairman Mike Armstrong's plan to create a tracking stock around the cable unit.

Everyone—including Comcast execs—knew that the AT&T board would reject the first offer. Who would ever take the first offer? The key is that the board delayed the planned August shareholder vote on creating a tracking stock around AT&T Broadband. That gives Comcast time to regroup for a higher offer and AT&T time to scrounge for another suitor to spark a bidding war.

Comcast is widely expected to increase its bid for the systems up to 10% and agree to acquire, and resell, AT&T's 26% stake in Time Warner Entertainment and its 30% stake in Cablevision Systems Corp. Combined those are worth about \$14 billion.

But Comcast is not likely to up its bid quickly, waiting instead to see if a rival suitor actually materializes. "Why would we bid against ourselves at this point?" asked one Comcast executive. "The amount of brainpower being spent on figuring out who else is there is incredible."

AT&T execs are hoping that one of the many media players thought to be studying an offer—AOL Time Warner and The Walt Disney Co. are most frequently cited by media and Wall Street executives—actually steps forward.

But even if they don't bid, AT&T is launching a campaign to justify a higher valuation than the one Comcast has put on it. The company will hold a teleconference with analysts and money managers Tuesday afternoon to outline the operations of the cable unit in greater detail than will be covered in today's release of companywide earnings for the second quarter. The goal, one adviser to AT&T said, is to convince Wall Street that AT&T Broadband's operations are turning around and are worth more than the \$4,000 per subscriber Comcast is offering.

What some Wall Street execs find surprising is that AT&T seems to have gone instantly into sale mode. The statement issued by the board gave no particular support to Armstrong's tracking-stock plan, instead telling management to examine "strategic alternatives." Sanford Bernstein & Co. media analyst Tom Wolzien said, "There's nobody in there saying, 'We know that we're right in the approach we're taking; let's stick with it.'"

AT&T sent a letter to Comcast Wednesday afternoon saying that "the board determined that Comcast's proposal did not reflect the full value of AT&T Broadband." The company also reiterated concerns about Comcast's management structure in which

the Roberts family's supervoting stock would give it 45% of shareholder votes despite holding just 1% of the company's equity.

Comcast chief Brian Roberts responded in a statement, "We disagree with the AT&T board's characterization of our offer as inadequate.

Since our announcement, AT&T shareholders have responded to our proposal by adding over \$14 billion in market valuation to AT&T." Of course, that's in part from bets that higher bids and a bidding war will follow. ■



Comcast head Brian Roberts disagrees "with the AT&T board's characterization of our offer as inadequate."

AT&T is concerned about a management structure that would give the Roberts 45% of shareholder votes despite holding 1% of the equity.

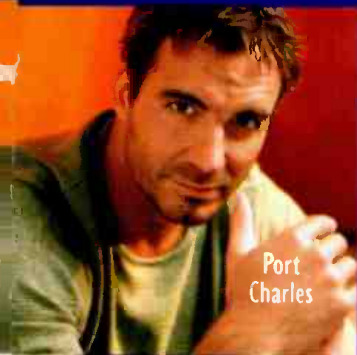
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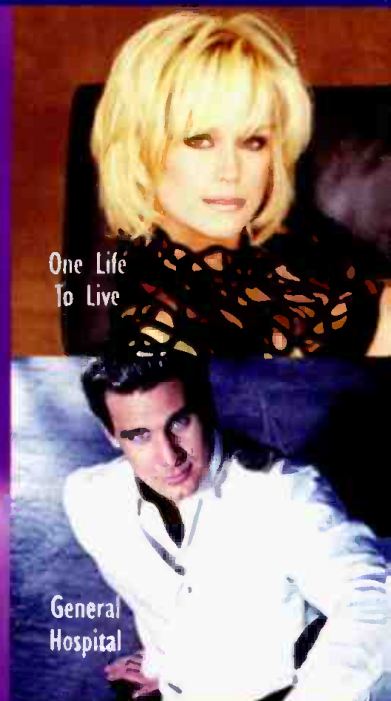
*Source: Nielsen Media Research, IQ01 (1/1/01-4/1/01), basic cable networks ranked on each network's coverage rating for prime (M-Su, 8p-11p).
Specs furnished upon request.



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Programming

The other reality

The toast of network TV this summer, the new genre is killing scripted repeats

By Joe Schlosser

Repeats of dramas and comedies are hitting all-time lows, as cheaper, original reality series continue to attract audiences, especially at NBC.

Networks have traditionally used the summer to amortize the high costs of scripted series by running dramas like *ER* and *The X-Files* a second time. But, said network executives, speaking at the Television Critics Association meetings in Los Angeles last week, new economic models—for example, repurposing on cable and reduced production costs—are essential.

“The biggest story in network television this summer is not the success of these [reality] programs. That’s a huge story ... but the biggest story in network television this summer has been the performance of the repeats of scripted comedies and dramas, in particular the dramas,” NBC Entertainment President Jeff Zucker told critics. “And that’s a scary proposition.”

For the first two months of the summer, NBC’s *ER* is down 14% in adults 18-49 and 17% in total viewers; ABC’s *The Practice* is off 28% and 31%; Fox’s *The X-Files* has dropped 20% and 21%; and CBS’ *Judging Amy* is down 29% and 27%.

All the Big Four networks are down—even NBC, which has ridden the success of *Fear Factor*, *Spy TV* and *Weakest Link* to 13 straight weekly victories in adults 18-49. NBC is off 3% in adults 18-49 and 8% in total viewers, according to Nielsen Media Research figures comparing May 29-July 16, 2000, with May 28-July 15, 2001.

ABC is off 21% in 18-49 and 22% in viewers; CBS is down 23% and 15%, respectively; and Fox is off 7% in both



UPN's Dean Valentine showed off his expensive new star, *Buffy's* Sarah Michelle Gellar.

key demos.

“The network-television business is more challenged than ever as it tries to make sense out of its cost structure,” said Fox Entertainment Group Chairman Sandy Grushow. “Network license fees are not going to be able to continually increase. There is going to have to be a way to come up with lower-cost programming, and one of the ways we are looking to do that is repurposing.” Fox will likely air new series *24* and *Nathan's Choice* on co-owned cable network FX during the upcoming season, he said.

NBC executives said similar deals are in the works at co-owned Pax TV and possibly unaffiliated cable outlets, such as USA,

which already airs *Law & Order: Special Victims Unit* in the same week as its first run on NBC. The WB is set to put at least one

series, *Charmed*, on a co-owned Turner cable network next season.

“It’s not the studios, it’s us. It’s our fault,” said NBC West Coast President Scott Sassa. “We have to be smart about how we find people, writers and actors. We should focus more on the organic, find people who are just ready to succeed.”

The proliferation of reality series was the other big topic during the first of two weeks of network presentations. For network programming executives, the knife incident on CBS’ *Big Brother 2* couldn’t have come at a worse time. CBS executives don’t meet critics until this week, but the

200-plus journalists lit into NBC, Fox, UPN and The WB executives over the “sleazy” reality trend, one critic asking Fox executives, “Will there be dead bodies piled up in one house or one island or whatever?”

Another asked Sassa and Zucker whether they are proud of the network’s summer reality shows. Zucker said they are, adding, “Last summer, there was a lot of heat here for us not developing in this genre. You all wanted to know why

we didn’t come to the party. And now you don’t like the gifts we brought.”

Executives of the other networks distanced themselves from the reality crossfire. Grushow, whose network has aired reality

The network-TV business is more challenged than ever as it tries to make sense out of its cost structure.

—Sandy Grushow,
Fox Entertainment Group

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IN BRIEF

UNIVERSAL TAKES TO THE ROAD

Universal Worldwide Television executives will hit the road July 30 in an effort to carry marketing and promo launch tips to stations signed on for syndicated series *Blind Date* and new spin-off *The 5th Wheel*. The 15-city tour will be broken into three legs over three weeks.

THE WEEKLY CROWN GOES TO NBC

For the second straight week, reality shows and summer reruns propelled NBC to a victory in households, total viewers and adults 18-49. For the week ended July 15, NBC averaged a network-best 5.8 rating/11 share in households, 8.3 million viewers and a 3.5/11 in adults 18-49, according to Nielsen Media Research. CBS was second in both households (5.7/11) and total viewers (8 million), while Fox used the Major League Baseball All-Star Game to jump into second place in adults 18-49 with a 2.9/10 in the demo.

SPY TV, FEAR FACTOR ON FALL SLATE

NBC is expected to pick up 13 more episodes each of summer reality series *Spy TV* and *Fear Factor*. Word is, the two will be plugged into the net's fall schedule, although it's unclear where. NBC is said to be scaling back *Weakest Link* to one day a week this fall, which would leave an opening for either the half-hour *Spy TV* or hour *Fear Factor*. Currently, *Spy TV* airs Thursdays at 8:30 p.m., with a repeat on Tuesdays. *Fear Factor* runs Mondays at 8 p.m. Although strong ratings-performers for NBC, both shows have caught flak for their controversial content. An official announcement is expected this week.

Programming



The WB's Jordan Levin (r), with Turner's Jamie Kellner, said, "There's an ugliness out there that we don't feel belongs on our network."

fare from *When Animals Attack* to *Temptation Island*, said networks need to balance their schedules with a mix of reality, drama and comedy.

Even so, he clearly said there is no getting rid of the genre. "Let's face it, no network can compete in today's marketplace without it. Audiences have proven time and again that they have an enormous appetite for it, and even advertisers who were once resistant have begun to embrace a significant percentage of it. In the long run, networks that use unscripted programming to mask their inability to create new scripted hits, they're going to fail. We know. It happened to Fox."

The WB's Jordan Levin, whose network is adding a Sunday-night reality wheel (three original shows spread across the season) and *Elimidate Deluxe* this fall, said, "There's an ugliness out there that we don't feel belongs on our network. I think it's very disturbing what happened on *Big Brother* on a number of levels."

UPN's Dean Valentine said he is not looking to develop any more *Chains of Love* or salacious reality shows. Rather, the network is developing a family-targeted reality series and steering in new directions. "Reality series are a lot like heroin," he said. "There's a big high at first, followed by a long, long low. I think the challenge is to find a way to re-create the half-hour and the hour in a way that attracts the audience that is flocking to the reality genre."

Asked how and when networks might go in a different direction, the networks pointed to advertisers. "The great equalizer is the advertising community," Grushow said, adding that sales for *Temptation Island 2* and *Love Cruise* have gone well. "They certainly have the ability to impact, if not dictate, the kinds of shows that go on the air. If the advertisers ever stood up en masse and said that's it, we're not supporting these shows, I think that's where you'd see some real impact." ■

—Additional reporting by Susanne Ault

BroadcastWatch

JULY 9-15 Broadcast network prime time ratings according to Nielsen Media Research

Top 10 shows

Rank	Show (network)	Rating/share
1	MLB All-Star Game (Fox)	11.0/19
2	Who Wants to Be a Millionaire? (ABC, Tuesday)	9.1/16
3	Primetime Thursday (ABC)	9.0/16
4	Who Wants to Be a Millionaire? (ABC, Sunday)	8.8/15
5	Who Wants to Be a Millionaire? (ABC, Thursday)	8.6/15
6	Dateline NBC (NBC)	8.5/14
7	Everybody Loves Raymond (CBS)	8.3/14
8	20/20 (ABC)	8.2/16
8	Weakest Link (NBC)	8.2/14
10	60 Minutes (CBS)	8.1/17

Networks rating/share

Week	Season to date	
ABC	5.4/10	7.8/13
CBS	5.7/11	8.1/14
NBC	5.8/11	7.6/13
Fox	4.9/9	5.7/9
Pax	0.8/2	0.9/2
UPN	2.0/4	2.4/4
The WB	1.7/3	2.4/4

—Compiled by Kenneth Ray

SyndicationWatch

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

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	7.5	7.5
2	Jeopardy	6.6	6.6
3	Oprah Winfrey Show	5.2	5.3
4	Seinfeld	5.0	5.8
5	Entertainment Tonight	4.9	4.9
6	Judge Judy	4.7	6.7
7	Friends	4.4	5.1
8	Frasier	4.2	4.8
9	Wheel of Fortune (wknd)	4.2	4.2
10	Seinfeld	3.6	3.6
11	The X-Files	3.5	3.8
12	Jerry Springer	3.3	3.6
13	Entertainment Tonight	3.2	3.2
14	Live With Regis and Kelly	3.2	3.2
15	Judge Joe Brown	3.1	3.9
16	Maury	3.1	3.2
17	ER	2.8	3.3
18	3rd Rock From the Sun	2.7	3.0
19	Montel Williams	2.7	2.8
20	Drew Carey	2.6	2.9
21	Friends (wknd)	2.6	2.6
22	Stargate SG-1	2.6	2.7
23	Hollywood Squares	2.6	2.6
24	Inside Edition	2.6	2.6
25	Divorce Court	2.5	3.2

TOP OFF-NET SITCOMS

Rank	Program	HH AA	HH GAA
1	Friends	4.4	5.1
2	Frasier	4.2	4.8
3	Seinfeld	3.6	3.6
4	3rd Rock From the Sun	2.7	3.0
5	Drew Carey Show	2.6	2.9

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

Malcolm may have the edge

Even before snagging nine Emmy nominations, Twentieth's *Malcolm in the Middle* was headed for the top of its off-net sitcom class. Slated probably for 2003 or 2004 syndication launch, it's one of just a few sitcoms left to grab. The current hit comedies—*Everybody Loves Raymond*, *Will & Grace*, *That '70s Show*—have already sold. And TV insiders are questioning whether CBS ratings-grabbers *King of Queens* and *Becker* will be edgy enough for non-traditional stations.

Most other shows in the 2003 and 2004 pipeline are one-hour dramas, many having already sold to cable outlets (for instance, *West Wing* to Bravo and *CSI* to TNN). Repeats of some popular hours—*Dawson's Creek*, *Felicity*, *Ed*—are still up for grabs, but stations historically rack up better numbers with half-hour comedies. Current off-net top dog *Friends* should launch its second cycle in 2004 but could lose ground to a fresher *Malcolm*.

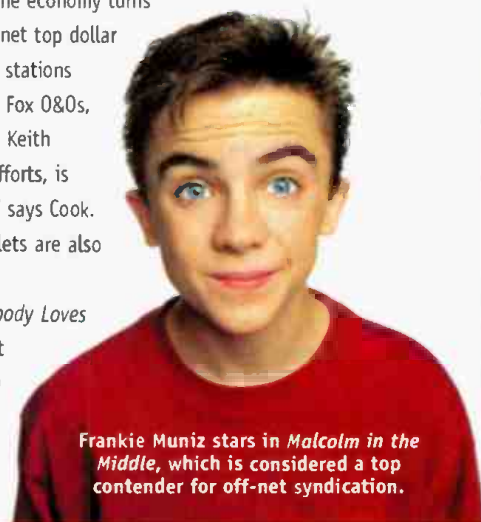
Tribune station group will "definitely take a good hard look" at *Malcolm*, says chief programmer Marc Schacher, "because there are so few really good sitcoms breaking through to the A-level these days." And Twentieth President Bob Cook, noting that *Malcolm's* content matches well with that of *Married With Children*, one of the longest-running sitcoms in syndication, believes "*Malcolm* is going to have wild success."

Serious selling action won't rev up until the economy turns around, he says, but he expects *Malcolm* to net top dollar nevertheless. He's "absolutely" going out to stations beyond Twentieth's distribution partner, the Fox O&Os, to get the best possible pricing. Twentieth's Keith Samples, assigned to the studio's *Malcolm* efforts, is "taking a look at the bids as they come in," says Cook.

Besides Tribune, Viacom-owned UPN outlets are also likely to be in the mix for *Malcolm*.

Some TV observers are betting on *Everybody Loves Raymond* or *Will & Grace* to end the off-net syndication slump. But *Malcolm* could leap ahead of them, says one station rep, "because it has a non-traditional feel."

—Susanne Ault



Frankie Muniz stars in *Malcolm in the Middle*, which is considered a top contender for off-net syndication.

Hartford Doubles Its Share In Women!

WFSB/CBS, M-F 9:30 AM

W18-49

W25-54

+120%

+38%



The New Court Leader



NSI, SNAP 3 as rated. % Change May 01 vs. Nov. 00, Share.

StationBreak

BY DAN TRIGOBUFF

BITTERSWEET HOME, ALABAMA

Eric Land, a second-generation TV-station general manager, is used to taking over troubled stations.

When he arrived at WBMG(TV) Birmingham, Ala., a few years ago, he determined that a total overhaul was necessary, quickly changed all sets and graphics, took the news off the air for more than a month while he replaced the on-air staff, and even renamed the station WIAT-TV.

But when Media General Broadcast Group President Jim Zimmerman brought him to his new home at Tampa, Fla.'s WFLA-TV, a successful station by any measure, Land found a station troubled by the murder of Weekend-Operations Director Danielle Cipriani a few days before.

In his first meeting with the staff, Land said, he shared prayers and committed to working through the grief as a team.

Reporting at the end of the month to the Media General flagship, Land said that even a

successful station "still has room for growth." Once you climb the mountain, "the job is to look for new peaks."

LOCAL NEWS, SIGNING OFF

The decision to cancel news at WEVV(TV) Evansville, Ind., came suddenly for the few dozen members of the station's news staff, but parent Communications Corp. of America says the station's low ratings had been apparent for some time—even as its entertainment programs were improving.

The CBS affiliate's noon, 6 p.m. and 10 p.m. newscasts will be replaced by syndicated runs of *Home Improvement* and *M*A*S*H* at first.

Contracts will be honored, and the dismissed staffers will receive severance and can use station facilities to make tapes.

It's unusual for a Big Three affiliate to be without news, but company spokesman Tim Lynch says the network will likely be happy with higher-rated shows leading into Dan Rather's newscast.

HOUSTON ANCHOR IS HONORED

Late KHOU-TV anchor Sylvan Rodriguez will be honored by the city of Houston with a new park named for him in Clear Lake, said Mayor Lee Brown last week.

Rodriguez, a popular figure in Houston for more than 20 years before his death from cancer last year, has also had a school named for him.

NO-SHOW IN L.A.

KNBC(TV) Los Angeles weatherman Christopher Nance waited at Hawthorne Memorial Park late Monday, July 16, for escaped prisoner Kevin Jerome Pullum to surrender to him, but Pullum, convicted of attempted murder, never showed.

The station had received a call from someone claiming to be the Pullum, who said he would surrender to Nance and a camera crew. Nance was not in the station at the time but was contacted along with the L.A. County Sheriff's Department. The man claiming to be Pullum did not appear.

A second call was received at the station, a surrender set up with a camera crew as witness, but again no escapee, and the massive manhunt for Pullum continued into the latter part of last week.

The station said it was unsure why it, or Nance, had been contacted.

'I' HAD IT FIRST

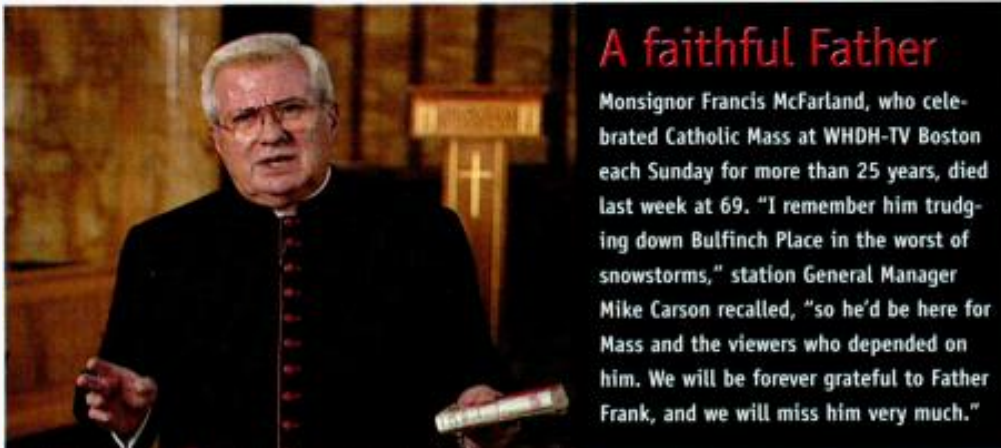
Former WJW(TV) Cleveland investigative reporter Carl Monday's dealings with his former station may not have ended with his switch to cross-town rival WKYC-TV after 22 years at WJW. Both Monday and his former station claim ownership of the name "I-Team" in the market, and the issue may be settled in court, as lawyers' letters have already begun flowing.

WJW says its use of the name precedes Monday's, while Monday, who believes he and the term "I-Team" became synonymous over the years, says he registered the name with the state in 1996.

JONES LEAVES MEREDITH

Cary Jones resigned last week as president of the Meredith Broadcasting Group, citing personal reasons. The company announced a search for a replacement. In the interim, Group Executive VP Doug Lowe will take over.

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



Focus Philadelphia

THE MARKET

DMA rank	4
Population	7,311,000
TV homes	2,703,000
Income per capita	\$20,960
TV revenue rank	4
TV revenue	\$683.2 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WPVI-TV	6 ABC	ABC
2	WCAU	10 NBC	NBC
3	KYW-TV	3 CBS	CBS
4	WTFX-TV	29 Fox	Fox
5	WPHL-TV	17 WB	Tribune
6	WPSG	57 UPN	CBS
7	WPPX	61 Pax	Paxson

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

CABLE/DBS

Cable subscribers (HH)	2,135,370
Penetration	79%
ADS subscribers** (HH)	135,150
ADS penetration	5%
DBS carriage of local TV?	Yes

**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> (WPVI-TV)	15/28
Network show	
<i>Survivor</i> (KYW-TV) and <i>ER</i> (WCAU)	26/37
6 p.m. newscast	
WPVI-TV	12/25
11 p.m. newscast	
WPVI-TV	12/22

***May 2001, total households

Sources: Nielsen Media Research, BIA Research



The skyline will change with construction of new football and baseball stadiums in South Philly.

Localism at work

Philadelphia has been an influential U.S. city since the country's founding, and that status is reflected today in its ranking as the fourth-largest television market. A major seaport and important manufacturing center, after World War II, the city's economic base began shifting away from manufacturing to the biotechnology, banking, pharmaceutical, publishing, medical-services and high-tech businesses that comprise it today.

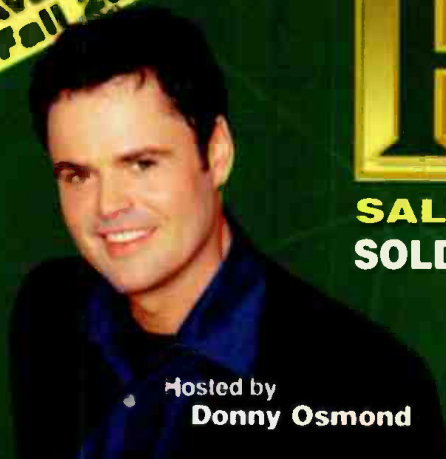
"Philadelphia has never been a high-growth market, but it's held its own," explains Dave Davis, general manager of ABC O&O WPVI-TV. "There have been some old-line corporations [that have closed] and a lot of mergers among the banks that have reduced the number of headquarters in the city, but then you have companies like Comcast that have taken their place." The current economy presents challenges for the TV stations. "Today's market," says Marcellus Alexander, general manager of CBS O&O KYW-TV, "is making us all better at what we do, whether it's finding that unique news niche or aggressive enterprise selling."

Davis adds that "the national business is still showing some signs of softness, but, locally, we just had our most successful Fourth of July. We did about six hours of local live programming, and, this year, the ABC network picked up the last hour of our prime time coverage so we had a very large day." According to Davis, local productions are done to "serve the community; the advertiser support generally takes care of itself if we're doing a good job on the programming side."

Alexander says KYW-TV's "efforts are focused on the nontraditional and new-to-television dollars." An example is the upcoming *Philadelphia Magazine-KYW Best of Philly* show covering the party honoring winners of the magazine's annual readers' choice of city favorites. The half-hour program airs July 30. "This was the first year we've done it," he says, and "it was a revenue generator for us."

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

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- Cleveland – Gannett – WKYC (NBC)
The #1 station in Cleveland!



The Leader in Young Adult Programming

citd.com

Source: NS, WRAP SWEEP'S, 2000-01 season (Nov/Feb/May Avg.), W18-49 Rtg, #1 station - 6A-2A

COVERSTORY

On June 12, Michael Powell was moments away from suffering a headliner's worst indignity. Preparing to deliver the policy keynote before the National Cable Television Association's annual convention, the chairman of the FCC was in serious danger of being upstaged by the warm-up act: a group of Chicago teenagers wowing the crowd with handsprings, flips and vaults. Backstage, Powell was dared, jokingly, to follow suit with his own tumbling routine.

Striding up the stage steps in wingtips and pinstripes, he aimed for the podium, crouched, planted his hands, tucked his chin and rolled head over heels.

As the former high school and college gymnast rose shakily from the stunt, the 5,000-plus cable conventioners packed into the McCormick Center's Grand Ballroom broke into raucous laughter and applause.

With the crowd now his, Powell could deliver warnings that otherwise might have been received as schoolmarmish admonitions: Don't delay digital TV by playing hardball with broadcasters; don't force unwanted programming on consumers; and don't jack up rates. Otherwise, he said, consumer anger will force the government to



Photo: John Troha / Black Star

All the right moves

FCC watchers say Chairman Michael Powell is nimble enough to remake the TV business and go on to bigger things

By Bill McConnell

impose new regulations.

The FCC chairman's tumbling exhibition exemplifies Michael Powell's approach to his job. Sure, overseeing telcom is serious business, but that's no reason not to have a ball. And it's no reason not to bask when the spotlight shines. That somersault may also serve as a metaphor for the challenges of his new post.

Legal and political gymnastics will be necessary to maintain some measure of independence from the Bush White House and congressional Republicans and to move his deregulatory agenda in the face of Democratic opposition on Capitol Hill and at the commission.

Powell's biggest battles in the coming months will be over whether to maintain today's media ownership restrictions, including the caps on broadcast-TV household reach and cable audience share and the ban on newspaper/TV crossownership. Other fights include the FCC's effort to protect kids from indecent broadcasts and jump-starting the flagging transition to digital TV.

How well he fares will likely determine the next stage of his public career, which could include a more senior post in the Bush administration or, as many predict, elected office.

Despite a receding hairline that is far from the "righteous Afro" of his youth, the barrel-chested Powell is still fresh-faced enough to look younger than his 38 years. He walks with a slight forward lean due to fused vertebrae at the base of spine, a result of a near-fatal accident.

His Army upbringing apparently has instilled in him a keen appreciation for the impact a sharp-dressed leader has on the troops. He's nearly always decked in a uniform more akin to CEOs than to public servants: suit tailored, shirt starched and cuffs linked.

When he works a crowd, however, Powell seems more like a politician. He yaks it up with industry lobbyists, slaps the backs of reporters, and pushes agency staff with praise and encouragement rather than criticism. "When I came down to Washington, the only government post that appealed to

me would be working for Commissioner Powell," says Susan Eid, a former Media-One lobbyist who became his mass-media and cable adviser last summer.

His ability to switch from an executive bearing to best-buddy allows Powell to charm almost any gathering, further engendering predictions of his political career.

The FCC has rarely been a launching pad for political careers, but the commission isn't likely to be the high-water mark of Powell's time in public service. He and his father, Secretary of State Colin Powell, have turned their close-knit military clan into America's most politically prominent

African-American family.

It's difficult to say how much of Michael's quick rise in the government ranks is due to the doors opened by his father's fame. Even if he wanted, though, he couldn't escape Dad's shadow. As proof, three weeks ago, ABC's *Who Wants to Be a Millionaire?* asked contestants which Bush administration member has a son at the helm of the FCC.

Powell deflects questions about his political designs. But, two months ago, he accepted a second five-year term that doesn't even begin until 2002, signaling a commitment to stay on board long enough to at least put in place an agency reorganization

The chairman recognizes...

Like other chairmen, Michael Powell has surrounded himself at the FCC with friends and former colleagues. Some call it cronyism, but others call it good management. "When you lead a big agency, you need management talent that will be loyal to your agenda," says Joel Klein, whom Powell served as chief of staff when Klein ran the Justice Department's antitrust division.

After Powell was named chairman, he recruited his former mass media and cable adviser Marsha MacBride from his days as a commissioner. MacBride had left to lobby for the Walt Disney Co. Jane Mago, Powell's pick for general counsel, also served a stint as Powell's mass media and cable adviser.

Powell went outside the agency for other appointments. Among them:



Rogovin

John Rogovin, deputy general counsel. For the past five years, Rogovin has been partner at Washington law firm O'Melveny & Meyers, where Powell was an associate after law school. Both also served at different times in the Clinton Justice Department, where Rogovin was deputy assistant attorney general from 1993 to '96.

Rogovin waged First Lady Hillary Clinton's battle to protect the confidentiality of documents created by the White House health-care task force. Next he defended the administration's "Don't Ask, Don't Tell" policy regarding homosexuals in the military.

Dane Snowden, chief, Consumer Information Bureau. Snowden met Powell through his father, Colin. Snowden was corporate development director of the United Negro College Fund, which Colin served as a board member. Snowden next worked as vice president at America's Promise, which solicits financial and outreach commitments from corporations to provide mentoring opportunities for children. Colin was founding chairman of the organization.



Ferree

Kenneth Ferree, chief, Cable Services Bureau. Ferree and Powell met as Georgetown law students. (Ferree was a year ahead.) Both clerked for Harry Edwards, chief judge of the U.S. Court of Appeals in Washington. Ferree is in line to head a new "super bureau" formed by the combination of the cable and mass media bureaus.

William Spencer, deputy managing director. Spencer first worked with Powell in the Justice Department's antitrust division, where he has spent the past five years as budget chief. At Justice, he also served in the division's international assistance program and as a specialist for the agency's management division.—B.M.



The FCC chairman shows his somersaulting skills at the National Cable Television Association's annual convention and captures the audience.

he is developing.

He might be keeping quiet on his future, but, when it comes to commenting on public policy, few FCC commissioners express strident opinions with as much ease. Powell also has a penchant for less-than-politic, off-the-cuff analogies.

At a conference of investment bankers recently, he characterized the stream of lobbyists pleading their cases before the commission as "self-interested, money-chasing actors" as his top aides winced. In his first major press conference, he generated six weeks of bad press when he questioned the popular notion of a "digital divide" causing high-speed Internet services to bypass poor and rural communities and suggested that there is simply an unsurprising "Mercedes divide" that brings the newest and most advanced products to wealthy customers first.

Despite the controversy, the loquacious Powell says he won't guard his tongue. "I try to be candid, and it gets me in trouble at times. I think it's worth the risk of misspeaking and having it blow up in my face."

The real frustration, he says, is the reaction of critics who don't take the time to learn the full context. "People who use those things to their advantage don't really

have an interest in hearing both sides of the story, and you've made the mistake of giving them a rallying cry."

To his critics, the "Mercedes divide" quip seemed to confirm what they've suspected all along: that beneath the veneer of legal and academic rationalization beats the heart of just another pro-industry bureaucrat eager to do the bidding of big media.

"He has a well polished ego, but I question whether there's any real intellectual substance inside," says Jeff Chester, executive director of the Center for Digital Democracy.

So frustrated has Chester become that he has all but given up trying to persuade the FCC chairman to consider his calls for open-access rules for cable Internet service and antidiscrimination rules for interactive-TV carriers. Instead, Chester says, he will look to Congress and the other commissioners.

Media Access Project President Andrew Schwartzman is more charitable about Powell's intellect and open-mindedness but predicts that public-advocacy groups fighting to preserve media-ownership restrictions will lose most of the time during his tenure.

Powell's lack of concern about the digital divide didn't win him points with minority-advocacy groups. Like many black Repub-

licans, Powell is likely to engender more suspicion from civil-rights groups than enthusiasm.

But the Powell family's rise to prominence followed a path that mirrors the experience of many successful African-Americans. On his mother's side, Powell's grandfather and great-uncle rose to prominence in segregation-era Birmingham, Ala., as educators of black children, one of the few avenues to middle-class life open to African-Americans. Father Colin, the son of West Indian immigrants who settled in Harlem, took one of the few other paths: the Army.

In his autobiography, Secretary Powell tells of racial slights he and his wife endured early in his career when they ventured off military bases in the South. And, when Colin was first shipped to Vietnam in 1963, baby Michael and his mom lived in Birmingham with her family as racial strife and bombings tore the city apart. Alma's dad, R.C., sat up many nights guarding the family home with a shotgun.

Michael Powell, however, almost never mentions publicly the impact of race on his life.

Still, there are signs of his appreciation for the struggles that helped pave the way for black political leaders. For instance, the lobby of his office is decorated with three paintings of Buffalo Soldiers, the accomplished black cavalry troopers who played a critical but often overlooked role in opening the American West.

If public advocates and civil-rights groups view Powell as a guy with his mind made up, few colleagues inside the FCC question his intellectual curiosity or thirst for debate.

During his days as a commissioner, the former antitrust lawyer brought himself up to speed on the full range of telecommunications issues by voracious reading and bull sessions with anybody willing to spar over the issues.

"He would wander into my office and want to talk about digital television or whatever was on his mind," says Thomas Power, mass media and cable adviser to former FCC Chairman William Kennard. "I can't recall any other commissioner just walking

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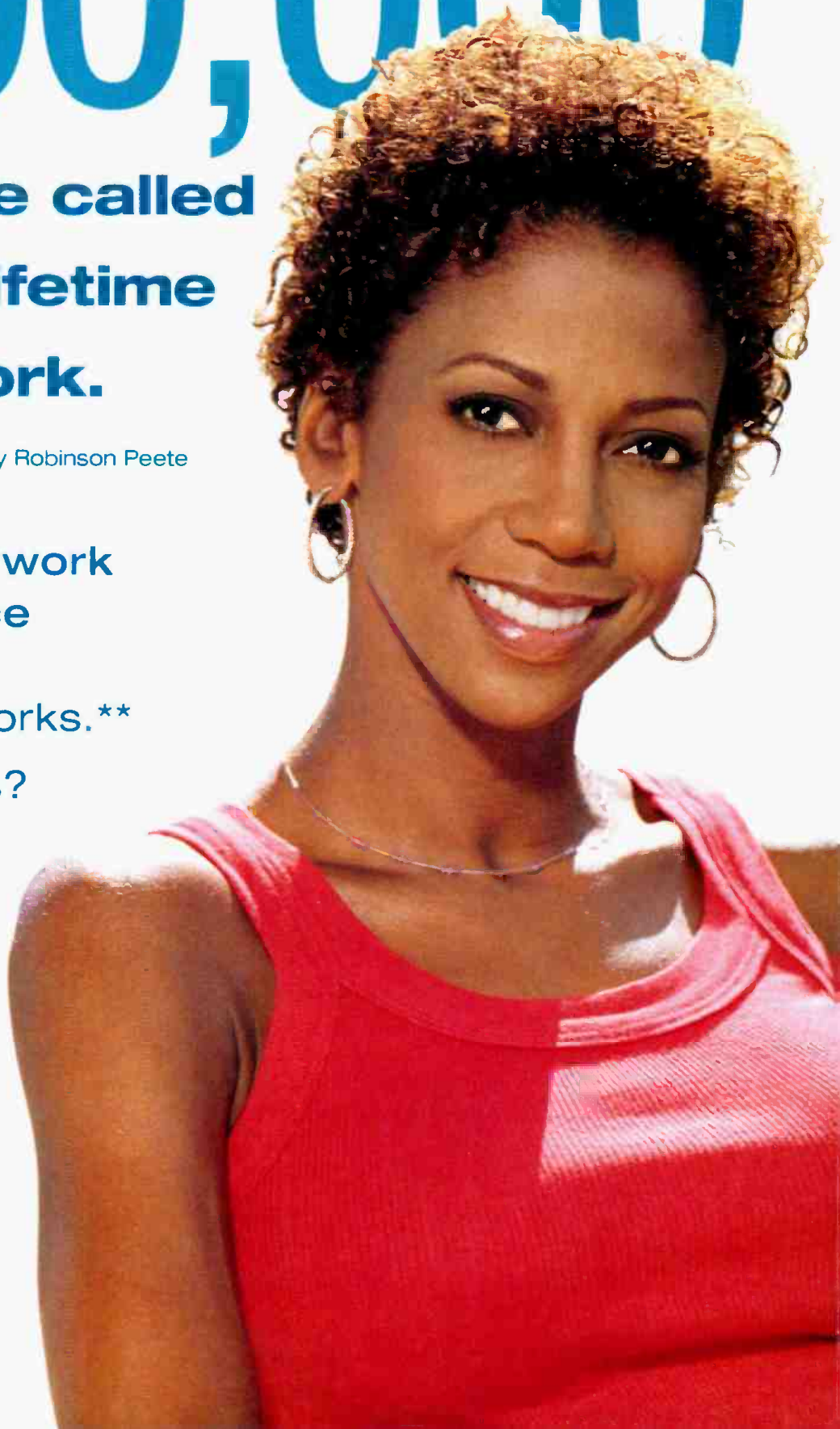
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**SOURCE: NOVEMBER 2000 BETA RESEARCH CABLE SUBSCRIBER
STUDY-INTEREST IN MID-SIZED/EMERGING NETWORKS



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in and rapping like we were high school kids at a drugstore Coca-Cola stand."

Now that Powell is in the chairman's office, the rap sessions are a lot more formal and a lot less discretionary for top FCC staff. Soon after landing in the top spot, he circulated a "recommended" reading list that ranged from futuristic ruminations like George Gilder's *Telecosm* to lessons in political strategy and social struggle, such as Martin Luther King's "Letter From Birmingham Jail."

Powell credits the Army background, the least of which was his brief career as an armored platoon leader, for his approach to work and life. "I was in the Army when I was 6," he says reflecting on a nomadic upbringing on a series of military bases.

At each new post, military brats obey a social protocol just like their parents and dutifully muster another company of friends. "We had to make friends quickly and adapt to change. This fosters a lot of self-confidence and security, and you have a sense of purpose greater than your own comfort and self-interest."

Some of the lessons in self-sacrifice weren't so benign: Officers in wartime suffer a high mortality rate. "My father went to Vietnam twice," he says. "Each day could have been the telegram. Kids know this. There's a reason I get somewhat corny and nostalgic about fulfilling obligations to your country."

Powell followed his Dad into the Army after graduating from Virginia's College of William & Mary in 1985, intending to make a career of it. He was assigned to the Third Army's Second Armored Cavalry Regiment on the West German/Czech border at a time when the threat of a Soviet invasion of Western Europe still seemed very real. His outfit was expected to be little more than a minor obstacle to the numerically superior Communist forces, and combat survival time was predicted to be mere minutes.

"That war was real," Powell says. "I saw many incidents on the border and saw more defections than I ever would have wanted. I saw Czech soldiers running down the hill, getting shot at as they tried to jump the border."

Powell's military career was effectively ended after just 26 months by a July 1987 Jeep accident that crushed his pelvis and required a year of painful rehab. He has spoken often about the near-death experience and how it taught him to live every moment to the fullest.

The success of the grueling therapy also fueled some of the self-assurance that critics interpret as inflated ego. "Most people don't have to go deep inside and pull themselves out of a hole," he says, recalling that he passed out from the pain the first time he tried to stand after his hip was rebuilt with pins and screws.

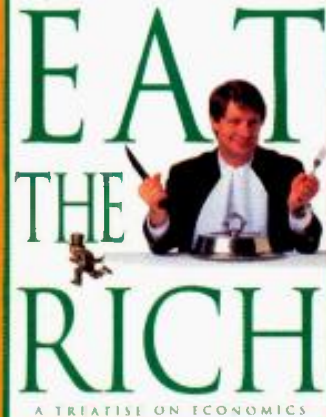
Powell's hospital stay also reunited him with a college girlfriend, Jane Knott. After the initial barrage of visitors and get-well wishes, the greetings began to dry up. But along with his immediate family, Jane kept up her visits. They married in 1988, eight months after he was discharged from the Army. Today, she is a stay-at-home mom, raising their two sons in an upper-middle-class suburb in Fairfax, Va.

The quick end to his Army duties provided a practical benefit. It freed him to parlay military management experience into a successful career out of uniform years ahead of his Army contemporaries.

After completing rehab, Powell worked as a Defense Department adviser on U.S./Japanese relations before enrolling at Georgetown Law School in 1990. While a student there, he worked in the Washington office of the Los Angeles-based law firm O'Melveny & Myers and was taken under the wing of William Coleman, former Transportation Secretary and the only African-American with a senior cabinet post in the Ford Administration.

Coleman invited him and Jane to a dinner for the firm's summer associates, where the young couple was introduced to Harry Edwards, chief judge for the U.S. Court of Appeals in Washington and also an African-American. Edwards and Powell hit it off immediately, and the acerbic judge hired Powell as a law clerk when he graduated in 1993. Edwards, who specialized in labor law before joining the court, is considered one

P.J. O'ROURKE



Reading list

Michael Powell wants the FCC senior staff to know what's on his mind and what should be on theirs. His list of suggested readings comprises roughly 40 titles. Here are a few of them:

The New, New Thing Michael Lewis

Victorian Internet: The Remarkable Story of the Telegraph and the Nineteenth Century's On-Line Pioneers Tom Standage

Faster: The Acceleration of Just About Everything James Gleick

Regulation: The Next 1000 Years Michael Katz

Eat the Rich: A Treatise on Economics P.J. O'Rourke

"U.S. v. Microsoft" (Findings of Fact) Judge Penfield Jackson

Capitalism, Socialism and Democracy Joseph Schumpeter

Armed Forces Officers Guide

American Caesar: Douglas MacArthur William Manchester

On Leadership John Gardner

"Growing Up Digital" John Seely Brown, *Change*, March-April 2000.

Defining Vision: The Battle for the Future of Television Joel Brinkley

Commanding Heights: The Battle Between Government and the Marketplace Daniel Yergin and Joseph Stanislaw

"Why the Future Doesn't Need Us" Bill Joy, *Wired*, April 2000



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of the panel's more liberal members, although his most influential opinions focus on protecting civil liberties and free speech.

After a year with Edwards, Powell returned to O'Melveny & Myers as an associate and concentrated on antitrust issues. Although the firm lists several media clients, including Disney, Sony, Columbia Pictures and the Game Show Network, Powell says he never worked on behalf of any of them. His disclosure form to Congress listed only Conoco Oil as a company for which he lobbied the federal government.

"He was a bright, sophisticated guy and wrote very well," Coleman explains. "Judge Edwards says Michael Powell taught him how to use the computer. Our firm misses him very much, but we'll probably never get him back."

Edwards calls Powell "a close friend" but declines to say more because the appeals court is set to review several major FCC rules.

Powell made the jump to regulator in December 1996 with the help of Joel Klein, one of his Georgetown law professors. Picked by President Clinton to head the Justice Department's antitrust division, Klein asked his former student to be the division's chief of staff, overseeing 800 employees.

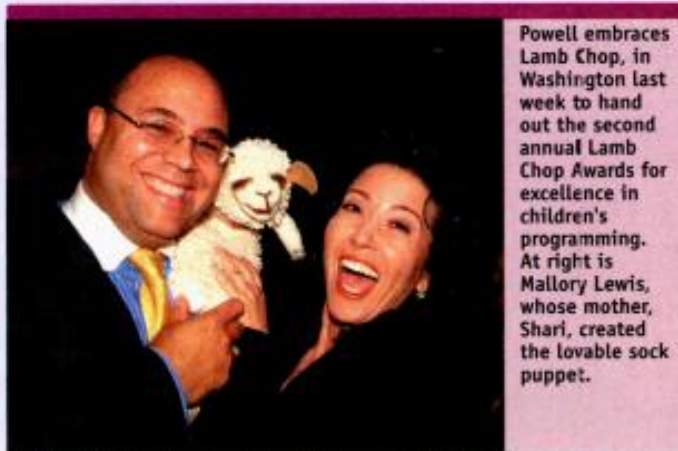
"Maybe it's because he was a military man, but he has a leader's sense of how to interact with people. That was clear to me from the beginning," says Klein, now chairman and CEO of the U.S. branch of the German media conglomerate Bertelsmann AG.

Although his mentors are full of praise today, Powell says they never rationed the criticism when he worked for them. "I've been yelled at more by Harry Edwards than by anyone else," he says. "When you pick a mentor, you should find one that will push your envelope more than you want it pushed."

The faith of these experienced lawyers startled Powell no more so than in 1997,

when Edwards urged Sen. John McCain to pick him for the FCC seat then held by Commissioner Rachelle Chong. "I was very nervous about it, even intimidated. I didn't feel I was old enough or had enough experience."

Ultimately, it was Powell's mother, Alma, who persuaded him to say yes. "She told me, 'Throughout your career, you will meet people who see more in you than you see in yourself. You need to learn who they are and trust them.'"



Powell embraces Lamb Chop, in Washington last week to hand out the second annual Lamb Chop Awards for excellence in children's programming. At right is Mallory Lewis, whose mother, Shari, created the lovable sock puppet.

Powell's parents were the biggest influences in his decision to pursue a career in government, although he insists that there was never pressure to follow Dad into the Army. In fact, Powell struggled with the improbable choice of the Army or theater design.

In the end, the familiar won out, and he accepted an ROTC scholarship to William & Mary. But even today, visits to the theater leave him mostly "staring at the ceiling," checking out the lighting rather than the actors.

"If I had any guts, I would have chosen the theater," he says, noting that both his sisters work in theater. Linda is an actress who last week was working in the Voice of America's radio play *A Lesson Before Dying*. Annemarie, who was a production assistant for CNN, *Larry King Live* and *Nightline*, is now with a production company. (See page 4 for more on his sisters.)

From his father, Powell inherited a senior officer's view of the press. Although he's comfortable handling questions on the issues of the day, he's rarely willing to give

the scoop on the FCC's internal deliberations. Powell's staff has been told to avoid giving reporters the inside spin as well.

"I've grown up with the press because of my father and family," he says, insisting that he likes most reporters. But his job, he says, "isn't always to make theirs easy."

Under Powell's watch, the entire FCC staff is under orders not to leak information to the press. Last year, he led the FCC task force that resulted in an agency directive

requiring lobbyists with business before the commission to return any leaked internal documents. One FCC employee was fired last year after the commission traced release of confidential documents regarding the America Online-Time Warner merger to him.

Several FCC sources say Powell's determination to plug the FCC sieve is due to personal distaste with what he viewed as an effort by

Kennard's staff to burnish the former chairman's image in the press by moving the agency into social projects and holding press conferences to show them off.

Powell supported many of those initiatives, including the creation of a low-power radio service and the crafting of new minority- and gender-recruiting rules for broadcast stations. But he also saw energy diverted to Kennard's social agenda while less image-enhancing obligations, such as clarifying the FCC's indecency enforcement obligations and settling remaining media-ownership questions, were neglected.

Powell concedes that his agenda might not make him a hero among public advocates and media watchdogs, but he says his goal is only to be "respected" when his term is up. "These are hard questions that have been waiting to be dealt with for decades. We're going to do the hard stuff, and we're going to do it first."

Kennard and Powell were close during their time together at the commission, but Kennard was once blindsided by a scathing

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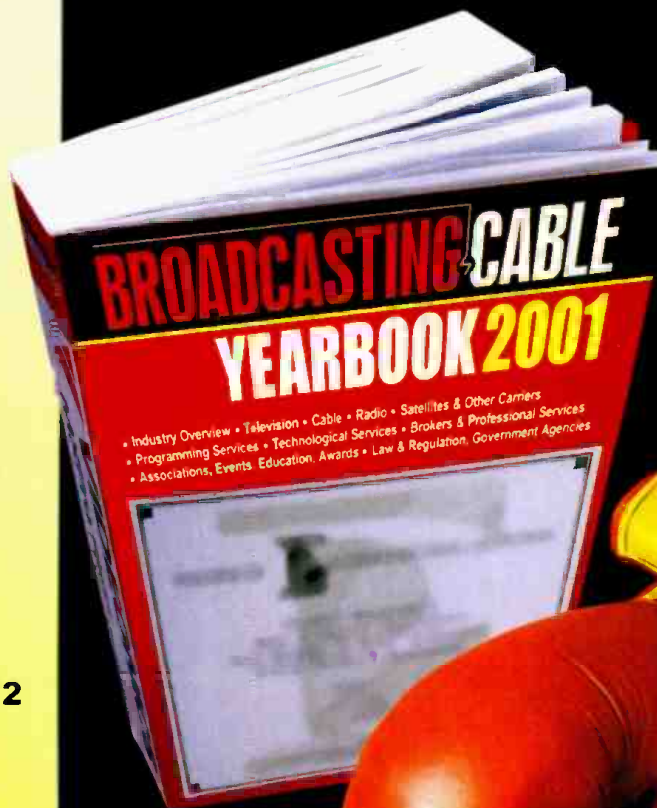
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attack by his friend for endorsing President Clinton's plan to help Native Americans receive affordable phone service. After Kennard made a few appearances with the president to promote the idea, Powell fired off a press release accusing him of "orchestrating" the business of the ostensibly independent agency to suit the White House publicity machine.

It would be disingenuous to say Powell is above the political fray, however. In fact, his success dealing with the GOP's Capitol Hill leadership makes Kennard, frequently in hot water with lawmakers, look amateurish by comparison. Powell regularly consults with Hill leaders and has endeared himself to lawmakers by letting them take the credit for his suggestions, as he did with legislation to revive a tax credit for owners that sell media properties to minorities, women and small businesses.

Powell has also proved adept at political infighting—a survival skill he no doubt learned watching his father climb the ranks of the Pentagon, where bureaucrats wield more career-ending daggers than the Roman Senate.

With political cunning that would make Dad proud, Powell dispatched his only rival for the FCC's top post. In the weeks after Bush was elected, Powell refused to comment publicly on his chances for winning the FCC chair. In the meantime, his rival, Bush crony and Texas utility regulator Pat Wood, immolated his own prospects by telling reporters he would accept only the chairman's job.

Behind the scenes, Powell and his allies were anything but quiet. McCain, House Commerce Committee Chairman Billy Tauzin and many of Washington's top telcom lawyers were forcefully pressing his case.

Powell, too, engaged in some subtle politicking. Accompanying his father to the GOP convention, he made a good impression with the party faithful, who were initially skeptical that he is anything more than the son of a powerful man. He won more converts shortly before the election when he gave a briefing on telecommunications issues at a Republican policy conference in Palm Springs.

Prior to joining the FCC, he also was

active in GOP activities as a fundraiser for Virginia Sen. John Warner's 1996 campaign and as a staffer for the 1992 GOP platform committee.

Obviously, the political outreach paid off. Today, Powell is in position to preside over additional deregulation—a sure way to capture GOP hearts and further any political ambitions he may have.

The contacts Powell makes will pay off if he runs for office. Whether he will have the opportunity anytime soon is the catch. In Powell's home state of Virginia, Republicans hold both Senate seats with strong party support: four-term John Warner and the newly elected former governor, George

ten-fold against telcom companies that commit consumer abuses, such as switching carriers without customer permission.

Powell is likely to clash with Hollings on media ownership restrictions. Powell has repeatedly voiced skepticism about the public benefit of the restrictions but nevertheless describes himself as a moderate Republican who "bristles" at the suggestion that all regulation is bad regulation. Instead, the rules that survive should have a proven public benefit, he says.

He insists there's no reason to be afraid of the fights ahead. By all signs, it appears that he relishes his position, and he makes a practice of showing he's having fun. Two

'He has a polished ego, but I question whether there's any real intellectual substance inside.'

—Jeff Chester, Center for Digital Democracy

Allen. His congressman, Thomas Davis, also in his fourth term, doesn't appear to be leaving anytime soon.

The governor's office is a possibility. Republican James Gilmore's term expires in January, and he can't try for consecutive terms. Powell obviously won't shoot to succeed him this year but could make a run in 2005.

Not that the new FCC chairman will have much free time to ponder his future. With all four fellow commissioners now on board, he will have to bear down to handle a staff decision that counters his public stand on free-speech issues by effectively banning from the radio Eminem's "The Real Slim Shady," one of last year's biggest pop recordings. He also must deal with two old-school Democrats on the commission who, backed by their party's return to power in the Senate, could complicate media deregulation.

Even when it comes to FCC administration, Powell might find things a little tougher than he planned. With the Senate's Democratic takeover, new Commerce Committee Chairman Ernest Hollings (D-S.C.) has balked at Powell's plan to increase fines

weeks ago, before beginning a speech to the federal communications bar, he admitted that he had considered opening with another somersault but decided against it because he "didn't want to become like Lynyrd Skynyrd," the country-rock band whose song "Freebird" has been mockingly requested at nearly every punk and grunge bar band for 20 years.

Even with the duties of running an agency, Powell makes time to watch "too much" TV with his two sons. His favorites are the ones he watches with them: *Dexter's Laboratory*, *Discovery Kids*, *WAM!* and *The Disney Channel*. He also likes *West Wing* and *ER*. His "sappy side" likes ABC's *Once and Again*, and he laments that he has never seen *The Sopranos* because his satellite subscription doesn't include HBO.

But what he does seem to see clearly is what is important to him.

"As hard as I work and no matter what judgments I make, this isn't what life is about," he says. "Long after you and I go, the Republic will still be here, and people will still go to work, and they will still watch television." ■



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Washington

Desperately seeking DTV

'Creative' rollout solutions multiply; FCC pushes for interoperability resolution

By Bill McConnell and
Paige Albinak

Just when the pieces need to be falling into place for the transition to digital TV, broadcasters are still trying to puzzle out how to get there from here and how to get the government to help them.

FCC Chairman Michael Powell is signaling that he wants the FCC to increase pressure on all parties to resolve lingering technical problems, including ensuring that DTV sets work with cable TV.

At least four separate DTV plans are in the works from the National Association of Broadcasters, public television stations, ABC and Paxson.

The march back to the various drawing boards coincides with the increasing realization that the FCC's "tentative" decision in January not to grant analog/digital must-carry wasn't so tentative after all.

The industry plans are either seeking new carriage requirements on cable or asking that broadcasters get some relief in their DTV rollout.

FCC Chairman Michael Powell is encouraged by the flurry of activity, and, despite industry skepticism, his staff says he intends to make breaking the DTV deadlock a priority.

"To the extent the various parties are offering creative solutions, he will take a look," says Susan Eid, Powell's mass media and cable adviser. "The transition is clearly in the forefront of his mind."

So far, Powell has been reluctant to give broadcasters relief, preferring to keep pressure on the industry. Eid says Powell soon will "prioritize" the many DTV issues in an effort to break the logjam. If he's not eager

to ease up on broadcasters, FCC Cable Services Chief Ken Ferree indicated last week, Powell may be more willing to put pressure on consumer manufacturers and the cable industry to resolve long-standing technical disputes that have hindered production of DTV sets that work with cable.

One of the groups with a hard plan on the table is Paxson, which wants the FCC to require that cable systems carry a station's entire 6 MHz offering, whether the signal is a single high-def program or several standard channels. Paxson also wants the FCC to let some broadcasters choose their digital rollout date rather than be forced to begin DTV transmission by May 2002.

The delay would be permitted only for broadcasters with one channel located higher than 51, the part of the spectrum band the FCC is trying to clear for wireless Internet users. The catch: Eligible broadcasters would be required to give up any channels between 52 and 69, leaving them with only one remaining signal rather than the two that broadcasters are allowed to operate during the transition.

Paxson's proposal is in its own best interest—its 18 stations are on the ch. 60-69 band that will be the first the government turns over to companies with the highest bid.

Public stations, which have the most-advanced DTV plans and last week secured \$20 million in government funding for the transition, remain wedded to

dual analog/digital cable carriage. America's Public Television Stations, PBS and the Corporation for Public Broadcasting are floating plans for phased-in cable-carriage obligations based on market size, the availability of digital signals and a cable system's channel capacity. The plan would apply to all stations.

A handful of major station groups within the NAB, including ABC Television, are pushing the organization to dump its long-standing demand for dual analog/digital carriage. Those groups mostly have outlets in top-30 markets where the DTV signals are already required to be online. Instead, they want the government to require cable companies to carry all 6 MHz of a station's digital signal, whether a single HDTV signal or several multicast channels. Any interactive features would have to be transmitted,

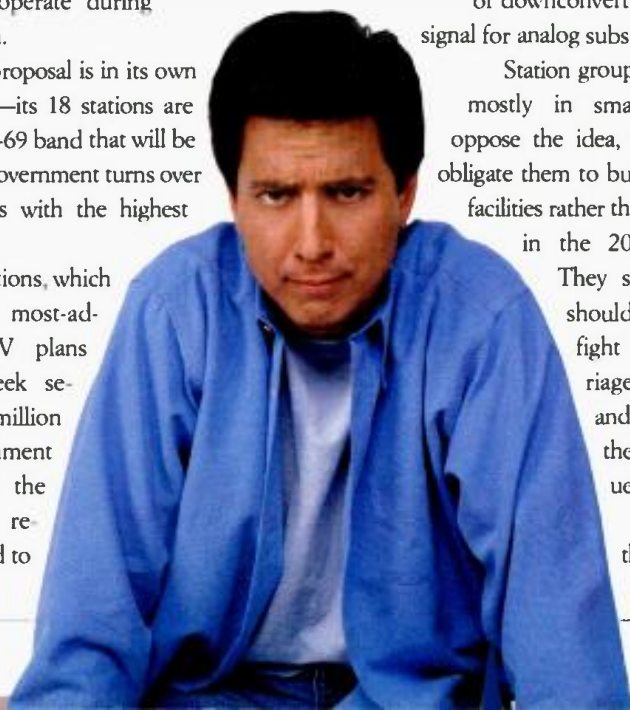
as well, according to a recent ABC/Disney filing at the FCC. Cable companies would be responsible for making sure the signal can be received by their subscribers, either by providing a digital set-top box or downconverting the digital signal for analog subs.

Station groups with outlets mostly in smaller markets oppose the idea, which would obligate them to build out digital facilities rather than win a delay in the 2002 deadline.

They say the NAB should stick to its fight for dual-carriage obligations and go to court if the FCC continues to say no.

"Stations in the top 30 mar-

Good news, bad news: CBS is one of the leaders in providing high-definition digital programming, but critics say a heavy dose of prime time shows like *Everybody Loves Raymond* is not the type of programming to drive DTV viewership.



Washington

kets want to share the pain of the DTV build-out rather than let small stations delay," says a broadcast source tracking the intra-industry disputes.

ABC is said to be working on a its own digital-only carriage plan, if the NAB balks.

That makes weaker stations nervous: They have always charged the nets with being lukewarm on the dual-carriage fight. That's because the networks are likely to negotiate digital-retransmission contracts with cable companies rather than relying on must-carry rights. Suspicion over the big nets' intentions was further heightened two weeks ago when CBS entered a retransmission agreement with EchoStar, a satellite carrier that generated lots of bad blood with local affiliates by carrying out-of-market analog network signals before Congress imposed local-carriage rules for satellite providers. Those rules don't apply to digital.

"The CBS proposal was sort of an in-your-face to smaller markets," says Jim Yager, past NAB joint board chairman and president of Benedek Broadcasting Corp.

In the meantime, the NAB is trying to present a unified front on other aspects of DTV relief. Three weeks ago, the group asked the FCC to delay the December 2004 deadline for a digital station to replicate stations' analog-service areas. Nearly all of the 201 DTV stations transmitting currently cover only the primary metro market of their license area. If stations don't replicate their analog footprint on time, the FCC will strip them of interference protections necessary to do so later.

The NAB also is seeking permission for DTV stations to operate at reduced hours until digital sets are prevalent in order to save electricity. The group has dropped plans to ask for a blanket delay in rollout date for all small-market stations and instead is asking for a streamlined process that will let individual stations fill out a simple form to request a waiver.


The NAB-proposed DTV cutback did little to endear it to critics at the Consumer Electronics Association, which say broadcasters are offering too little in the way of HDTV content to entice viewers as it is. ■



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

Broadcast TV

Appointments at WIS-TV Columbia, S.C.: **Melbourne Stebbins**, VP/GM, WTOL-TV Toledo, Ohio, named senior VP/GM; **Jeff Hoffman**, news director, WAVE-TV Louisville, Ky., named station manager.

Bob Chirdon, general sales manager, WTOL-TV Toledo, Ohio, promoted to VP/GM.

Lee P. Wagner, GM, KMVT-TV Twin Falls, Idaho, appointed VP/GM, KXJB-TV Fargo and KXJC-TV Grand Forks, North Dakota.

Dominic Mancuso, local sales manager, WGN-TV Chicago, named director, sales.

Programming

Mark Sonnenberg, executive VP, content and marketing, Intertainer, Los Angeles, joins E! Networks, Los Angeles, as executive VP, entertainment.

Shirley Powell, senior VP, media relations, NBC Entertainment, Burbank, Calif., joins Turner Entertainment Networks, Atlanta, as senior VP, network communication.

Appointments at Studios

USA, West Hollywood, Calif.:

Sonja Piper Dosti, VP, development and current programming, Imagine Television, Los Angeles, joins as senior VP, drama programming; **Laura Lancaster**, coordinator, comedy programming, promoted to manager, comedy programming.

Michael Berkman, consultant, rebranding, TNN: The National Network, New York, named VP/creative director.

Appointments at Paramount Pictures, Hollywood, Calif.: **Carla Pennington**, senior producer, *Entertainment Tonight* and *Entertainment Tonight Weekend*, named co-executive producer, *Entertainment Weekend*; **Janet Annino**, supervising producer, *Entertainment Tonight*, and **Glenn Meehan**, managing editor, *Entertainment Tonight*, named co-executive producers, *Hot Ticket*.

Robin Carretta, director, market development, Wishoo, Indianapolis, appointed VP, advertising sales, Midwest, Westwood One, Chicago.

Mark Keim, VP, business development, NBC, New York, joins General Electric, Fairfield, Conn., as staff executive, business development, media and new business.

Doug Howe, general merchandise manager/senior VP, Famous-Barr, St. Louis, joins QVC, West Chester, Pa., as VP, merchandising, fashion and beauty.

Renny Gleeson, senior VP, sales and marketing, Delias, New York, joins The National Basketball Association, New York, as senior director, global media properties and Internet marketing.

Radio

Jay Werth, GM, WJXA-FM/WMAK(AM) Nashville, Tenn., named VP/GM, Tulsa operations, Journal Broadcast Group, Tulsa, Okla.

David Yadgaroff, sales manager, KYW(AM) Philadelphia, joins WMGK-FM Philadelphia as general sales manager.

Journalism

Sarah Francomano, producer, Boston's *WB in the*

Morning, WLVI-TV Boston, promoted to producer, *The Ten O'Clock News*.

Monita Rajpal, reporter/fill-in anchor, CITY-TV, Toronto, joins CNN International, Atlanta, as anchor.

Amy Murphy, reporter, WSVN-TV Miami, joins KPNX-TV Phoenix as weathercaster/entertainment reporter.

Carol Maloney, anchor/reporter, KUSA-TV Denver, joins Comcast Sports Net, Washington, in same capacity.

Joel Iwanaga, reporter, WTVG-TV Toledo, Ohio, joins KOIN-TV Portland, Ore., as reporter.

Gaard Swanson, week-night sportscaster, Fox Sports West, Los Angeles, joins Fox Sports Northwest, Seattle, as primary anchor.

George Smith, weekend sports anchor, WHDH(TV) Boston, joins KHOU(TV) Houston as weekend anchor/reporter.

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



Dominic Mancuso



Shirley Powell



Sonja Piper Dosti



Michael Berkman

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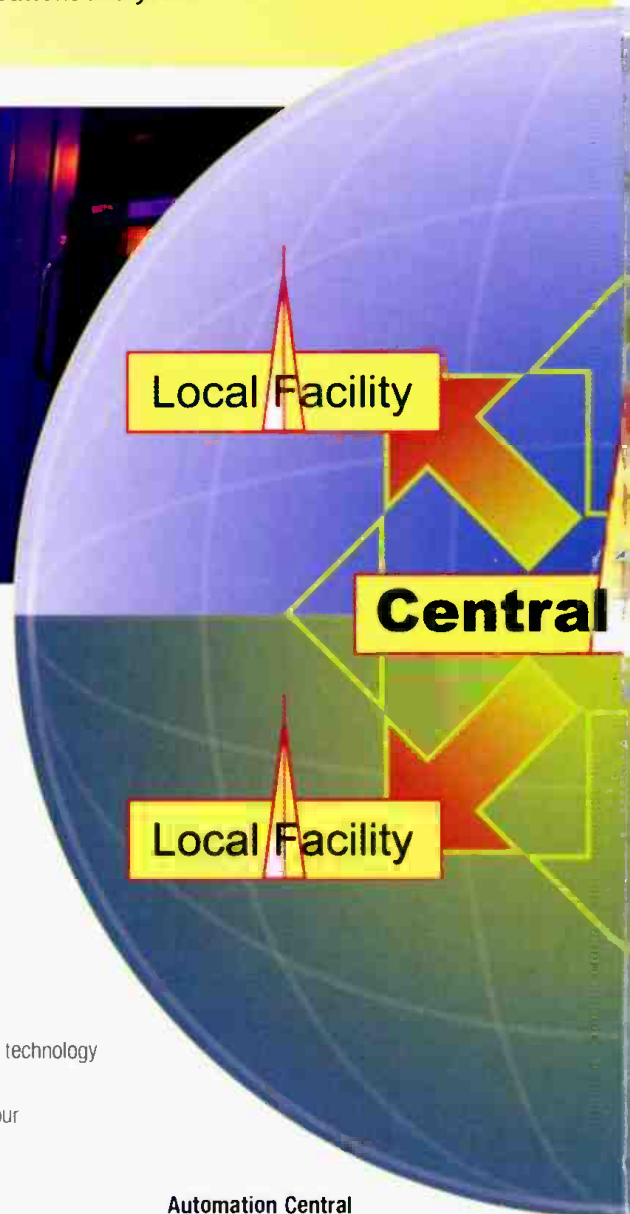
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The often-quoted benefits of centralization include cost savings through leveraging technology, gaining efficiencies from reorganizing operations, and providing additional flexibility in the services that can be offered. Centralization allows station groups, networks, or cable companies to take advantage of economies of scale and increased productivity through collaboration between members of the group.

At Encoda Systems, we believe that the most important part of planning for centralized operations is a return-on-investment analysis.

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Planning for the return

Encoda Systems has the widest range of solutions and more experience than anyone else in putting together major centralized operations. But our greatest strength is the knowledge of television, radio, and cable operations that we have accumulated over our 30 years in the industry.

Centralizing operations is a complex undertaking. Implementing the technology may actually be the easiest part. The more difficult tasks are understanding what you expect to achieve and developing plans that deliver results.

The first step is to perform an in-depth analysis of your business—business operations as well as technical operations—with the objective of developing a plan that will optimize all aspects of your operation. Remember, centralization isn't really about implementing the latest technology, it's about meeting business goals and objectives. We can advise you where it will be advantageous to centralize, and where *not* to centralize. Never implement technology for technology's sake—implement it where it makes business sense. Most importantly, we will put a value on the plan in terms of your return on investment.

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Program Central

- Improve buying power with group buys
 - Control management of contracts
 - Optimize scheduling
 - Simplify rights management

Traffic Central

- Improve inventory management—tighter controls and knowledge of sell-out levels and rates can increase revenues
- Improve reporting—ensure stations get maximum rates
- Improve staff efficiency in performing basic functions—copy, order entry, log scheduling

Automation Central

- Pursue full centralization or a range of distributed automation models (day-parts, multiple geographic locations, etc.)
- Save on equipment costs through elimination of redundant equipment
- Manage archives of content whether centralized or distributed

Same objective, many paths for centralization

Encoda Systems has worked with major broadcasters around the world to develop the basic models for centralization. All have the same objectives: to simplify operations, to increase efficiency and reduce equipment costs in a multistation or multichannel environment, and to maximize the returns.

In any model of centralization, operations within an organization are linked via wide area networks, leased lines, the Internet, and satellite communications. But the degree to which control is relinquished by the local operations can vary, ranging from nearly full central control to more of a distributed control model in which only management and certain control activities are transferred to a central location. Any number of hybrid models are possible. For example, a group might want to establish designated local operations as centers of excellence for particular functions, like production, sales, or finance.

Much of the savings from centralization will come through simple **standardization**. If all of your stations are using the same equipment, software, and procedures, you'll have reduced training costs, be able to shift personnel between stations or channels easily to fill in as needed, and generate consistent management reports from all business units.

Consolidation of functions also provides great savings. For example, running two stations in the same market out of a single facility, and implementing a common database, will improve efficiency.

When it comes to the actual **centralization** of operations, major components to consider are automation and playout, traffic and sales, and programming. Centralization of any, all, or part of these will have different effects on your operation.


Finding the savings



Local Facility

Facility

Local Facility



As soon as a plan for centralization is proposed, Encoda specialists will work through change management procedures with you—from aligning departmental goals within your organization to educating everyone in your business on what centralization means and what you are trying to accomplish. We will help you define responsibilities and accountabilities, and only then will we work with you to deploy new technologies.

Managing the change

- 1 Understand what you want to achieve—what is centralization going to do for your business?
- 2 Get industry experts to help—take advantage of their experience, and be sure to understand all centralization configurations that are proposed.
- 3 Plan the transition carefully—your staff needs to make it happen and will therefore need to understand the process and their role in it.
- 4 Understand the scope of the investment—the savings you achieve in the end will not come until after you have made the initial expenditures.
- 5 Work closely with your vendors—centralizing operations is re-engineering your entire business, and you should not underestimate the magnitude of that endeavor. You will need help from experienced resources.

Five rules of implementing centralization

Encoda Systems has helped dozens of station groups and networks around the world implement centralized and multichannel operations. While the benefits are many—and include consolidation of operations, elimination of redundant functions and equipment, and overall improved efficiency and profit margins—defining and implementing plans that offer maximum return on investment is the challenge.

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DirectTV's falling star

DBS supplier has dismal second quarter; rival EchoStar drops takeover bid

By John M. Higgins

More than a year into General Motors' floundering dance to sell its best asset, DirecTV is still fading, with the DBS service again paring forecasts.

DirecTV's second-quarter results had Wall Streeters busily slashing their valuations and operating forecasts as DirecTV continues to misfire on all sorts of counts. Subscriber growth is plunging, churn is rising uncomfortably, and piracy is surging.

DirecTV estimated that 9% of its marketing is going to subsidize equipment for pirates who buy equipment from retailers but never actually subscribe, instead buying a hacked "smart card" authorizing decryption of DirecTV's scrambled signals.

But DirecTV pays retailers a commission not only for each subscriber but also for each for each piece of hardware sold.

Charlie Ergen, chairman of rival EchoStar, estimates that even more than 10% of the people buying DirecTV satellite receivers are pirating the signal, and it's starting to crimp the growth of his service materially. He said it's hard to compete against a service when subscribers can "buy it cheap, install it for free, then watch it for free."

Executives at DirecTV and parent division Hughes Electronics concede that they've been inattentive to the DBS service's operations as they've struggled to spark an auction to sell the company to News Corp.-backed Skyglobal.

"We have been distracted by ongoing negotiations, and our performance is unacceptable," said Hughes CEO Jack Shaw.

Still, the sales talks advanced. EchoStar last week dropped its plans to counterbid for DirecTV, although Ergen's moves were

widely seen as an attempt to complicate the lives of two enemies, Murdoch and DirecTV. News Corp. executives said they hope to get a deal locked down by August, although they have been frustrated by their past dealings with executives of GM, which owns Hughes.

Lucky for Hughes shareholders. Without Murdoch standing by as a ready buyer, analysts believe, Hughes stock would be trading below \$10 per share, not at \$19. It was about

\$40 when Murdoch started negotiating with GM in March 2000.

"It's so ugly in there right now," said one analyst. "They better get a deal done, or this stock's heading south."

In the second quarter, DirecTV added just 175,000 subscribers. That's down 61% from the pace added last year.

Subscriber churn, which the company had expected to start falling from 1.7% toward 1.5%, instead rose to 1.9% monthly. DirecTV is losing customers at the rate of more than 2 million per year, all of which have to be replaced at a cost of \$1 billion per year. ■

Turner nets get hammered

Ad sales drop 8% in second quarter; other AOL Time Warner results are mixed

By John M. Higgins

The recession is getting harsh for Turner Broadcasting System, whose cable networks suffered a sharp drop in ad sales in the second quarter.

In revealing mixed companywide results for the second quarter, AOL Time Warner disclosed that ad sales by its TV networks dropped 8% during the three months ended June 30. The company didn't offer much detail on individual TV operations but did note that sales at broadcast network The WB actually rose. That means that combined sales for TBS, TNT, CNN and other divisions dropped more than 8%.

Higher license fees from cable systems do offset that, particularly at ad-free Home

Box Office, and so the entire network division's revenues increased 2%, and cash flow rose 14%. But the ad slide was big.

"The cable networks are probably seeing advertising declines for the first year in history," said Sanford Bernstein & Co. media analyst Tom Wolzien. "It's not a good sign for everyone else."

In announcing the results, AOL Time Warner CEO Gerald Levin tried to focus investors' attention on the ad gains at the

AOL online service, whose combined advertising and e-commerce revenues increased 37%.

AOL Time Warner's cable systems' sales rose 14%, and cash flow increased 13% for the quarter. The MSO is experiencing surprisingly strong growth in new products, particularly high-speed-modem subscriptions, which have already exceeded some analysts' targets for the entire

year. Time Warner Cable's revenues jumped 12%, to \$51.06 per subscriber. ■

The cable networks are probably seeing advertising declines for the first year in history. It's not a good sign for everyone else.'

—Tom Wolzien, Sanford Bernstein & Co.

Changing Hands

TVs

WLII(TV) Caguas/San Juan and satellite WSUR-TV Ponce/San Juan, P.R.

Price: Estimated \$50 million

Buyer: Univision Communications Inc., Los Angeles (A. Jerrold Perenchio, chairman/acting president/69.1% owner); owns/is buying 26 other TVs; has applied to build TV in Blanco (near Austin and San Antonio), Texas. Univision owns about 32% of Entravision

Communications Corp., which owns/is buying 20 TVs and 58 radios

Seller: Raycom Media Inc., Montgomery, Ala. (John E. Hayes, president/director); owns/is buying 34 TVs

Facilities: WLII: ch. 11, 200 kW visual, 39.8 kW aural, ant. 1,180 ft.; WSUR-TV: ch. 9, 58.9 kW visual, 5.89 kW aural, ant. 2,270 ft.

Affiliations: Both to be Univision

Combos

WENY-AM-FM Elmira/Corning, N.Y.

Price: \$2.2 million

Buyer: Eolin Broadcasting Inc., Corning (spouses Robert W. and Dolores Eolin and John Horn, principals); owns WCBA-AM-FM and WCLI(AM) Corning and WGMM(FM) Big Flats/Corning, N.Y.

Seller: White Broadcasting LLC, Natick, Mass. (Kevin T. Lilly and Nicholas B. White, each 41.5% owners). Lilly and White have interest in Lilly Broadcasting LLC, which owns WENY-TV Elmira.

Note: White bought WENY-AM-FM for \$1.5 million (Changing Hands, Feb. 28, 2000)

Facilities: AM: 1230 kHz, 1 kW; FM: 92.7 MHz, 1.2 kW, ant. 715 ft.

Formats: AM: news/talk (simulcasts WCLI); FM: AC (simulcasts WCBA-FM)

Broker: Kozacko Media Services
KBHC(AM)-KNAS(FM) Nashville and KMTB(FM) Murfreesboro/Nashville, Ark.

Price: \$850,000

Buyer: ARKLATEX Radio Inc., DeQueen, Ark. (Jay Bunyard, president); owns/has interest in five other FMs and two other AMs

Seller: PAG Broadcasting Inc., Nashville (Ann Gathright, president); no other broadcast interests

Station Trades

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

THIS WEEK

TV/Radio □ \$0 □ 0
TVs □ \$50,000,000 □ 1
Combos □ \$4,080,000 □ 4
FMs □ \$6,907,655 □ 6
AMs □ \$340,000 □ 3
Total □ \$61,327,655 □ 14

SO FAR IN 2001

TV/Radio □ \$200,000,000 □ 1
TVs □ \$470,240,114 □ 20
Combos □ \$2,769,829,820 □ 56
FMs □ \$286,317,555 □ 112
AMs □ \$105,597,311 □ 77
Total □ \$3,831,984,800 □ 266

Facilities: KBHC: 1260 kHz, 500 W day; KNAS: 105.5 MHz, 3 kW, ant. 85 ft.; KMTB: 99.5 MHz, 20.5 kW, ant. 358 ft.

Formats: KBHC: nostalgia; KNAS: oldies; KMTB: country

Broker: MGMT Services Inc.

1.8% of KHLO(AM) and KKBG(FM) Hilo, KKO(A) Volcano/Hilo, KUMU-AM-FM Honolulu and KLEO(FM) Kahaluu, Hawaii

Price: \$630,000 (for voting control of Emerald City Radio Partners LLC)

Buyer: Centre ECRP LP, New York (Bruce G. Pollack, managing director); majority equity member of Emerald City, which owns five other FMs and one other AM

Seller: Paul W. Robinson, Washington. Robinson is selling his voting control of Emerald City. Gary S. Rozynek has been named president

Facilities: KHLO: 850 kHz, 5 kW; KKBG: 97.9 MHz, 35 kW, ant. -240 ft.; KKO(A): 107.7 MHz, 3 kW, ant. 207 ft.; KUMU(AM): 1500 kHz, 10 kW; KUMU-FM: 94.7 MHz, 100 kW, ant. -62 ft.; KLEO: 106.1 MHz, 3 kW, ant. -2,585 ft.

Formats: KHLO: oldies; KKBG: AC; KKO(A): CHR, urban; KUMU(AM): duplicates KUMU-FM; KUMU-FM: easy lis-

tening, Beautiful Music; KLEO: AC, Hawaiian

KRLW-AM-FM Walnut Ridge, Ark.

Price: \$400,000

Buyer: Bobby Caldwell, Wynne, Ark.; owns two other FMs and two other AMs, all Arkansas, and 50% of four more FMs and two more AMs, also Arkansas

Seller: Floyd Broadcasting Co. Inc., Walnut Ridge (Will Floyd, president); no other broadcast interests. Note: Floyd bought KRLW-AM-FM for \$282,500 (Changing Hands, Jan. 10, 2000)

Facilities: AM: 1320 kHz, 1 kW day; FM: 106.3 MHz, 3 kW, ant. 328 ft.

Formats: AM: oldies, news/talk, sports; FM: news/talk

Broker: Sunbelt Media Inc. (seller)

FMs

KRRR(FM) Cheyenne and KRQU(FM) Laramie/Cheyenne, Wyo.

Price: \$5.35 million

Buyer: AGM Rocky Mountain Broadcasting I LLC, Bakersfield, Calif. (Anthony S. and L. Rogers Brandon, co-members/brothers); owns/is buying six Colo. FMs. Brandons also own/are buying 19 other FMs and 11 AMs in California, Colorado and New Mexico and 25% of KVFC(AM)-KRTZ(FM) Cortez, Colo./Farmington, N.M.

Seller: Laramie Mountain Broadcasting LLC, Cheyenne (Victor A. Michael Jr., 100% member); owns KIMX(FM) and KLDI(AM) Laramie/Cheyenne. Michael also owns KMLD(FM), KTRS-FM and KWYY(FM) Casper, Wyo.; is general partner in company building/applying to build five FMs

Facilities: KRRR: 99.9 MHz, 50 kW, ant. -20 ft.; KRQU: 102.9 MHz, 100 kW, ant. 1,221 ft.

Formats: KRRR: '50s and '60s oldies; KRQU: classic rock

Broker: Star Media Group Inc.

KOTT(FM) Otterville, Mo.

Price: At least \$450,000 (includes two-year noncompete agreement)

Buyer: Lake Area Educational Broadcasting Foundation, Camdenton, Mo. (James J. McDermott, president/ 20% owner); owns three other Missouri FMs
Seller: Don L. Cook, Midland, Texas; owns KKKK(AM) Crane, Texas

Changing Hands

Facilities: 107.7 MHz, 6 kW, ant. 328 ft.
Format: Religion
WLXO(FM) (formerly WKYI) Stamping Ground/Lexington, Ky.

Price: \$400,000
Buyer: Clarity Communications Inc., Charleston, S.C. (Charles Cohn, president/owner); no other broadcast interests
Seller: Blue Chip Broadcasting Inc., Cincinnati (L. Ross Love, president); owns WBTF(FM) Midway/Lexington, Ky. Note: Blue Chip bought WLXO for \$1.265 million (Changing Hands, Jan. 4, 1999)

Facilities: 96.1 MHz, 1.5 kW, ant. 200 ft.
Format: Oldies

KXMO(FM) (formerly KBDQ) Owensville/Springfield, Mo.

Price: \$357,655 (forgiven debt)
Buyer: KDAA-KMOZ LLC, Springfield (John B. Mahaffey, managing member/father of seller); owns 25% of KSPI-AM-FM Stillwater, Okla., and 24.9% of KTTR(AM)-KZNN(FM) Rolla, Mo.
Seller: KTTR-KZNN Inc., Springfield (Robert B. Mahaffey, president/50.1% owner/son of buyer); owns 50.1% of KTTR-FM St. James, Mo., and KTTR-KZNN. Mahaffey owns KGFY(FM) and KVRO(FM) Stillwater, Okla.; 50.4% of three FMs and one AM, all Kan.; more than 50% of KMOZ(AM)-KDAA(FM) Rolla, Mo.; has applied to build FM in Doolittle, Mo.

Facilities: 95.3 MHz, 37 kW, ant. 564 ft.
Format: Oldies

KHQT(FM) (formerly KXDA) Las Cruces and KKVS(FM) (formerly KSNM) Truth or Consequences/Las Cruces, N.M.

Price: \$200,000
Buyer: Richardson Communications Corp., Las Cruces (David Richardson, president/35% owner). Richardson owns 36.75% of KSNM(AM)-KGRT FM Las Cruces

Seller: Sierra Industries Inc., University Park, N.M. (Luther Branham, president); no other broadcast interests

Facilities: KHQT: 103.1 MHz, 3 kW, ant. -111 ft.; KKVS: 98.7 MHz, 100 kW, ant. 2,644 ft.

Formats: KHQT: classic rock; KKVS: adult standards, oldies

Construction permit for 66% of KTRX(FM) Dickson (near Ardmore), Okla.

Price: \$150,000
Buyer: Chuckie Broadcasting Co., Ardmore, Okla. (Lawrence B. Taishoff, chairman/51% owner); owns

KVSO(AM)-KKAJ-FM Ardmore and KYNZ(FM) Lone Grove/Ardmore, Okla.; currently owns 33% of KTRX

Sellers: Alta California Broadcasting Inc., Carefree, Ariz., (John Power, president) and Reynolds Radio Inc., College Station, Texas (Kenneth Reynolds, vice president); each 33% owner. Alta owns four FMs and two AMs, all California. Reynolds Radio owns four Texas FMs
Facilities: 92.7 MHz

AMs

WOKC Okeechobee, Fla.

Price: \$200,000

Buyer: Glades Media Co. LLC, Palm Beach Gardens, Fla. (Robert Castellanos and James M. Johnson, each 50% members); owns two other AMs and one FM, all Fla. Castellanos and Johnson also co-own one more AM and one more FM, both Florida

Seller: WOKC Inc., Okeechobee (Richard A. Stokes, president); no other broadcast interests

Facilities: 1570 kHz, 1 kW day, 14 W night
Format: Country

WKFL Bushnell/Wildwood, Fla.

Price: \$125,000

Buyer: WKFL Inc., Ocala, Fla. (Keith Walker, president/owner); no other broadcast interests

Seller: Henry Fehrmann, Grand Island, Fla.; no other broadcast interests

Facilities: 1170 kHz, 1 kW day

Format: Christian, gospel

KADS Elk City, Okla.

Price: \$15,000

Buyer: Paragon Communications Inc., Elk City (Blake Brewer, president/owner); owns KECO(FM) and KXOO(FM) Elk City

Seller: Fuchs Radio Inc., Hobart, Okla. (Chad Fuchs, president/co-owner);

owns KTIJ(FM) Elk City and KTJS(AM) Hobart. Note: Fuchs bought KADS for \$60,000 in 1996

Facilities: 1240 kHz, 1 kW

Format: Talk

—Compiled by Elizabeth A. Rathbun

SHOCKLEY BROADCASTING, LLC

has acquired

KXLT-TV

Rochester, Minnesota

from

SHOCKLEY COMMUNICATIONS ACQUISITION, LLC

The undersigned acted as exclusive broker in this transaction and assisted in the negotiations.



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IN BRIEF

INTERACT WITH DIRECTV

ESPN and Wink will provide interactive channel ESPN Today to DirectTV's Interactive service.

ESPN Today will offer viewers text and graphics of sports-related information, including top sports stories, scores, statistics, league standings and schedules, plus direct links to ESPN networks. It can be found on channel 490.

DRIVING MISS DISNEY

Subscribers of OnStar, the in-car navigation service, are now able to access audio content from the Walt Disney Internet Group, including ESPN.com, Disney.com and ABCNews.com.

The content is delivered via the Virtual Advisor, a service providing personalized Web-based information in audio form by voice activation.

Content includes *SportsCenter* updates, *World News Tonight* audiocasts and hourly headline news reports.

KEEPING PACE WITH IP

Pace Micro Technology Americas has opened an Internet Protocol TV division in Boca Raton, Fla., the company's first U.S.-based IPTV division.

It will be run by Director of Product Management Philip Lonigro and will serve as an extension of the company's global IPTV division based in Cambridge, England.

"As the demand for high-speed, IP-based networks continues to increase, so will the demand for video over IP," says Andrew Clifforth, managing director of Pace's IPTV Division.

Expedia's Travel plans

USA Nets to use online travel agent to launch new shopping net

By Allison Romano

USA Networks is hatching plans for a travel channel as part of its \$1.5 billion deal to buy a majority stake in Microsoft's online travel company, Expedia. The USA Travel Channel will be a shopping network, selling tours and travel packaged by Expedia and National Leisure Group, a tour-package company, which USA is also taking over.

USA will now own about 75% of Expedia stock and control about 90% of voting power. In turn, Microsoft will own up to 5% of USA Networks, which includes USA, SciFi, three digital networks and two shopping channels.

Expedia and National Leisure Group will join Hotel Reservations Network, Ticketmaster and local online entertainment guide Citysearch under the umbrella of USA's Travel Group.

"On the backs of Expedia and HRN, this is a really smart deal," said Bear Sterns broadcast analyst Victor Miller.

He says USA's model for the travel-net idea is well-designed because it ties together its existing television, Internet and direct-selling assets.

USA started incubating its proposed cable travel network in hour-long segments on its America's Store network last week and plans to add blocks on its Home Shopping Network later this summer. USA Travel will launch as its own 24-hour network in the fourth quarter.

USA Networks is seeking both digital and analog carriage for the new channel and wants to grow to 20 million subscribers in 12 months. Executives there believe USA Travel is better-positioned than other start-up networks because it offers cable operators two revenue opportunities. Shopping channels pony up MSOs' launch fees and also remit a portion, around 5%, of their sales proceeds to operators. Other emerging networks pay only launch fees, which are typically \$5 to \$9 per subscriber.

USA will draw on its direct-selling experience with HRN and its shopping channels, Home Shopping Network and America's Store, to fulfill cus-

tommer-service needs.

USA Travel should look very different from Discovery Network's Travel Channel.

"We're a selling- and commerce-driven channel, not a travelogue," explained Jon Miller, president and CEO of USA Information and Service, who oversees the Travel Group. "It's going to be live, in-studio selling combined with upscale presentation of travel opportunities."

Lavish travel productions won't be enough to turn viewers into paying customers, USA's Miller added. He said the channel will provide top-notch customer service online and over the phone. "Cruise packages can be up to \$2,000. You'll want to talk to someone and ask a lot of questions before you book," he said. "It's not the same as buying a \$40 item [on HSN]." ■



Jon Miller, president and CEO of USA Information and Service, who oversees the Travel Group, says the Travel Channel "going to be live, in-studio selling combined with upscale presentation of travel opportunities."

USA is seeking both digital and analog carriage and wants to grow to 20 million subscribers in 12 months.

Studios' digital deal

Warner Bros., Sony Pictures agree to encryption; others may sign on soon

By Allison Romano

Hollywood edged a little closer to cable operators' interactive video dreams as two studios last week agreed to encryption technology that protects their digital works from unauthorized copying.

Warner Bros. and Sony Pictures agreed to a licensing deal with a digital-equipment manufacturers consortium, referred to as the 5Cs, to protect digital transmission of their TV shows and movies.

Other major studios (Disney, Paramount, Fox, Universal and MGM) are "closer to an agreement than they have ever been" with the 5Cs, said Preston Pad-den, Disney's executive vice president of government relations.

He said the other studios will soon agree to the same pact, but "with the addition of watermark detection so that broadcast programming can be protected against unauthorized Internet redistribution."

Without a copyright deal, Hollywood was unwilling to create much digital content.

"The 5C technology acts as the protector," said Sony attorney Mitch Singer. "Content providers will be more apt to license content if they have security it will be protected."

The techies and show biz giants have had trouble seeing eye to eye, said Dick Green, president and CEO of cable research group Cablelabs.

"Cable is in the middle," he explained. "We want to protect content providers and also serve customers with the best content and allow them to make legal copies."

Fifty electronics manufacturers have signed with the 5Cs, and more are now expected. The technology will eventually be put into digital home-network devices, including televisions, recording devices and set-top boxes.

The agreement protects digital transmissions only, falling short of protecting "in-the-clear" broadcast signals. The other studios want to protect both types of content.

The studios want to prevent illegal copying and retransmission on the Internet. Unlike copies made from analog transmission, which degrade each time, every digital copy is flawless. Hitachi, Intel, Matsushita, Sony and Toshiba—the 5Cs—have developed technology that encodes digital programming with copyright protections.

When first released on pay-per-view or video-on-demand, a TV show/movie can be programmed as "copy-never." Later, when it moves to basic or pay cable, copy restrictions would be eased to "copy once." The final window could be "copy control not asserted," which would allow viewers to make an unlimited

number of copies.

"If Fox is licensing *The Simpsons* to Europe but it won't get there for six months, someone can put it on the Internet and send it to Europe," Sony's Singer explained. "That diminishes the quality and the value of the program."

5C technology can read only encoding that passes through a digital device, said Michael Ayers, president of the 5Cs body that has worked on the standard. "Up to 85% of the country is receiving entertainment through an access service like cable or satellite, and [Digital Transmission Content Protection] can cover that territory," he said. "The concern is over the remaining 15%." ■

—Additional reporting by Paige Albinak

The technology will eventually be incorporated into digital home-network devices, including TVs, recording devices and set-top boxes.

IN BRIEF

PINNACLE DOWN

Pinnacle Systems says preliminary financial results for the fourth quarter are lower than expected, with sales dipping in both the U.S. and Europe. Preliminary net sales for the quarter were approximately \$49 million, and preliminary figures indicate a net loss for the quarter of approximately \$7 million. Pinnacle President and CEO Mark Sanders says he considers the recent downturn cyclical, not structural.

VIRAGE UP

Video-content-management company Virage reports record revenues for its first fiscal quarter ended June 30. Total pro forma revenues for the quarter were up 16%, to \$4.2 million, from \$3.6 million in the prior quarter and up 118% over the same quarter last year.

License revenues also showed strong gains, totaling \$1.9 million, a 72% increase from the year-ago quarter.

The largest jump was in pro forma service revenues which totaled \$2.3 million, a 176% increase from the year-ago period.

Pro forma service and pro forma total revenues exclude a non-cash, stock-based charge of \$216,000 resulting from the issuance of a common-stock warrant to Major League Baseball. This charge reduces revenues for the quarter ended June 30, to \$4.0 million and \$2.0 million for total and service revenues, respectively.



SPECIAL REPORT

Casting about for savings

As broadcasters move to centralized operations to cut costs, manufacturers see potential for increased revenues

By Ken Kerschbaumer



Agilevision's AGV-1000 can handle SD, HD and datacasting broadcast needs.

With television-station groups and networks facing the challenge of a move to digital broadcasting, the concept of centralcasting is moving up the to-do list for engineers at both stations and manufacturers. Turning an investment in digital technology into a way to cut operational costs is not only desired, it's a must.

The problem is, for all the talk about centralcasting, trying to define what exactly it is remains the toughest task of all. And for independent and small-market stations, the benefits of centralcasting may be a non-issue



Video servers like those from SGI (above) are important centralcasting enabling devices.

because they have little to actually centralize.

"Each station group is different," says Anthony Gargano, president and CEO of AgileVision. "They differ in number of stations owned, markets served, networks vs. independents, and amount of local news and local programming. Then there are the differences in technical and business cultures. Groups and network O&Os occupy varying points along the scale of extremely centralized technical and/or business philosophies at one end to extremely decentralized at the other."

In the broadest concept, centralcasting is serving multiple broadcast facilities from one central point that holds the material. The products and technology needed to complete the task are determined by what is being distributed. Graphics, programming and commercials are just a few of the types of content that could be served from a central point. Video servers and automation systems definitely fit into the mix, but so could graphics devices and ancillary gear for monitoring.

The end result of this diversity of ideas is that manufacturers can't simply offer cookie-cutter solutions. In turn, that makes shopping for products needed for centralcasting a bit trickier. The equipment needs depend greatly on what part of a station group's operation will be centralized. It begins with an evaluation of what a group wants to do and can afford to do.

David Weber, Odetics vice president of marketing, says his company recommends that customers evaluate their blend of broadcast-business characteristics, among them geographical dispersion, current systems investment, competitive forces, personnel effectiveness and financial resources.

"They should identify the most costly yet least mission-critical actions in their overall business process," he continues. "From this analysis, a group should be able to determine where it can gain operational leverage and/or cost savings from either the central 'mother ship' or from the group's resources without sacrificing quality and timeliness."

Adds Gargano, "Each group needs to carefully analyze all aspects of its operations and its individual station operations and assess where the opportunities lie to extract efficiencies that strengthen the group without weakening perceived local-station presence."

He adds that, once this is complete, there is a framework for analyzing the financial factors that dictate the costs and the ROI opportunity with centralcasting: specifically, the costs of labor, content distribution and the necessary capital equipment.

Weber notes that a hybrid model proves to be attractive in most cases. "One such model calls for business and administrative services to be centralized at a main site, local content acquisition to remain at a local station, and content management and delivery functions to be partially centralized and partially distributed."

The buzz and hype around centralcasting may give the appearance of nothing but good times and cost savings for those who

take the plunge, but manufacturers do caution that centralized operations should be approached realistically.

"Station groups need to look at what areas can be combined without having an impact on the local flavor of their broadcasts," says Robert C. Johnson, president of Sundance Digital. "Once these areas are defined, the current costs and the cost savings to consolidate can be calculated quickly."

For all the talk of centralcasting, though, few broadcasters have actually implemented it. One group that has is the Ackerley Group, which has trademarked the phrase "Digital CentralCasting." The group now has 15 stations being served by three hubs.

"The great thing about centralcasting is that it creates a level playing field for our stations regardless of size and resources,"

says Chris Ackerley, co-president of the Ackerley Group. "We installed a SeaChange MPEG-2 Broadcast MediaCluster multi-channel video-server system at our hubs in Syracuse, N.Y.; Bakersfield, Calif.; and Salinas, Calif., and we were able to upgrade all of our stations to digital, fiber-optic signals through one central location without having to convert each individual station."

Ackerley says outfitting each hub costs \$1 million to \$2 million, including hardware and software used to store, program, edit and broadcast digital television content.

"In five years, we expect centralcasting to yield positive returns as we continue to improve our programming and our local-news product and ratings, which will drive revenue growth," he adds. "By 2002, we expect our operating margins for our TV



GVG server products will play a role in NBC's new centralcasting facility based in New York.

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Group to grow to approximately 30%.”

Johnson points to the work Sundance did for Ackerley as an example of how having affiliates from one network eases operations.

“The first project we did for Ackerley involved combining five ABC affiliates in upstate New York,” he says. “Obviously, these affiliates all had virtually identical network programming, and it made automating and trafficking their operation relatively easy. Ackerley has since grown its Syracuse hub to include other networks, and its Salinas hub includes several very different stations. But Ackerley was able to do centralcasting because it had stations geographically close together and in areas where it could get fiber connections affordably.”

But Johnson adds that centralcasting may not always be the financial panacea that it

appears to be. “While there are some obvious cost savings associated with it, an improper implementation could actually end up costing more,” he explains. “The ability to move video from station to station is the first question that must be addressed, and this is not always cost-effective.

“At this point,” he adds, “the single largest holdup for centralcasting is the cost of the bandwidth for stations to move signals from one location to another.”

Omnibus CEO Andy Ioannou agrees. “Saving dollars is what this is all about. So why would anyone spend a huge sum to automate and centralize operations and then face the enormous cost associated with the required bandwidth to sustain this activity?”

Lisa Hobbs, director of marketing at Tandberg Television, says that broadcasters

have grown accustomed to using terrestrial DS-3 links at 45 Mb/s but a link at speeds between standard T-1 at 1.5 Mb/s and the DS-3 speed would be beneficial. Tandberg Television is also a member of the Video Services Forum (VSF), which is addressing, among other things, video-transport issues.

“Even with access to fractional ATM capacity,” Hobbs says, “a telco offering in the mid 20-Mb/s range would likely be more cost-effective for broadcasters looking to transmit a limited number of channels and/or a limited amount of bandwidth.

“With the dramatic improvements in encoding quality today,” she adds, “1080i video at 15Mb/s or 16Mb/s, or 720p video down to 10 to 12 Mb/s, is quite acceptable for DTV transmissions to the home. It all comes down to the content of the video being encoded. For distribution to the station, anything from 19.39 Mb/s up to 45 Mb/s can be used, depending on whether the signal is just passing through on its way to the digital transmitter or whether local news or other material is going to be added on site.”

Even with the last-mile connectivity issue resolved, centralcasting operations may not be able to extend as fully into a station group’s operation as hoped. “A potential concern is a lack of commonality between stations,” says Johnson. “For example, if a station group wanted to combine the operations of a Fox, UPN, WB and CBS station in one facility and those stations were geographically separated, centralcasting would probably not be a good idea. The efficiencies of combining operations do not come into play as much when the stations being combined do not have anything in common to begin with.”

If a group can’t install a massive centralcasting operation that offers single-facility control of multiple stations, certain tasks are becoming more attractive. Observes Michel Proulx, of broadcast-equipment manufacturer Miranda: “You can see more broadcasters buying raw telco bandwidth in the form of fractional ATM capacity for file transfer and video transmission.” ■


Thinking Centralcasting?

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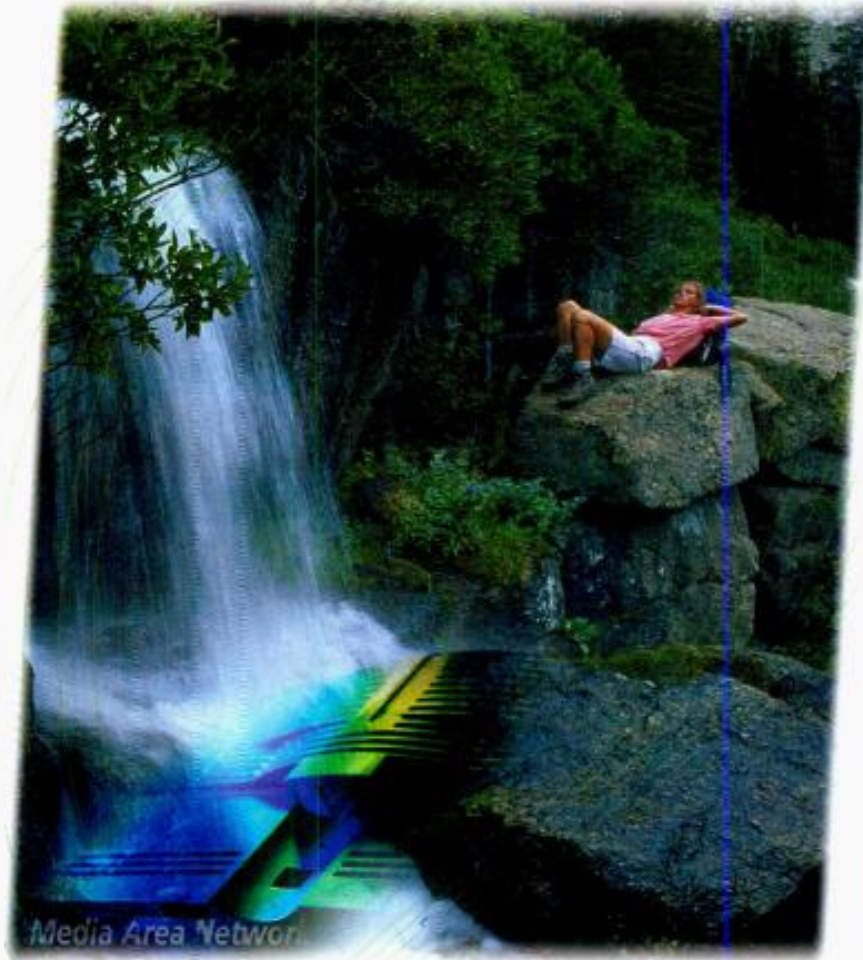
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Encoda Systems

New facility, operation models are starting to make sense

BY PETER J. BROWN

CASTING TIP

With centralization implying more automation and less job security, it's important that employee training suggests a pathway for more involvement in day-to-day operations, not less.



Joe French
Executive vice president
Automation Group

As Encoda Systems has steadily enhanced its status as a heavy-weight vendor, the Colorado-based company has developed a keen sense of the transactional dynamics that surround and influence centralized broadcasting options.

Already heavily involved in the areas of multichannel automation, traffic and material management, the company sees in centralcasting a natural outgrowth of what it considers its strength. And with many of the centralcasting-related elements falling into place, the company views the centralcasting movement as a new opportunity.

"The new models are starting to make sense," says Joe French, executive vice president, Encoda Systems' Automation Group. "There are a lot more user-friendly interfaces today, and these, along with the steep drop in telco costs that were quite unrealistic before, have made the centralized model much more feasible."

Formulating an appropriate centralcasting model involves looking at how pure technology, operations and material management must be balanced so that each coexists rather than collides with the other two elements.

"Take automation, for example," says French. "What is the most valuable thing that the automation system does? It manages server space, and it depends upon a lot of things' working in tandem in the background. That is where you encounter our LinkServer, which provides a transactional exchange."

French adds that, as facilities move out of event-stacker automation and into material and asset management, the engineering staff must lend itself to the design and creation of a new infrastructure.

"To enable this to go forward successfully," he observes, "centralization must be viewed holistically."

French sees the merging of traffic and on-air work flows as a natural progression in an increasingly centralized TV industry. Much of Encoda's energy of late has been devoted to identifying and overcoming various choke points.

"With LinkServer at each end, we are dealing effectively with a potential choke point and allowing the business environment to take advantage of the automation environment with centralized scheduling and material management," he says. "This will enable a seamless

flow of material from traffic through the entire automated environment."

Before anyone approves a specific centralcasting model, the organization must define the goal. Where are the efficiencies to be gained? Easier operations? Less personnel? Less capital expenditure?

Once those goals are chosen, getting to them may pose unexpected hurdles. For example, existing personnel need to see centralcasting as something that does not threaten their livelihood. This may require a change in job duties to make them more secure in implementing a centralcasting model.

Departing from past practices is one thing, while adapting career paths to meet the requirements of a re-engineered work flow is quite another thing entirely.

French emphasizes that employee training must be portrayed as a pathway to an expanded role in which more, rather than less, involvement in day-to-day operations is the result for the vast majority of employees.

"Sure, you can advocate a need for everyone to take a different, more futuristic and more efficient view of the business as a whole," French says, "but how you keep your staff on track is critical."

There's no doubt that mental challenges can be as difficult as technical.

"This can be an extremely disruptive process," he points out, noting that "how these proposed dramatic changes are perceived is critical both to the outcome and to the flow of the project in question." ■

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Station groups benefit from greater equipment reliability

BY PETER J. BROWN

CASTING TIP

Be sure you understand a vendor's own agenda. A centralcasting facility will continue to evolve, and a feature or capability that may be seen as a breakthrough today could very well prove inconsequential tomorrow.



Jim Moneyhun
President

As engineering-oriented television stations are transformed into news- and sales-oriented stations in which an abundance of centralcasting options can be tapped effectively, the noticeable improvement in the overall reliability of equipment throughout the TV station is opening new frontiers in terms of infrastructure.

"Increased reliability means that, once the decision has been made as to how the business model in question will run, we can tailor the technology for [that purpose]," says Jim Moneyhun, president of FloriCal Systems.

FloriCal was recently selected by NBC to provide an automation system for its centralcasting platform.

That system will also use Grass Valley Group Profile XP Media Platform servers running on the GVG Media Area Network (MAN) shared-storage system.

Moneyhun lists such advances as the ability to bring in material from different locations and frame-accurately place it within the same commercial break as important to the orchestration of centralcasting, regardless of the model that is involved.

Besides the seamless merging of material from disparate sources, the ability to provide precision timing and control of far-flung networks with time-line capabilities is another important and relatively recent development.

"Running multiple switchers, for example, is essential to centralcasting as a whole," explains Moneyhun. "One might encounter a hierarchy of switchers today where the routing switcher feeds the master-control switcher, which in turn controls the 16x1 routing switcher and, finally, the regional station switcher. This is exactly what Groupe TVA is doing in Montreal," he adds.

The router-switching hierarchy can even be swapped around or completely reconfigured. At the same time, a robust user interface allows for a variety of different playlists for all the different time zones to be displayed on a single computer screen.

CNN International is able to transfer control-room switching among several so-called pods by using FloriCal with Leitch ASC servers for its commercial insertion.

Although this degree of flexibility may not be seen as vital to every broadcaster, FloriCal Systems offers it as one of numer-

ous features on its centralcasting shopping list.

Another often overlooked feature is the capability to orchestrate a synchronized time shift automatically on a systemwide basis for daylight-saving time, for example.

"At NBC, we will see an emphasis on much shorter clips and reduced cueing time," explains Moneyhun. "With greater fault tolerance in the future, a break will continue to run even when the power to the automation system is completely switched off.

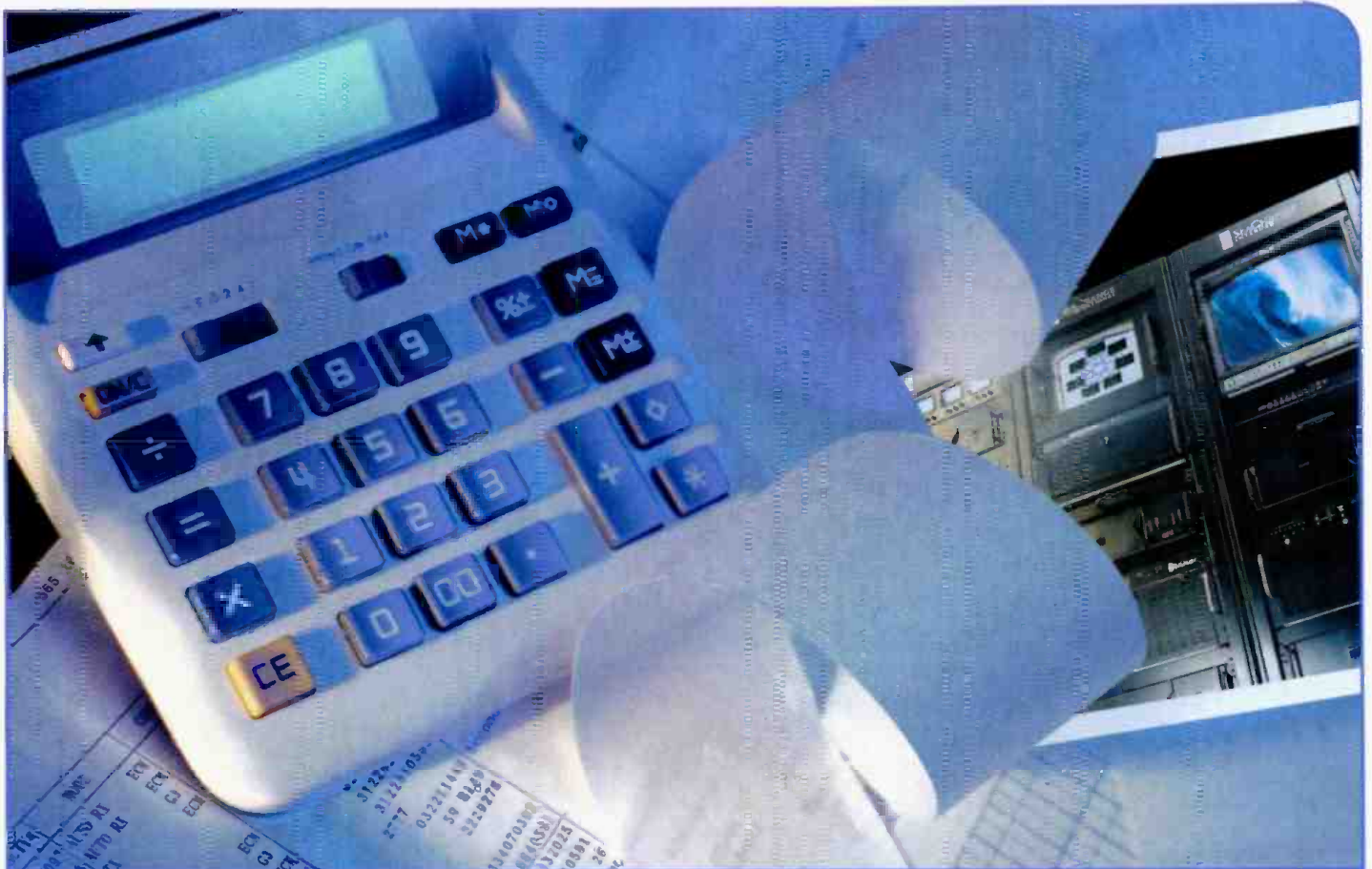
"At the NBC hubs in New York, Miami and Los Angeles, everything will be running in parallel over dual fiber links with multiple video-routing paths available."

While all of this technology is evolving rapidly, according to Moneyhun, the design and management of the central site is still subject to substantial performance gains as different vendors pursue their own agendas.

As a result, what is perceived today as a breakthrough might be dismissed tomorrow as inconsequential.

"Look at the impact of source recognition, for example," says Moneyhun. "This enables us to find a piece of material no matter where it sits. We can find it and load it into the central playlist in a seamless fashion.

"Still, our relational database, which identifies and locates multiple copies across the entire enterprise and works together with our advanced schedule editing, represents just the start of what will be a long and evolving process affecting how centralcasting is implemented." ■



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Grass Valley Group

NBC deal shows that centralcasting can be big business

BY KEN KERSCHBAUMER

CASTING TIP

Broadcasters and groups can expect up to a 60% annual saving in operational costs, depending on the number of stations tied in to the centralcasting operation.



Mike Cronk
Vice president of marketing

Grass Valley Group's work with NBC on its centralcasting operation not only netted the company approximately \$25 million but also gave it proof that centralcasting is a concept ready for the big time.

"To us, this has taken on a whole new light" with NBC moving to centralcasting, says Mike Cronk, Grass Valley Group vice president of marketing. "When you have a network that is going for it in a big way, it shows that it's coming of age."

Cronk says that the transition from the theoretical to the practical is encouraging. The reasons? "The products that are available are getting to a new level," he says. "Certainly, for ourselves, we introduced the Media Area Network at NAB. That's a pivotal piece of a centralcasting operation and has allowed NBC to begin its implementation of centralcasting."

He adds that the other factor is that, over time, related telco costs are dropping. "There has been a downward trend in pricing and availability for lines and solving things like the last-mile problem," he says. "The level of technology, pricing and availability of high-speed networks has played a role [in making centralcasting possible]."

While there are many approaches to centralcasting, Cronk says, there is a common thread. "It's providing for a centralization of operations above and beyond what is done today," he explains. "And that could entail playing all commercials and programming out of a central hub all the way to doing some prep at a central place and then putting the commercials out via a network to stations that handle playout on a local level. It really depends on the economic model the group is facing."

Given the seemingly limitless number of variables, it's nearly impossible to figure out potential cost savings from a centralcasting operation. But Cronk has done basic analysis to provide some framework for a centralcasting operation that feeds 20 stations. "Our numbers analysis got us to about a 60% annual cost saving in terms of operational costs for 20 stations," he says. "I think various broadcasters will have different models with more or less cost savings depending on where they are."

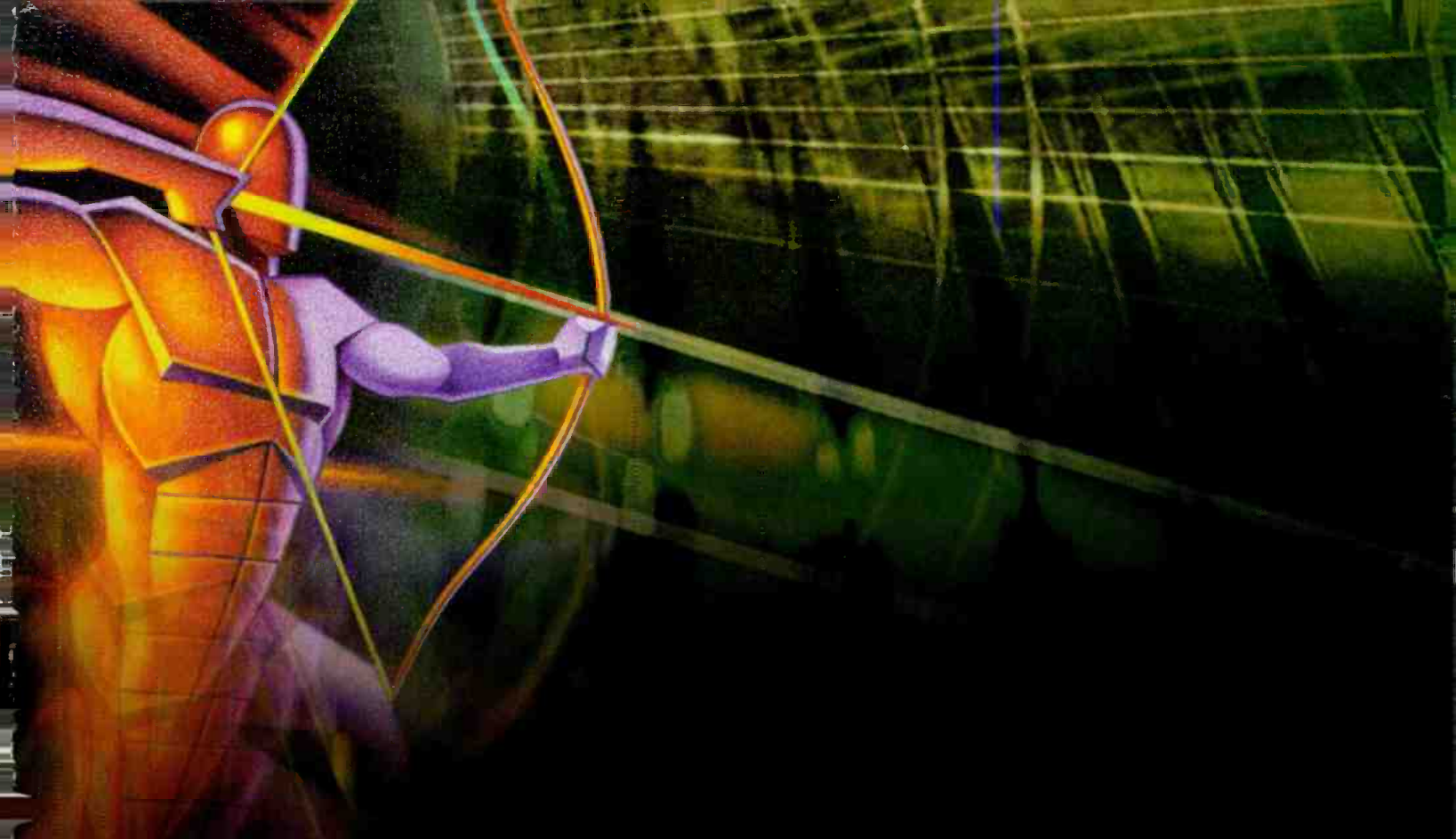
The move to centralcasting is something that GVG has addressed with its product lines. "We've developed a series of products that address centralcasting, like the Media Area

Network, some of the networking capability that we built into Profile servers, and some of the master-control solutions that we have," he explains. "So we've done a lot of analysis and have a lot of expertise on how to get it done. And the networks or groups will have a strong idea what they want to do, but we can bring in a lot of the nitty-gritty design expertise."

Cronk says GVG's Media Area Network provides a robust failover system that can support many channels of media off a central storage pool. "You can have one copy of a commercial or program and then distribute that to many stations," he says. "It's the real linchpin of a centralcasting operation."

The company's Contentshare system also will play a role in centralcasting operations. "How does the user access the media and make it available? The general manager wants to be able to browse the material, see it on the desktop and make business decisions in an efficient manner," he says. "The whole method and way that a server integrates with asset management is a real key to that. Building in some of the things with Contentshare is one way to really help us in that regard."

Asset management, in fact, will provide one of the true challenges in a centralcasting model. "It's one thing to say I'm going to have a central pool of storage and things are going to play out," explains Cronk. "It's another thing to make sure that you have enough asset management to make sure that ad-run logs are synchronized with what each sales department and company is doing. ■



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Harris

Putting the BRAIN behind centralcasting

BY KEN KERSCHBAUMER

CASTING TIP

Last-mile connectivity problems from the central facility to the individual facilities are still the biggest barrier to centralcasting, but microwave technology and even local cable companies could help solve that problem.



Jay Adrick
Vice president
Studio products and systems

It may sound strange to have a brain in the heart of a facility, but that's just what Harris is looking to do with its Broadcast Resource Asset and Information Network (BRAIN) approach to centralcasting.

BRAIN will incorporate facility monitoring and control, wide-area automation, network-ready broadcast products, network gateways, connectivity and transport readiness. "It's bundled together to form a total solution for the group that is looking at consolidation," says Harris' Jay Adrick. He adds that, at this point, final pricing hasn't been determined but he does expect some cost savings vs. buying components individually.

Like other manufacturers, Harris doesn't provide every piece of the centralcasting puzzle. And it is also working with other manufacturers to make sure connectivity isn't a problem, with the use of such programs as its Connectivity Partnership. Eighteen companies have signed on to work with Harris and make sure their products interface with Harris' Broadcast Manager via Simple Network Management Protocol. Among them are Grass Valley Group, Leitch, Miranda, Sea-Change and Snell & Wilcox.

"A lot of work has been

going on behind the scenes among certain manufacturers that is aimed at interactivity between products," says Adrick. "There's the wide-area automation and protocols related to that; there are the monitoring and control standardization protocols. But the goal of the talk isn't a single product but rather an architecture."

With such broad definitions of what centralcasting is, Adrick and Harris have been busy trying to formulate some general theories of what centralcasting entails. The key, of course, is making it economically viable.

"Right now, the biggest barrier has been the high cost of interconnection," says Adrick. "Two years ago, a 155-MB/s OC3 connection from New York to Los Angeles would have averaged \$40,000 a month. Today, that same connectivity is \$10,000 a month, and it's believed that, in two years, that will be \$2,000 a month. The bad news is, it's still expensive to get from the station to the long-distance carrier in the market. And you have to repeat that connectivity at the other end."

One solution to this last-mile problem may reside with either microwave or even working with local cable companies. "The FCC put out a notice of

proposed rulemaking recently that would allow for digital microwave transmission identical to what the common carriers operate in what they call Part 101 service," adds Adrick. "And it would become conceivable that the last mile could be a privately held microwave channel from the point of presentation to the station."

Adrick says that cable companies could also help out by providing a fiber connection to the station in exchange for programming. "Stations could also beat down the costs with local phone companies," he says. "I think those barriers are about to be overrun, and, when that happens, I think there will be a much stronger commitment to move ahead with centralization. Today, the connectivity costs and the savings in manpower just about balance each other out."

Harris' offerings include a combination of automation and monitoring products, and Adrick notes that the company's recently released Network Device Control Protocol will play a part in the company's automation solution. "The traditional automation system is a device server and localized control using RS422, but I'm talking about wide-area automation where we're using new protocols to talk to devices."

The second area in which Harris fits is facility monitoring and control: being able to look at what's happening at a remote site from a central monitoring point. "Exchange control and monitoring are realities that everyone is going to have to own up to if they're going to survive in this broadcast world we're moving into." ■

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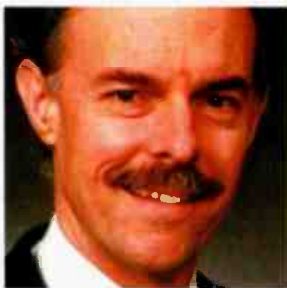
Pinnacle Systems

As the Great One says, skate to where the puck will be

BY KEN KERSCHBAUMER

CASTING TIP

Sit down with the people in your IT department and keep them involved in any decisions concerning wide-area networks (WAN) and related technology. Odds are they'll be important in making the right choices.



Al Kovalick
CTO
Broadcast Solutions Division

Wide-area-network connectivity is one of the major challenges for station groups interested in centralcasting, but Al Kovalick, CTO of Pinnacle Systems' broadcast solutions division, says the same attitude that made Wayne Gretzky the greatest hockey player ever can help broadcasters stay off the thin ice.

"Like Wayne Gretzky says, don't worry about where the puck is, worry about where it's going to be," he advises. "And that's the way you have to look at WAN technology and its pricing." Those planning to adopt centralcasting should find out when WAN technology will be attractively priced for them and then look to have any facilities completed in the same time frame.

No doubt anyone interested in investigating WAN technologies is also sorting through operational models. Kovalick says he has developed three basic approaches to centralcasting. The first is a group that wants to do 100% centralcasting, as in the model the Ackerley Group chose. He says whether that is the best approach depends on how much of the operation a group can get under one roof as well as what kind of deals can

be reached with transmission providers on bandwidth, quality and guarantees of service.

"Some of these stations have two DS3 lines from the hub to the remote so, in case one line dies, the other one is available," he explains. "It also has to do with geography. If you have one station in Maine, one in Florida and one in California, you probably won't want to centralcast."

The other model involves content's being prepped in one place and then sent to remote locations. But there is no streaming occurring from the central location. "It's all playing out from the station, but segmentation and generation of promos is done in a central location."

The third model is a hybrid, incorporating a bit of both of the other models.

Kovalick says that centralcasting is not a solution for every station. Independent stations in small markets dominated by UHF stations probably won't ever find a great need for centralcasting. And stations in markets that can hire employees for less than \$10 an hour might be hard pressed to see the advantages as well.

But, for those stations that do find themselves pulled towards centralcasting, he offers this ad-

vice: Engineering should work closely with the IT department given the use of WAN technologies that play a role in centralcasting.

"If you're in the IT department and you're going to purchase WAN technology, you're going to sit down, figure out what you want, write out an RFP and talk to at least three or four carriers," he says. "Broadcasters don't know WAN technology, so they can learn a lot from the IT department. And until people do that, they're living in a fantasyland thinking it's just going to work."

With WAN technologies helping interconnect far-afield facilities, it will be the storage-area networks (SAN) that will help get centrally stored material out of the hub.

"We now have a SAN-based architecture for our Media Stream server," says Kovalick. "And then you can have 50 to 100 channels with no single point of failure in the system. We're also working to get an archive system included so it's a simpler buy for people."

Kovalick is involved with developing the Media Exchange Format (MXF) standard, something he says will help make it easier for broadcasters to use different servers within the same WAN.

"MXF has at least six months to go before it becomes a SMPTE standard," he says. "It will help in the file-transfer world so that groups can more easily prep material at one site, on one type of server, like a SeaChange, and send it to another site and another type of server, like a Pinnacle or Grass Valley server." ■

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CASTING TIP

It isn't necessary to digitize and archive everything from the beginning. Instead, focus on those assets that are most important, that will benefit most from centralized distribution, and that will, in turn, help speed the return on investment.



Jason Danielson
Director of media
commerce industries

BY PETER J. BROWN

For almost two years now, SGI has been aggressively pushing a computer-centric concept: Distribute data, view video. SGI emphasizes that, among other things, video quality is not dependent on the amount of bandwidth available via a specific network.

In a nutshell, thanks to the wonders of faster-than-real-time transfers, it takes only a few seconds via Gigabit Ethernet for a one-minute news story to be transferred.

And this formula might be revised again by the end of the year as compression yields continue to evolve. What is being revised at an equally fast pace is the scope and performance level of intra-facility and inter-facility links, as well.

"Digital IP networks are enabling a revolution in broadcast work flows," says Jason Danielson, director of media commerce industries at SGI. "Centralcasting is important, but perhaps even more important is the ability to collaborate between broadcast facilities."

Danielson is not an academic suspended in a cloud of technology. His company is intensively focused on enabling a multi-facility fabric where server-to-server interactions are equipped

to work as well in a pull environment as in a push environment. Danielson notes that even when it comes to defining asset management, which is a critical component in any centralcasting implementation, SGI does it a bit differently.

"When we say digital-asset management, we are talking about media residing in digital networks, not resource management of legacy analog gear," Danielson explains.

Sveriges Television (SVT) in Sweden serves as a prime example of the SGI model in motion. There, an SGI Origin 3400 serves as a central file server, and 28 SGI Media Servers allow nine facilities to share material over a 35-Mb/s WAN.

While this might be best described as a full-mesh configuration, Danielson says, just because some network executives have taken gigantic leaps into large-scale centralcasting-based operations doesn't mean others can't take a more modest and less expensive approach.

"You have to establish your priorities and realize that it is not necessary to either archive or digitize everything. Some operations want to digitize more of their operations than others," Danielson says.

"Look at CNN," he contin-

ues. "It started to digitize just the first 36 hours as part of its low-res browse project, and it did not try to archive at all at first. This was brilliant—and supports my argument that you must start with what is most important."

SGI Media Server supports both the MXF and Grass Valley Group's GXF media-exchange formats, which Danielson sees as important contributions to a growing toolkit for facilities searching for optimal ways to collaborate.

"I think we surprised people by supporting both standards," he says. "But we see it as part of a much larger trend, the shift away from video servers as proprietary boxes to open-standards-based solutions. People are more interested in buying an open-system computer than a piece of video equipment."

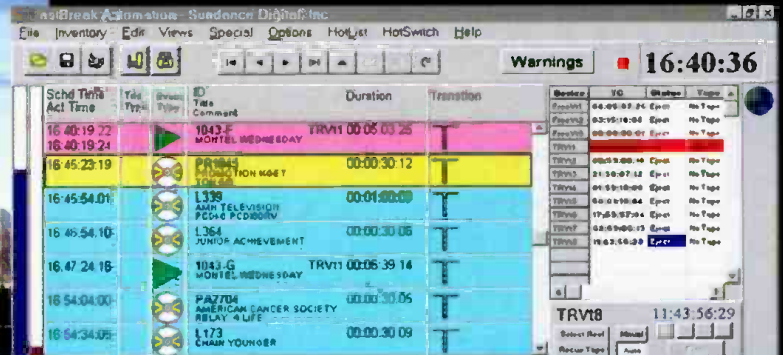
He adds that SGI was not offended when a team of engineers at France Télévision Publicité, which uses a data-over-ATM-based nationwide network, expressed an interest in converting an SGI Origin 2000 to an SGI Media Server. France Télévision is currently converting its SGI Media Servers from DVCPRO to MPEG-2.

"We view this team at France TV more as digital engineers than traditional video engineers," he says. "Team members are distributing all their spots in three-minute breaks to several sites from Media Server to Media Server. They have eliminated a series of prior production and logistical obstacles in the process. Now, they can make changes and move spots around in a couple of hours where it took several days to do it before." ■



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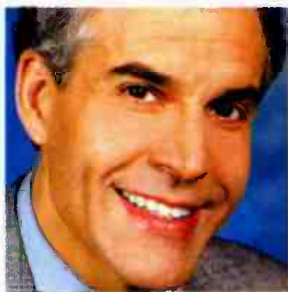
Sony Electronics

Centralcasting is a matter of risk vs. reward

BY KEN KERSCHBAUMER

CASTING TIP

All the monitoring equipment in the world doesn't change the fact that, if a problem arises, it's going to take a human operator to fix it. Make sure staffing levels allow you to sleep comfortably.



Steve Jacobs
Senior vice president
Networked systems business

Steve Jacobs, senior vice president of networked systems business for Sony, takes a Supreme Court Justice Potter Stewart-style view of centralcasting: He can't define it, but he knows it when he sees it.

"Any broadcaster in 2001 is trying to do more with less and take advantage of advancements in technology to reduce current operating expenditures," he says. "And when you look at server technology and declining prices in connectivity for ATMs or IP-based networks, the next thought is 'Gee, can't one person in a master-control center operate more than one television station?' And the answer is 'Yes.'"

Jacobs says the centralcasting obstacles are technical, financial and operational but it is the financial challenge that is the most daunting. That's because the cost of the line needed to connect the station or facility to the central location, whether IP or ATM, is still rather high.

"Most of [the providers] are no longer distance-sensitive, but they've discovered that providing a quality of service for broadcasters, associated with every frame of video every hour every day, is tougher than they first believed," he explains. "And it requires a video network-operations center

with a level of staffing, redundancy and attention to detail that is far greater than that for a network-operations center that delivers poor data."

The challenge for companies like Williams Communications, Qwest, AT&T and Enron is to make sure they can match the type of back-up capabilities offered by satellite.

"Imagine calling Mel Karmazin and explaining that the reason they lost the commercials at WCBS New York and WBZ Boston was that the network-operations center went down because someone cut the fiber-optic line with a backhoe," Jacobs says.

On the flip side, the challenge for broadcasters is how much risk to take with the on-air product.

"Most broadcasters answer 'not that much,' especially with commercials," he adds. "It's not accidental that TV stations during prime time at the network level have a primary and back-up device to play commercials. And it's not accidental that, if you're a local station, local commercials have a primary and a back-up."

For Sony, this is primarily an integration play. The technology is the easy part. It's the integration with one or more providers

of ATM and IP networks and deciding which of the various models of centralcasting you want. The WB 100 stores commercials on a store-and-forward basis, providing distribution from a central site. Programming could be distributed in the same way.

Jacobs says Sony's centralcasting opportunity is primarily in the integration market, although the company's Petasite could sit at the central location, storing hundreds of hours of programming and commercial material. The Petasite could feed a Sony MAV-70 XGI playout server, which can be configured with multiple play-out channels. Sony's BDX encoder and the Multiple Streaming Bridge 2000 would convert the video to IP packets for delivery.

Jacobs says the grand vision of many stations' being under the control of one facility might be a bit too grand given that human operators do eventually enter the equation.

"If you are the guy running master control for two television stations and, for some reason, one goes off the air, you're going to give 100% of your time to solving that problem," he says. "What happens if there's a problem at the other station?"

Because of that potential scenario, Jacobs believes regional operations in which an operator comfortably controls two operations (with three feasible) is more realistic today.

"You want to keep the ratio around one guy for three signals," he says. "Technology can monitor the fact that there is a signal, but you need human beings to be able to react when the alarm bells go off." ■

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CTAM Audience Research Directory

With CTAM (the Cable and Telecommunications Association for Marketing) holding "The Summit" in San Francisco this week, there's no doubt that executives in the cable industry will leave the conference with new marketing ideas. VOD, high-speed Internet access and interactive-TV services—designed to drive viewers and keep subscribers—are among the topics being discussed at the Summit.

The question facing the marketing execs when they return to the home office is how do they know which ideas will work, are working and have worked? That's where research companies enter the picture.

The research firms listed on the following pages are suggested contacts from CTAM. In an effort to expand on the information found at CTAM's Web site, we contacted a number of the companies listed, fleshed out their offering for the cable marketing professional, and provided a slice of interesting research that their studies have uncovered.

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Going beyond ratings, Arbitron Cable looks to help clients drill deeper into markets and to find out who is watching what. "We can find out, for example, what stores are patronized by MTV viewers," says Marketing and Client Services Representative Sheena Lewis. In a departure from ratings information, this Arbitron unit provides customized studies for cable operators and networks keying demographics together with lifestyle patterns and viewing habits.

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Plans and Projections
of Cable Operators

"We tend to get more depth of information for the larger markets, in terms of the stores listed and competitive media information," Lewis notes.

Cool stat: According to Scarborough's qualitative multimarket study, The Discovery Channel network is No. 1 among persons 18+, with A&E and The Weather Channel close behind.

ASHCRAFT RESEARCH (ARI)

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Phone: 312-751-5420

ARI makes use of personal, online and telephone surveys to find viewer response to current and potential cable networks. According to President Laurie Ashcraft, this includes consumer reaction to slogans, logos and network advertising.

ARI also evaluates potential network spin-offs using a methodology called Rounds Channel Optimization. In this approach, not only do respondents select the elements that they would favor in a new network (such as format, genre, pricing and advertising), but these elements are spelled out in an integrated, rather than a linear, fashion.

ARI also has a syndicated attitudinal study, investigating the inner feelings of teenagers and young adults.

Cool stat: TV movies are a safety valve for stressed teens as 53% of teens who report that they feel they might "explode" from the pressure say they watch a lot of movies on TV vs. 34% of less-pressured teens. (Source: GenY2K Report, Nickles & Ashcraft Chicago)

BETA RESEARCH

6400 Jericho Turnpike
Syosset, NY 11791
Phone: 516-935-3800

"We measure things other than viewership—other than what Nielsen does," notes Andy Klein, president of Beta Research's



Klein

Cable Television Division. Customized studies are mostly for the fully distributed basic-cable networks which use the research primarily for affiliate relations and affiliate sales. The research covers areas such as perceived value and satisfaction.

Beta also publishes eight syndicated studies. Two of them deal with cable operators; three, with cable subscribers; and one each, with the subjects of digital cable subscribers, satellite service users, and nonsubscribers to cable and satellite services.

Cool stat: In the 2000 Beta Research Cable Subscriber Interest Study, new emerging/digital networks achieving the highest interest among cable subscribers were HBO Family (52%), MoviePlex (51%), Fox Movie Channel (51%) and Discovery Science Channel (48%).

BOOTH RESEARCH SERVICES

1120 Hope Rd., Suite 200
Atlanta, GA 30350
Phone: 770-992-2200

Booth has researched some highly specific situations for cable operators via telephone research. In addition to general surveys on customer satisfaction, attitudes toward program services, and price sensitivity, it has investigated interest in new services for systems in which a limited number of slots are available. President Pete Booth adds, "Where systems straddle two major TV markets, we've explored where viewers want the network affiliates to come from."

Cool stat: According to its studies of the rates of digital-cable penetration, the customer's interest in digital cable is not affected by the particular digital-cable-service packages that are offered and, in fact, is not much affected by the pricing of these packages.

BURKE ICE RESEARCH

Information, Communications,
Entertainment Research
One Morningside North
Westport, CT 06880
Phone: 800-427-7057

For cable-system operators and satellite service providers, Burke researches overall satisfaction with the scope of service provided, desire to remain a subscriber and willingness to recommend the service to others. Vice President Cary Nadel notes, "We build a composite measure of loyalty, embracing all the elements. We also investigate optimal pricing for new services as well as potential pay-per-view usage, estimating the total revenue of this service."

Cool stat: Television viewing and Internet surfing peacefully coexist, as heavier television viewers spend more time online than do light television viewers. The converse is true as well. For example, those who spend 16 or more hours per week watching TV spend an average of 14.7 hours online. And heavy online users (16 or more hours) average 21.4 hours of TV per week.

C&R RESEARCH SERVICES

500 N. Michigan Ave., Suite 1200
Chicago, IL 60611
Phone: 312-828-9200

Although C&R continues to do traditional telephone, mail and focus-group research, it has moved heavily into PC-based studies. It uses the Internet in KidzEyes, a panel of 6- to 14-year-olds for research on kid-appeal programming. While the children receive prizes for answering questions on attitudes toward programming and commercials, Senior Vice President Jeff Berman notes that the methodology is compliant with children's privacy provisions.

The Crimson methodology involves a self-administered interview on a PC that delivers video, either on the Web or via mail intercept. The approach has been used for commercial testing as well as in answering cable operators' concerns when they con-



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sider new networks. The technique also has been used to test network promotional spots.

E-POLL

16133 Ventura Blvd., Suite 625
Encino, CA 91436
Phone: 818-995-4960

E-Poll is an online polling service that delivers audience research and interactive technology to the entertainment industry. Its signature service, The Edge, has numerous polling applications to aid in accurately surveying consumers for timely, in-depth data. In addition, E-Poll offers syndicated research and E-Scores for an immediate likability/awareness gauge on talent, programs or show concepts.

Cool stat: According to a study titled "Women in Daytime," 62% of women who are home in the daytime watch less television than they did three years ago. Only 18% watched more, and 19.8% watched the same amount.

NORMAN HECHT RESEARCH

P.O. Box 698
33 Queens St.
Syosset, NY 11791
Phone: 516-496-8866

Qualitative measurement of newscasts by Hecht examines such aspects as talent, features, pacing and style. Most of this research is done by telephone, CEO Norman Hecht



Hecht

determine their satisfaction with the networks as performers for the systems or as advertising media.

Cool stat: An average of 70% of news viewers have access to the Internet. The majority use the Internet at home.

HOROWITZ ASSOCIATES

1971 Palmer Ave.
Larchmont, NY 10538
Phone: 914-834-5999

Howard Horowitz, president of Horowitz Associates, reports that cable-operator clients are investigating consumer attitudes



Horowitz

not only toward their own services but also toward alternative service providers. Typical surveys involve new programming choices and responses to various price and packaging alternatives. This extends to such potential services as

cable modems and telephony. Generally, telephone research and focus groups are employed. Online research, however, is used primarily in assessing Web-oriented services.

Horowitz also conducts research among systems and MSOs for their programmers. Used for competitive strategy and sales purposes, these studies concentrate on how the networks perform in the particular cable-system environment.

Cool stat: Multicultural consumers and young people show the highest interest in interactivity. Using the remote to go to a Web site through the TV, send/receive e-mail through the TV, and interactive games are the top three interactive features of interest to multicultural consumers.

IPSOS-NPD

900 West Shore Rd.
Port Washington, NY 11050
Phone: 516-625-2249

The heart of the NPD operation is a prescreened-consumer panel of 400,000 households. It also has an online panel of 600,000 homes. These panels are used for a range of research, and Vice President Jo-Ann Osipow points out some of the firm's newer activity.



Osipow



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"A lot of cable folks are interested in development of high-speed Internet access," she comments, "and we determine demand for it, optimum pricing and the capabilities that can be built in. They're also interested in knowing the profiles of their viewers and of visitors to their Web sites, along with their interest in digital capabilities and what they're willing to pay for them."

Cool stat: "In one of our recent projects, we found that cable-modem users have high incomes and they primarily use the cable modem because they want a high-speed connection and a connection that is always on," Osipow says. "They have higher incomes, and they don't mind spending a little extra per month for the convenience of a cable connection."

LEFLEIN ASSOCIATES

1 Bridge Plaza
Fort Lee, NJ 07024
Phone: 201-363-1661

Out-of-home viewing is one of the more unusual aspects of Leflein's research. According to President Barbara Leflein, surveying sometimes is done in bars, hotels and country clubs. This is in addition to surveys by telephone, mail and mall intercepts, with focus groups, and via the Internet. Clients are primarily cable networks, which want information ranging from typical qualitative information to assessment of the effectiveness of sponsorships. Much of the testing of on-air promotions and other advertising by cable networks is done in tandem with repositioning and branding efforts, she says. Price-sensitivity analysis on pay and bundled services is helping the networks to determine fee strategies.

Cool stat: 20% of male business travelers would likely find another hotel if ESPN were not carried on free in their room's TV. The potential annual loss if ESPN were not carried, combining revenues from room reservations and bar expenditures, ranges from \$428,000 a year for the average mid-scale hotel to \$644,000 a year for a luxury hotel.

FRANK N. MAGID ASSOCIATES

1775 Broadway, Suite 1401
New York, NY 10019
Phone: 212-974-2310

Customized strategic research from Magid includes cable-subscriber surveys on price-point sensitivity of such services as video-on-demand, other interactive services and bundled services. Managing Director Jill



Rosengard

Rosengard says that studies help cable networks determine prospective audiences for niche networks. While telephone surveys of target audiences are the norm, focus groups are

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used to test interactive services.

Concept testing in malls and in-home observations are used in attitudinal studies on new services, determining whether these services appeal to the viewer, live up to promises and warrant additional viewing. Magid has tested such video-recording devices as ReplayTV and TiVo for advertisers as well as testing electronic programming guides for ease of use.

Cool stat: Just over half of all TV viewers say they have noticed programs on TV that invite viewer participation over the phone or via a related Web site. However, only 9% of those viewers who have noticed (or 5% of all adults 18+) have actually taken the time to participate. Nearly half of all 18- to 34-year-olds (46%) were more likely to participate if they could use the remote.

MEDIANCE RESEARCH

1005 Old Columbia Rd.
Columbia, MD 21046-1702
Phone: 410-290-9757

Mediance Research, a service of Millennium Networks, offers what Executive Vice President and COO Jim Dennison describes as a state-of-the-art, end-to-end cable-audience-measurement service delivering large sample sizes, complete subscriber tuning information, and anytime, anywhere customizable reporting. The Audience Engine technology enables continuous collection of tuning information, scalable to the needs of any cable system. With both research and technology expertise, Mediance provides quantitative and qualitative research, maximizing advertising and marketing productivity.

Cool Stat: Events that have local interest, such as severe weather, basketball playoffs or high-profile news, can drive ratings for cable channels like CNN and The Weather Channel into double digits that exceed the ratings for local broadcast affiliates.

MYERS CONSULTING GROUP

156 West 56th St.
New York, NY 10019

Phone: 212-764-5566

The business-to-business aspect of the broadcast and cable industries is the concern of custom and published research from Myers Reports, according to Chief Economist Jack Myers. For example, custom reports on interactive TV explore the attitudes and experiences of cable operators, advertisers and technology suppliers. There is some consumer data as well. Myers also does custom forecasts of revenues, penetration, deployment and preferences for media products, mostly through mailed and e-mailed surveys within the industry. Cable networks are served with value analyses among cable operators and advertisers.

Cool stat: In 2003, interactive-TV revenue in the U.S. will be \$1.068 billion.

NIELSEN MEDIA RESEARCH

299 Park Ave.
New York, NY 10171-0074
Phone: 212-708-7500

Nielsen's well-known syndicated-audience measurement is a starting point for a range of custom services. For example, cable networks can analyze their audiences in terms of both duration of viewing and the number of days viewed over a period of time. Duplication analysis indicates who watched two or more of a given group of separate programs. Programs also are analyzed in terms of co-viewing among family members.

Senior Vice President of Communications Jack Loftus reports that comparisons are being made on cable-network viewing in systems providing lower-channel positions vs. that on higher channels. Programs that are viewed before and after a given program are also tabulated.

RESEARCH COMMUNICATIONS

400 Blue Hill Dr., Suite 350
Westwood, MA 02090
Phone: 781-461-1818

Employing the gamut of methodologies, Research Communications uses samples

ranging from a hundred to thousands for



Crane

quantitative data and smaller samples, which rely more on interviews, for qualitative information. President Valerie Crane, notes that segmentation studies help cable networks determine their positions in the marketplace and which audience will allow them to achieve the highest ratings and the greatest revenue. They are also assisted in differentiating their networks from others—for example, finding a niche separate from the crisis-coverage orientation of CNN and the issue-oriented approach of Fox News Channel.

Cool stat: As indicated in RCL research, local-news-product scores, as rated by local-news viewers, are dropping at a significant pace. In the '80s, it was common for many local-news providers to score in the low 70s on a 100-point scale. In 2000, the average local-news-product scores were in the high 50s. Product scores have declined four points in the past 10 years. Also, most viewers feel that local news is no longer relevant to their lives. There has been a 6% decline in ratings of content relevance over the past 10 years.

REYMER & ASSOCIATES

20300 Civic Center Dr., Suite 401
Southfield, MI 48076
Phone: 248-354-4950

Telephone, mail and online surveys answer typical questions for cable operators and networks, and Reymer has also moved



Reymer

into research for Web sites, using e-mailed invitations to participate. As in the cable studies, according to President Arnold S.

Reymer, the Web-site research covers consumer satisfaction, preferences, demographics, recognition and consumer behavior. Studies for cable operators also cover packaging, tiering and interest in new technologies. For cable networks, Reymer studies such matters as interest in prospective programming.

ROCKBRIDGE ASSOCIATES

10130 G Colvin Run Rd.
Great Falls, VA 22066-1893
Phone: 703-757-5213

One of the most frequent studies done by Rockbridge is the classic brand-tracking study for cable networks. President Charles Colby says it looks at the network's competitive position over time, including awareness, satisfaction with viewing, preference vs. other networks, image in terms of the audience it is believed to attract, trustworthiness, and how often and how long it is watched. These surveys, with answers compared against those for rival networks, are usually done by telephone.

TALMEY-DRAKE RESEARCH & STRATEGY

100 Arapahoe, Suite 1
Boulder, CO 80306
Phone: 303-443-5300

Telephone research is most frequently used in cable operators' studies that are often spurred by franchising authorities either when franchises are up for renewal or when changes are in demand. Subscribers' desires and willingness to pay for bundled services are typical questions, according to President Paul Talmev.

For ad-supported cable networks, the firm determines interest in present and future programming. Pricing attitudes toward pay services are measured both for MSOs and for the services themselves. MSOs have been using Talmev-Drake to investigate barriers toward using pay-per-view as well as optimum pricing for it. For those deciding between video-on-demand and near-video-on-demand, the researcher has explored what viewers are willing to pay for one vs. the other.

TNS INTERSEARCH

410 Horsham Rd.
Horsham, PA 19044
Phone: 215-442-9000

In addition to its customized services, TNS offers the lower-cost approach of a shared vehicle, its Express omnibus method. Express is a 1,000-respondent telephone survey done every Wednesday, with data delivered the following Monday. Senior Vice President, Media and Entertainment, Edey Twer describes this as an efficient approach for media concerns with just a single question or a brief series of questions.

Cool stat: About 30% of U.S. households do not subscribe to cable TV. Of these, 54% would subscribe only if they could customize the channel selection, 32% would do so if an Internet subscription were included in the cost, 34% don't know which company provides cable in their area, 22% would choose to get cable from their phone company instead of the local cable company, and 16% simply hate TV. ■

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A man of many hats

Kimmitt is a lawyer, policymaker, executive—on a global basis

It would be hard to find another résumé as diverse as that of Robert Kimmitt, AOL Time Warner's new executive vice president in charge of global and strategic policy. AOL Time Warner is looking to expand into international markets, and Kimmitt, who has worked at the National Security Council and the State Department and as ambassador to Germany, has vast international experience, not to mention stellar business credentials.

"I think that what I might miss in terms of prior experience in the media and entertainment business I make up with pretty rich diversity in both my public- and private-sector lives," Kimmitt says.

He also brings a network that few can rival. "About 75% of the people in this administration are people I know well and with whom I've dealt before," he says. "I've known the president since his dad's campaign in 1988. And I've known Dick Cheney since that time."

At AOL Time Warner, Kimmitt will be able to wear all his hats:

lawyer, policymaker, businessman, Internet executive. In his first month, he has met with most of the company's top executives, had a high-level meeting at the State Department and sat in at a trade conference at the White House.

"Fundamentally," he says, "what I want to do is align public policy on a global basis with our business objectives."

Those who know him don't doubt his ability to accomplish that.

Says Jim Cicconi, executive vice president of AT&T Corp. and a fellow alumnus of the Reagan and Bush administrations, "He's an outstanding individual, a talented lawyer and a very accomplished diplomat."

Pam Turner, senior vice

president of government affairs at NCTA who worked with Kimmitt in the Reagan White House, points out that he had a good teacher: his father. "His strength is in policy—whether in the international arena or economics and business—but he also has a lot of political sense that starts with his dad," who was a senior staffer for the majority in the Senate and "taught a lot of us the ropes as we went up to the Hill."

Following service in Vietnam, where he earned three Bronze Stars, the Purple Heart, the Air Medal and the Vietnamese Cross of Gallantry, Kimmitt attended Georgetown Law School and interned one summer at the National Security Council, a job that



Robert Michael Kimmitt
*Executive Vice President,
Global and Strategic Policy*

B. Dec. 19, 1947, Logan, Utah; B.S., U.S. Military Academy, 1969; active military duty, 1969-74; J.D., Georgetown U., 1977; intern, NSC, 1976-77; clerk, Judge Edward A. Tamm, U.S. Court of Appeals, 1977-78; military detailee, political appointee, 1978-82, NSC; executive sec'y, general counsel, deputy assistant to president for nat'l security affairs, NSC, 1983-85; gen'l counsel, Treasury Dept., 1985-87; partner, Sidley & Austin, 1987-89; Undersecretary of State for political affairs, 1989-91; ambassador to Germany, 1991-93; managing director, Lehman Bros., 1993-97; partner, Wilmer, Cutler & Pickering, 1997-2000; president, Commerce One, 2000-01; current position since July 1; m. Holly Sutherland, May 19, 1979; 5 children

launched his career. After a year of clerking for the D.C. Circuit Court of Appeals, he

returned to the NSC and rose eventually to its No. 3 spot.

When White House Chief of Staff Jim Baker became Treasury Secretary, he asked Kimmitt to serve as his general counsel. Feeling that his "string had run out" at the NSC, he took Baker up on his offer. "The general counsel's position in a major agency seemed like a challenge, and I like looking for challenges where I can learn new things."

That attitude has taken Kimmitt through many jobs and many careers, most recently as president of e-commerce outfit Commerce One, Pleasanton, Calif.

Kimmitt says it wasn't easy for him to leave Silicon Valley and the Internet to return to Washington and politics. Commerce One, like all Internet companies, is struggling to survive, and he had just moved his family to California. "I would love to have taken this job in the summer of '02, but the only way I could get this job in the summer of '02 was to take it in the summer of '01."

He has a big job ahead of him: making AOL Time Warner the most valued and respected company in the world.

"To be the most valued," he says, "we have got to continue to perform against good business metrics. To be respected, we've got to make sure that the values that drive our company and our businesses are the right ones. I was very attracted to that combination." ■

—Paige Albiniak

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Television

NEWS CAREERS

NEWS DIRECTOR

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MANAGEMENT CAREERS

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Tribune Television Northwest
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Seattle, WA 98109

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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.

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Graphic Artist to implement design for station promotional and sales needs. Qualified candidate will be skilled in Adobe After Effects, Photoshop, Illustrator and QuarkXpress. A minimum 3 years in Graphic Design Required. Prior broadcast experience preferred.

Animator

Experienced Animator to develop promotional materials for NBC transition, news package animations, news graphics and special projects. Individual to be skilled in After Effects, Photoshop, Illustrator, LightWave, QuarkEpress and Quantel Paintbox. Prior experience in broadcast design required.

Promotion Manager

If you excel in award-winning campaigns, this job is for you. The PM will be responsible for developing, executing and maintaining station and news promos. PM will work closely with VP of Creative Services to create, implement and manage the station's advertisement and marketing efforts. PM will also oversee the day to day promo operation and staff of writer/producers.

Promotion Editor

A talented, creative individual to write, produce and edit for our dual station promo department. This individual will be responsible for editing and production of all promo materials, including tag and bag, custom and radio promos and will assist in the concept and execution of image campaigns and sales presentations. The qualified candidate will have prior major market promo experience, be skilled in linear and AVID editing and technically skilled in all aspects of broadcast and production. Individual must be able to work in a creative 'team' environment.

Executive Producer

A strong news person who can "run the room." EP will be in-charge of daily news gathering operations and will interact closely with reporters, producers and the assignment desk. Leadership and interactive skills a must. Familiarity with the Bay Area a plus.

Executive Producer of Special Projects

You will oversee all newsroom special projects and programming. You will be the point person for sweeps planning and script approval. The ideal candidate will have similar experience in a smaller market or be a strong Executive Producer who wants to make the transition to special projects.

Reporters

Looking for the best storytellers in the country to work with the best news photographers in the nation. You need to write creatively, know how to build sources and break stories. If you've lived or worked in the Bay Area, it's a plus.

Photographers

We've won the most awards in the state this past year. Our staff is the best. If you shoot NPPA-quality, can edit quickly and can safely tech a live shot, send us your best stuff.

Producers

Looking for a bold, creative artist who can make a show come alive. You must know the difference between stacking and producing a newscast. You must be a great writer, a lover of news and an in-charge person in the control room.

Associate Producers/Writers

This position is for the person who isn't quite ready to make the jump to line producer but who might have producing experience in a smaller market. Must write well and be good at multi-tasking. You will write, work with reporters and assist the producer in the booth. Qualified applicants should send resume and reel to: Director of Human Resources, KNTV/KBWB, 645 Park Avenue, San Jose, Ca. 95110. Granite Broadcasting is an EOE.

Classifieds

Television

PRODUCERCAREERS



CN8, The Comcast Network, Announces the Following Opportunity in the Philadelphia Market:

Talk Show Producer

Seasoned TV pro needed to produce nightly news talk show for CN8, The Comcast Network, in the nation's fourth largest market. The show airs live in prime time to 4 million Comcast Cable homes on the East Coast. Previous news and booking experience necessary; talk show experience preferred. This is a dynamic full-time opportunity with tremendous room for growth. Based in Philadelphia, PA.

Resumes ASAP to:
Human Resources
CN8, The Comcast Network
2215 N. DuPont Highway
New Castle, DE 19720

PRODUCER

KTRK Television is looking for a creative News Producer. We have all the Toys and we are looking for someone who can play with them. Candidates must have the ability to produce a well-paced daily newscast under pressure. They must be a leader but take direction. If you can spend all day producing a show and drop everything for breaking news, then we want to hear from you.

Candidates must have experience producing in a large or medium market. Please send a tape and resume to:

David Strickland, News Director, KTRK-TV
3310 Bissonnet St., Houston, Texas 77005

No telephone calls, please!

Equal Opportunity Employer M/F/V/D

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.

EXECUTIVE PRODUCER

KTRK-TV is looking for an Executive News producer to oversee our primary newscasts.

Applicants should have significant experience producing newscasts and breaking news coverage in a major market. Excellent news judgment and decision making abilities are required, as well as the ability to conceive and develop special and promotable segments.

The successful applicant must be able to supervise and motivate a diverse group of professionals. The ability to work with other departments is essential, as well as the ability to tactfully coordinate coverage with other stations and ABC News. Candidates should also be ready to translate broadcasting skills to the Internet.

Applicants must not only possess the talents of an outstanding producer, but must be able to constructively teach others.

Interested applicants should send a resume, references, cover letter to:

Dave Strickland, News Director, KTRK-TV
3310 Bissonnet St., Houston, TX 77005

No telephone calls.

Equal Opportunity Employer M/F/V/D

FINANCIALCAREERS

GENERAL LEDGER ACCOUNTING SUPERVISOR

Responsibilities include: analyze and reconcile general ledger accounts; prepare, review and approve month-end journal entries; demonstrate a supervisory role in the month-end closing process; perform on-line audit of expense reports; prepare programming amortization schedules and per-program music license fees reports and handle a variety of accounting projects as assigned by the Controller.

The successful candidate should "think outside of the box" and possess sound business judgment. At a minimum, a Bachelor's Degree in Accounting and five years related experience are required. Broadcast or audit experience is desirable. Please fax your resume to Human Resources at (323) 460-3134.

CBS 02
CBS is an Equal Opportunity Employer

SALESCAREERS

SALES ACCOUNT EXECUTIVE

WTVD, an ABC-owned TV station, serving the Raleigh-Durham-Fayetteville area, is seeking an account executive with 3 to 5 years experience and the desire to be part of a winning team. Applicants should possess excellent negotiating skills, the ability to make new business presentations and the creativity to meet the ever-changing demands of our business. Computer proficiency and experience in utilizing various sources of research material helpful. This is an opportunity to join a great sales team, a great television station, and a great company. Send resume to Chris Nesbitt, General Sales Manager, WTVD-TV, PO Box 2009, Durham, NC 27702. EOE.

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CREATIVESERVICES

CREATIVE SERVICES MANAGER

WTVR-TV, a Raycom Media station, is looking for a candidate who will lead the creative team, producing quality commercials, sales, and live productions. High proficiency of non-linear editing, videography, and graphics a must. Ideal candidate will have a winning "can do" attitude with impeccable attention to organization and detail. College degree and 4 yrs experience (2 management) necessary. Send tape, resume, and references to: Dir. of Marketing, WTVR-TV, 3301 W. Broad St., Richmond, VA 23230. EOE

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Classifieds

Television

TECHNICAL CAREERS

IT MANAGER

KTRK-TV, the ABC-owned station in Houston, TX has an outstanding opportunity available on our technical staff for a person with strong, broad-based network administration and PC skills. Working with both the station's admin servers and the latest broadcast video servers, the person we seek will have the following:

- A minimum of 5 years experience.
 - MCSE certification.
 - Experience in the design, installation, maintenance and support of LAN/WAN environments including, MS Windows NT/2000 servers and clients, Firewalls, Routers, Switches, etc.
 - The ability to develop and implement Server, Network and Internet security systems, including web application protection.
 - An interest in acquiring new technical skills outside the traditional IT environment.
 - A high level of Window NT and Windows 2000 Server Administration expertise, along with strong PC hardware support and configuration skills. Any facility with Unix and/or prior experience with SGI platforms would be a plus.
 - Good people skills and the ability to interface well with desktop users with a wide variety of skill levels.
- KTRK-TV offers an excellent salary and benefits package, as well as the opportunity to work in a newly renovated, state-of-the-art digital broadcast facility. For consideration, please send your resume to:

Jim Stanley, Director of Engineering, KTRK-TV
3310 Bissonnet, Houston, TX 77005

(Fax) 713/663-8755 • E-mail: james.w.stanley@abc.com

No phone calls please. Equal Opportunity Employer M/F/V/D

TECHNICAL SERVICES SUPPORT TECHNICIAN III

Howard County, Maryland is seeking applications for the following 40 hr. week, benefitted position:

Technical Services Support Technician III

Reporter/Assistant Producer for the Government Channel - assist with research, writing, shooting, editing & production of quality t.v. programming; direct live multi-camera productions; conceive, research, write and report stories for news & public affairs programs; serve as voice & on-camera talent; & provide technical assistance. Requires H.S. diploma or equiv. & 3 yrs. of related exp. Must be able to lift up to 50 lbs. Applicants must submit a non-returnable VHS or Beta demo tape with application. Salary: \$33,550-\$49,546/yr.

Applications must be received or postmarked by August 3, 2001. ADA accessibility options are available during application, interview & employment. Please access our website at <http://www.co.ho.md.us/jobs.html> to download the required Howard County application. For information, access our website or call our Job Line at 410-313-4460.

TTY: 410-313-2323 EOE/MF

TECHNICAL SERVICES SUPPORT SPECIALIST I

Howard County, Maryland is seeking applications for the following 40 hr. week, benefitted position:

Technical Services Support Specialist I

Senior Producer for the Government Channel - produce public affairs programs, specials & documentaries; serve as host/talent for programs; & direct live multi-camera productions. Requires A.A. deg. & 2 yrs. of related exp., or equiv. Applicants must submit a non-returnable VHS or Beta demo tape with application. Salary: \$37,190-\$54,891/yr. Applications must be received or postmarked by July 27, 2001. ADA accessibility options are available during application, interview & employment. Please access our website at <http://www.co.ho.md.us/jobs.html> to download the required Howard County application. For information, access our website or call our Job Line at 410-313-4460.

TTY: 410-313-2323
EOE/MF

CHIEF ENGINEER

Trinity Broadcasting station. Experienced in maintenance of UHF transmitter, studio systems as well as personnel supervision and training.

SBE certification a plus. Send resumes to Ben Miller. Mail: P. O. Box C-11949, Santa Ana, CA 92711; E-mail: BMILLER@TBN.ORG; Fax: 714/665-2101. M/F EOE.

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.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

The sound of one hand clapping

Broadcasters are heaving a huge sigh of relief. They will continue to rake in those hundreds of millions of dollars worth of issue ads around election time, and they won't have to provide the deeper discounts that the campaign-finance-reform bill would have mandated.

NAB was sweating it out as the legislation headed for a critical procedural vote in the House two weeks ago as the discount amendment hung tough despite calls for its removal by high-powered legislators. The conventional wisdom holds that the amendment remained as a poison pill to help kill the whole package, but some broadcasters were fearful that, if push came to shove, it might survive. It didn't come to that. The bill went down in that procedural vote, which gave everyone some cover.

Broadcasters were by no means alone in their opposition to the bill. The ban on issue ads before elections is clearly an unconstitutional suppression of speech. It would prevent all groups, the NAACP as well as the NRA, from using the media to speak to the issues. The bill's backers pointed out that people could still hold up signs and send out flyers. Yes, but that would hardly be comparable.

Still, it's difficult to applaud the continued failure to address the issue of campaign-finance reform. A victory for broadcasters? Definitely. A victory for the American public? It sure didn't feel that way.

Tough act to follow

Former *Washington Post* publisher Katharine Graham, who died last week at age 84, was what every news organization, print or electronic, should have: A publisher who cares as much about the top story as about the bottom line.

She also knew firsthand the potentially chilling effect that the government's licensing power represents for large media companies. In her case, it was the Nixon administration. According to Graham, when the *Post*, which also owned five broadcast stations, chose in 1971 to run with the Pentagon Papers story, the administration informed Graham that the paper faced criminal prosecution, adding that "papers with criminal decisions against them could not own television stations." Then again, during the Watergate investigation, three of the company's broadcast licensees were challenged, apparently by Nixon cronies.

Lesson one: Government officials are not above using license-renewal muscle to control content. The Nixon gang's methods were particularly egregious, but more-subtle efforts may be the more troubling for being gloved in velvet, or at least not brandished like a club. Lesson two: In an era when many media are under pressure to make money first and news second, it's worth remembering, and saluting, someone who was willing to eschew the safe haven of legal-department cover for the exposed position of standing on principal.

Broadcasting & Cable (ISSN 0007-2028) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Cahners Business Information, 245 W. 17th St., New York, NY 10011. Broadcasting & Cable copyright 2001 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02458-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$149, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Cahners Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

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Maximum College Football

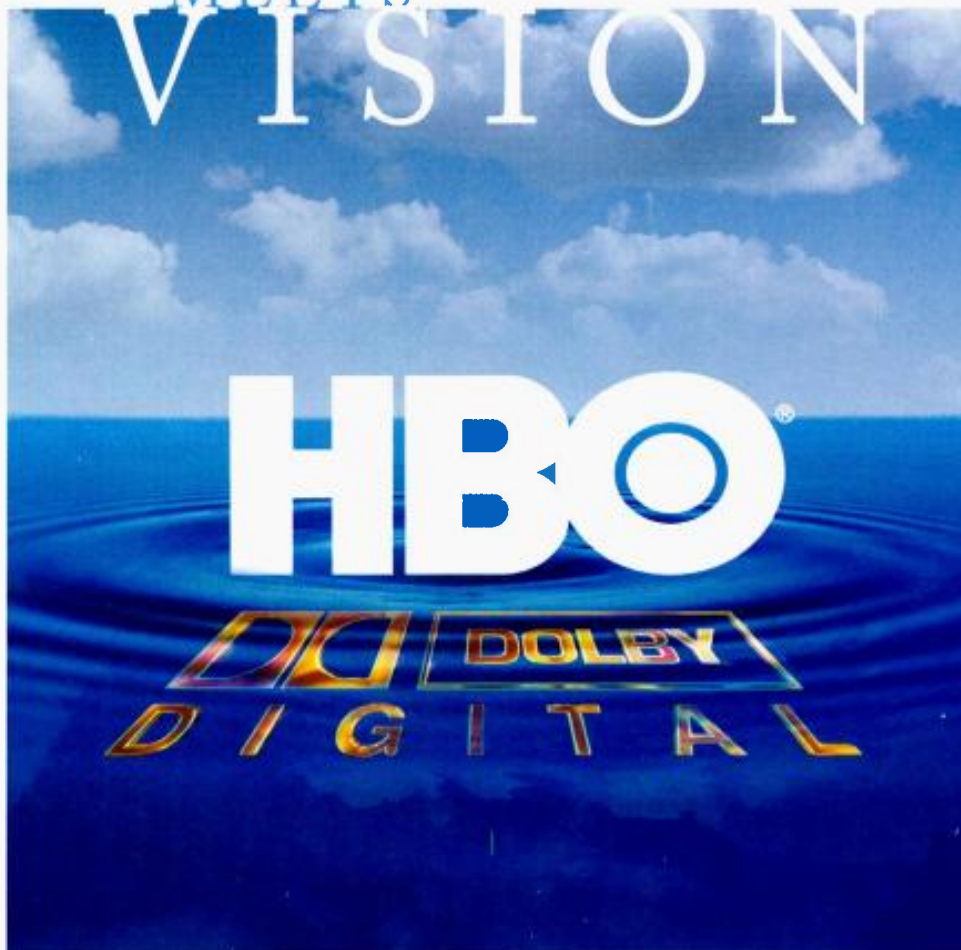
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