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Size, that's what. But with Andrew Lack as the new NBC president, Bob Wright has time to expand the empire
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Carsey's Left the Building
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Believe in You!
YES... and upfront will be yours, says guru and new ABC Bob Patterson' » PAGE 18
Did you know that the MLB Post Season is a dominant upscale vehicle? Compared to NBC's Prime-time coverage from Sydney, FOX's 2000 Yankees-Mets World Series won every upscale break among Men 18-49 (Men 18-34 too). Only the Chinese Ping Pong teams are more dominant than that. So, before you make plans to buy the Winter Games, consider what the MLB Post Season on FOX can do for your brand.

For more information, contact Jim Burnette, SVP Ad Sales at 212.556.2431.
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Liss re-enlists at ABC O&Os

ABC won't be Liss-less after all. Walter Liss, president of the ABC-owned TV stations, had been planning to leave the company May 4. But that was back in February, when Robert Callahan was still running the broadcast group. In early May, after Callahan was replaced by Steve Bornstein, who had run ABC before jumping into cyberspace, Liss was persuaded to stay. Did the change in leadership have anything to do with the decision? "Reasonable people might conclude that," says a company source. "It's not like they were sniping at each other, but the chemistry just clicks better with some people than others."

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

If the shoe fits

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

CME GOES DIGITAL

The Center for Media Education has battled communications giants for 10 years, but that doesn't mean the public-advocacy group is above emulating the business world. Like many of the companies in CME's sights, the group has created a spin-off. The Center for Digital Democracy is led by Jeffrey Chester, who will continue as CME's executive director while the new group gears up. Top issues remain ones that have been on Chester's hit list for the past three years, including fighting for cable open-access requirements and ensuring that interactive TV is more than "advertising on steroids." So far, the center has $100,000 in the bank from three foundations: Albert H. List, HKH and J. Roderick MacArthur. CME, which will be led by Chester's wife and the center's president and founder, Kathryn Montgomery, will now focus exclusively on children's media issues.

CUTTING GRASS

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

By Steve McClellan

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

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

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

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

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

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

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

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

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

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

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*Source: "Research for Cable Media Networks, Inc. among adults interested in emerging networks; 1996-2000 Basic Pay Cable, Cable Telecommunications & Emerging Networks; 1996—

**data derived from December 1999/February 2000 "Emerging Networks; 1996—

***Source: "Research for Cable Media Networks, Inc. among adults interested in emerging networks; 1996—

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NEWS CORP. SHOP FOX FAMILY CHANNEL

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

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

SHOP AT HOME AXES CEO LILLIE

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

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

BAKULA TO PILOT STAR TREK: ENTERPRISE

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

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

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

Wright has never had a clear No. 2—that is, a chief operating officer—to help run the company in the 15 years that he has been at the helm of NBC. Besides the growth issue, he said he needs help with the day-to-day because of his expanded duties at GE, where he has been a vice chairman for the better part of a year. While he's still mostly focused on NBC, a growing portion of his time is devoted to GE and advising Immelt on various matters, particularly on communications issues.

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

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

Powell likes duop

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

By Bill McConnell

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

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

"Duopoly is probably more powerful in small markets where we have stations that can't survive," he said.

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

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

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

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

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

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

“If you look at the history, you’ll hear some extraordinary rhetoric about this being the end of the world in terms of program and content diversity if they were removed. Now they’re gone. Did that happen?”

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

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

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

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

“He’s open minded but has a clear philosophical predilection.’

—Andrew Schwartzman,
Media Access Project

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

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

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

For their part, the networks were scrambling to mitigate any operational setbacks due to the stay. Representatives met with federal prison officials at the execution site in Terre Haute, Ind., prior to the official announcement Friday to ask if they could keep equipment already onsite during the stay.

Said an ABC News spokesman, “We do what we can to keep expenses down, but things change. This stuff is the nature of the news business.”
REVENUE OFF 19% AT GRANITE
Granite Broadcasting said revenue dipped 19% in the first quarter, to $26.8 million, and revenue may be down as much as 22% in the second. The company lost $22.7 million in the first quarter, vs. a $13.8 million loss for first quarter 2000, and attributed the revenue dip in part to less political and Internet advertising.

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

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

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

TOP OF THE WEEK

Another suite retreat

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

By Susanne Ault

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

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

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

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

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

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

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

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

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

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

In the past several years, fewer station executives have been showing up, given the fact that a lot of their programming duties are now the jobs of single-station group heads, who often make their decisions before NATPE starts. "We're not not going to participate," Raleigh says. "We're just going to participate in a different way."

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

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

Loses prime time on NBC and proposed package with UPN

By John M. Higgins

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

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

NBC said weeks ago that it wouldn’t give the XFL more prime time slots, but McMahon still thought he could patch together a package with UPN and a cable network. One proposal was to regionalize the games, so UPN affiliates were always carrying games featuring their nearest local team, and to shift the games out of prime time so stations weren’t risking their highest-priced airtime. But, as UPN and WWFE each closed in on finalizing schedules for upfront advertising sales, a final decision had to be made, and no one saw a profitable way out, an industry executive said.

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

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

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

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

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

“Could come up with a million little things, but time is probably it,” Ebersol said. Each side should lose around $50 million before taxes.

Although McMahon has at times slammed media coverage of the league, he acknowledged that the quality of the games wasn’t strong enough. He pointed with pride to the nine XFL players that have signed or are negotiating deals with NFL teams. Still, “We let NBC down.”

McMahon said that WWFE will now look to the World Championship Wrestling operation acquired from Turner Broadcasting for growth. “That will double our television ratings.”
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LIN CASH FLOW FALLS 22%
LIN Television reported a 22% decline in first-quarter broadcast cash flow, to $17.5 million, on a 7% drop in pro forma revenue, to $58 million. The company saw a $20.6 million net loss for the quarter, vs. $24.1 million loss for the year-ago period.

CLARIFICATIONS
- Two TV stations were incorrectly listed among Entravision Communications' holdings in the April 23 listing of the nation's Top 25 TV Groups. KJLA Ventura/Los Angeles and its to-be satellite, KHIZ Barstow/Los Angeles, are not owned by Entravision.
- However, they are closely related: They are owned by Entravision Chairman and 10.6% owner Walter F. Uloa and managed by the brother of Entravision President Phillip C. Wilkinson, Francis Wilkinson.
- Deleting the two stations drops Entravision from No. 20 on the list to No. 23, with a U.S. TV household coverage of 5.225% (using FCC calculations) and bumps Shop at Home to No. 20, Media General to No. 21 and Emmis Communications to No. 22.
- Also, there were some errors in the Entravision contact information. The correct information: 2425 Olympic Blvd., Suite 600 West, Santa Monica, Calif., 90064; phone: 310-447-3870; fax: 310-449-4706.
- A source told Broadcasting & Cable that UPN is considering a way to expand WWF Smackdown to 90 minutes. A story in the May 7 edition implied that UPN had already made a deal with the WWF to expand the program.

IN BRIEF

FEREE FOR ALL?

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

By Bill McConnell

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

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

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

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

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

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

Where that leaves longtime Mass Media Bureau Chief Roy Stewart is unclear. Although agency bureau chiefs serve at the pleasure of the agency chairman and typically are replaced with each change at the FCC, Stewart has held his post since 1989 and through the tenures of four previous chairmen. But Stewart, 62, also may be ready to retire before Powell completes the consolidation.

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

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

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

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

By Joe Schlosser

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

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

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

NBC is expected to add a pair of new dramas on Sunday evening in the fall, including the third series from Law & Order producer Dick Wolf. Sunday will start with Weakest Link at 8 p.m. and be followed by Law & Order: Criminal Intent at 9. Criminal Intent goes behind the scenes with NYPD detectives in the “major cases” division. Undercover, an action drama with an LAPD elite unit starring Jon Seda, will follow at 10.

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

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

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

“The first day I started, I set out to get Jennifer and do a special with her,” says Gaspin, who created such hits as Behind the Music and Pop-up Video at VH1. “I called her manager, we spoke to Tommy Mottola at Sony Music, and we told them of our desires, and we put a deal together.”
How did you get started in the business?
I was in sales for a long time. I sold a variety of things, including big-screen TVs. And really the whole notion of sales is really nothing more than getting a buyer to see things from your point of view and then benefiting from them seeing things from your point of view. So if you get them to believe in a product, they buy the product; you get a commission.

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

The economy has been anything but steady of late. And you have a new prime time series coming at a time when broadcast TV is losing more and more ground to cable, satellite and the Internet. What can you tell network ad executives that will keep them upbeat heading into the upfront buying season this week?
Let's really kind of look at what it is. I have a little saying that I like to go to, and it certainly applies to network TV vis-à-vis cable and satellite. The saying is "I may not be as good as the next man, but the next man is behind me."

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

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

**BLOCKBUSTER SPORTS EVENTS**

**NASCAR**

**NEW ACQUIRED SERIES**

*buffy the vampire slayer*

**NEW ACQUIRED SERIES**

*the practice*

**NEW ACQUIRED SERIES**

*ally mcbeal*

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*the test*

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With the addition of 17.1 million new subscribers in the last year, FX has become cable's growth superstar. What's creating the buzz? The excitement of NASCAR and a new primetime lineup with three powerhouse acquired series. More breakout original series and critically acclaimed original movies. It's all making FX the one to watch for Xplosive growth into the future.

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*Source: Nielsen L1E5, May 2000 vs. May 2001, Subject to qualifications available upon request.*
through the nose for.

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

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

Some say the ad market may be off by as much as $1 billion this year. That's a pretty tough figure for anybody to swallow. How can you help change the perception that things are so bad out there? Here's what it is. Again it comes down to another saying: "Ask for something everyday that you think you won't get, but don't ask it from the same person because that's stalking." The way to compensate for a market that is off by a billion dollars—there are two ways to look at it.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

You know what, there is no such thing as too much. Whoever came up with the notion of bigger isn't better is a moron. I can't name one thing that isn't better when
For years there have been two primary analog TV standards worldwide. Now, with DTV, there are over 18 digital delivery standards. Only film is compatible with every single one of them. And if history is a teacher, you can bet that these too will be superseded by tomorrow's new standards. The one sure way to protect your investment is to originate on film. No other medium has kept pace with broadcast changes quite like it. So your program can live happily ever after in syndication, well into the future. Which should please everyone—including the Joneses.

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

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

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

What do you think about all of these reality programs? Do you think they'll take space away from dramas and comedies?

I'm not worried because, frankly, I think the whole thing is a misnomer. They are called reality shows, and I don't know whose reality they actually are. They are not mine; they are not the reality of anybody I know. No one I know has been put in a hostile wilderness environment and asked to live with no food and cameras rolling. That has not been my reality. I have never been chained to four women, if I screwed it up in any way. So I'm fairly certain that we should have no problems from the Screen Actors Guild.

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

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

I don't know if it's the answer to what ails network TV. I do know this: It's the answer to what's ailing me, and, frankly, if it just answers my ails, I think that's a satisfactory beginning. It will give me a reason to get up in the morning, and it will afford me the opportunity to pay somebody to make the bed. Charity starts at home, and I have a very large home. I have a girl in there cleaning twice a week.
When you sell local advertising on Cartoon Network, you're delivering Mom, Dad, Big Sister, even the weird old guy down the street. That's right, it isn't just kids who are watching. Which is why Cartoon Network has consistently been the #2 highest rated network among all ad-supported networks. So if you're not inserting on Cartoon Network, you're missing out on a startling opportunity - especially if you find yourself yearning to increase your advertising dollars, or simply want to make money! For more information, go to TurnerResources.com.


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CBS RE-UPS JAG
CBS is keeping military drama JAG around for two more years. The network has renewed the series from fellow Viacom entity Paramount Network TV for close to $2 million per episode, sources say.
JAG is currently in its fifth season, and CBS has been paying Paramount just over $1 million per episode, sources say. The show has been averaging 13 million viewers and a 9.2 rating/14 share in households this season, according to Nielsen Media Research.

WGA BOARD OKS PACT
The Writers Guild of America’s board of directors voted unanimously in favor of last week’s tentative agreement with Hollywood producers, leaving only one more hurdle. The guild’s 11,000 members have to ratify the agreement through a mail-in vote that has a return deadline of June 4.
The WGA and AMPTP on May 4 reached a tentative agreement, a three-year pact that brings TV and film writers a number of financial gains. The Screen Actors Guild and AMPTP will start official negotiations on their new contract on May 15 in Los Angeles. SAG’s current agreement expires June 30.

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

PROGRAMMING

SHIFTING REALITY

The screenwriters’ settlement may delay development of unscripted programming

By Susanne Ault

Settlement of the Writers Guild contract drew a big “whew” from television executives. But getting back to TV business as usual may not be such great news for reality-based projects pushed into development to cushion a strike’s blow.
Reality TV is still a sizzling genre. But, without a strike in the picture, scripted series carry as much weight as reality projects, as networks finalize their fall schedules for this week’s upfronts.
For example, The WB is considering Studios USA/LMNO Productions’ revival of That’s Incredible!, along with shows like Smallville, about a young Superman. NBC is pondering Spy TV and Fear Factor from Big Brother producer Endemol and the next Law & Order installment, Criminal Intent.
The reality series could make it onto their respective networks, eventually. But now that the networks’ best bets in comedy and drama can run as they typically do—during the high-profile fall season—some reality projects will likely be pushed elsewhere. Already, Bunim Murray’s Love Cruise for Fox appears to be headed for a summer debut, rather than a fall strike-plan launch; likewise, its Lost in the U.S.A., for The WB, will probably debut in mid-season instead of in September.
And without the pre-settlement urgency, some reality shows might not launch at all. “There’s no doubt that some of the reality projects ordered in anticipation of the strike are going to be much less interesting to the networks,” admits David Kissinger, president of USA Television Production Group.
He insists, though, that That’s Incredible!, a revival of the 1980s series spotlighting zany performances and stunts, “is so good I’m not concerned what the strike settlement will do to its fortunes.” But “possibly,” he adds, “it and other reality projects could get shifted to other outlets, such as cable or syndication. If the networks make scripted series a higher priority, Kissinger “would certainly try to find a home for it if we fail at The WB.”

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

Some sure things include second outings of ABC’s The Mole and CBS’ Big Brother, which are already in production at Stone Stanley Entertainment and Endemol Entertainment.
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Cable’s labor day

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

By Allison Romano

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

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

Payments by cable networks were at the heart of the negotiations, since they have still been getting price breaks negotiated when they were poor and thinly watched, not rich and sometimes beating broadcast networks’ Nielsen.

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

“The problem with this was that, in practice, it never paid any residuals,” said Chuck Slocum, the guild’s director of strategic planning. “We were never happy with this. The directors’ guild had a richer formula, and the actors’ deal was somewhat richer, but ours just has not worked.”

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

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

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

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

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

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

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

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

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

This issue is sure to be a high priority when the two sides meet again in 2004 to hammer out the next contract, Slocum said.

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

“It’s one contract down, one to go,” said E! President Mindy Herman. “Cooler heads have to prevail, especially in the current economic condition.”
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<tr>
<th>Time</th>
<th>Network</th>
<th>Schedule</th>
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<tbody>
<tr>
<td>7:00 PM</td>
<td>ABC</td>
<td>King of Queens (8.0/16)</td>
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<td>10:30 PM</td>
<td>Fox</td>
<td>The Simpsons (11.0/17)</td>
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**April 30-May 6**

Broadcast network prime time ratings according to Nielsen Media Research

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**Weekly Ratings**

- **ABC**
  - King of Queens: 8.0/16
  - NCIS: 8.0/16
  - The Office: 7.8/13
  - American Dad!: 7.8/13
  - Grey’s Anatomy: 6.9/12
  - Law & Order: SVU: 10.1/17
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  - Grey’s Anatomy: 6.9/12
  - Law & Order: SVU: 10.1/17
  - The Simpsons: 11.0/17

**Weekly Ratings Key**

- **Top Ten Shows of the Week**
  - **Top Ten Shows of the Week** are numbered in red.
  - **TV Universe Estimated at 102.2 Million Households:**
    - **One Ratings Point Is Equal to 1,000,000 TV Households**
    - **Yellow tint is winner of time slot**
    - **(WS) = Not Ranked**
  - **Rating/Share Estimated for Period Shown**
  - **Top 20 Programs Less Than 15 Minutes in Length Not Shown**
  - **Season to Date**
  - **Sources:** Nielsen Media Research, CBS Research

**Weekly Ratings Table**

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**TOP 25 SHOWS**

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<tr>
<td>1</td>
<td>Wheel of Fortune</td>
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<td>2</td>
<td>Jeopardy</td>
<td>7.9</td>
<td>7.9</td>
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<tr>
<td>3</td>
<td>Seinfeld (wkd)</td>
<td>5.9</td>
<td>6.7</td>
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<tr>
<td>4</td>
<td>Entertainment Tonight</td>
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<td>5.9</td>
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<td>5</td>
<td>Judge Judy</td>
<td>5.6</td>
<td>8.1</td>
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<td>6</td>
<td>Oprah Winfrey Show</td>
<td>5.6</td>
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<td>7</td>
<td>Friends</td>
<td>5.1</td>
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<td>8</td>
<td>Frasier</td>
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<tr>
<td>11</td>
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<td>Judge Joe Brown</td>
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<td>25</td>
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**TOP TALK SHOWS**

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<th>GAA</th>
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<td>3</td>
<td>Maury</td>
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<td>Live With Regis and Kelly</td>
<td>3.0</td>
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<tr>
<td>5</td>
<td>Montel Williams</td>
<td>3.0</td>
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</table>


- 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

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**Still there after eight years**

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

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

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

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

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

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

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

― Susanne Ault

---

**#1 COURT SHOW IN CHICAGO!**

WFLD/FOX-10:30am

**DIVORCE COURT**

#1 WOMEN 18-34
#1 WOMEN 18-49
#1 WOMEN 25-54

Oprah, September 11, 1994, is highest-rated syndicated program among women 25-54, 18-49 and 18-34, according to Nielsen Media Research. Chicago market rank among Courts, Judge Joe Brown, Judge Judy, Judge Hatchett, Judge Mathis, Judge Nancy Lopez, Moody Court, People’s Court, These 19. Nielsen: Total house.
EMERGENCY RESPONSE
Last week, the Radio-Television News Directors Association joined Oregon news leaders in opposing legislation in that state that could give law enforcement the discretion to keep recordings of emergency phone calls from the media. The legislation passed the state House by a wide margin earlier this month and now moves to the state Senate.

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

Four Oregon news directors, including former RTNDA Chairman John Sears of KPTV(TV) Portland, have testified against the proposed law. Sears also joined RTNDA President Barbara Cochran in an entreaty to state senators and Gov. John Kitzhaber, arguing that the legislation could “erode the role of the press as an effective check on the power vested in law-enforcement agencies.”

“Although individuals who call 911 may prefer anonymity,” Sears and Cochran wrote, “in this world of media publicity and litigation, there is no realistic expectation of anonymity and/or privacy when a person contacts the police with information. Moreover, while the bill would afford access to transcripts of the tapes, such transcripts offer no substitute for audio recordings. Absent inference and timing, a true assessment of what has transpired is difficult if not impossible to make.”

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

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

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

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

STOCK SHOCKER
Denver authorities are investigating financial dealings among former KDVR(TV) Denver Managing Editor Scott McDonald and co-workers, as well as local newsmakers and public relations executives. Among those accusing McDonald is station consumer reporter Tom Martino.

Martino acknowledged the irony of a consumer reporter’s allegedly being a victim of fraud but said he had been pressured by McDonald, who was essentially his boss, into lending McDonald money for investment shortly after Martino joined the station. Though saying he was not intimidated, Martino believed McDonald’s position gave him credibility. Later, Martino said, “I put a private detective on him” before deciding to sue McDonald for fraud.

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

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

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

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

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

—Mark K. Miller (mrkmiller@aol.com; 301-773-0058)
NBC’s strongest link

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

By Joe Schlosser and Allison Romano

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

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

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

Gaspin, who worked at NBC News before joining VH1, will oversee reality shows and NBC’s movie and miniseries department—two divisions headed in very different directions. NBC is ramping up reality production, while scaling back considerably on original movie production. The network may have only one miniseries next season and a half dozen original movies.

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

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

Gaspin has gotten a crash course in reality, taking close to 60 pitch meetings in the three weeks since rejoining NBC. “I wanted to open myself up to the community, so I’ve let just about everybody and their mother come in.”

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

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

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

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

CableWatch

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

CABLE'S TOP 10

Ranked by rating. Cable ratings are the average rating within each basic cable network's universe; U.S. rating is of 102.2 million TV households.

Sources: Nielsen Media Research, Turner Entertainment.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Network</th>
<th>Day</th>
<th>Time</th>
<th>Duration</th>
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<td>1</td>
<td>WWF Entertainment</td>
<td>TNN</td>
<td>Mon</td>
<td>10:00P</td>
<td>64</td>
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<td>4.2</td>
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<td>TNN</td>
<td>Mon</td>
<td>06:00P</td>
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<td>3</td>
<td>NASCAR/Pontiac Excitement 400</td>
<td>FX</td>
<td>Sat</td>
<td>08:00P</td>
<td>202</td>
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<td>2.6</td>
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<td>LIF</td>
<td>Sun</td>
<td>03:00P</td>
<td>120</td>
<td>3.1</td>
<td>2.5</td>
<td>2483</td>
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<td>Spongebob</td>
<td>NICK</td>
<td>Sun</td>
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<td>30</td>
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<td>2.2</td>
<td>2229</td>
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<td>6</td>
<td>m/&quot;Seduced by Madness, Pt. II&quot;</td>
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<td>Sun</td>
<td>07:00P</td>
<td>120</td>
<td>2.7</td>
<td>2.2</td>
<td>2210</td>
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All the faxes, phone calls and e-mails can really hold you back. But now that AdValue's leading media buy management system is on the web, you can spend less time at your desk and more time meeting with clients. MediaWorld connects you to over $3 billion in agency orders. Our simple user interface manages all request through invoicing — with a complete transaction history. Make a break for it, visit mediaworld.com.

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**Changing Hands**

**Combos**

**WSCP (AM) Sandy Creek-WSCP-FM**
- **Pulaski, N.Y.**
- **Price:** $400,000
- **Buyer:** Galaxy Communications LP, Syracuse, N.Y. (Ed Levine and Robert Raide, principals); owns 10 other radios
- **Seller:** Tri-County Broadcasters Inc., Sandy Creek (Kevin Walker, president); no other broadcast interests
- **Facilities:** AM: 1070 kHz, 2.5 kW day; FM: 101.7 MHz, 2.5 kW, ant. 364.1 ft.
- **Format:** Both country
- **Broker:** Ray H. Rosenblum

**FM**

**KFXM (FM) Temecula/North San Diego, Calif.**
- **Price:** $6.225 million (at auction)
- **Buyer:** Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, CEO, Clear Channel Radio); owns/is buying 17 TVs and about 1,146 other radios, including five FMs and three AMs in San Diego
- **Seller:** Newco Temecula LLC, Hemet, Calif. (William B. Hull, president); no other broadcast interests
- **Facilities:** 103.3 MHz, 6 kW, ant. 715 ft.
- **Format:** Country classics
- **Note:** Genesis bought WIRA for $200,000 (Changing Hands, May 15, 2000)

**KYYT (FM) Goldendale, Wash.**
- **Price:** $0 (donation)

**Station Trades**

<table>
<thead>
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<th>Type</th>
<th>Frequency</th>
<th>Power</th>
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<tbody>
<tr>
<td>KEAL (FM) Douglas, Ariz.</td>
<td>AM</td>
<td>1580 kHz</td>
<td>200 watts</td>
<td>Bobby G. Meadows</td>
<td>Country</td>
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<tr>
<td>KAPR (AM) Douglas, Ariz.</td>
<td>AM</td>
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<td>Unicorn Communications (see below)</td>
<td>News</td>
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<td>990 kHz</td>
<td>10,000 watts</td>
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<td>News</td>
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<td>WISP (AM) Missoula, Mont.</td>
<td>AM</td>
<td>1490 kHz</td>
<td>200 watts</td>
<td>Great Falls Broadcasting</td>
<td>News</td>
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<td>WRCN (FM) Riverhead, N.Y.</td>
<td>FM</td>
<td>92.7 MHz</td>
<td>100,000 watts</td>
<td>Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, CEO)</td>
<td>Country</td>
</tr>
</tbody>
</table>

**Buyers**

- Haustock Broadcasting Inc., Goldendale (Colin B. Malcom, president/66% owner/seller); no other broadcast interests
- American Family Association Inc., Tempe (Donald E. Wildmon, president); owns/is buying at least 105 FMs and CPs; Ten other FMs
- Abundant Life Broadcasting, Jackson (Tamara Durham; president); is buying 10 radio stations
- Genesis Communications Inc., Atlanta (Bruce C. Maduri, president; Starter Enterprises Inc., parent [Maduri, 64.6% owner]); owns five AMs, all Florida

**Facilities**

- 1400 kHz, 1 kW
- 930 kHz, 2.5 kW day
- 1570 kHz, 1 kW day
- 1570 kHz, 500 W day
- 1570 kHz, 500 W day
- 1570 kHz, 500 W day

**Format**

- Classic hits
- Classic hits, rock (duplicates WRCN-FM)
- News/talk, C&W

**QSO FAR IN 2001**

<table>
<thead>
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**Compiled by Elizabeth A. Ratbun**
Advertising

Coming into its own

By Steve McClellan

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

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

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

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

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

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

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

“I’ve made quite a point about this with our ad sales force,” says Telemundo President James McNamara. “If the advertisers are talking about a bad patch, go talk to ABC, CBS, NBC and Fox. As it relates to Hispanic, we’ve got way too many factors in our favor.”

The census story is not just about growth, McNamara says. It also demonstrates that Hispanic TV advertisers “probably, over the last five years, have been getting a free ride for at least 10%” because the Hispanic audience was undercounted by that much.

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

“So, for all those reasons, if anybody’s going to take a hit this year, it should be coming out of [mainstream networks’] hide,” McNamara says. He’s looking for 25% ad-sales growth this year. If the economy hadn’t weakened, he says, he’d be looking for twice that.

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

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

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

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

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

But other players are emerging, as well. Azteca America, the venture of Pappas Telecasting and Mexico City-based TV Azteca, says it will launch in June in about 42% of the Spanish-language household universe. That won’t be enough coverage to make much of a dent in the marketplace, although Azteca sales chief Peter Chrisanthopoulos says he already has some deals.
lined up. Nielsen will define Azteca America as an "emerging network" and list its ratings separately from Univision's and Telemundo's until its household coverage reaches 70%.

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

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

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

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

It's not just novelas

Univision, Telemundo, Azteca America prepare varied lineups for upfronts

By Joe Schlosser

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

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

Dominant Univision is looking to double its reach during the upcoming TV season, with a spin-off broadcast network debuting in early January. Still to be named, it will likely be heavy on sports and everything Univision is not, network executives say. Its launch is only months before the 2002 World Cup, to which Univision owns the U.S. Spanish-language rights and is banking on to help get the newer network off the ground.

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

Univision executives won't talk about programming initiatives for the startup, but soccer tournaments and plenty of sports programming are likely during prime time, when Univision and Telemundo are filled with novelas. According to McGarrity, Univision executives are considering a nightly sports-highlight program in the vein of ESPN's SportsCenter as a prime time anchor. Daytime programming on the start-up will probably be geared to female viewers with less of a sports bent.

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

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

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

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

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

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

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

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

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### Top 25 Hispanic DMAs

<table>
<thead>
<tr>
<th>Hispanic rank</th>
<th>U.S. rank</th>
<th>Designated market area</th>
<th>All TV HH</th>
<th>Hispanic TV HH</th>
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<td>1</td>
<td>2</td>
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<td>559,330</td>
<td>82,910</td>
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*Does not include stations of the Azteca America Network, now scheduled to launch in June. Markets in bold have a separate Hispanic sample and are measured by Nielsen Hispanic Station Index (I) = Univision; (T) = Telemundo; (I) = Independent.

Source: Nielsen Media Research Jan. 1, 2003, universe estimates
INBRIEF

court is told to wait for FCC

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

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

FCC OK's Univision's USA PURCHASE

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

Post Time at FCC

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

By Bill McConnell

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

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

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

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

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

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

Chances for the deadline rose last week, however, when agency Chairman Michael Powell postponed the crossownership rulemaking, according to Christopher Day, the Georgetown University Law Center attorney representing the consumer groups. Generally, merger conditions are made contingent on the outcome of rulemakings under way, but, with the crossownership review still in the starting gate, he said, Fox's bid for such favorable treatment may be diminished.
"Practically everything on our truck is Sony—and all the equipment performed magnificently."

—ERIC DUKE, PRESIDENT, ALL MOBILE VIDEO

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

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

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

"We loaded our mobile truck on a boat to make the trip from the West Coast to Hawaii to cover a PGA TOUR golf tournament. We used Sony HDCAM equipment, from the HDC-700A 'hard camera' and the HDC-750A hand-helds to the HDW-700A for field shots. The cameras are so adaptable, we can be a lot of things to a lot of people at a cost which is now affordable. For effects, we chose the HDX-7000 3WE HD Digital Switcher, along with an HDMX-7000 dual channel effects system. And for studio decks, the HDW-500 VTRs really performed.

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

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

HDCAM

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

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

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

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

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

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

Bell bill clears hurdle

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

**By Paige Albinia**

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

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

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

The Tauzin-Dingell bill (H.R. 1542) is essentially a fight between two well-financed, well-established enemies: the incumbent local exchange carriers (ILECs, also known as the Baby Bells and the RBOCs) and the long-distance companies, including AT&T, Sprint and Worldcom.

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

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

Ultimately, the committee passed the legislation by a close, 32-23 vote, by no means a mandate. But the hold-your-breath moment came after a 1½-hour debate on whether the ILECs should be forced to
The cable industry is staying out of the fight, preferring to remain quiet and deregulated rather than asking Congress to regulate its competitors.

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

Now the bill continues to the House Rules Committee, where Tauzin plans to attach a separate bill, crafted by House Telecommunications and Internet Subcommittee Chairman Fred Upton (R-Mich.), that would increase from $12 million to $10 million the fines the FCC can levy on ILECs for violating competition provisions of the 1996 Telecommunications Act.

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

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

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

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

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

Still, the House Judiciary Committee plans a hearing on May 22 that will examine two opposing bills introduced two weeks ago by committee members Reps. John Conyers (D-Mich.) and Chris Cannon (R-Utah).
Interactive Media

That damned streaming

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

By Dan Trigoboff

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

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

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

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

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

“...a corporate decision,” Kevin Mayer, CEO of Clear Channel Internet Group, said when Clear Channel stopped its streaming last month. “It is our intention to put the streams back up when it makes legal and financial sense.” Like other groups, Clear Channel said it is looking into commercial-insertion technology “and making other changes that will insure the financial and legal viability of the product.”

Mathis Dunn Jr., assistant national executive director for AFTRA, said last week there has been no movement toward modifying its contractual relationship with advertisers. “The parties believed at the time, and still do, that the settlement agreement is one that works for advertisers,” although he acknowledged that advertisers have determined there is no value in certain radio advertising being streamed.

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

—by Roy Spence, President, GSD&M

"REALY, FOR THE FIRST TIME IN TE WE CAN DELIVER A MESSAGE THAT ACCOUNTABLE AND TRACKABLE."
“It’s not in anybody’s interest to kill this,” said Emmis Chairman Jeff Smulyan, who stopped streaming at 15 of his radio stations when the controversy surfaced. “The problem is that we don’t have a business model yet. Everyone wants to tack on fees, AFTRA fees, licensing ...They’re demanding fees for a business that’s not generating any revenues.”

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

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

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

“Six-hundred-and-sixty dollars is a reasonable fee” for the Internet differential, countered AFTRA’s Dunn. A total of $880 buys the rights to that work for 13 weeks of broadcast and cable use, and one year on the Internet. There have been no negotiated minimums, he noted, regarding commercials made expressly for the Internet. AFTRA plans to gather information on such advertising for three years. “We would prefer not to kill the Internet business,” he said.

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

Washington lawyer Ira Shepard, chief negotiator for advertisers and the ad agencies in the talent negotiations, said: “Many radio stations were streaming broadcasts without the prior authorization of anybody. We issued a bulletin to the industry saying that the broadcasters were streaming the entire broadcast and the talent unions were claiming their payment. We advised our constituency that where they to authorize streaming, they would have to pay the talent. If they don’t have the authority to stream commercials, they shouldn’t do it.

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

Merged GlobalStreams broadens opportunities via its newly acquired technology

By Michael Grotticelli

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

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

President and CEO Ted Briscoe explains that GlobalStreams had been focused exclusively on streaming live video events over the Internet for corporations and other enterprise clients. Acquiring Play’s technology, he says, has allowed him to expand the company’s opportunities.

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

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

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

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

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

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

***Smaller news crews will go with new Sony camcorders***

By Michael Grotticelli

The belt-tightening at CNN has affected more than just personnel levels.

Electronic newsgathering crews—in both U.S. and overseas bureaus—are being outfitted with less costly digital video (DVCAM) cameras and Apple Final Cut Pro laptop editing software to provide operational efficiencies and more flexibility in transporting the gear, as well as the need for fewer technicians.

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

Previously, most CNN crews consisted of three or four people using Sony Betacam SX equipment. The acquired raw footage would be uplinked directly to Atlanta, or a basic edit-decision list would be created in the field on a dual-VTR Betacam SX laptop editor. This all required significant resources, big equipment and the costs associated with moving the resources and equipment around.

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

Given DVCAM’s ability to connect via a fast, IEEE-1394 interface (Sony calls it “i-Link”) to a laptop computer running Apple’s Final Cut Pro, the new equipment gives CNN the means to edit video on a laptop computer as opposed to a laptop tape machine, Castle explains. “That changes the whole paradigm of power requirements, size, weight and everything about what is required in the field. Most important, it gets us to think differently. News reporting is suddenly about more creativity and nonlinear capability in the field. It’s also about being able to get the equipment into the field faster and better than with larger gear. That’s a powerful thing for news crews.”

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

As for technology, it said that CNN intends to “accelerate our plans to introduce compact, high-tech newsgathering gear. Look for the quick introduction of small, high-quality DV cameras and laptop editing equipment, enabling us to deploy smaller reporting teams, one or two people at a time, when it makes sense. Larger gear will be with us for some time to come and will be used as needed.”

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

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

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

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

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

Initially, 25 ENG crews were given DVCAM. Their gear consists of two DSR-PD150 cameras (facilitating a two-camera shoot by one person or using the second as backup) and a Mac laptop with FinalCut Pro editing software. They can acquire footage on a handheld DVCAM camera, i-Link it to the Mac laptop, edit the finished story and uplink it to CNN's Broadcast Operations Center in Atlanta.

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

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

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

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

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

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

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Digital freedom

GVG to help NBC meet its goal of freely accessible media

By Michael Grotticelli

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

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

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

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

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

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

The entire implementation will take several years and include GVG’s MAN technology for real-time, shared storage and the playout of programs and commercials. These systems will be incorporated into the network’s “hub-and-spoke” system, combining the resources of three sites—Los Angeles, Miami and New York—to feed its 13 owned-and-operated stations across the country. To achieve this, the network will spend about $5 million for a selection of GVG routers and modular (digital-to-analog converter) products to distribute programming and other digital materials throughout the Television Station Division.

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

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

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

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

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

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

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

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

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

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

**May 17-19 CAB Local Sales Management Conference.**
Disney’s Coronado Springs, Lake Buena Vista, Fla. Contact: Nancy Lagos, 212-508-1229.

**May 20-22 Pennsylvania Association of Broadcasters**

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

### Also in May

**May 21-22 Gartner Group**

**May 30-31 DBS Digest**

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

**May 31 Film & Video magazine Showbiz Expo.**
Los Angeles Convention Center, Los Angeles. Contact: David Hamilton, 212-213-3400, ext. 204.

### June

**June 2 Television News Center**

**June 4-6 Association of National Advertisers**

**June 5-7 SCTE**

**June 6 Radio Advertising Bureau 2001**

**June 7 Pioneer Studios, Sony, Artists@Work**

**June 7-11 Montreux Symposium (TV Montreux)**

**June 10-13 National Cable & Telecommunications Association**

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

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

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

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**Compiled by Beatrice Williams-Rude**
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In cable, everything's coming up original...

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

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

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

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Broadcasting

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

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

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

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

Cable

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

Appointments at Paxson Communications: Argie Frudakis, manager, Western region affiliate sales and marketing, Fox Family Channel, Los Angeles, joins as regional director, cable distribution, West division, Los Angeles; Joel G. Genove, director, field marketing, Eastern and central regions, The Box Music Network, Miami Beach, Fla., named regional director, cable distribution, Northeast division, Washington.

Programming

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

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

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

Appointments at Pearson Television North America: David Jacquemin, VP, Western regional manager, New York, promoted to senior VP; Scott Gaulocher, VP, Eastern regional manager, Santa Monica, Calif., promoted to senior VP.

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

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

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

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

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

Radio

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

Advertising/Marketing/PR

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

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

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

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

**Internet**

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

**Technology**


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

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

Appointments at DMX

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

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

**Associations/Law Firms**

Appointments at NCTA, Washington: **Cinnamon Rogers**, senior policy adviser, Sen. Barbara Boxer (D-Calif.), Washington, joins as legislative counsel;

**Cliff Riccio**, legislative analyst, U.S. House of Representatives' Energy and Commerce Committee, Washington, joins as manager, government relations.


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

**Obituaries**

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

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

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

Survivors include his wife, Glenda; and three children, James, Michael and Olivia.

—Beatrice Williams-Rude

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

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

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

—P. Llanor Alleyne
Realizing Sony’s vision
Videotape vet Shapiro helps chart the manufacturer’s course

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

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

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

Shapiro first got interested in the TV and film business while at the University of Maryland. He worked at the college TV station and became familiar with 2-inch quad equipment and RCA studio cameras that needed two people to move them. But the New York native found it hard to resist the pull of the big city, a pull that would get him involved in the industry in a way different from what he had probably envisioned.

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

In 1980, Shapiro began doing PR for a company trying to make a name in broadcasting: Sony. It had a strong consumer reputation but was up against two major forces: RCA and Ampex. “Sony was trying to establish an image in the broadcast industry,” he recalls. “It started with ¼-inch Umatic tape, which was designed for industrial applications but was quickly adopted for newsgathering.”

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

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

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

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

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

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

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

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

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

—Ken Kerschbaumer
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Researchers must have strong organizational skills, fact-checking skills, and have some experience in image-gathering for television. Fax résumé and cover letter to 212-907-9402.

To place an ad in the magazine and on the web, call Kristin at 617-558-4532 or Neil at 617-558-4481
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Weekend Sports Anchor for #1 ABC station in lovely southwestern hi-tech city. Cover national championship football and NCAA playoffs. Minimum 4 years experience preferred. Please send tape and resume to the attention of the Director of Human Resources, KTUL, LLC, 3333 South 29th West Avenue, Tulsa, OK 74107. We are an Equal Opportunity Employer.

NEWSCAST DIRECTOR
Professional Broadcaster needed to direct fast paced 6 PM and 10 PM newscast. If new equipment, solid producers and a staff that performs under pressure interest you and you have 2 years of experience, please send a resume and tape to: Kcen-TV Personal Dept 24, NBC 6 PO BOX 6103, Temple Texas 76503 Equal Opportunity Employer.

MEDICAL REPORTER
WJLA ABC-7, seeks an experienced medical reporter. Candidates must have excellent communication and writing skills. Must be great with enterprise and live reporting and a terrific storyteller. Candidate must display the ability to generate cutting edge stories on medical breakthroughs. Must be able to maintain outstanding contacts with the medical community. Excellent people skills are required, with a minimum of five years of news experience. Send tapes and resume to Steve Hammel, News Director, 3007 Tilden Street, NW, Washington, D.C., 20008. EOE

I TEAM
Rare opening for a dynamic producer or producer/reporter who can do great I-Team television. A unique eye for investigative/consumer story ideas that count, and the special talent to make them come alive on TV will be among your strengths, along with a cool head for handling hot content. Show us your tape of revelations and results that connect with viewers. Send it now with your letter and resume to: News Director, WISH-TV, P.O. Box 7088, Indianapolis, IN 46207. WISH-TV is an equal opportunity employer. (EOE/AF)

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**SUNDAY MORNING PRODUCER**

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

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

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

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Public Station Radio Manager. 247 100,000 watt, classical NPR affiliate in Marquette, Michigan, on the shore of Lake Superior seeks station manager/development professional to manage the human, financial, physical, operational and programmatic activities of the radio station and assigned translators. Master’s degree in Radio/TV, speech or related field or significant combination of professional experience and academic achievement, 5 years senior management experience operating a department, division or broadcast station; development and fundraising or sales experience, programing experience and on-air experience or demonstrated ability therein required. Salary $43,400 - $52,500. Send resume with salary history by June 16, 2001 to Ms. Lynne SundBlad, Assistant Director of Human Resources, Northern Michigan University, 1401 Presque Isle Ave., Marquette, MI 49855. NMU is an AA/EOE.

PRODUCER CAREERS
RADIO - TV COORDINATOR
KANSAS STATE UNIVERSITY
K-State’s media relations office seeks someone to write and produce news and features for radio, television and print media. Salary $30,000 - $34,000 annually, commensurate with experience. Excellent benefits. Screening of applications begins June 6, and continues until position is filled. For a job description, phone 785-532-6415.
K-State is an equal opportunity employer and actively seeks diversity among its employees.

Academic FACULTY CAREERS
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Department of Radio-Television
Effective Date: August 15, 2001
Salary: Competitive
Qualifications: Masters degree or Ph.D. upon date of hire in broadcasting or a related field. Potential for excellent teaching and scholarly or creative accomplishment. Significant professional broadcast experience required. Experience in audio production desired.
Duties: Teach courses in broadcast writing, media criticism, and media and society. In addition, candidates must be proficient in one or more of the following areas: audio production, performance, interactive digital media and/or video graphics. Support student internship and networking opportunities plus service activities.
Send application letter, current resume/curriculum vitae, writing samples, tape of professional and/or student work and contact information for three references to: Max Grubb, Chair, Search Committee, SIUC, Department of Radio-Television, Mailcode 6609, Carbondale, IL 62901-6609 Deadline: July 1, 2001 or until filled. Southern Illinois University is an Equal Opportunity/Affirmative Action Employer. Women and minorities are encouraged to apply.

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TCU’s Department of Radio-TV-Film, located in the 7th-largest U.S. media market, seeks Production Instructor who aspires to mentor well-rounded, ambitious future media professionals. Candidate should hold a Masters degree or higher with significant professional experience in studio and field production. Working knowledge of non-linear editing is required. Teaching experience at college or professional/corporate level preferred. Competitive salary. Please forward resume, letter of application, and three references to:
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Department of Radio-TV-Film
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"When you feel stupid and embarrassed, facing a ballroom full of the most distinguished people in your industry is just what the doctor ordered."
—West Wing creator Aaron Sorkin at an IRTS luncheon in New York on accepting an award a month after he was arrested on drug possession charges to which he pleaded not guilty.

"You're kidding me ... These people are from a methadone clinic down the street."
—Jon Stewart, referring to The Daily Show audience in reply to 60 Minutes creator Don Hewitt's remark that Stewart's audience was a "crowd that my bosses would kill for."

"2006: Threatened with a Screen Actors Guild strike, networks inform the FCC that in order to ensure the continued flow of high-quality entertainment to the American people, the networks need to own actors outright and to sell their vital organs after their shows are canceled."
—John Carman of The San Francisco Chronicle prognosticating on the future power of the networks following the recent FCC decision to lift its ban on allowing one network to own another.

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

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

"I was shown the door. So was Ted Turner."
—Sol Levine, reflecting on Slate.com about how recent changes at the news network have affected CNN for the worse. Levine was recently laid off after 18 years as a producer.

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

"He is an obnoxious, opinionated, caped predator who leaves his coffin nightly to sink his fangs into a smorgasbord of guests. Yet he is not only a more fearless questioner, but infinitely more informed than the host of CNN's main interview show, Larry King Live. Guests facing O'Reilly get a real workout, not a sponging, and it will take a stake through the heart to stop him."
—Howard Rosenberg, of The Los Angeles Times, on Bill O'Reilly and The O'Reilly Factor.

“Our big problem with the reality show is it does not use actors, it does not use writers. I don't know what the business would be coming to if it becomes all reality... That's not the way our business should be.”
—Aaron Spelling offering his two cents on reality television, as reported by Diane Snyder of Gist.com.

“Never again would TV networks (well, other than maybe CBS) even know I exist. As for Fox and The WB, well, I could count myself lucky if they didn't jam their signals to keep me from watching. It was time to face facts: I do not skew young and never will again.”
—Frazier Moore, Associated Press television reporter, reflecting on turning 50.

Broadcasting & Cable (ISSN 0007-2028) (USPS 0986-0000) (GST #125397057) is published weekly, except at years and 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 02158-1000. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post (Canada Distribution) Sales Agreement No. 060553. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all states: USA $149. Canada $219 (includes GST), Foreign Fine $350. Foreign Surface $198. A reasonable fee will 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. Micromedia of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0900). 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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Keep out

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

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

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

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

Hit ‘em while they’re down

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

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

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

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