

BROADCASTING CABLE

AUGUST 6, 2001

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PBS MAY BE DTV TROJAN HORSE

Mild-mannered publicists are rescuing digital must-carry

» PAGE 6

MEET THE B&C HALL OF FAME

Here's the complete list of inductees onto the magazine's honor roll

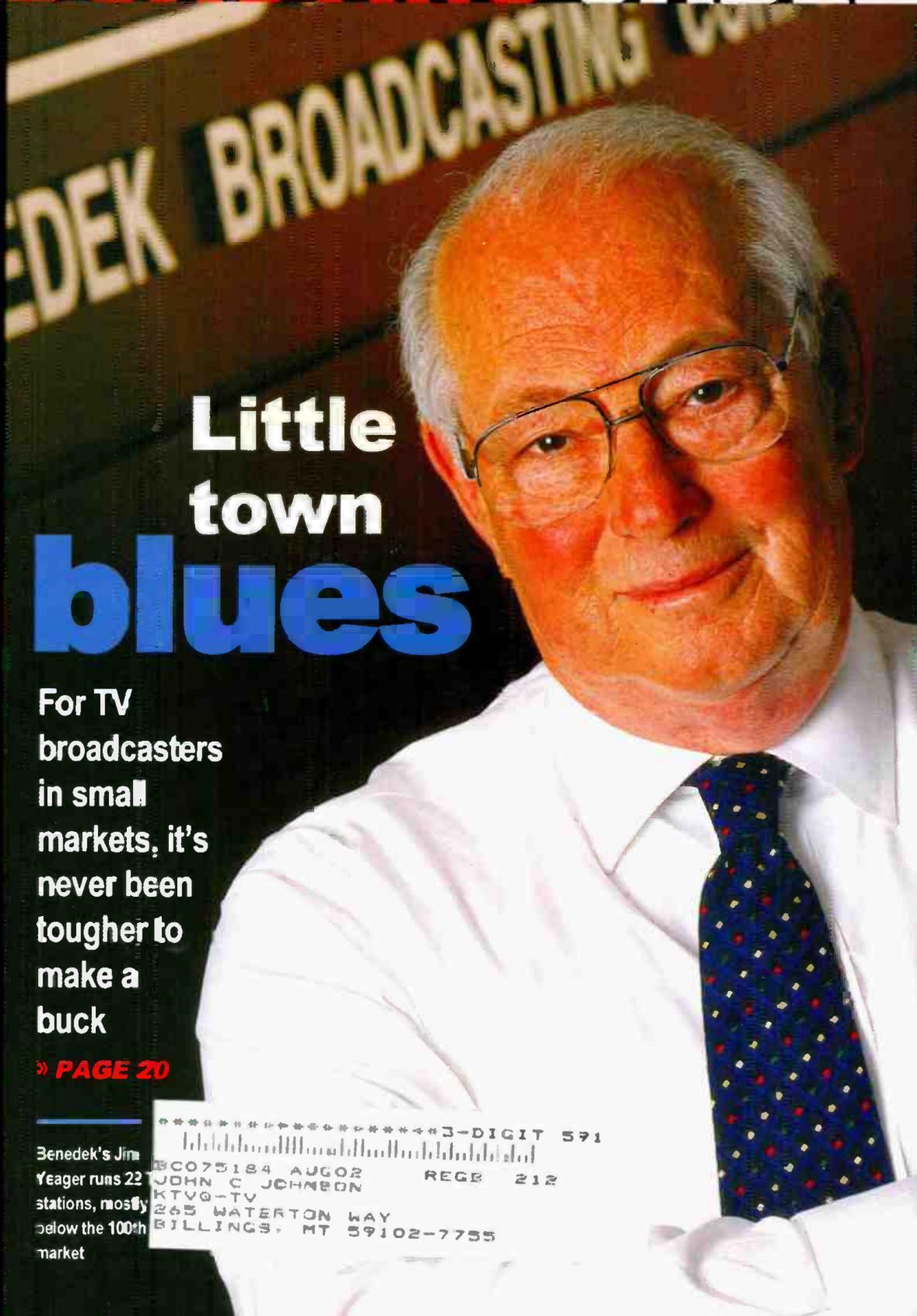
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SPECIAL REPORT

DATACAST'S CHICKENS AND EGGS

Supporters think datacasting is finally going to take off—starting in Raleigh-Durham, N.C. at WRAL-TV

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Little town blues

For TV broadcasters in small markets, it's never been tougher to make a buck

» PAGE 20

*****3-DIGIT 591
BC075184 AUG02 REGE 212
JOHN C JOHNSON
KTVQ-TV
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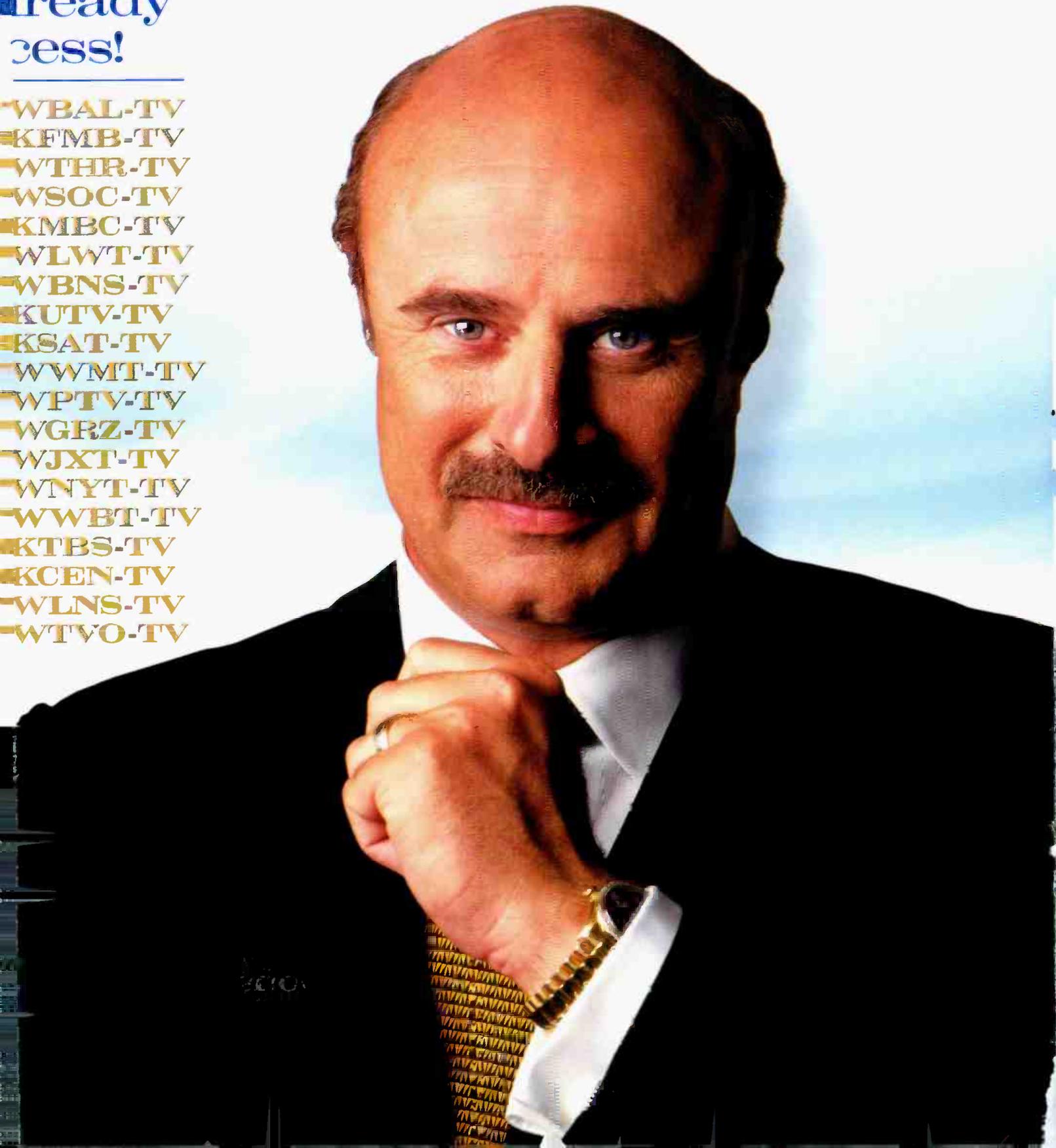
Benedek's Jim Yeager runs 22 stations, mostly below the 100th market



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KFMB-TV
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KRON-TV
WBZ-TV
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WDIV-TV
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KING-TV
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WTSP-TV
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**Make Your
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Top of the Week August 6, 2001



AP Photo / Ron Edmonds

Carter co-chaired commission that recommended free TV for candidates.

FIGHT FOR RIGHTS Public broadcasters' digital must-carry arguments are getting the attention of Powell's FCC. » 6

TALKING HEADS An election reform group renews push for free airtime for political candidates. » 7

FAMILY TIME Watchdog group howls over shows they think are too racy for the "family hour." » 8

BUSHWACKED Comedy Central cans White House comedy, citing high production costs, low ratings. » 12

GROWTH SPURNED Vernonis, Suhler study projects TV ad growth will be slower in next five years. » 12

OUT-FOXING CNN Fox News edged CNN in monthly ratings for the sixth straight month. » 14

DUOPOLY MAINTENANCE Fox has consolidated management in its three new duopolies. » 14

HONOR ROLL Eleventh annual BROADCASTING & CABLE Hall of Fame pays tribute to 13 distinguished media vets. » 18

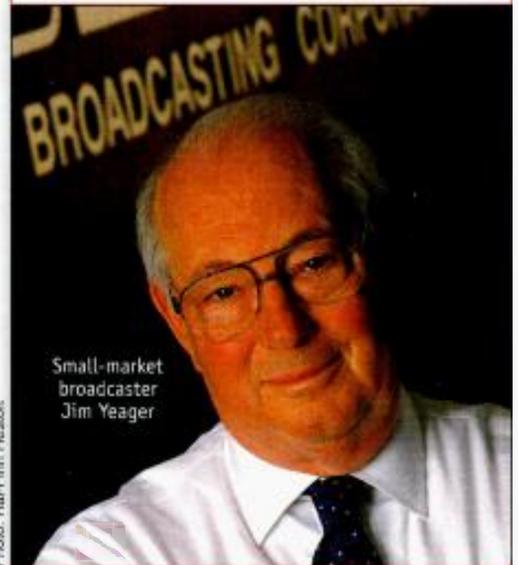


Ratings of *That's My Bush!* didn't justify production cost—\$900,000 per episode.

COVER STORY

SMALL MARKET, MAJOR WOES

Small stations fret about shrinking profits and network compensation, while prepping for costly moves to digital transmission. » 20



Small-market broadcaster Jim Yeager

Photo: Hal-Finn Heiselt

SPECIAL REPORT

DATACASTING

Datacasters are confident that consumers and content providers are finally ready for their technology. » 34

Programming



Caroline Rhea

Sweet Caroline Warner Bros. offers up *Rosie*'s replacement, but some outlets are looking elsewhere. » 24

Washington

Unifying force Lobbyist David Donovan wants to reconcile Washington factions to speed up DTV transition. » 28

Business

Offending Mike With Wall Street favoring Comcast's bid for AT&T Broadband, AT&T's Armstrong isn't finding many allies. » 30

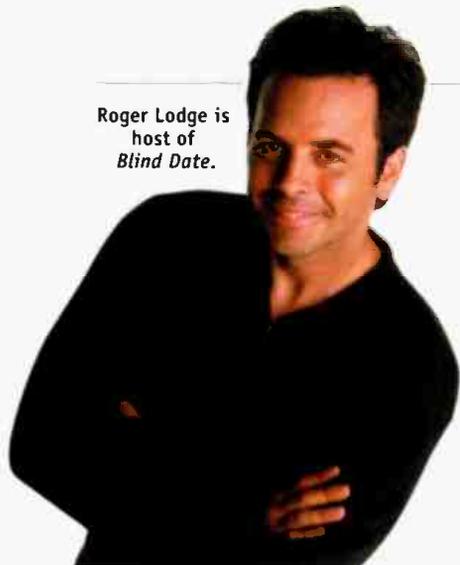
Interactive Media

Royalty flush Record companies, Webcasters joust over fees, waiting for government panel to rule. » 32

One-stop shop Paul Allen ready to pony up \$73 million for ISP that services his Charter Communications cable customers. » 33

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Roger Lodge is host of *Blind Date*.



BCEYE

CABLE PROGRAMMING

Fox puts on some speed

SYNDICATION

Getting a 'Date'

Universal Worldwide TV's parent, Vivendi Universal, is said to be looking to close the three-year-old syndication division and sources say Paramount will most likely snap up the syndication rights to its two domestic syndication offerings, *Blind Date*, entering its third season, and new companion, *The Fifth Wheel*. Universal Worldwide TV was launched in late 1998, when Universal acquired PolyGram. Paramount has a number of ties to *Blind Date*. Producer Gold Coast Entertainment is also producing the new Paramount-distributed first-run series, *Rendez-View*. In addition, Paramount programming chief Greg Meidel formerly ran Universal TV. —J.S.

Fox Cable is wasting no time putting its mark on Speedvision. Fox executives are expected to name a new president, get NASCAR into the title and may even move the network's headquarters out of its Stamford, Conn. home and down to NASCAR-hotbed Charlotte, N.C. Fox, which swapped its interest in Outdoor Life and The Golf Channel last May with Comcast for 100% of Speedvision, is putting Jim Liberatore behind the wheel as the network's new president this month, sources say. Liberatore, who has been the VP/GM of Sunshine Network (in which Fox has a stake), will replace Roger Werner, though Werner has been asked to stick around for several months. Sources say Fox executives are talking with NASCAR about expanding the network's name. How's Speedvision: The Home of NASCAR sound? Fox is in the first year of an eight-year, \$1.6 billion pact to carry NASCAR races and owns 50% of production-wing, NASCAR Images. —J.S.



BROADCAST TECHNOLOGY

Wasted energy?

With 201 stations on the air with digital, according to the NAB, and not many sets out there, a lot of power and money is being expended to reach a tiny fraction of the viewing population. Decisionmark, which follows stations in their transition to DTV (www.broadcastcounts.com), shows 67% of the DTV stations operating at full power. Those stations, typically operating 21 kW transmitters, are gobbling up electricity at an average rate of \$11 per kW hour, says Harris' David Glidden. So, while only 25,000 DTV sets can receive a DTV signals, the typical full-power DTV station is spending nearly \$100,000 per year for electricity. —M.G.

FCC SPOTLIGHT ON KRONE

Sources say FCC Commissioner Gloria Tristani will vacate her seat by Labor Day, prompting speculation on a successor. The latest name is former TCI and AT&T Broadband lobbyist David Krone, who is said to have the backing of Senate Majority Leader Tom Daschle (D-S.D.) and Senate Commerce Committee Chairman Fritz Hollings (D-S.C.). Krone says neither he nor

his mentor, veteran cable executive and now financier Leo Hindery, has talked to Daschle about the seat. —P.A.

REPURPOSEFUL IGER

Disney President Bob Iger wasn't feeling much empathy with affiliates who have a problem with Disney's plans to repurpose ABC-TV shows on the soon-to-be acquired and renamed Fox Family. During a confer-

ence call with analysts, Iger said many affiliates were "relatively accepting" of the plan. But some "chose to be a bit more publicly defiant," he said. "Their defiance is not necessarily worthy of note...since any of our plans would be consistent with the agreement we negotiated with them." Iger was referring to a deal that allows the network to repurpose up to 25% its prime time broadcast schedule on cable. —S.M.



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DIVERSIFIED COMMUNICATIONS

New life for DTV carriage

FCC is looking hard at a proposal by public-TV stations that could spark a digital must-carry fracas with cable MSOs

By Bill McConnell

Six months ago, broadcasters' chances for new digital-carriage rights during the DTV transition appeared dead. Now DTV must-carry is getting new life.

So far, commercial broadcasters have been silent on a plan pushed by public-TV organizations that would force large-market cable operators that expand their capacity to carry broadcasters' digital channels in addition to the analog channels they already carry. But an FCC source said the industry is backing the noncommercial stations' idea privately because nonprofit public-TV outlets draw more sympathy than the National Association of Broadcasters' members would.

Nearly every relevant FCC office has now been briefed on the plan, and Chairman Michael Powell is taking a hard look.

The plan was crafted by Covington & Burling attorney Jonathan Blake, who also represents commercial stations on digital TV and ownership issues.

In another plus for TV stations, the FCC would establish a level of DTV-set penetration below which broadcasters would be allowed to delay their digital rollouts.

The idea, a modified version of the DTV must-carry plan broadcasters pushed for over the past four years, is getting Powell's attention because the DTV rollout is one of his priorities and viewers are unlikely to switch to the new technology unless more digital programming is available. Bringing DTV programs to the 67% of TV households that subscribe to cable is the quickest way to accomplish that.

"The FCC will give the public broadcasters' plan a very critical look," said Susan Eid, Powell's mass media and cable adviser.

Resurrecting any version of dual analog/digital carriage proposals would be vehemently opposed by the cable industry, which appeared to have scored a huge victory in January when the FCC tentatively concluded that digital carriage require-

An FCC source said the industry is backing the noncommercial stations' idea privately because nonprofit public-TV outlets draw more sympathy than the NAB's members would.

ments would be an unconstitutional violation of cable system's free-speech rights.

"The PBS proposal is based on the erroneous assumption that 750 MHz cable systems have infinite channel capacity," said David Beckwith, NCTA spokesman. "If that were true, there would be no debate because cable operators want to offer consumers the greatest choice of programs."

But public broadcasters represented by the Association of America's Public Television Stations, the Corporation for Public Broadcasting and the Public Broadcasting Service ordered a plan aimed at overcoming the First Amendment hurdle.

It's unclear whether Powell is serious about imposing new digital-carriage obligations or is simply hoping the threat will energize cable to settle other disputes

impeding the rollout.

Previously, Powell complained that broadcasters have not offered digital programming compelling enough to warrant government intervention, even if the Constitutional questions are resolved.

Powell also is said to have dismissed rival plans suggested by some NAB members, which would eliminate dual carriage in

return for guaranteed carriage of a station's full 6 MHz of spectrum, regardless of whether the outlet offers one HDTV channel or several lower-resolution channels. That approach also would hit cable operators with a big bill by oblig-

ating them to buy digital set-top boxes for subscribers who don't have DTV sets.

The NAB's official approach is still being developed by its digital task force and a draft is expected by Aug. 15, the due date for the next round of replies on the FCC's DTV rules.

The FCC concluded in January that dual digital/analog must-carry rights for local stations during the DTV transition would be unconstitutional because many cable operators would be forced to bump cable networks from their channel lineups to make room. The public-TV plan tries to preserve cable networks by phasing

in digital obligations based on cable systems' capacity and market size.

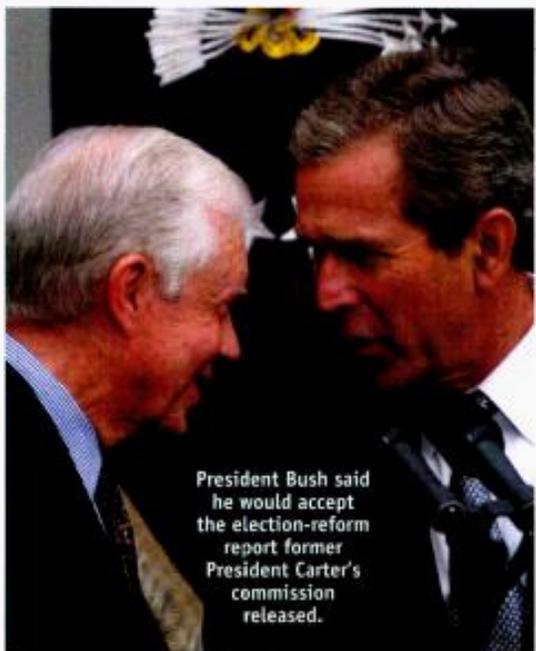
According to the plan, dual carriage would be required of systems with 750 MHz of capacity in all top-30 markets where two or more DTV stations are on the air. ■

The pubcasters' ploy

Under the plan public-TV broadcasters presented earlier to the FCC, digital-television conversion and cable must-carry would be phased in according to:

- Market size
- Number of stations airing DTV
- Cable systems upgraded to 750 MHz capacity
- Penetration of DTV sets

Source: APTS, CPB, PBS



President Bush said he would accept the election-reform report former President Carter's commission released.

Free-time pressure renewed

Election reform panel asks for airtime; Rep. Waxman demands NBC hand over election video

By Paige Albiniak

Yet another high-profile group is pushing broadcasters to offer candidates free airtime as part of an overall plan to revamp the election process. Elsewhere, the battle of words escalated between a powerful congressman and top NBC executive Andrew Lack over a tape purporting to show election-night influence by GE Chairman Jack Welch, influence that the network flatly denies.

The National Commission on Federal Election Reform recommended that national

TV networks provide five minutes of prime airtime nightly to each qualified presidential candidate in the 30 nights leading up to gen-

eral elections. That could mean as much as 15 minutes per network per night.

The commission, co-chaired by former Presidents Ford and Carter, released a report on a number of ways to improve the election process in the wake of the hotly contested presidential election and the highly criticized news coverage of that night. Those recommendations included preventing news organizations from projecting presidential election results while the polls remain open in any of the 48 contiguous states and imposing a uniform poll-closing time or withholding official tallies from news organizations until 11 p.m.

While not endorsing any of the specifics, President Bush said he would "accept their report and recommend the key principles drawn from the report as guidelines for meaningful reform."

Although the networks have said they endorse uniform poll closings, they are unlikely to voluntarily offer much free airtime, although CBS's O&O's last year did offer state and national political candidates a collective five minutes of free airtime each night in the month leading up to the general election.

"We oppose federal mandated free time," said NAB spokesman Dennis Wharton. "We encourage our stations to voluntarily provide coverage of elections. We think, by and large, most stations do an excellent job covering elections. One of the consistent problems in offering candidates free time is getting them to appear."

Candidates—particularly leading candidates and incumbents—often reject offers of free time because they don't want to make a gaffe and lose their lead, Wharton asserted.

But Paul Taylor, executive director for the Alliance for Better Campaigns, said that's no reason for the networks not to make the offer.

Rep. Henry Waxman (D-Calif.) also has a bone to pick with network campaign coverage, at least NBC's.

He and NBC President/COO Andrew Lack are

locked in battle over an alleged videotape that supposedly shows GE Chairman Jack Welch telling NBC News brass to call last November's

IN BRIEF

MANY SEEM TO BE KICKING AT&T'S TIRES

Comcast hasn't signed AT&T's confidentiality agreement yet, but possible rivals have. "Multiple parties" have signed confidentiality agreements to look at the internal financial information of AT&T Broadband, which Comcast has so far bid \$58 billion to buy.

But the agreement includes a clause restricting players from talking to potential partners about a bid.

AOL, Disney and Microsoft have all signed investment bankers to take a look at AT&T Broadband.

HIGH COURT ASKED TO LOOK AT CAPS

Consumer groups on Friday asked the Supreme Court to overturn a decision eliminating the FCC's 30% cap on one company's share of pay-TV subscribers. A federal appeals court ruled on March 2 that the FCC failed to justify the infringement on cable operators' free-speech rights.

The "flawed Constitutional doctrine would threaten nearly every FCC media-ownership regulation," Media Access Project, Consumers Union and the Center for Digital Democracy told the Supreme Court.

DISNEY PROFIT DIPS

Disney said operating profit at ABC-TV and the owned radio and TV stations fell a combined 42% in the quarter ended June 30, to \$244 million on a 12% revenue decline to \$1.321 billion.

Operating income for the cable nets dropped 6% for the quarter, to \$226 million, on a 7% revenue decline to \$814 million. For the first nine months, broadcast operating income is down 28% to \$723 million on a 9% revenue drop to \$4.454 billion. Cable network profits were basically flat at \$826 million, on a 10% revenue gain to \$2.798 billion.

'It would be highly inappropriate for us to share any such tapes with the government.'

—Andrew Lack, NBC

election for Bush. Waxman has been writing Lack letters trying to get the tape since the House Energy and Commerce Committee held hearings on the networks' election coverage last February.

Unhappy with Lack's response to a July 11 letter, Waxman last week wrote Lack a fourth letter, reminding him he had sworn under oath to give the committee any relevant documentation. Waxman gave Lack until Sept. 4 to turn over any internal videotapes or Waxman would be "required to

seek other means of compelling" them.

Lack didn't respond again last week, but in his July 31 letter he said to Waxman: "Your continued pursuit of videotapes and unfounded 'rumors' cannot be explained by any objective view of the facts. These 'rumors' are simply absurd."

But Lack also implied in an April 20 letter to Waxman that a tape exists: "[I]t would be highly inappropriate for us to share any such tapes with the government. There is no basis for a news organization to

turn over material dealing with its editorial decision-making."

Even with the threats, Waxman's power to get material from NBC may be limited because a subpoena would have to go through House Energy and Commerce Committee Chairman Billy Tauzin (R-La.). Tauzin would be interested in seeing any tapes Waxman obtains but "has absolutely no intention of issuing a subpoena at this time. We take Mr. Lack at his word," said Tauzin spokesman Ken Johnson. ■

Family-hour feud

Watchdogs bark at 8 p.m. content as networks defend tactics

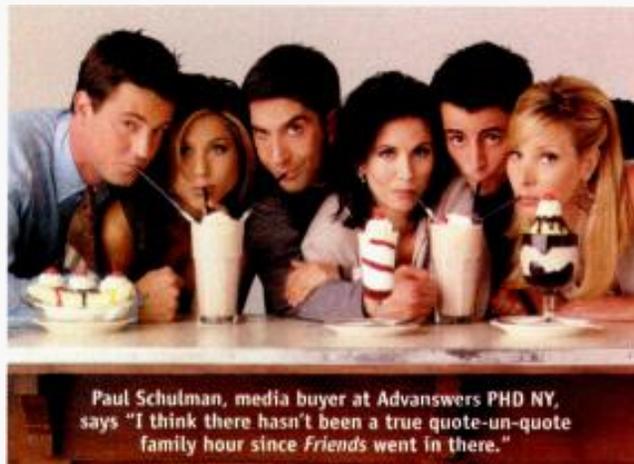
By Joe Schlosser

Does the family hour still exist? Watchdog organizations, elected officials and some advertisers would like to think so, but the 8 p.m. to 9 p.m. block on network television has been getting more and more away from family-oriented programming, and only old timers remember the family viewing hour was actually once a practice rather than a theory.

The addition of controversial and racy reality shows like *Fear Factor* and *Big Brother* in the hour have taken the networks in a decidedly different route than that of *Happy Days* and *The Cosby Show*.

"I think there hasn't been a true quote-un-quote family hour since *Friends* went in there," says media buyer Paul Schulman of Advanswers PHD NY. "Monica has been jumping in and out of bed on almost every episode. It's a huge sexual show, and it's on at 8 p.m. It's the dominant show, and the other networks certainly have not been able to ignore that."

The time period block has become "the sour family hour," according to conservative watchdog group Parents Television Council led by Brent Bozell. It released a study last week showing increases in coarse language and violent content in the hour over the year before. The study, which examined a six-



week period of network television during the 2000-2001 season, also found that shows are dealing with more graphic sexual content including oral sex and pornography.

"What was once a safe haven is increasingly turning into a danger zone for America's children," Sen. Joe Lieberman (D-Conn.) said at the PTC press conference last week. Lieberman, Sen. Sam Brownback (R-Kan.) and PTC organizers say they want to re-establish the family hour.

UPN, which airs *WWF Smackdown* each week at 8 p.m., was the worst offender, according to the PTC study. It had an average of 18.1 instances of either violence, coarse language or sexual content in its 8

p.m. hour. That was more than double second-place NBC at 9.1. "We strongly believe in the viewers' right to make an informed choice about what they watch, which is why we voluntarily and clearly label every UPN

program with a content rating," a UPN statement said.

Broadcasters have never been legally required to set aside the 8 p.m. hour for family-friendly shows, but, in the early 70s, the FCC jawboned the National Association of Broadcasters to designate the time period as the "family-viewing hours." In 1979, a

federal court ruled the NAB Television Code violated the First Amendment.

Evidently by coincidence, just hours after the PTC unveiled its study on the steps at the Capitol, CBS said it was moving back reality show *Big Brother* from 8 p.m. to 9 p.m. for the remainder of its summer run. The show, which has featured a contestant holding a knife to another housemates' throat and various sexual content issues, will be pushed back on all three nights starting this week.

A CBS spokesman said, "The move is motivated by content reasons and not ratings. We are very happy with the ratings, but there is some subject matter in the show that we think is more appropriate for 9 p.m." ■

"Makes Me Laugh Every Time"

-A.L. Hughley

"I Can't Wait For It To Be On Everyday"

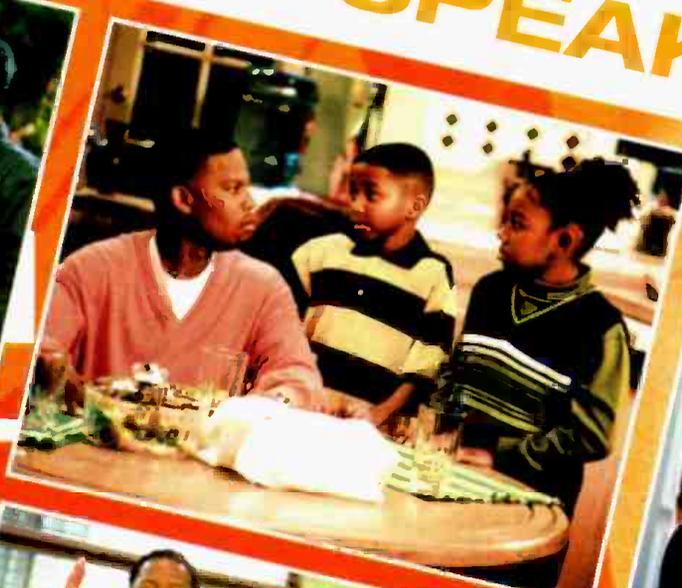
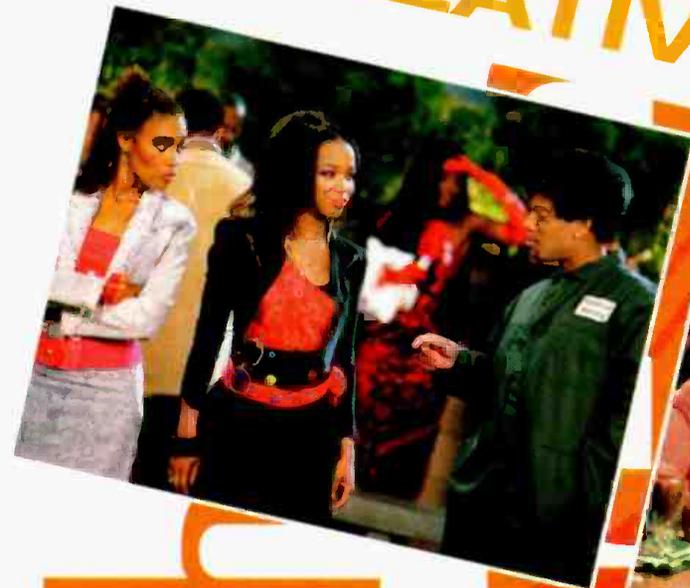
-G.L. Hughley

"My Favorite Show On Television"

-T.L. Hughley



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The Hughleys



IN BRIEF

THE BAD APPLE

NBC last week thwarted Time Warner Cable's plans to swap Bravo's spot on its New York City system with CNBC's channel because the change would have relegated CNBC to the system's wasteland.

Time Warner had planned to move Bravo from ch. 64 to ch. 15—the spot currently occupied by CNBC—but NBC and Bravo worked out an agreement to keep the channels in their current spots.

Getting the worst of it is USA Network, which will bounce from ch. 23 to ch. 40. Other networks with some AOL-Time Warner ties will be improved.

ABC'S SUBPAR MONDAY

ABC's prime time golf special, *The Battle at Bighorn*, pitting golf's top female and male players against each other, featured erratic play and a drop in the national ratings Monday night. It was beaten soundly in the 8 to 11 p.m. time slot by NBC's lineup of *Fear Factor*, *Weakest Link* and *Dateline*.

The Battle at Bighorn (8 p.m.-12:22 a.m. ET) averaged 8.6 million viewers (down 17% from last year's 10.4 million) and a 2.8 rating/9 share in adults 18-49 (off 18% from last year's 3.4/11), according to Nielsen. By comparison, NBC's lineup averaged a 5.9/17 in the demo.

UNIVISION'S NEW NET: TELEFUTURA

Telefutura will be the name of Univision's new network, scheduled to launch in January as what the company calls "the first nontraditional Spanish-language network in the United States."

The name was submitted by two employees. Univision expects Telefutura to reach 80% of all Hispanic households at launch.

Comedy Central impeaches *Bush*

Parker and Stone's controversial sitcom loses the popular vote

By John M. Higgins

Unable to translate the election controversy into ratings, Comedy Central is canceling White House comedy *That's My Bush!*

But creators Matt Stone and Trey Parker, who also conjured up Comedy Central's *South Park*, want to keep the idea alive by pitching an extended

version as a movie. Stone said they envision President Bush fighting off a Chinese invasion.

The twisted Comedy Central half-hour parody portrayed Bush and First Lady Laura Bush as if they were characters in a 1970s sitcom. The show drew criticism both for portraying a sitting U.S. president in a sitcom and for considering portraying the Bush daughters as lesbians.

The show debuted at a huge 3.0 household rating but drifted down to a 1.5 average over



That's My Bush! creators still hope to pitch an extended version as a movie.

its Wednesday night runs before moving to Thursdays.

That's still not too bad a rating for Comedy Central, which averages a 0.7 in prime time. Martin Short's *Primetime Glick!* just got renewed, and its ratings have been as low as a 1.1. But that's a much cheaper show. *Bush!* cost \$900,000 per episode, which is huge by Comedy Central standards.

"We knew it was a risk when we started it," said Stone. "It would have to get *South Park* numbers, and it didn't." *South Park* regularly scored north of 5.0 in its earliest days, and new episodes still regularly approach a 3.0.

The network would not comment on the cancellation. However, it did say that *Glick!* star Martin Short will produce 10 new episodes of the faux-talk show. The new show will start airing early next year. ■

TV ad-sale dip projected

Here's another sign that the boom times for media won't be coming back too soon.

Advertising growth for broadcast TV from 2001 to 2005 is expected to be about half what it was for the previous five years, according to the just-released Communications Industry Forecast from Veronis Suhler & Associates, New York.

VS&A projects that the compound annual growth for broadcast-TV advertising from 2001 to 2005 will be 3.1%, about half the 6.3% the industry posted from 1995 to 2000.

Total broadcast-TV ad sales will climb 20%, to \$51.7 billion by 2005, VSA predicts.

The growth of cable advertising will also decelerate, from an average 19.7% for the previous five years to a 11.6% from 2001 to 2005, when total cable-ad sales are expected to reach \$23.8 billion.

A competing forecast, issued in June by PricewaterhouseCoopers, offers somewhat more optimistic numbers for both broadcast and cable.

PWC predicts that broadcast-network advertising will climb at an annual rate of 5.5% from 2001 to 2005, while TV-station advertising will climb 3.7%.

VS&A predicts broadcast-network growth of 4.2% and station growth of 2.4%.

PWC says that cable-network advertising will grow 17.8% per year to 2005 and that cable-system advertising will grow at a rate of 13.5%.—Steve McClellan

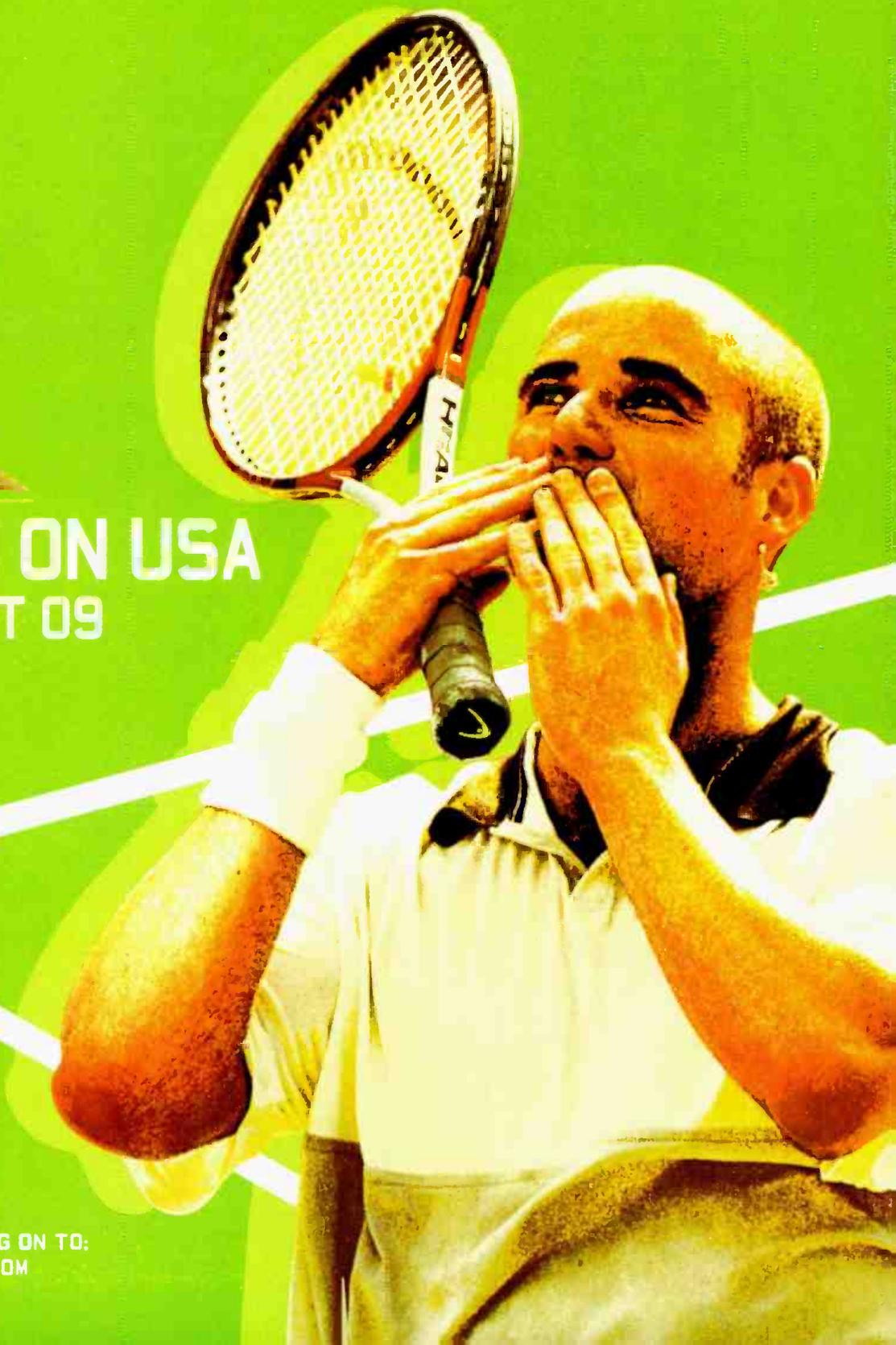
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Shocking Fox News gains!

CNN feels the heat, USA continues to decline in July cable ratings

By Allison Romano

Helped by the Chandra Levy mystery, Fox News Channel is continuing its ratings tear, besting CNN for the sixth consecutive month. Fox News' prime time ratings have climbed one tenth of a point each month since the former intern vanished in May.

For July, the five-year-old upstart harvested a 0.8 rating (532,000 viewers), vanquishing both CNN (0.7, but with 580,000 viewers because CNN serves a larger audience) and MSNBC (0.4, 247,000) in prime time, according to Turner Entertainment Research analysis of Nielsen Media Research data. Fox News doubled its prime time ratings from a year ago, growing from a 0.4 in July 2000.

Like other cable news nets, Fox News flourishes when there's a scandal. In February 1998, shortly after the Monica Lewinsky scandal started playing out in the media, Fox News' ratings climbed to a 0.4 for the first time. The 2000 presidential election debacle gave Fox a 1.3 rating in November 2000. And the channel's success as a result of Chandra Levy is no different.

Critics have rebuked Fox News for its sensationalist coverage of Levy, which has even featured psychics working to contact the missing woman. Fox News executive producer Dennis Murray says the channel hasn't lowered its standards.

"Anytime you have a story that's a mystery and doesn't have an ending, people are tuning in," Murray said, adding that two-thirds of Americans have expressed interest in following the Levy case. "If you seem to see a lot of Chandra, it may be a lot over seven hours, but no one watches us for seven hours. They watch for 30 minutes and get a taste."

Also in July ratings, Lifetime Television held onto the top spot in prime time, notching a 2.1, up 24% from June 2000.

July marked the women's net's 10th consecutive month of ratings growth.

USA Network saw its prime time ratings slip from a 1.9 in June (good enough to tie Lifetime for the top spot) to a 1.7 in July. USA's ratings are off 23% from last July, when the net garnered a 2.2, the highest rating for that month.

Conversely, The Travel Channel and

TNN: The National Network both tallied strong growth since last July. Travel's total-day ratings rose 100%, from a 0.1 (60,000) to a 0.2 (104,000), and 33% in prime time, from a 0.3 (128,000) to a 0.4 (252,000). Bolstered by strong World Wrestling Federation Entertainment ratings, TNN's prime time ratings climbed 67%, from a 0.6 (444,000) to a 1.0 (811,000). ■

Chris-Craft, Fox move in

The duopoly marriage in three markets comes with some consolidation

By Dan Trigoboff

It's time to breathe out," told David Boylan, head of Fox's expanded Los Angeles station operations, to apparently nervous department heads at KCOP(TV) last Tuesday, only hours after Fox took over the Chris-Craft station group.

Across the country, Fox's Jim Clayton says he's asked where he'll live now that he runs a station in New York and a station in New Jersey. "Connecticut," he responds. "It's neutral territory."

But while the station execs tried to keep a lid on anxiety levels, there remained more questions than answers at the end of the newly structured station group's first week on how Fox's three new duopolies, including the number one and two markets, will operate.

Fox had moved quickly to consolidate management in its three automatic duopolies in New York, Los Angeles and Phoenix, promoting its existing station

bosses in those markets to larger management roles. FCC approval of the merger had come only days before.

Clayton, who recently left Fox's WJBK(TV) Detroit for New York, will run both Fox's WNYW(TV) and former Chris-Craft station WWOR-TV in nearby Secaucus, N.J. KTTV(TV) Los Angeles head Boylan picked up Chris-Craft's station KCOP(TV), and Kevin Hale will run KSAZ-TV and new acquisition KUTV(TV) in Phoenix.

Gone as of last week were WWOR-TV GM Robert Qudeen, KCOP(TV) GM David Woodcock and KUTP(TV) GM Bob Furlong. The three Chris-Craft managers were informed of their status in

advance and informed their staffs Monday. Woodcock, former GM at L.A.'s KCAL(TV), has been a candidate for the GM position being vacated by John Severino at KCBS(TV) Los Angeles, but as yet there has been no deal there.

The major question of newscast changes at either station will be decided later. News staff at both WWOR-TV and KCOP(TV) were told that there are no plans for changes, consolidations or cancellations at present, although some economies of scale seem obvious. "We don't have to have two news crews at one news event," says a Fox executive. ■

Fox had moved quickly to consolidate management in its three automatic duopolies in New York, L.A. and Phoenix.

THE WEEK THAT WAS

THE COLOR OF MONEY

ABC TV President Alex Wallau headed a group of 24 network execs who met with the NAACP and Latino, Asian Pacific American and American Indian organizations last week to discuss **minority casting** numbers.

ABC says it has 23 African Americans in supporting or lead roles this fall, up from 15 last year, six Latino actors (versus 5) and three Asian Americans (versus 2). There are no American Indians in series. The coalition said ABC was worst of the major networks last year.

Diversity chieftains from the **Big Four** broadcast networks were also in Washington last week to update **congressional** minority caucuses on efforts to include more ethnic groups among their characters. ...

CBS has signed a sponsorship deal with **Samsung** and **Sears** to underwrite televising its 2001 **college football** schedule in HDTV. The agreement marks the first time a full season of college football has been broadcast in HDTV. Sears will show the games in stores on Samsung sets. ...

New York's principal public TV stations **WNET(TV)** and **WLIW(TV)** agreed last week to merge operations. WLIW board member **Anne Ellis** resigned in opposition to the plan, questioning whether Long Island viewers might be shortchanged. The deal must

still be approved by the New York State Supreme Court and the FCC.

THE PEOPLE MOVER

A week after **ABC Cable** restructured its networks' business operations and management hierarchy, the **Disney Channel** named **Gary Marsh** the channel's new exec VP of original programming and production; **Andrea Taylor** senior VP of marketing, and **Jill Casagrande** senior VP of programming. All three will report to Disney Channel's GM **Richard Ross**. Several new executives were named under them, too. ...

Robert Sachs, president of the **National Cable & Telecommunications Association**, got a contract extension, to Dec. 31, 2004. (His contract was originally due to expire next July.) ...

Tribune Television dubbed **Bill Shaw** VP, sales, overseeing all advertising-sales activity. Previously, Shaw had been president and CEO of **Fox Television Sales**, the joint venture between Petry and Fox that sold national-spot TV time for the Fox-owned stations.

NUMEROLOGY

Hallmark Entertainment bought back an 8.2% stake in its **Crown Media** subsidiary from **EM.TV**, a German programming company that also owns **The Jim Henson Company**. The deal frees

Crown Media from the shackles of Henson's children's programming. **Crown Media's Odyssey Channel** relaunched Sunday as the **Hallmark Channel**.

National Geographic's Explorer series is moving from **CNBC** to **MSNBC** beginning in October 2001, with 48 new episodes a year. ...

Oxygen has picked up **Cybill Shepherd's** old sitcom **Cybill**. The production company's partners, **Marcy Carsey**, **Tom Werner** and **Caryn Mandabach**, are **Oxygen** co-founders. ...



The return of **The Rock** sent **TNN's** ratings to a record high.

The return of **World Wrestling Federation** star **The Rock** last Monday gave **The National Network** its largest audience in the channel's 18-year history. **Raw is War** averaged a 5.7 rating, according to Nielsen. In July, the net achieved a 1.0 prime time rating, up from a 0.6 in

July 2000. ...

Hearst-Argyle Television reported an 18% drop in operating cash flow to \$77.4 million for the second quarter on a 10% revenue decline to \$176.4 million. For the first six months, cash flow is down 22% to \$128 million and revenue is down 11% to \$324 million. The company said it expected a 10%-14% revenue decline in the third quarter. ...

Pax TV struck joint-sales agreements with **Hearst-Argyle**-owned **NBC** affiliates in four more markets, bringing the number of Pax JSAs to 55 of its 68 stations. The new deals are between **KCRA-TV (NBC)** and **KSPX-TV (Pax)** in Sacramento, Calif.; **WESH-TV (NBC)** and **WOPX-TV (Pax)** in Orlando, Fla.; **WDSU-TV (NBC)** and **WPXL-TV (Pax)** in New Orleans and **WXII-TV (NBC)** and **WGTX-TV (Pax)** in Greensboro, N.C. ...

CORRECTION

News Corp. and **Hughes Corp.** denied that there are any major environmental liabilities snagging their merger negotiations, as **BROADCASTING & CABLE** reported last week. **Hughes** says the only environmental issue deals with an old GM Delco Electronics plant in Santa Barbara, Calif., that is "relatively insignificant." A **News Corp.** executive also minimized the environmental issue. ■



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Honoring excellence

BROADCASTING & CABLE will add 13 distinguished media contributors to its Hall of Fame

The 11th Annual BROADCASTING & CABLE Hall of Fame and the 70th anniversary of BROADCASTING & CABLE magazine will be celebrated conjointly on Nov. 12 at a formal dinner and ceremonies at New York's Marriott Marquis hotel.

"It's a moment to bring together friends and family from every reach of the industries we have served for so long," said William McGorry, senior vice president of the Cahners Television Group.

"The Hall of Fame has come to attract a critical mass from our increasingly multi-media constituency every fall, and it seems the right moment to co-celebrate the two events," McGorry added.

Officially, BROADCASTING & CABLE's anniversary is Oct. 15.

Thirteen honorees will join the previous 200 in this year's Hall of Fame, whose master of ceremonies since 1991 has been Sam Donaldson of ABC News.

Selections to the BROADCASTING & CABLE Hall of Fame are made by the magazine's editors, on their own initiative and in response to nominations from the industry. The chairman is Don West, longtime BROADCASTING & CABLE executive and now the magazine's editor at large.

Reservations to the Hall of Fame dinner may be made through Steve Labunski in New York at 212-889-6716.

The distinguished roster, in alphabetical order, includes:

■ **Katie Couric** is now in her 10th year as co-anchor of NBC's *Today Show*, which she first joined as national correspondent in 1990 after a year as deputy Pentagon correspondent for NBC News. Along with Matt Lauer, Couric is part of the team that has made



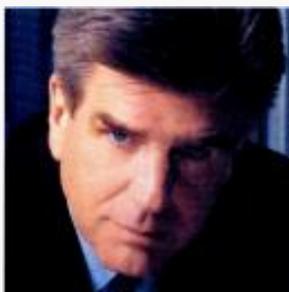
Katie Couric



Michael D. Eisner



Michael J. Fox



Tom Freston



Hal Jackson



Lorne Michaels



Mary Tyler Moore



William Lowell Putnam



James O. Robbins

Today virtually unbeatable in the morning.

Among her exclusives have been interviews with Hillary Rodham Clinton, Generals Colin Powell and Norman Schwarzkopf and Anita Hill. Couric began her career as a desk assistant for ABC News in Washington and later was a producer for CNN in Atlanta. She is a co-founder of the National Colorectal Cancer Research Alliance, dedicated to fighting colon cancer.

■ **Michael D. Eisner** is the chairman and CEO of The Walt Disney Company, which among its many media interests includes ABC and ESPN, the newly acquired Family Channel, a half-interest in Lifetime and television production and syndication units.

Eisner began his programming career with ABC in the 1960s (he had been a page at NBC during college vacations) and was associated with such hits as *Happy Days*

It's a moment to bring together friends and family from every reach of the industries we have served for so long.'

—William McGorry, senior vice president of the Cahners Television Group

and *Baretta* on his way to the top rungs of that company.

■ **Michael J. Fox** has had starring roles in television, including seven seasons of *Family Ties* and six of *Spin City*—from which, having contracted Parkinson's disease, he retired in 2000.

A native of Canada, he began acting at 15 on CBC's *Leo and Me* series and at 18 was working TV in Los Angeles. His movie career has included the original and two sequels of *Back to the Future*.

■ **Tom Freston**, president and CEO of MTV Networks, started out in the advertising business (Benton & Bowles, 1970) before hooking up with Warner Amex Satellite Entertainment (MTV's predecessor) in 1980, where he was to become director of marketing for MTV, The Movie Channel and Nickelodeon.

More significantly, he became a member of the team (with John Lack and Robert Pittman) that revolutionized the music and video businesses with MTV and VH1, now owned by Viacom. He became president of MTV Networks in 1986.

■ **Hal Jackson**, veteran radio personality for WLIB(AM)-WBSL(FM) New York, one of radio's pioneers, is still on the air 62 years after his first broadcast on WINX(AM) Washington in 1939.

He moved to WLIB in 1949 and soon spread his talent simultaneously to WMCA and WPIX. He is group chairman of licensee Inner City Broadcasting and continues to host *Hal Jackson Sunday Classics* from 8 a.m. to 4 p.m. on WBSL.

■ **Lorne Michaels** is the executive producer and creative genius of NBC-TV's *Saturday Night Live*—from its start in 1975, perhaps the first alternative programming series to break free of conventional TV's restraints.

After several years, he took a break from *SNL* to found Broadway Video, a production company that produced an HBO comedy series. Then he became executive producer of *Late Night with Conan O'Brien*.

Another Canadian, he broke into U.S. TV as a writer on *Rowan and Martin's Laugh-In* and later wrote for Lily Tomlin specials. He has produced specials for Steve Martin, Paul Simon, Randy Newman and the late Gilda Radner, among others.

■ **Mary Tyler Moore** is one of television's most luminous stars, coming to fame as a co-star during the *Dick Van Dyke Show* network run in the 1960s and soloing with her own vehicle, *The Mary Tyler Moore Show*, which achieved cult status in the 1970s.

Her production company, MTM Enterprises, was associated with such hits as *The Bob Newhart Show*, *Rhoda*, *Hill Street Blues* and *St. Elsewhere*.

■ **William Lowell Putnam** is the UHF pioneer who founded one of the earliest ultra-high-frequency stations, ch. 22 WWLP (TV) Springfield, Mass., in 1953.

He is credited with being a driving force behind passage of the "all-channel-set" legislation, which mandated that manufacturers incorporate UHF tuners in all television sets. Without that boost, UHF's growth would have been virtually impossible.

■ **James O. Robbins**, president and CEO of Cox Communications, started out in broadcasting (as managing editor of WBZ-TV News in Boston) before moving to cable in 1972. He joined Cox in 1983, became president in 1985 and CEO in 1995. He served two tours during the Vietnam War as a line officer on a destroyer.

Robbins served as chairman of the National Cable and Telecommunications Association and of the Juvenile Diabetes Foundation. ■

Posthumous honors

■ **Arlene Francis** was a 25-year panelist on *What's My Line?* game show on CBS and



Always game

the hostess of NBC-TV's daytime magazine program, *The Home Show*, when NBC began the *Today-Home-Tonight* trilogy. She died on May 31 at 93.

■ **Nancy Marchand**, who died on June 18, 2000—one day short of her 72nd



Late bloomer

birthday—was enjoying her greatest popularity and acclaim as Livia Soprano in HBO's runaway hit. Earlier, she played the role of the publisher,

Mrs. Pynchon, in the *Lou Grant* series and was opposite Rod Steiger in the original TV classic, *Marty*.

■ **Carroll O'Connor**, whose long stage-and-screen career was eclipsed by his role



Our Archie

as Archie Bunker in *All in the Family* for which, among other honors, he received four Emmys and a Peabody.

He continued his TV success as producer and star of *In the Heat of the Night*. He died of cardiac arrest on June 22, at 76.

■ **Ted Yates**, producer and foreign correspondent, gave his life for his profession



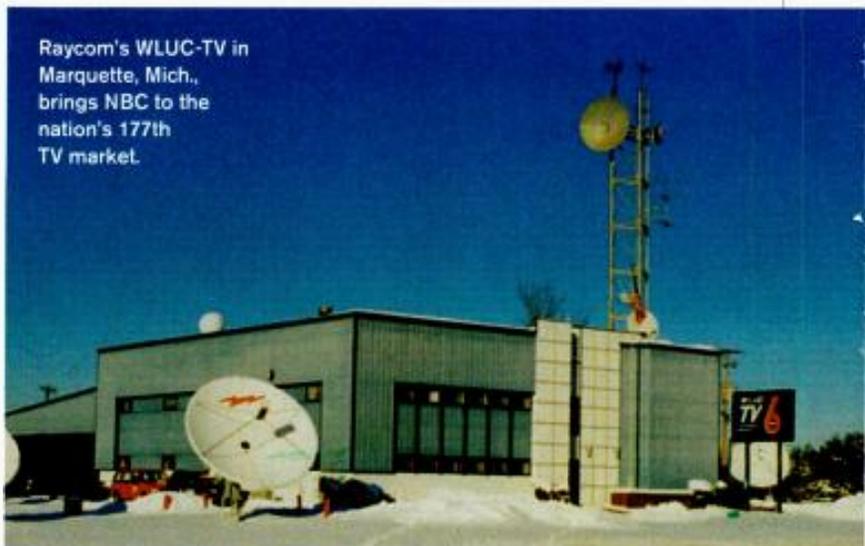
"Too brave"

on June 6, 1967. He died from machine-gun wounds received in the Jordanian sector of Jerusalem. Earlier, he had been fired on by North Vietnamese in

Laos, stoned in Sumatra and caught in a student riot in Java. He was a Marine combat correspondent in the Korean War. Said CBS correspondent Eric Sevareid of Yates: "He was too brave." ■

Small towns, big problems

By Steve McClellan



Raycom's WLUC-TV in Marquette, Mich., brings NBC to the nation's 177th TV market.

Get out of the major markets and there's a squeeze on profits at TV stations

Small-market TV never was the cash cow that big-market TV has been. But industry veterans are starting to wonder if changes in the business will squeeze out the smaller-market players altogether.

Now profits in the smaller markets are being squeezed like never before by a set of factors that, taken together, exacerbate what's always been a challenging environment for broadcasting in the hinterlands. Those factors include the phaseout of network compensation, the evaporating national spot market, the costly transition to digital and, of course, the weakened economy and the dampening effect that has had on the advertising market.

In large-market television, stations that aren't making close to 50% profit margins are considered poorly managed by most Wall Street analysts. But in smaller markets, ranked 75th and beyond, profit margins that big don't exist. In fact, for many of them, profits wouldn't exist at all but for

network compensation.

Indeed, margins in smaller markets are closer to 20% than 50%, says Jim Yeager, president, Benedek Broadcasting, which owns 23 stations mostly in 100-plus markets. And others say many small-market broadcasters operate with margins far smaller than 20%.

One thing more is hurting small-market broadcasters: There's increasing competition from satellite TV operators. "Satellite is doing for small markets what cable did for the big cities," says one small-market TV-station owner. "It's giving people over-the-air access to programming in areas where it isn't feasible to have cable."

It's no secret the major networks are try-

'The owner of this company wants to continue on. ... I give him credit for trying, but I just don't see how he can.'

—Dan Frenzel, manager, KXGN-TV Glendive, Mont.

ing to eliminate compensation payments to stations, and most small-market broadcasters say their network comp is being phased out. By the next renewal cycle, they believe it will be gone altogether.

And that's a problem because, for smaller-market operators, it's the difference between annual profit and annual loss. Cullie Tarleton, executive vice president of television at Bahakel Communications, says most, if not all, stations in markets 90 and higher depend on network compensation for any profit they make.

CAN'T AFFORD NEWSCASTS

For many small-market stations, comp is the sole source of funding for key services like local news operations. Stephen Marks, who owns stations in three of the smallest markets—in Glendive, Mont., the nation's smallest TV market (ranked 210), as well as Billings, Mont. (169), and Alpena, Mich. (208)—says losing compensation would force him to reconsider the viability of continuing his local news operations. "Compensation underwrites my news depart-

ments," says Marks.

Others say comp, or the lack thereof, would mean the difference between affording to build digital facilities and not having the money to buy the expensive equipment.

Some broadcasters, including Bahakel's Tarleton, say smaller-market operators need FCC rule changes or they may not survive. Duopoly restrictions need to be eased for smaller broadcasters, Tarleton says, as does next year's deadline to make the switch to digital. Others agree.

And if it's a tough row to hoe out there for small-market groups like Benedek or Bahakel, it's even tougher for single-station owners.

Case in point: David Woods, who owns WCOV-TV, the Fox affiliate in 117th-ranked Montgomery, Ala., says WCOV-TV isn't going to have any profit margin this year. In fact, he says, all of the station's cash flow—and then some—this year will go to servicing bank debt and paying Fox reverse compensation tied to an advertising inventory buyback plan that was instituted two years ago.

"Thirty percent of my cash flow will go to Fox this year for the buyback fee," Woods

Where the money isn't			
Market size	Rev. (mill.)	Pretax operating profit (mil.)	Margin
1-10	\$62.6	\$27.400	44%
61-70	\$11.1	\$1.500	14%
101-110	\$6.9	\$.378	5%
176-plus	\$3.7	\$.615	17%

Note: Dollars and margin are average annual for 1999.
Source: NAB/BCFM

says. And that's after the network reduced the payments this year for small-market broadcasters who were feeling the pinch of those buyback fees. Woods says he's aware of some Fox affiliates that are paying more than half of their annual cash flow to cover the buyback payments.

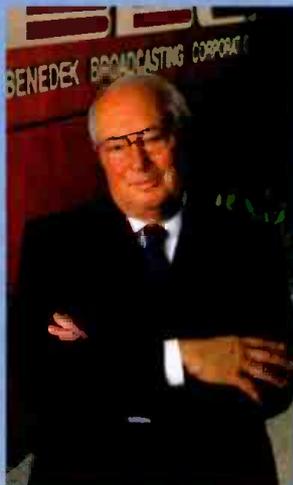
Small-market managers say the networks have largely turned a deaf ear to their pleas to keep compensation intact. "We've been crying at them for years and years, and they don't seem to be sympathetic," says Dan Frenzel, the manager of KXGN-TV, Mark's station in Glendive. "All the major networks will eliminate comp. The scary part is that they're now talking about starting to charge stations to carry programming."

The networks aren't just talking about it—CBS, ABC and Fox all get help from their affiliates in paying for rights to the National Football League.

None of the networks contacted wanted to comment on the record. But when asked if the networks empathize with the plight of small-market operators, one network executive replied, "Of course we care about them. They're our distribution system, and we want them to do well." Nevertheless, the executive said, all affiliates, large and small alike, have to come up with new ways to generate revenue that will ultimately replace network compensation.

But Woods credits Fox with realizing it went too far with its reverse-comp plan. This year, the network scaled back his payments by 27%, and, in the smallest markets, fees to the network were cut by 50%, he says. "They understand that maybe they put too heavy of a burden on us. They want the small-market guys to stay in the ball game."

But Frenzel wonders whether the smallest operators can do it. "It would take an awful lot of guts to continue on in small-market broadcasting," he says. "The owner of this company wants to continue on," he



Despite financial troubles, Benedek Broadcasting has no intention of selling its string of small-market TV stations, says President Jim Yeager. "It's still an exciting business."

Benedek battered, but hanging tough

You don't have to tell Benedek Broadcasting president Jim Yeager that it's tough times for small-market broadcasters—he's experiencing that first hand. The group owns 23 stations in mostly small or medium-sized markets. Broadcast cash flow in the first quarter dropped 26% to \$7.3 million, while same-station revenues were down 9% to \$32 million.

Those numbers are in line with the decreases being reported by many broadcasters this year. But complicating Benedek's financial difficulties is a debt load of more than \$400 million. And declining revenues and earnings have put the company in what's known as techni-

cal default—where the company is in violation of certain financial ratio requirements tied to its credit facility.

The company has been trying to restructure its financing since late last year when it hired Deutsche Bank to put together a new loan package. But Deutsche Bank failed to complete the package, which Yeager attributed to poor timing and a dried-up bond market. "We are in discussions with our banks and our bond holders," says Yeager. "Like a lot of other broadcasters, we're discussing waivers of certain covenants to keep us in compliance with all of our loan agreements."

One rumor that Yeager

dismisses: that Benedek is on the sale block. "I can categorically deny that," he says. "There have been no discussions at our board of directors meetings or anyplace else about liquidating or selling the company. We believe in it, and we like it." Furthermore, he notes, founder Richard Benedek's son, a 29-year-old Harvard Law School graduate, has just started at the company and "wants to make it his future here." Despite the current rough patch, Yeager insists Benedek will thrive in the long run. "We think we know the small to mid-size market business, and we think it's still an exciting business. That's our niche." —S.M.

says of Marks. "I give him credit for trying, but I just don't see how he can."

The economy certainly isn't helping matters. TV ad spending in Montgomery was down a little more than 16% in the fourth quarter 2000 (excluding political ads) and down about 20% in the first quarter, Woods says. The second and third quarters aren't much better, and fourth quarter is pacing down "big time," he says. "If it continues, we'll probably have to restructure our bank payments," he says.

DIGITAL NIGHTMARES

But almost invariably when you ask small-market broadcasters what keeps them up at night, the answer is footing the cost of the transition to digital. Instead of counting sheep at the night, they count the dollars they have to come up with to make the switch.

Here's where it gets ugly: The cost of converting stations in the smallest markets is only marginally less than doing so in the largest markets. The bigger markets will spend more on backup systems because they have the money to spare. But Marks says his tech advisors tell him it will cost \$12 million to convert his stations in Glendive, Alpena and Billings. It would take Marks' stations combined a decade or more to generate that kind of revenue.

Has he figured how he'll fund the conversion yet? In a word, no. But he's not counting on a deadline extension because he doesn't want to risk losing his licenses, he says.

A delay is just what small-market broadcasters need, industry executives say. "I believe it is absolutely critical that markets 75-plus get some additional time," says Tarleton. He thinks that markets ranked 75 to 99 should have another year, until May 2003, to get their digital signals on the air and that stations in 100-plus markets should get another two years. Those extensions would help in several ways, he says. With any luck, the economy will be better by then, and the

cost of digital equipment will drop significantly, he believes, as manufacturers produce subsequent generations of gear.

And the fact of the matter is that if you don't have your DTV equipment order in by now, it's highly questionable as to whether you'll be able to get in time for the current May 2002 deadline, TV managers say.



Bahakel Communications' Cullie Tarleton says broadcasters need regulatory relief so they can operate more than one TV station in small markets. Bahakel owns nine stations.

"When that 2002 date was set, no one fully understood and appreciated the intensity of that curve," says Tarleton. "Our corporate engineer has put two digital stations on the air (one prior to joining Bahakel), and his learning curve is pretty much flat, but I guarantee you it didn't start out that way."

NAB data shows that it took 24 years after the introduction of color television until half the sets in use were color. That leads Yeager to conclude the following: "If we're looking at even 10 to 12 years before half the sets are digital, we've got to be realistic about this whole transition. If we're looking at that kind of timetable, then we've got to have relief on must-carry and [broadcast-cable] interoperability." Otherwise, he says, "it's going to be a terrible kind of conversion."

And broadcasters believe that is the rough timetable for conversion to digital. Marks cites figures that show consumers

bought 30 million TV receivers in the U.S. in 2000. And just about all of them were analog sets. "I don't see our audiences rushing out to buy digital sets—most of which need a separate tuner—until the sets that are out there now are dying," Marks adds. So it will probably be 10 years before digital receivers achieve critical mass in the marketplace, he says. If the 2006 government dead-

line for making the full conversion holds, "there are going to be a lot of upset constituents that suddenly find their analog TV sets no longer work," says Marks.

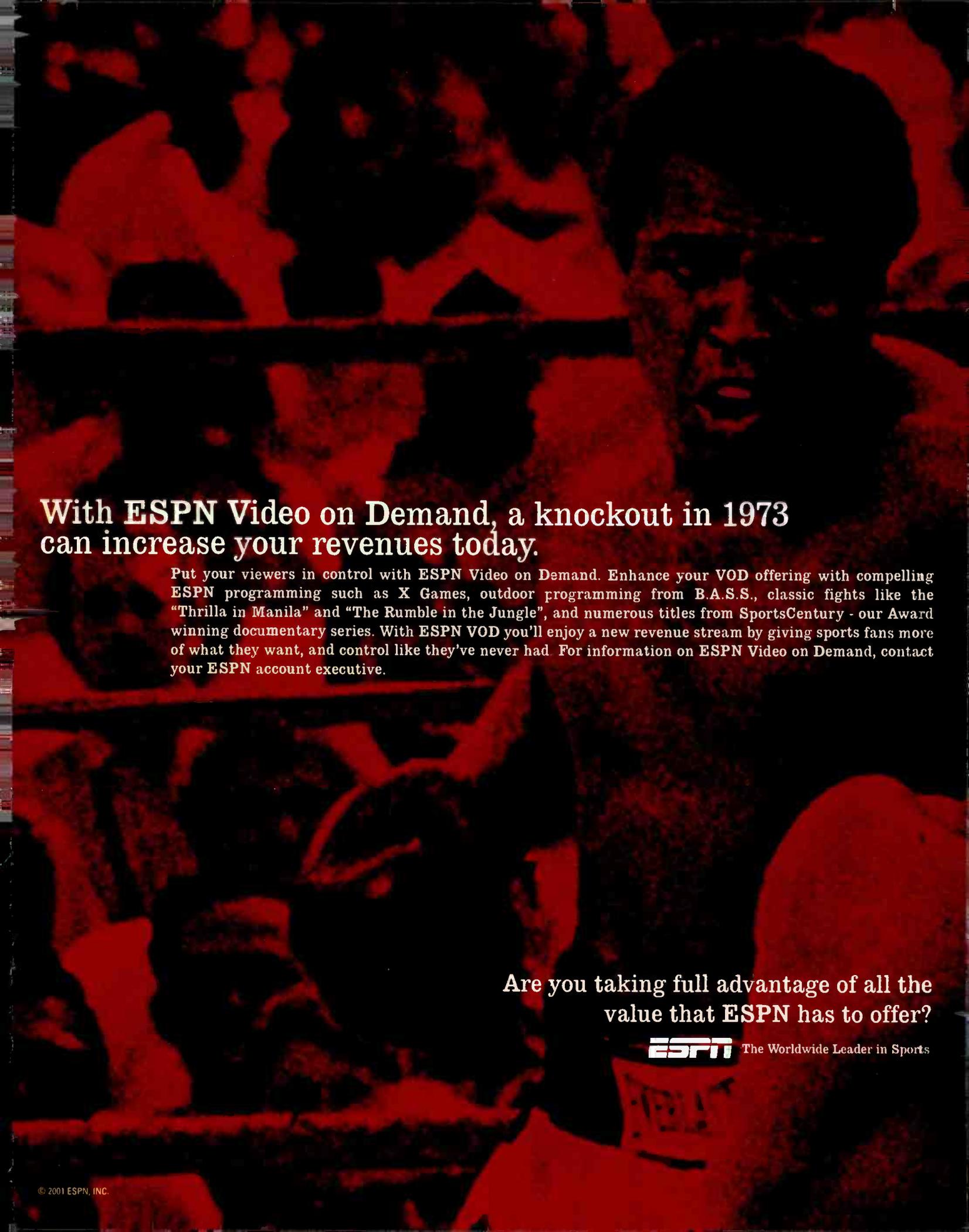
There's a limit to the empathy that the NAB feels for the plight of small-market stations transitioning to digital. Last month, the NAB considered and then rejected a proposal by Yeager, past NAB joint board chairman, to press the FCC for a blanket delay in the deadline (May 2002) for switching to digital for small-market stations.

Instead, the NAB is asking for a streamlined process that will let individual stations fill out a simple form to request a waiver.

Commenting last week, Yeager said that, if the FCC does adopt a "liberal waiver policy" for deadline extensions, that would probably accomplish the same thing as a blanket delay.

But one or the other is essential if small-market broadcasters are going to survive the economic downturn and make a successful transition to digital, Yeager says. "This is life or death for small-market broadcasters," he says. "The question is: Do you force them literally out of the business because of an arbitrary date of May 2002?"

Despite all the problems, some smaller broadcasters hope to hang tough. "I love this business; it's my life," says Marks. But others, including some Wall Street analysts, predict a new wave of consolidation once the economy improves, as smaller players cash in their chips and let the big boys figure out how to make a windfall out of the digital money pit. ■



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Does Rhea have a *Rosie* future?

Perhaps, but TV stations are already looking for a 2002 time-slot replacement

By Susanne Ault

Warner Bros. may be singing "Sweet Caroline" to TV stations currently carrying the departing *Rosie O'Donnell Show*. But some outlets might not hear the studio's pitch to replace Rosie with Caroline Rhea and keep the show going.

There's a lot of noise coming from other syndicators, who are making a grab for *Rosie's* coveted time periods with the likes of *Dr. Phil*, *Pyramid* and the strip versions of *Who Wants to Be a Millionaire?* and *The Weakest Link*.

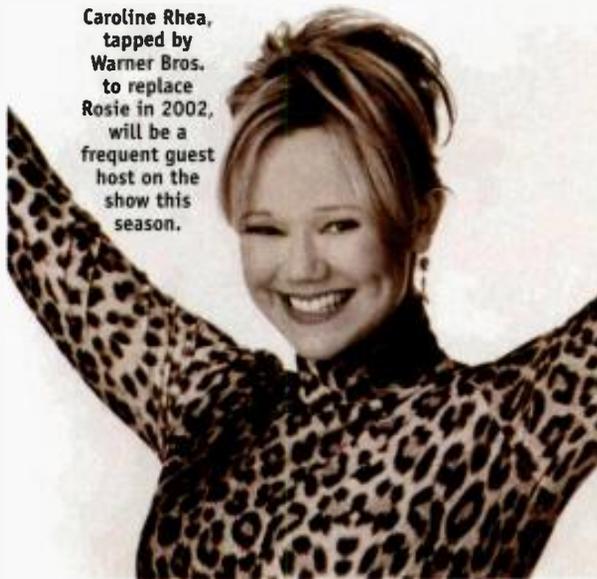
In fact, it looks as if Warner Bros. has lost or is close to losing the *Rosie* slots in the top-three markets. NBC's KNBC-TV Los Angeles may substitute *The Weakest Link* for *Rosie* at 3 p.m. when the show ends next year. In Chicago, NBC's WMAQ-TV is deciding between *Weakest Link* (in double run) and *Dr. Phil* as a *Rosie* replacement, says a station source. And ABC's WABC-TV New York is likely to pick up *Iyanla* for *Rosie's* 10 a.m. slot.

The NBC stations may favor *Weakest Link* because it is being distributed by NBC Enterprises. Likewise, WABC-TV might be leaning toward *Iyanla* because it is being produced by co-owned Buena Vista.

Other *Rosie* outlets have already cleared the hour-long *Dr. Phil* or some combination of the half-hour-long *Millionaire*, *Weakest Link* and *Pyramid*. Stations that are expected to replace *Rosie* with one or more of the shows include KOMO-TV Seattle; KATU-TV Portland, Ore.; WBTV-TV Charlotte, N.C.; WKYC-TV Cleveland; and WXIA-TV Atlanta.

It's not like a Rhea project can't be

Caroline Rhea, tapped by Warner Bros. to replace *Rosie* in 2002, will be a frequent guest host on the show this season.



viaible, says Big Ticket chief Larry Lyttle, even though he and Paramount couldn't make a go of a proposed Rhea talk show this fall. "What you want to do here is be able to keep the real estate if you have it," he says. "And Warner Bros. was looking for somebody who would allow the stations to have confidence in the show. Caroline Rhea is worthy of that absolutely."

But has *Rosie's* beachfront property already been sold?

"I think they are a day late and a dollar short here," says one syndication executive. "*Dr. Phil* has put a nail in their coffin."

But some syndication watchers say Rhea might work for Warner Bros. The one thing she'll have

over *Millionaire*, *Dr. Phil* and the rest is that she'll "be on the air" this season, says Petry TV programming chief Garnett Losak, referring to plans for Rhea to be a frequent guest host in O'Donnell's last season.

"I think they've lost a lot of time periods.

They're a little behind the eight ball, but, if Warner Bros. can demonstrate over the next year that Caroline Rhea can generate an audience, then time periods will be found."

Nevertheless, there is more to the Rhea situation than early birds getting their worm. Some stations are reluctant to take what will largely be a *Rosie* replica because *Rosie's* viewership has fallen off sharply. For the 2000-01 season, *Rosie* scored a 3.0 rating, down 19% for the previ-

ous season. And she has hit record lows in two of the last four weeks. "That's why we're looking very seriously at other programming out there," notes KNBC-TV General Manager Paula Madison.

A WMAQ-TV source describes the Rhea project as "a hard sell," given how *Rosie* has been faring. Already, the station is looking to move *Rosie* out of her 3 p.m. slot in 2001, not wanting to air a one-year promotion for a show that could wind up on a rival station.

Yet, there could be room for Rhea. Other low-rated veteran talk shows, including *Sally* and Warner Bros.' own *Jenny Jones*, could be gone by 2002. And history teaches that not all of the fall 2001

newcomers will make it.

WABC-TV's Art Moore acknowledges he has "no idea how *Iyanla* is going to do." It could stumble because some tight-for-space stations, including WABC-TV, will have to introduce the show during late night. ■

There's a lot of noise coming from syndicators, who are making a grab for *Rosie's* coveted time periods.

SyndicationWatch

JULY 16-22 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	8.6	8.6
2	Jeopardy	7.4	7.4
3	Oprah Winfrey Show	5.9	6.0
4	Entertainment Tonight	5.5	5.5
5	Judge Judy	5.3	7.6
6	Friends	4.9	5.6
7	Seinfeld (wknd)	4.8	5.3
8	Wheel of Fortune (wknd)	4.6	4.6
9	Frasier	4.4	4.9
10	Live with Regis and Kelly	4.1	4.1
11	Seinfeld	4.0	4.0
12	Jerry Springer	3.6	3.9
12	Maury	3.6	3.8
14	Entertainment Tonight (wknd)	3.4	3.5
15	Judge Joe Brown	3.3	4.2
16	X-Files	3.2	3.5
17	ER	3.0	3.6
17	Hollywood Squares	3.0	3.0
17	Inside Edition	3.0	3.0
20	Drew Carey	2.9	3.2
20	3rd Rock from the Sun	2.9	3.0
20	Montel Williams	2.9	2.9
23	Friends (wknd)	2.8	3.1
24	Stargate SG-1	2.7	2.9
25	Extra	2.6	2.9

TOP ACTION HOURS

Rank	Program	HH AA	HH GAA
1	Stargate SG-1	2.7	2.9
2	Invisible Man	2.2	2.6
2	V.I.P.	2.2	2.4
2	Andromeda	2.2	2.2
5	Xena	2.1	2.2

According to Nielsen Media Research
Syndication Service Ranking Report
July 16-22, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = not available

Tribune gets in on the action

Other syndicators are dropping out of the action-hour business, but Tribune Entertainment is gung ho with five projects currently in development for the fall 2002 season. Projects unveiled last week include *SPQR*, which follows characters living in ancient Rome; *MechWarriors*, based on the Microsoft computer game *Battletech*; and *The Ultimate Adventure Company*, about the real-life experiences of explorer Barry Clifford.



Tribune has cleared *Mutant X* in 165 markets, representing 95% of the U.S.

Several syndicators have already closed a lot of big station deals for their 2002 shows. But Tribune has a ready distribution partner in its Tribune station group, which hasn't yet made any groupwide purchases on any fall 2002 first-run shows. The Trib pipeline also gives it a leg up in continuing to shop around its action hours when such non-aligned distributors as Studios USA and Pearson, of the canceled *Xena* and *Baywatch*, respectively, have scaled back their efforts in the genre. New Line's *The Lost World* is also considered to be on the rocks for next season.

Beyond feeding its Tribune group, the distributor is also looking to create original content for the broadcast and cable networks—Sci-Fi Channel and The WB, which includes many Tribune outlets, are likely possibilities. But Tribune's own stations are still its top priority.

As for 2001 efforts, Tribune has cleared *Mutant X* in 165 markets, representing 95% of the U.S.; *Talk or Walk*, 185 markets, 92%; and off-net *City Guys*, 183 markets, 91%. It still represents barter-sales activities for Hearst Entertainment, NBC Enterprises and Universal Worldwide Television.

But the syndicator was also looking at 2002. Besides the five action projects—the other two are *Pendragon*, a take on Camelot, and *Trade Winds*, a TV spin on the sailing movie *White Squall*—Tribune is also developing the psychic talk strip *Beyond with James Van Praagh*.

Tribune was "very aware" of *Crossing Over with John Edward's* appeal in the marketplace before hatching *Beyond*, starring medium Van Praagh, says its president Dick Askin. Yet, if *Crossing Over* ends up missing with audiences this fall, *Beyond* "will go ahead regardless," he adds, thinking that Van Praagh "stands on his own merit." —Susanne Ault

ABC's #1 Series...



	ABC Prime Rank, Top 5, Rtg	A 18-49	A 25-54
the practice	Sun. 10pm	5.8	6.8
Drew Carey	Wed. 9pm	5.4	5.7
Millionaire	Wed. 8pm	5.3	6.3
Millionaire	Sun. 9pm	5.0	5.8
Dharma & Greg	Tue. 9pm	4.9	5.3
NYPD Blue	Tue. 10pm	4.9	6.0

...Premieres In Syndication September 29.



StationBreak

BY DAN TRIGOB OFF

JUDGE APPROVES AIRING OF TAPE

WLOS-TV Asheville, N.C., aired portions of a videotape taken surreptitiously at a nursing home. The airing came after a judge ruled that blocking the broadcast would violate free speech rights.

Following a court battle, the station was able to air part of a videotape it had taken to uncover troubling conditions at an area nursing facility. Reporter Amy Davis had been contacted by a current and former employee and had entered the home with a handheld camera about midnight, May 2, and filmed scenes that indicated patient neglect.

The owners of the home went to court to enjoin the station, arguing that airing the tape—which it said showed some patients with exposed genitalia—would violate the patients' rights to privacy and cause irreparable harm.

Judge Earl Fowler held that the news media had a constitutional right to air the tape, although he did criticize the station for delaying notification of authorities regarding

conditions at the home—a charge the station denies. State officials have ordered remedial measures.

GAUNTLET THROWN IN BAY AREA BATTLE

KICU-TV San Jose, the new partner—with Oakland's KTVU(TV)—in Cox Broadcasting's Bay Area duopoly, says its new look and newly acquired syndication lineup, which includes *Just Shoot Me*, will make it the market's top independent. That's shooting at quite a target, considering that in January the market is adding a huge independent when current NBC affiliate KRON-TV surrenders its affiliation to San Jose's KNTV(TV).

The Bay Area is already arguably the nation's most dynamic market due to its high-level players and affiliation drama (B&C, April 16) and now adds a significant independent competitor. Long a top performer, KRON-TV owner Young Broadcasting will bring to the table an unprecedented strength in local news for a new indepen-

dent, while KICU(TV) is building from its more traditional identification with local sports. In its announcement of programming changes, it noted that it is re-identifying itself as "Action 36," following the leads of Cox stations in Charlotte, N.C., and Orlando, Fla..

DOCTOR IS IN; NEWS IS OUT

To make room for the newly syndicated *Dr. Phil*, KNBC-TV Los Angeles GM Paula Madison decided to cancel the station's nearly 20-year-old 4 p.m. hour newscast in September 2002. All the late afternoon newscasts in L.A. had been dropping significantly in ratings over the past decade. Now, two of the Big Three have dropped the newscasts altogether. KCBS-TV, which relaunched its 4 p.m. newscast in 1999 directed at women, now airs *Judge Judy* and has won better numbers. KABC-TV has also lost viewers at 4 p.m. but will now be alone with news in the time slot.

STEEL TAKES PR POST

News Director Bob Steel, whose KATV(TV) Little Rock

newscasts have won nearly every sweeps period in his seven-year tenure, has decided to move into public relations. Steel will become vice president and director of public relations at the agency Stone & Ward.

Local reports cited speculation that Steel was forced out, which Steel categorically denied. "In March, there might have been a shred of truth to it," he said, jokingly. "We lost a share point. The boss [GM Dale Nicholson] was not happy in March. But we roared back and won the May book."

AP SCRAPS ITS NATIONAL AWARDS

Associated Press will not be presenting national broadcasting awards at the Radio-Television News Directors Association convention in Nashville next month. AP says its decision to drop the awards was made in order to re-emphasize the regional awards from which the national winners had been drawn. A national AP award has been considered among the more prestigious awards for journalists, and the awards dinner held with RTNDA has typically drawn major luminaries from broadcast journalism, including last year's guest speaker, *60 Minutes* creator Don Hewitt.

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



Focus Colorado Springs-Pueblo

THE MARKET

DMA rank	92
Population	781,000
TV homes	299,000
Income per capita	\$15,024
TV revenue rank	87
TV revenue	\$46.8 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	KKTV	11	CBS Benedek
2	KOAA-TV	5	NBC Evening Post
3	KRDO-TV	13	ABC Pikes Peak
4	KXRM-TV	21	Fox Raycom
5	KXTU-LP	57	UPN KXRM Partners.

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

CABLE/DBS

Cable subscribers (HH)	200,330
Penetration	67%
ADS subscribers** (HH)	38,870
ADS penetration	13%
DBS carriage of local TV?	No

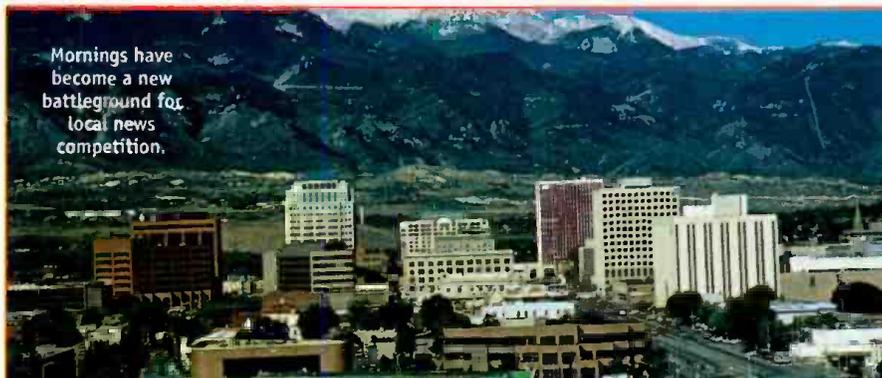
**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Jeopardy!</i> (KKTV)	11/23
Network show	
<i>Survivor 2</i> (KKTV)	26/42
6 a.m. newscast	
KOAA-TV	6/29
10 p.m. newscast	
KOAA-TV	10/23

***May 2001, total households

Sources: Nielsen Media Research, BIA Research



TV in the shadow of Pikes Peak

The cities of Colorado Springs and Pueblo are an interesting mix. While historically rooted in the mining industry, the resort aspect of the area was developed early on. Now a major high-tech manufacturing center, there's also a large military presence with Peterson Air Force Base, Cheyenne Mountain Air Force Base, Falcon Air Force Base, Fort Carson and the Air Force Academy. And Colorado Springs is home to the U.S. Olympic Committee and its training center while Pueblo houses several federal offices, including the Consumer Information Center.

"Colorado Springs," says David Whitaker, GM of KOAA-TV, "has been one of the more dynamically growing markets in the country in the last 10 years. That's been fueled by growth in information technology, computer sciences and electronics. In just about every business ranking that measures desirable places to live or do business in, Colorado Springs ranks right up there in the top 10."

The television market has felt the effects of the overall economy, with a drop in national business. But, Whitaker continues, "I think we're faring better than the average market and certainly better than larger markets." To boost local sales, KOAA-TV revamped its definition of local accounts. Tom Wright, the station's general sales manager, explains: "Typically, many stations have local AEs handling accounts outside the DMA for historical reasons. What we did was take those accounts from the local salespeople and either gave them back to the rep if they were outside the regional area or we have our regional sales manager handle them. Now our local salespeople have more time to develop new business and as a result those accounts that we handle locally as a station within the DMA are up over 20% from last year.

Morning news is a growing area. Rhonda Maehara, exec VP of Graham Advertising says: "The stations all did a really good job promoting their morning news several years ago. Viewers know the names of the morning anchors." —Mark K. Miller (mrkmliller@aol.com; 301-773-0058)

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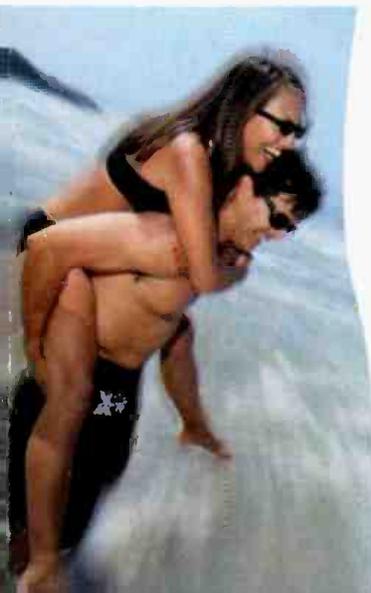
shipmates sets sail august 27 with over **90%** sold in **49** of the top 50 markets with **WWOR** (N.Y.) and **KCBS** (L.A.) just added!

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Washington

Building a digital bridge

David Donovan, new head of spectrum watchdog MSTV, wants to get DTV from here to there

By Paige Albiniak

David Donovan, the Association for Maximum Service Television's new president, may be the most focused lobbyist in Washington. When asked what challenges he will face in his new job, he says it's summed up in three words: "digital, digital, digital." He could probably have added a fourth "digital" without overestimating the challenge.

The transition to digital television has turned out to be a slow, complicated process.

It seems no two groups—from broadcasters, large and small, to cable operators to TV set manufacturers to program producers to the government—have the same end goal, although Donovan says the broadcast industry is united by a desire to get the rollout done.

Donovan's challenge is to find common ground among these disparate groups, help solve the technical problems digital TV faces, woo lawmakers and bureaucrats and do it all sooner rather than later. It's a tall order, but the TV station groups that run MSTV think Donovan's up to it, having hired him away from the Association of Local Television Stations.

MSTV is a small Washington lobby that focuses on technical issues and runs on an annual budget of about \$2 million. It often taps members and other broadcast associations to help fund specific projects, such as last year's tests on competing digital TV transmission standards 8-VSB and COFDM. Donovan's salary hasn't yet been made public, but his predecessor, Margita White, was paid \$236,700 in 1999, according to public tax forms.

Donovan's first task will be convincing the broadcast industry to build a digital TV

The Donovan file



Born: Aug. 7, 1954, Boston.

Education: BA, 1976, and MA, 1978, University of Massachusetts, Amherst; JD, 1981, Suffolk University Law School, Boston.

Career: FCC attorney, 1983-87; Aide to FCC Commissioner James Quello, 1987-89; VP, Association of Local Television Stations, 1990-2001.

Family: Married (Jaqueline), three sons.

technology center. The National Association of Broadcasters and MSTV are working on a joint proposal to create such a center.

"I think the technical debate over VSB/COFDM taught us that new, technical issues will arise. So far, we have dealt with these issues on a case-by-case basis. This can be inefficient because, for each issue, you have to get a group together, get some funding to conduct the tests and then move forward with development," Donovan explains.

"A broadcast technical laboratory would give the industry a permanent venue to address technical issues. In the end, it will save time and money."

Donovan estimates the center will cost

the broadcast industry \$5 million to start but acknowledges that the comparative model, the cable industry's Cable Labs, costs some \$30 million a year to operate. "You have to step before you can run," Donovan notes.

Broadcasters have different short-term goals when it comes to digital TV, such as how soon to convert and how to use their spectrum.

But MSTV is the one association where networks and affiliates can come together to work on the transition without worrying about other issues dividing the industry, such as ownership caps and network-affiliate squabbles.

"Almost every single free, over-the-air television station in the U.S. today wants this rollout to occur in a timely and economic fashion," Donovan says. "That is what binds us on this issue. We have no choice."

From Donovan's standpoint, the government is unlikely to cut broadcasters any slack on the rollout deadlines. Only about half the 1,200 commercial TV stations are expected to have their DTV stations on the air by the FCC's May 2002 deadline.

"The real crux of the issue is that the government has not stepped up to the plate on elements that are critical to the rollout, specifically digital-cable carriage, cable interoperability and DTV tuners. We also have to resolve digital copyright issues to ensure that top-quality programs remain on free, over-the-air television.

"What's getting lost is that broadcasters were required to operate both an analog and digital station during the transition to protect consumers," Donovan says. "We did not want to make analog sets obsolete without having a digital alternative already in place." ■



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C O M M E N T A R Y

Is Armstrong right?

Not many think so, but Comcast still has to raise its bid

By John M. Higgins

Can Mike do anything Brian can? That's perhaps the basic question in the fight between AT&T Corp. Chairman Mike Armstrong and Comcast Corp. President Brian Roberts, who is striving to buy AT&T's cable operation. If AT&T Broadband were to spin off and remain independent, can Armstrong and Broadband Chairman Dan Somers perk up the operations enough to give shareholders a better return than what Comcast is offering?

Comcast has so many fans on Wall Street—and AT&T so few—that the answer may seem obvious. But Armstrong and Somers do have some players who, if not actually supporters, at least concur that AT&T shareholders could be better off going it alone.

If this were a cash deal, the question would simply be: "How much?" But nobody can service the debt from a deal this big priced at a huge 30 times cash flow, or even a more conventional 15 times cash flow. So Roberts is offering Comcast stock, stock that would most likely get distributed to AT&T shareholders. So those investors will have a big continuing interest in what Comcast does with the AT&T systems.

The best arguments favoring Armstrong are ones grounded in common sense. Why sell with AT&T Broadband's cash flow at the bottom? Maybe Armstrong and Somers can't squeeze as much cash out of their 13.5 million cable subscribers as Brian Roberts and his management team can. But wait at least until performance is on the upswing and get a better price.

The CEO of one cable operator con-

tends that Armstrong has taken the right approach with AT&T by aggressively marrying cable and telephone in the same wire, a move that Roberts would immediately slow to improve earnings.

"I think the strategy is right, even if the execution isn't," the executive said. "Don't blow up the company because you didn't execute. Manage it so you get it right."

Armstrong's support isn't overwhelming, except, of course, from people who collect a paycheck or retainer from AT&T.

I calculate that between the systems, upgrades and the after-tax cost of AT&T's almost laughable adventures with Excite@Home, AT&T has about \$65 billion or \$4,800 per subscriber tied up in the systems Comcast is trying to buy.

Call around to Wall Street, media and telecom circles, and lots of people will quibble about the price Comcast is offering. Everyone but the buyer always wants see a higher price, either because he holds stock in the seller or it supports the value of other systems or stocks he or she owns.

But there don't seem to be many people who disagree that Comcast could run AT&T Broadband's properties better than AT&T has.

Armstrong and Somers' problem is their credibility is pretty low. They bought systems generating about 40% cash-flow margins and cut them in half. Then they brag about restoring a mere three points this year. While new products have AT&T's cable systems generating the highest revenues per subscriber in the industry, \$55

per subscriber monthly, the \$10 per sub monthly cash flow is half that of the other operators.

Armstrong blames the cost of new product rollouts, particularly cable telephone services, which Comcast is not doing. He also blames the cost of reorganizing recently purchased systems and programming costs.

OK, but Cox is pushing telephone as aggressively as AT&T and faces the same other problems. And Cox's margins are hanging in around 38%, right where they've been for years. And Comcast, Cox, Charter and Mediacom have also absorbed tons of systems in the past couple of years without noticeable problems.

The drop in Comcast's stock price means that the value of Roberts' bid has fallen

from the initial \$58 billion, or \$4,300 per subscriber. It's now more like \$52 billion, or \$3,950 per subscriber. Roberts likes to argue that AT&T only paid \$3,300 to \$3,500 per subscriber for Tele-Communications Inc. and MediaOne. However, AT&T has also spent an additional \$800 to \$900 per subscriber in system upgrades. (And only 56% rebuilt, AT&T disclosed last month. Why so little?)

I calculate that between the systems, upgrades and the after-tax cost of AT&T's almost laughable adventures with Excite@Home, AT&T has about \$65 billion or \$4,800 per subscriber tied up in the systems Comcast is trying to buy. Comcast may not have to pay that much, but Roberts is going to have to raise his offer, even without a bidding war. ■

Changing Hands

Compos

KJSK(AM)-KLIR(FM)

Columbus/Lincoln, Neb.

Price: \$2.7 million (includes five-year non-compete agreement)

Buyer: Three Eagles Communications Inc., Lincoln (Rolland C. Johnson, president); owns 20 other FMs and 13 other AMs, including KTTT(AM)-KKOT(FM) Columbus, KZEN(FM) Central City/Columbus and KFOR(AM)-KFRX(FM) and KLMS(AM)-KRKR(FM) Lincoln, Neb. Johnson and wife Paula A. co-own KVRH-AM-FM Salida, Colo.

Seller: Heartland Broadcasting Inc., Columbus (Leslie A. Bebee, owner); no other broadcast interests

Facilities: AM: 900 kHz, 1 kW day, 66 W night; FM: 101.1 MHz, 100 kW, ant. 760 ft.

Formats: AM: news/talk, farm; FM: AC

Broker: David Gardner (to be paid \$100,000)

WDKD(AM)-WWKT-FM

Kingstree/Florence, S.C.

Price: \$1.4 million

Buyer: A&D Broadcasting Inc., Florence (co-owners Frank H. Avent, president, and William Duncan, vice president/secretary); owns two other FMs and one other AM, all S.C.

Seller: Davidson Communications Inc., Kingstree (Don H. Laduke, president); no

other broadcast interests

Facilities: AM: 1310 kHz, 5 kW day, 67 W night; FM: 99.3 MHz, 22 kW, ant. 354 ft.

Formats: AM: real country; FM: classic R&B

WCMP-AM-FM Pine City, Minn. (near Minneapolis/St. Paul)

Price: \$1.25 million (includes five-year non-compete agreement)

Buyer: Quarnstrom Media Group LLC, Colquet, Minn. (Alan R. Quarnstrom, president). Alan Quarnstrom owns five other FMs and four other AMs, all Minn.

Seller: Pine City Broadcasting Co. Inc., Duluth, Minn. (principal shareholders Pat McNulty, president, and Ken Buehler); no other broadcast interests

Facilities: AM: 1350 kHz, 1 kW day; FM: 100.9 MHz, 25 kW, ant. 300 ft.

Formats: AM: news, information; FM: contemporary country, sports, news

Buyer: Kalispell Christian Radio

Fellowship Inc., Havre, Mont. (Brent Schellin, chairman). Fellowship's board is also board of Hi-Line Radio Fellowship Inc., which owns five FMs, all Mont.

Sellers: Bruce L. Erickson (67% owner) and Bradley A. Rauch (33% owner),

Kalispell; no other broadcast interests

Facilities: 97.1 MHz, 26 kW, ant. 2,488 ft. Format: Christian, AC

AMs

WPWA Chester, Pa.

Price: \$675,000

Buyer: Mount Ocean Media LLC, W. Caldwell, N.J. (Rev. Sun Young Joo, president/51% owner)

Seller: CRN Licenses LLC, Orange, Calif. (William Agee, president)

Facilities: 1590 kHz, 3.2 kW day, 1 kW night

Format: Talk

Broker: Media Services Group Inc. (seller)

—Compiled by Elizabeth A. Rathbun

FMs

KALS(FM) Kalispell, Mont.

Price: \$700,000

Station Trades

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

THIS WEEK

TV/Radio □ \$0 □ 0
TVs □ \$0 □ 0
Combos □ \$5,350,000 □ 3
FMs □ \$700,000 □ 1
AMs □ \$675,000 □ 1
Total □ \$6,725,000 □ 5

SO FAR IN 2001

TV/Radio □ \$200,000,000 □ 1
TV's □ \$470,240,114 □ 20
Combos □ \$2,775,179,820 □ 59
FMs □ \$356,817,555 □ 116
AMs □ \$107,372,311 □ 79
Total □ \$3,909,609,800 □ 275

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High-speed hunch

Allen bids \$73 million for one of the small, unaffiliated ISPs with an AOL-Time Warner connection

By Bill McConnell

Microsoft co-founder Paul Allen has invested—and lost—millions from his computer fortune hunting for the next big thing in the broadband business.

Burned by the failures of dot-com companies and mounting losses of other broadband operations he has supported, he's now betting that the best way for cable systems to add high-speed data services is to handle the business themselves.

Last week, Allen offered High Speed Access Corp., a Littleton, Colo., ISP, \$73 million plus cancellation of preferred stock in exchange for assets HSA uses to serve cable-modem customers of Charter Communications, his cable MSO. Allen holds a 50% stake in HSA.

Allen may be just slightly ahead of the curve in offering to take over much of HSA's business. Cox Communications and Comcast are considering a move to take over cable modem services from outside ISPs, as well, say industry sources.

HSA and other cable-focused ISPs are suffering financially. In first-quarter

2001, HSA's net loss was \$33.4 million on \$7 million in revenue. Exite@Home, the ISP launched to serve AT&T's cable customers, lost \$346 million on revenue of \$139 million for its most recent quarter. Finances for Road Runner, the provider once co-owned by Time Warner and MediaOne Group, are private but it is said to be faced with continuing losses, as well.

If HSA accepts Allen's offer, the company may close shop rather than continue. Charter accounts for 85% of HSA's revenue. HSA officials said that, if they agree to a deal with Allen, they would consider an "orderly shutdown" and distribution of net proceeds to shareholders. Other options are maintaining all current business lines, which also include telephone digital-subscriber-line Internet service, international cable-modem operations, digital server hosting and ISP service to AOL Time Warner customers.

"One thing we have to decide is whether we can serve other cable operators effectively without the economies of scale created by the Charter business," said Daniel O'Brien, HSA chief executive.

If Allen's offer is accepted, the Federal Trade Commission won't be on the hook to decide whether HSA qualifies as one of the three unaffiliated ISPs AOL-TW must carry as a condition of last year's



Microsoft co-founder Paul Allen may be just slightly ahead of the curve in offering to take over much of HSA's business. Cox Communications and Comcast are considering a move to take over cable-modem services from outside ISPs, as well.

merger between America Online and Time Warner Inc. Public advocacy groups have argued that the FTC should bounce HSA from the lineup because Charter has joint ventures and shared investments with AOL-TW.

Precursor Group analyst Scott Cleland said the cable industry's decision to carry multiple Internet providers rather than risk government ISP-access rules has wrecked the economic model of cable-focused ISPs, which agreed to pay as much as 50% of their revenues to cable companies in return for exclusive contracts. Cleland said, "Their original purpose for being blew up." ■

Richard Freedman, Vice President Affiliate Relations, Western Region, Comedy Central

**"SPOT ON'S ABILITY TO TARGET AUD
MAKES THE DELIVERY OF PROMOT
SIGNIFICANTLY MORE EFFECTIVE**

What price streaming?

Record companies, Webcasters in battle royal; AOL divisions part company on issue

By Paige Albiniaik

Record companies and Webcasters last week began a six-week face-off over how much the latter should have to pay the former in royalty fees for streaming their content.

Record companies should receive 15% of Webcasters' revenue, argued the Recording Industry Association of America last week before a copyright arbitration panel in Washington. That amounts to approximately 0.4 cents per song.

Webcasters, including radio stations that stream their programming, say they should have to pay far less—closer to .015 cents per song or 1% of total revenue—because they already pay copyright fees to music publishers of about \$300 million annually.

The issue only concerns Webcasters offering non-interactive services, such as a streamed radio signal and not to services such as Napster, in which users download specific songs, or to services that allow users to create custom audio streams.

In the coming weeks, both sides will usher in dozens of witnesses to be cross-examined by lawyers. Last week, the panel focused on the record companies and heard testimony from RIAA President Hilary Rosen and Senior Vice President Cary Sherman. Later this month, top radio executives and singer Alanis Morissette will present their side.



RIAA President Hilary Rosen testified before a copyright arbitration panel. Record companies want 15% of Webcasters' revenue.

The panel's judges will issue their decision by the end of January.

The U.S. Copyright Office, part of the Library of Congress, has two or three months to accept that decision. If Librarian of Congress James Billington doesn't agree with the panel's decision, he has three months to issue his own ruling.

During last week's opening statements, both record companies and Webcasters pointed to the law, which establishes that compulsory copyright fees should be set by what a "willing seller and willing buyer" would negotiate in a fair market.

RIAA pointed to some 26 licensing agreements it has already struck with Webcasters, including one with Yahoo! last August, in an attempt to prove that the market already is working and no government intervention is needed.

But through their questions, Webcasters' attorneys implied they felt they had had no choice if they wanted to have a legitimate licensing deal in hand before launching a service.

The proceeding is forcing AOL Time Warner into an internal dispute. Warner Bros. Records sides with RIAA and the record companies. AOL Music, which sits on the Internet distribution side, supports Webcasters.

David Altschul, vice chairman and general counsel of Warner Bros. Records, last week told the panel: "Although Warner Bros. Records is owned by AOL Time Warner, we are run separately from AOL Time Warner and from the other WMG companies. We have our own profit-and-loss statement. We are responsible for paying all of our own expenses and operating a business that is profitable in its own right."

Meanwhile, AOL's Internet service division says they already pay royalties to music publishers and shouldn't be required to pay twice. Fred McIntyre, an executive with AOL Music/Spinner.com, will testify in opposition to Altschul. ■

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Datacasting

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PC Tuner cards
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applications are
beginning to
take root

BY KEN KERSCHBAUMER

When DTV first began to materialize, there were romantic visions of consumers embracing the technology, broadcasters excitedly offering services and the world becoming a better place.

Reality, however, has been much different. Even datacasting, which seemed to promise a truly original way for broadcasters to derive revenue from digital transmission, has become mired in talk of chickens and eggs, content waiting for viewers and viewers waiting for content.

"We're all living with the reality of a slower-moving market than we would have liked," says Michael Lambert, co-founder, chairman and CEO of iBlast. "Back in the hyper days of the Internet, everyone thought everything was going to get done in a few months. And today, the reality of the financial markets and the relative gun shyness of the big content companies to try



anything new has led to more modest expectations."

But beginning next week, WRAL-TV Raleigh-Durham, N.C., will begin offering datacasting services to consumers that will bring video, audio and Internet content directly to computers outfitted with a PC DTV tuner card and antenna.

DTV Plus, a division of Capitol Broadcasting (also WRAL-TV's parent company), put together a \$395 package that includes a DTV tuner card, software, a silver sensor antenna, cables and documentation that will be sold in 10 local retail outlets. For the first time, the components needed to enable datacasting will be marketed to consumers.

"In the early days of HD,



This digital tuner is the key to datacasting hopes for some broadcasters.

there was a lot of talk about multicasting, but people realize that all you do is slice the revenue pie into more pieces," says John Greene, Capitol vice president. "And now the focus is on data. And, if there's a new avenue for revenue, we believe it's going to be data."

"We are taking what I think is a very pragmatic approach," says Sam Matheny, vice president and general manager of DTV Plus. "We want to achieve

a market penetration of 1% to 2%. That provides meaningful numbers that other broadcasters can buy into and sell." (But in phase one, Capitol has only ordered 1,000 tuner cards.)

"Our basic approach is that we are going to use TV and Web advertising to drive traffic to the retail stores," Matheny explains. "One thing people do understand is television and folks are beginning to understand the benefits of HDTV, at least enough to know it is the best possible TV available."

AT THE GATE

When datacasting popped on the radar screen, a number of companies and products sprang up to take advantage of the new market. The only trouble was that there *wasn't* a market. But datacasters are still making their play.

Brian Hickey, vice president of marketing for Wavexpress, says that the DTV tuner cards remain the gating factor for datacasting services: "Everyone we've talked to on the content side says they love this, but they ask us to show them distribution. ... The first thing that has to happen on the terrestrial side is the understanding that the technology is there, and the second issue is going to be whether there are enough economies of scale to get the

prices down to mass-market level."

But Lambert believes the gating factor is the content. Given the right content, he claims, consumers and suppliers will embrace technologies needed to

receive datacasts. He notes that movie studios continue to work on agreements that will allow for content from multiple studios to be available via a number of digital distribution methods. The hang-up? Hammering out digital-rights-management agreements that make the studios feel comfortable with offering premium content.

"The DRM solutions are starting to sort themselves out, and that gives the mass-media companies much more confidence that they can use efficient digital distribution systems to get their content into people's homes," he says. "And they're now turning their attention to last-mile solutions of which we feel datacasting is a way to get big, fat files to the consumer efficiently."

Lambert's iBlast is in the deal phase, attempting to put content owners together with manufacturers of PC tuner cards. The goal, ideally, is to create a consumer-product offering that has built-in content value. He fully expects datacasting services to roll out to 40 or so markets in 2002.

One example of this form factor would be something Lambert calls the Movie Box. The hard-drive-based system would be attached to the TV and would cache 25 movies a day for viewing via an over-the-air antenna.



iBlast's Michael Lambert says mass-media companies have "much more confidence that they can use efficient digital distribution systems."

Other ideas include PCs geared toward multimedia applications loaded with games or possibly business PCs that have the capability to receive live ticker and news updates from a cable

financial-news network.

Mark O'Brien, executive vice president of SpectraRep, a company helping broadcasters develop business-to-business datacasting business, concurs. "Would Dell or Compaq be willing to bundle in a DTV tuner card if there were something in it for them? Yes, absolutely. So when there's a reason to think they could make more money on PCs by installing the cards,



Datacasting systems hope to provide everything from movies to financial news to music.

they're going to do it. But right now, all these things are in the conversation phase."

CRITICAL MASS

That chicken-and-egg analogy never goes away. Matheny says that with DTVPlus "we're trying to build the hen house." Naysayers waiting for datacasting to happen think that the Raleigh experiment will lay an egg.

SpectraRep is sidestepping the consumer market to get into busi-

ness-to-business applications of datacasting and has been working with KLAS-TV Las Vegas on ways to use datacasting to tap into the huge Vegas convention market. The company recently signed a deal with Young Broadcasting.

"We're focusing on business opportunities on a market by market basis," O'Brien says. "And the reason for that is lower-hanging fruit that can get us quicker to revenue generation." For example, he says, using digital television to send data to 80 buildings in a manufacturing complex is more cost effective than having that company keep putting in more T1 lines.

SpectraRep provides the necessary equipment (antenna and server) for the content to be received and distributed, which may give it a leg up on other content-delivery systems. O'Brien says, "We do a coverage map of the TV station, and we know where we can sell. We have a vendor that goes out and installs everything, tests it, and, when he leaves, it's working."

It appears that data, on both the consumer and commerce side, is ready to be served. Whether consumers want it is the remaining question. "The goal here is to build a digital marketplace," says Matheny. "Stations need digital receivers in order to begin earning money. We understand that and are constructing unique content/services that can only be received via a digital signal. The bottom line is the PC DTV card is the best way to seed the digital market because it is affordable." ■

Is cable next?

With datacasters and manufacturers waiting for the DTV PC tuner-card market to take off, Wavexpress has begun taking a look at another potential delivery method.

Brian Hickey, Wavexpress VP of marketing, says he has already found interest among cable operators in undertaking trials for a service that will allow for cable operators to push data to cable-modem subscribers during early-morning hours. The content will then sit on the PC where the Embassy chip (designed by Wavexpress parent company Wave Systems) would allow users to access the content on a subscription basis.

"During the day, cable operators could send out 1 or 2 Mbps of content, but they could do 5 to 8 Mbps during off-peak hours and deliver 38 Gbps of content daily to the hard drive."

Hickey says that MSO expenses would be low and that gross revenues of \$14 per subscriber are within reach. Revenues would be shared with Wavexpress, the MSO and the content provider.

"A cable operator like AT&T charges \$46 a month for cable-modem access, but they aren't making any other money beyond that," he says. "It's an unused asset, and bandwidth is just lying there."

Stephen Carroll, VP of broadcast distribution at Wavexpress, says that, by pushing out content to cable-modem subscribers, the problem of customers experiencing slowdown during peak usage hours also could be decreased.—K.K.



Stephen Carroll, VP, Broadcast distribution, Wavexpress

The consumer experience

Datacasting may seem like black magic, but in reality it's quite simple, sort of

By Ken Kerschbaumer

The biggest question concerning datacasting is the simplest: If consumers had trouble figuring out how to program the clock on their VCR, is there any hope for a medium that involves screwing off a PC chassis and inserting a DTV tuner card?

With DTVPlus and the retailers with which it is working in the Raleigh, N.C., area facing this consumer challenge next week when they begin selling a datacasting pack, it seems the perfect time to get a primer on what the consumer experience will be.

First is getting the DTVPlus tuner card installed. Sam Matheny, vice president and general manager of DTVPlus, says the easiest option is for a PC retailer to offer systems with the card already installed. Or, a technician could do it in consumers' homes. Or consumers could try to install it themselves.

"Simply open up the PC, insert the card into an available PCI slot and then close the case," says Matheny. Then the consumer should follow prompts to install the software.

When the user turns on the computer, the DTVPlus software will automatically launch and run in the background. "At this point, the datacast software is basically

'sleeping,' but it is running," Matheny explains. "This is similar to how virus protection software runs: It is always there but is only activated when needed."

When a user wants to access the DTV signal, he or she double-clicks a desktop shortcut or selects the program from the menu. AccessDTV is launched; the user will have a video window and a remote control.

"WRAL-DT will be the default channel so WRAL is

viewers expect from datacasting? Matheny says there are three main products: WRAL-TV Video On Demand, WRAL.com Microsite and WRAL FM Live. The video-on-demand service offers three separate segments (news, weather and sports) from the 6 p.m. newscast in the Windows Media Format. The Microsite is a datacast version of the WRAL.com site. It won't contain all the information on the site but will provide top stories,

When the user turns on the computer, the DTVPlus software will automatically launch and run in the background.

always the first thing a user sees," Matheny says. "At this point, our data receiver recognizes that data is available and begins to download data. If the user selects a channel where data is not present, the DTV Plus software returns to 'stand-by' mode."

The remote control will have a button that will launch the DTVPlus. That's similar to a Web browser, although it is customized to look only at content that has been received via datacast. From there, users will have access to multiple channels of datacast content.

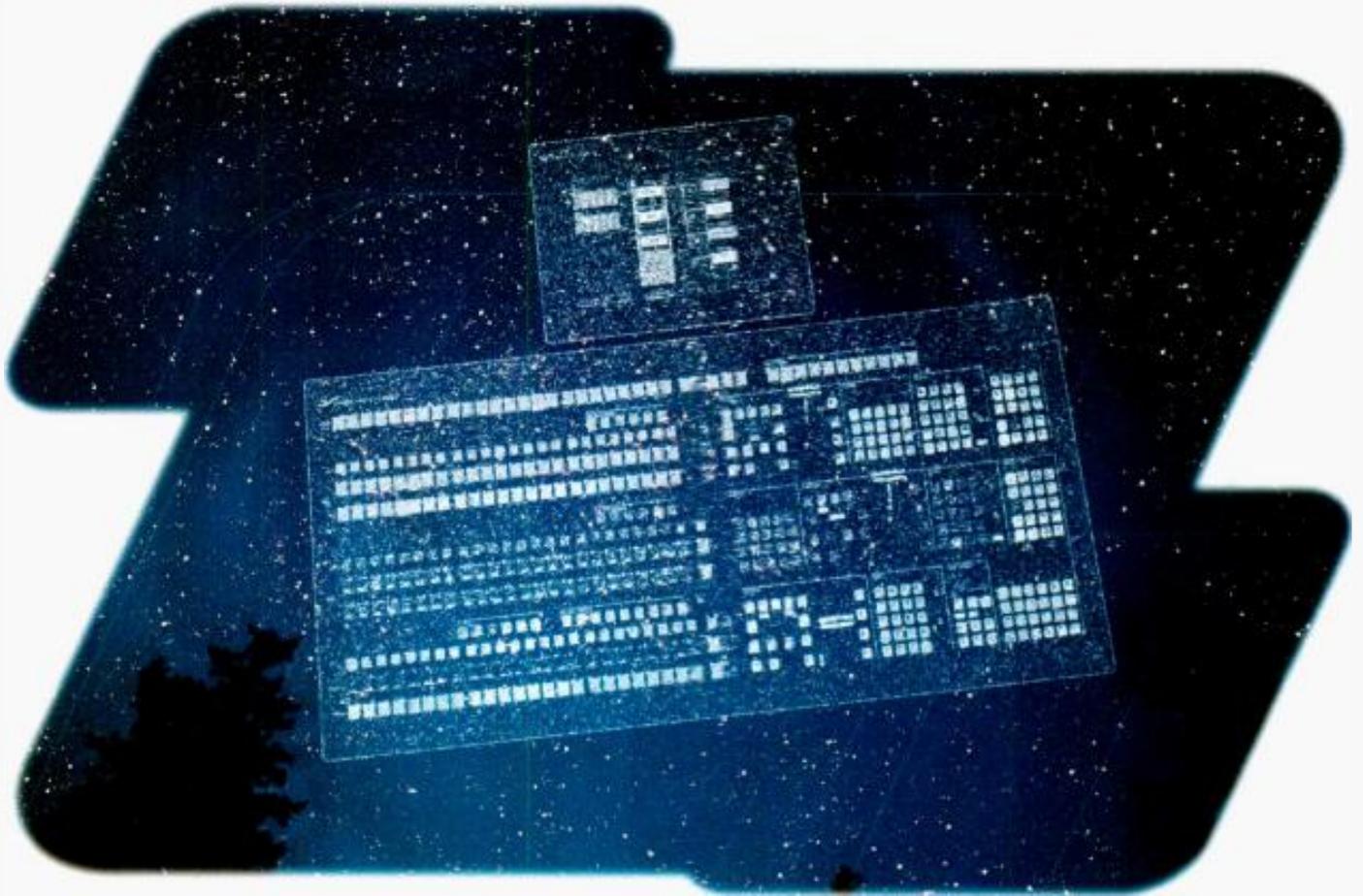
What services may WRAL-TV

as well as links back to the WRAL-TV site. And WRAL FM Live will be a stream of WRAL-FM (101.5) live using the Windows Media Player without the need for Internet connection.

He notes that DTVPlus has also worked out deals to lay the groundwork for future subscription, PPV and other revenue models. They include Cinema, which will offer a channel of short films and animations; Games, delivering PC games to the desktop, additional sports programming, like local university highlights, and streaming of niche-market events. ■



Sam Matheny, DTVPlus vice president and general manager



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People

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

Broadcast TV

Maurice Bresnahan, president/GM, WVPT(TV) Staunton, Va., named president/CEO, South Carolina Educational Television, Columbia, S.C.

Valari Staab, president/GM, KFSN-TV Fresno, Calif., joins WTVD(TV) Durham, N.C. in same capacity.

William Shaw, president/CEO, Fox Television sales, Petry Inc., New York, joins Tribune Television, New York as VP, sales.

Dan Havens, major account manager, Encoda Systems, Denver, joins KXLT-TV Rochester, Minn., as GM.

Phil Meyer, supervisor, on-air promotions and press relations, WCET(TV) Cincinnati, joins WTIU(TV) Bloomington, Ind., as station manager.

Brad Zaruba, regional sales manager, WITN-TV Washington, N.C., joins KFVS-TV Cape Girardeau, Mo., as national sales manager.

Marc Jaromin, local sales manager, WROC-TV

Rochester, New York, promoted to general sales manager.

Cable

E. Gilbert Rapley, executive director, business and product development, SBC Telecom, San Antonio, joins Cox Communications Inc., San Diego, as named VP, broadband network operations.

Programming

John Cucci, executive VP/CFO, Comedy Central, New York, named COO.

Jeff Wachtel, president, television series, Landscape Entertainment, Los Angeles, joins USA Network, Los Angeles as executive VP, series and longform programming.

Douglas Orr, senior VP, western division, Turner Network, Atlanta, named executive VP, distribution, TviFusion, Atlanta.

Lilach Asofsky, VP, marketing and product development, CNBC.com, Fort Lee, N.J., named senior VP, marketing and research, CNBC, Fort Lee N.J.

Rebecca Marks, VP, NBC

Entertainment Publicity, Burbank, Calif., promoted to senior VP.

Stephanie Eno, producer, on-air promotions, TV Land, Los Angeles, joins Fine Living, Los Angeles, as manager, programming.

Radio

Christopher Wegmann, regional VP/GM, Clear Channel Radio, Baton Rouge, La., named VP/GM, Houston market, Cox Radio Inc., Houston.

Journalism

Neil Godstein, VP, news, WJBK(TV) Detroit, named VP/news director, WNYW(TV) New York.

Dari Alexander, weekend anchor/reporter, WFAA-TV Dallas, joins Fox News Channel, New York, as field reporter/part-time anchor.

Rea Blakely, health reporter, WJLA-TV Washington, named medical correspondent, CNN, Washington.

Catherine Garcia, co-anchor, KTBC(TV) Austin,

Texas, joins WFAA-TV Dallas in similar capacity.

Andrea Isom, reporter, WDTN(TV) Dayton, Ohio, joins WDAF-TV Kansas City, Mo., as reporter.

David Northfield, reporter, KTVX(TV) Salt Lake City, joins KGW(TV) Portland, Ore., in same capacity.

Lisette Campos, reporter/fill-in anchor, WFOR-TV Miami, named co-anchor, WFTS(TV) Tampa, Fla.

Scott Arnold, reporter/fill-in anchor, WFIE-TV Evansville, Indiana, joins WDTN(TV) Dayton, Ohio, as reporter.

Todd Quinones, reporter, KERO-TV Bakersfield, Calif., joins KYW-TV Philadelphia, in same capacity.

Terri Gruca, morning anchor, WBIR-TV Knoxville, Tenn., joins WSPA-TV Spartanburg, S.C., as weekend anchor.

—Compiled by P. Llanor Alleyne
pallecne@cabnrs.com
212-337-7141



Valari Staab



E. Gilbert Rapley



John Cucci



Dari Alexander

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

Upfront and personal

Newsman Neil Cavuto's caveat: Disclose, disclose, disclose

Even at a time when disclosure has become as hot a topic for television as for Wall Street, it seemed an unusual revelation: Interviewing Biogen President and CEO James Mullen, Neil Cavuto, Fox News Channel anchor, managing editor and vice president of business news, informed his audience that he is a consumer of Biogen's multiple sclerosis drug, Avonex. "I have MS," he told viewers.

"It may have sounded a little weird, but I take this company's drug," he explains, talking about it now. He likens his relationship to the drug to an investment on which he spends thousands of dollars a year. "If I'm paying that kind of money, I damn well should disclose it. That's a big thing not to disclose.

"I demand this of all the business talent" at Fox News Channel. "I routinely ask, 'Do you own stock in a company? Do you have any relationship with a company?' If there is a potential conflict, let's get it out there. I'll still have to show that I can be critical of a compa-

ny or ask about its competition. My view is: disclose, disclose, disclose."

Cavuto was diagnosed with an advanced case of Hodgkin's disease in the late 1980s, and he recalls that "I hid that from a lot of people and it's a big regret of mine. I avoided going to support groups; I was secretive, almost phony. When I got my MS diagnosis about a year after I came here, I was determined to be upfront about it. I realized that I owed it to other people with illnesses. I vowed to make up for the secretiveness before. I don't want the illness to define me, but I don't want people with illnesses to feel they should hide or cower."

"It's been remarkable to wit-

ness how much this guy can go through; how he's been able to confront these serious issues with an incredibly light touch and still work like a madman," says Cavuto's friend and former colleague, CNBC anchor Ron Insana. "Neil's quite committed to the content and always has been. He likes to get into an issue and play with it. He likes to be provocative. He's got more integrity than anybody I've ever encountered. He fit in well at CNBC, and he fits in well at Fox."

His friendship with Insana aside, "one of the smartest moves I ever made was when I chose not to recommit to CNBC," Cavuto says, though he is respectful of the network. "When the opportunity afford-



Neil Patrick Cavuto
Vice President, *Business*,
Fox News Channel

b. Sept. 22, 1958, Westbury, N.Y.; B.A., journalism, St. Bonaventure U., Buffalo, N.Y., 1980; Masters, public affairs, American U., Washington, D.C., 1982; reporter, WCAX-TV Burlington, Vt., 1982-1983; reporter, Business Times, ESPN New York City, 1983-84; New York bureau chief, PBS' Nightly Business Report, 1985-89; anchor, CNBC Fort Lee, N.J., 1989-96; present position since July 1996; m. Mary Fulling, Oct. 15, 1983, c. Tara, 16.

ed itself, I was available. People thought I was crazy, like I was entering the witness-protection program. I was certainly getting plenty of exposure on CNBC, and I was doing NBC's *Today Show*."

He recalls, though, that people had thought he was crazy when he left PBS for the fledg-

ling CNBC a few years earlier. Moreover, he says, Fox News chief Roger Ailes "afforded me a management opportunity to be much more involved in determining the business coverage than I had at CNBC.

"A lot of anchors, fairly or unfairly, are looked on with disdain; as being ignorant or being blowhards. I wanted to prove I had a little bit of depth in me. I had worked for so many managers; I thought there's got to be a better way to handle people, to treat people, to groom people. ... But I felt that if I botched this, I'd have to realize that I'm not a manager."

Insana says, "At some point, everybody wants a measure of control. ... Neil wanted his. It's always interesting to be a player-coach."

Cavuto dismisses the notion, not entirely unpopular among media, that he and his network push a conservative agenda. "I make it a point on my show to balance opinions. I balance bulls with bears. For instance, I'm an advocate for the tax cut, but I'll put on someone who disagrees with it."

Cavuto believes his natural optimism helps his newscast. "People thought they could throw money into a pot and it would boil. Now everyone's mutual funds have been shot to hell," he notes. "I believe in our country, I believe in capitalism. I believe things will turn around. I'm just not smart enough to know the day and time it will happen." ■

— Dan Trigoboff

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Richmond's No. 1 news operation seeks Photojournalist with 2 years experience and proven initiative in news gathering. Send cover letter, non-returnable VHS demo tape and resume to Woody Coates, NBC12, P.O. Box 12, Richmond, VA 23218. EOE.

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NEWS ANCHOR/REPORTER

FOX Affiliate in Fargo, ND is looking for strong talent to co-anchor our award winning 9 pm newscast. We just lost our last anchor to a top 30 market. Requires excellent on-air delivery, compelling writing skills, and ability to edit. Experience required. Send resume and non-returnable tape to Jim Shaw, News Director, KVRP-TV, PO Box 9115, Fargo, ND 58106.

PROMOTION WRITER-PRODUCER

KCRA-TV, a Hearst-Argyle station in Sacramento, Ca. is looking for a talented Promotion Writer-Producer with at least 2 yrs. exp. If you are the best writer-producer in your market, this is your chance to join the dominant station in the 19th largest market. If you're an ace at delivering solid news topical and news image promotion, then you may be the ideal candidate. Please send your resume and tape to: KCRA Attn: Gene Robinson 3 Television Circle Sacramento, Ca. 95814.

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Dominant, West Texas. CBS affiliate, seeking Sports Director to anchor 6PM and 10PM weekday sports. Must be able to gather, shoot, write, and edit digital and non-linear video for broadcast, handle live shots at sporting events and report stories for sportscast. Requires working knowledge of Texas high school, college and professional sports. Emphasis on local sports stories. Degree and experience required. Send resume and tape to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE

PHOTOJOURNALIST

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TECHNICAL CAREERS

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KMEX-TV Channel 34, LA's Spanish language leading television station seeks a highly motivated professional to oversee the technical and engineering operations, including S/W & H/W engineering, installation maintenance, design, testing, and repair of all broadcast equipment and RF systems. Will also establish/ maintain technical quality standards and forecast, prepare and maintain departmental operational budgets. Requires a BSEE or equivalent technical training/work experience plus 7-10 years TV Broadcasting engineering experience to include supervisory roles in a union environment. Must be a strong team-player with excellent interpersonal skills. Familiarity with a digital facility and experience with high power UHF transmitters and antenna systems are essential. Bilingual English/Spanish is desired. Contact KMEX-Channel 34, Attn: Human Resources, 6701 Center Dr. West, 15th Fl., Los Angeles, CA 90045; FAX (310) 348-3414. JOB# 01-14. EOE.

TV BROADCAST TECHNICIAN

NBC-12, Richmond's No. one news station, has immediate opening for FT Broadcast Technician. Position includes operations and entry-level maintenance work. Familiarity with various broadcast equipment including VTR's, routers, and master control switchers required. On-air automation experience a plus. Must be proficient with Windows 95/98 and MS Office products. Good communication skills and ability to work well with people. Resume and cover letter to Bruce Tinoco, Chief Engineer, NBC12 P.O. Box 12, Richmond, VA 23218. EOE.

ASSISTANT CHIEF ENGINEER

WKBN/WYFX-TV in Youngstown, Ohio is looking for a self-motivated, responsible, team player to join our fast growing station as Assistant Chief Engineer. The successful candidate shall have a minimum of a two-year technical degree with 5 years experience in television operations and maintenance with a strong background in personal computers and Windows 9X/Windows NT Operating Systems. A SBE certification or FCC license is desired. Candidate will assist the Chief in the day-to-day duties of operation, installation, repair and purchasing of all the technical facilities. Send resumes to WKBN/WYFX-TV, Chief Engineer, 3930 Sunset Blvd., Youngstown, Ohio 44512. EOE.

CHIEF ENGINEER

Trinity Broadcasting station. Experienced in maintenance of UHF transmitter, studio systems as well as personnel supervision and training. SBE certification a plus. Send resumes to Ben Miller. Mail: P. O. Box C-11949, Santa Ana, CA 92711; E-mail: BMILLER@TBN.ORG; Fax: 714/665-2101. M/F EOE.

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Television

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ASSOCIATE PRODUCER

KTRK-TV has an opening in the News Department for a newscast Associate Producer.

Applicants should have experience in broadcast journalism and news writing, as well as a good understanding of television production techniques. Candidates should understand news feeds, and should have the ability to research and write stories independently, using wire services, assignment desk notes, reporter notes, and other material.

A desire to produce newscasts or special programming is preferred.

Candidates should also be computer literate, and be familiar with the Internet, or have a strong desire to learn.

Interested applicants should send a resume, references, cover letter and recent writing samples to:

Robin Freese, Executive Producer, KTRK-TV
3310 Bissonnet, Houston, Tx 77005

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PRODUCER CAREERS



KGOTELEVISION

EMPLOYMENT OPPORTUNITY

EXECUTIVE PRODUCER

DESCRIPTION OF DUTIES: Manage editorial and production elements of 5 pm and 6 pm newscasts. Supervise all content, including story selection and placement, writing, teases and topical promotion. Establish production values and oversee control room staff and graphic designers to make broadcasts engaging, relevant, and distinctive. Work closely with Assistant News Director and Managing Editor in daily coverage decisions and sweeps strategy. Recruit, hire and schedule producers, writers, and production assistants. Ensure each newscast reflects the diversity of the Bay Area and meets standards for fairness, balance and accuracy.

REQUIREMENTS: Major market producing experience required. Prior management experience and knowledge of the Bay Area preferred.

Please send cover letter and resume to:

KGO-TV / ABC 7
900 Front Street
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KGOTELEVISION

EMPLOYMENT OPPORTUNITY

EXECUTIVE PRODUCER, 11 PM NEWS

DESCRIPTION OF DUTIES: Oversees all aspects of the 11pm newscast including coverage, content, strategy, promotion, production and staffing. Manages all nightside resources including reporters, photographers, editors, writers, assignment editors, production assistants and technical crew. Ensures each broadcast reflects the diversity of the Bay Area and meets standards for fairness, balance and accuracy.

REQUIREMENTS: Major market producing experience required. Prior management experience and knowledge of the Bay Area preferred.

Please send cover letter and resume to:

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Television

PRODUCER CAREERS



KGOTELEVISION

EMPLOYMENT OPPORTUNITY

PRODUCER (NON-UNION)

DESCRIPTION OF DUTIES: KGO-TV/ABC 7 is seeking a news producer to produce Monday-Friday newscast. Responsibilities include supervision of all aspects of the newscast, including overseeing story placement, writing, timing, teasers, graphics and other editorial and production elements. Oversees and assigns work of writers and production assistants. Contributes story ideas and participates actively in editorial meetings. Ensures broadcasts reflect the diversity of the Bay Area and meets standards for fairness, balance and accuracy. Executes the philosophical mission and strategic vision as determined and directed by News Management.

REQUIREMENTS: Must have medium to major market producing experience. Supervisory experience and knowledge of the Bay Area preferred.

Please send cover letter and resume to:

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NEWS PRODUCER

WANE-TV has an immediate opening for a Television News Producer. Must have excellent writing skills, good news judgment and be creative. Ideal candidate will have at least one year's experience at a commercial television station or recent college graduate with quality news internships. No phone calls please. Send VHS tape, resume and references before August 10th to:

Rick Moll, News Director, WANE-TV
2915 W. State Blvd., Fort Wayne, IN 46808

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SENIOR WRITER/PRODUCER

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MARKETING CAREERS

MARKETING DIRECTOR

WCPO-TV, the Scripps owned ABC affiliate in Cincinnati, needs a marketing director to create and manage overall marketing and branding activities. Responsibilities include supervision of promotion, graphics and special projects divisions, coordination of special projects with news and sales, and creation and management of outside media purchases. This person will serve as the station's brand manager, work with each department to reinforce and strengthen the brand, and report to the General Manager. Qualifications include proven record of brand management, demonstrable creative marketing skills and a strong competitive drive to win. Send resume to Mariene Stein, HR Administrator, WCPO, 500 Central Avenue, Cincinnati, Ohio 45202. WCPO is an EEO employer.

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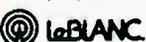
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Editorials

COMMITTED TO THE FIRST AMENDMENT

More sound and fury

The Parents Television Council, flanked by veteran congressional TV critics Sens. Joe Lieberman and Sam Brownback, released a report slamming the networks for the vulgar language and violence in the 8 p.m. to 9 p.m. hour last week. PTC also slammed them for the sexual references, even though incidences have actually gone down since the last survey. PTC said the sex was "raunchier" than before.

Look, we're not saying we love the fact that kids are exposed to a lot more adult concepts and language a lot earlier than they used to be. But whether it is the inevitable and healthy maturing of the culture or an unseemly coarsening of the fabric of society, it is a fact of life.

In an age in which even animated kids movies regularly boast a streetwisecracking creature chiming in with a "kiss my butt" or two, it is unrealistic to expect TV not also to reflect the new reality. And what is magic about 8 p.m. to 9 p.m., and why only pick on the networks. The 7 p.m. to 8 p.m. hour is filled with syndicated shows that tap into the same adult subject matter. Or check out the afternoon talk shows, where the bizarre is commonplace.

Any family can sit down at almost any hour of the day and find a suitable family show, on cable, on satellite, on PBS, in syndication and, yes, even on commercial network TV. They can also find an "inappropriate" one, though what is and isn't appropriate will depend on the parents.

All that said, broadcasters should be sensitive to content. That means, for example, Fox might want to rethink the 8 p.m. scheduling of a prime time special featuring, in the words of the *Washington Post* TV highlights writer, "the largest metal object ever impaled in and removed from a human."

And that's why we were pleased with CBS' move of *Big Brother II* from 8 p.m. to 9 p.m., coincidentally, they say and we hope, on the same day the PTC was tilting at its windmills. "The move is motivated by content reasons and not ratings," said a CBS representative, though that elaboration seemed unnecessary given that, on the same day, the Nielsen ratings showed that the program had just recorded its best-ever young-adult viewing levels. "We are very happy with the ratings, but there is some subject matter in the show that we think is more appropriate for 9 p.m." Good for CBS.

Amid all the hand wringing and finger pointing in Washington last week, there was also this piece of wise counsel about the best way to control what children see on TV: "Parents can and should... turn the television off if they find [shows] inappropriate for their children or offensive to their values. The final responsibility is theirs, and too often, I am afraid, parents seem to forget that and tune themselves out to what their children are watching." The speaker was Joe Lieberman, and, for once, we'll give him the last word on the subject.

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ISSUE DATE: **August 27, 2001**

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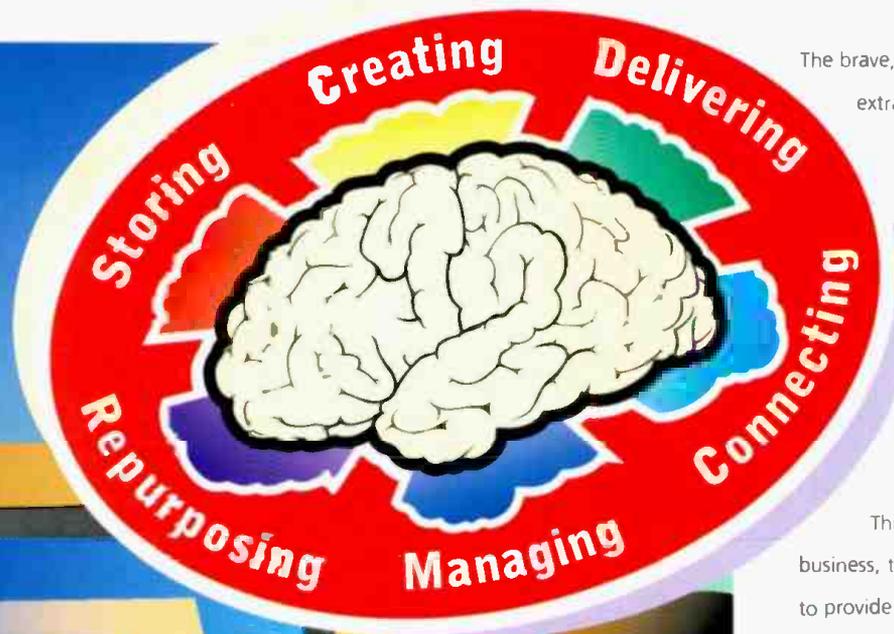
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