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Why Sony's Columbia TriStar is exiting the broadcast-TV production business and what it means
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NATPE: LET'S ALL MEET TOGETHER
Even as it is losing some exhibitors, Mandel suggests a confab that would unite programmers
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NO MORE FAN LETTERS
Anthrax scares at news operations get networks nervous and careful
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A FIGHTING COPP AT FCC
The new commissioner's zeal for public-interest standards sets him apart
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The story TV missed
Too busy with Monica and Crockett, the networks ignored Islam's rage
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Anti-U.S. protests in Islamabad are nothing new. This one, with effigy of Bill Clinton, occurred in 1998.
Game Show Network's viewers are on the rise!

That's right! Game Show Network viewership rose **25%** during Primetime from the prior Broadcast Year.*

With newly acquired shows such as *Press Your Luck*, *Let's Make A Deal*, $1.98 *Beauty Show* and *Who Dares Wins*, now more than ever, viewers are stuck on Game Show Network.

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Clear Channel clearance sale

To stay in line with duopoly and crossownership rules, radio giant Clear Channel will probably have to sell TV stations in six markets to win government approval of its $800 million purchase of the Ackerley TV group. The markets are Rochester, Syracuse, Binghamton and Utica, all New York; Eugene, Ore.; and Santa Maria/San Luis Obispo, Calif. The company is expected to ask the FCC for short-term waivers to allow orderly divestitures.—B.M.

Sculpting Sinclair

Look for David Smith to prune, not liquidate, Sinclair Broadcasting’s TV station portfolio. Usually, when companies make an announcement like “We have retained the investment banking firm of Bear Stearns to advise on the company’s television station group portfolio”—as Sinclair did Friday—it’s the equivalent of posting a “For Sale” sign out front. But industry executives say Smith is interested primarily in shrinking the number of markets in which Sinclair operates. Sinclair controls 62 television stations in 40 markets. “They buy or trade for stations where they can get duopolies and exit markets where they can’t.” Top of the exit list: Sacramento and Indianapolis.—J.H.

Repurposed Riggs

Bob Raleigh, president of Carsey-Werner-Mandabach’s domestic syndication division, is looking to line up a concurrent cable window for 22 Minutes With Eleanor Riggs (working title), the new sitcom with Seinfeld ex Julia Louis-Dreyfus that NBC has ordered for midseason. No word on any potential takers, but TBS, which will run off-net episodes of Seinfeld in fall 2002, could be a hit. Wherever it lands, it will be the first new network sitcom repurposed concurrently on a cable outlet à la dramas Law & Order: Special Victims Unit and Once & Again. NBC has ordered 12 episodes of 22 Minutes. Louis-Dreyfus will appear in only 15 episodes per season, rather than the standard 22 episodes.—S.A.

Young: Shopping stations

Young Broadcasting Chairman Vincent Young has quipped from time to time that he’ll listen to any caller who makes him an offer on all or part of the company. But sources say that, lately, it’s Young doing the calling, serious about unloading KRON-TV San Francisco (which loses its NBC affiliation in January to KNTV) and possibly the entire 13-station group. Sources say Young pitched NBC on buying KRON-TV, with one saying NBC passed and another saying KRON “is not a serious consideration” for NBC at this time. Sources also say that Disney was pitched and ABC’s parent is mulling an offer for the whole group. Its main interest would be KRON-TV and KCAL-TV Los Angeles, which would give ABC duopolies in the two markets. Young couldn’t be reach for comment.—S.M.
Sony: No time for prime time

Columbia unit to exit broadcast-TV production; Fox axes TV movie unit

By Joe Schlosser

Hollywood is facing a new kind of reality: downsizing. Sony Corp. is expected to shut down its broadcast-TV production studio, Columbia Tri-Star Television, within the coming weeks and focus more on cable. Also, Fox Broadcasting Co. laid off its in-house movie division, and insiders warn of more cuts at both small and large studios and networks.

The Sony shuttering brings the first real sign that there is no happy (or at least quick) Hollywood ending for the sluggish national economy and depressed national psyche.

Sony wasn’t officially confirming the story last week, but insiders weren’t doubting it either.

Sources say Columbia’s decision to bail on prime time was motivated by several factors: rising costs, the lack of a breakout hit, no network alignment, and a change in the fin-syn rules that allow networks to take ownership in its own prime time shows.

“Back 10, 15 years ago, the company owned 100% of shows like Married...With Children. Now, on something like King of Queens, it owns only one-third, with CBS Productions getting a third and Procter & Gamble getting another third,” says a Sony executive. “In the old days, a hit like Married...With Children could cover all of your misses for quite some time. In this world, hits no longer cover the misses.”

Sony reported a $243 million net loss during the second quarter, and its stock price tumbled more than 50% this year. It is due to halt production on all new Columbia Tri-Star shows and is expected to eliminate up to 75 jobs at its Culver City, Calif., headquarters; dozens of writers, directors and producers with development deals may also be affected.

Word of Sony’s plans to shut down its broadcast-TV production division, a studio that has produced such recent hits as Mad About You, The Nanny and Married...With Children, caught the industry and apparently most Columbia Tri-Star executives by surprise.

The studio’s current series are expected to stay in production: Dawson’s Creek at The WB; The Guardian, Family Law and King of Queens at CBS; The Tick and Pasadena at Fox; and a midseason sitcom with Hank Azaria at NBC.

The move follows Sony’s sale earlier this month of its ownership stake in Spanish-language network Telemundo to NBC.

Columbia Tri-Star is one of the few remaining Hollywood studios that are not aligned with a major broadcast network. Rumors of a possible deal with NBC or another network have circulated throughout the industry for a few years, but a deal never materialized.

Sony is reportedly looking to focus its TV efforts in cable, where it currently co-owns The Game Show Network with Liberty Media. The company may acquire or start up cable networks: for example, a Sony Classic channel airing shows from its

It’s back: Where Things Stand

Where Things Stand, concise and timely updates on TV and radio issues before the Federal Communications Commission and Congress, returns Oct. 24 as a regular feature of Broadcasting & Cable’s Web site (go to broadcastingcable.com and scroll down to “Features”). It covers everything from DTV to must-carry to the ownership caps. In addition to the updates, it includes key facts about the FCC commissioners and their staffs, and a guide to other online resources that will help keep you briefed on what’s happening.

The feature is the work of Erwin G. Krasnow and Michael D. Berg, partners at Verter, Lipfert, Bernhard, McPherson & Hand, and two of the most prominent communications attorneys in Washington. Along with David Siddall, they just authored FCC Lobbying: A Handbook of Insider Tips and Practical Advice. Krasnow and Berg have promised to update the feature every month. So it is Broadcasting & Cable’s hope that you will visit the site often—whenever you need a quick fix on where things stand in Washington.
Why do I wake up at 6:15 AM on a Sunday morning to drive four hours through the pounding November sleet of eastern Wisconsin?

Why do I get furious when I think of that one Saturday I spent in Happy Valley?

Why do I respect a man named 'Bum'?

Why do I calm my two-month-old daughter by reciting the names of every All-American who played at Alabama between 1958 and 1982?

Why does the sight of a large red N make me feel eighteen years old forever?

FOOTBALL IS WHY.
FOOTBALL IS WHY WE COVER FOOTBALL IN EVERY WAY POSSIBLE:

ESPN Sunday Night Football
ESPN College GameDay
ESPNEWS
SportsCenter
College Football Saturday
Sunday NFL Countdown
ESPN Radio
The Season
ESPN The Magazine
NFL PrimeTime
ESPN.com
Monday Night Countdown
ESPN Classic
Sidelines
NFL Yearbooks
ESPN GamePlan
NFL Films Presents
ESPN Bowl Week
NFL 2Night
Heisman Award Presentation
ESPN Deportes
Rites of Autumn
NFL Match-Up
College Football Thursday
library and one utilizing its music division.

Sony executives are said to covet the dual revenue streams that cable offers and the more cost-effective use of library and internal components. Sony executives had no comment.

"There is a bigger, more strategic play on this, which will come out over the next several weeks," one top Sony executive said. "This has nothing to do with any outside forces or network deals. It's just kind of how everything is going to be restructured over here."

Columbia TriStar Television Distribution, Sony's in-house syndication division, has made billions of dollars for the company selling the off-network rights to shows like Mad About You and Seinfeld (which by itself has generated several billion dollars of revenue in syndication).

The syndication unit is expected to be kept somewhat intact. The division also produces first-run shows like V.I.P. and a number of cable series, such as Lifetime's Strong Medicine, but it is losing its source of off-network programs. Over time, that loss will hurt.

The studio currently has more than 15 shows in development at CBS, 10 at Fox and a handful at ABC, NBC, The WB and UPN. Sources say that Columbia TriStar executives are allowing the projects to proceed. If any shows are picked up, the studio will take only a passive ownership stake in them.

“We have a lot of drama projects, a handful of comedy projects with them. At this moment, we are really trying to evaluate how to best proceed,” says CBS Entertainment President Nancy Tellem. “I hope they do stay in business, because my big issue is that we are losing people to do business with.”

At Fox, five employees in the network’s long-form programming division were let go, including Executive Vice President Marci Pool.

“It was a decision based on the economics of the situation that is in no way a reflection of the quality of work that Marci and her group did,” a Fox spokesman said.

NATPE reaches out

Wants to join with other conventions to create a one-stop-shopping venue

By Susanne Ault

NATPE Chairman and ad guru Jon Mandel wants the organization’s annual convention to become a gathering of a variety of TV programmers, not just syndicators.

Mandel, co-managing director of Media-Corn, thinks advertisers, particularly, would benefit from a one-stop-shopping venue for programming in the syndication, cable and broadcast network realms.

But this is an idea that, in the parlance of the business, is not a firm go.

“All of our organizations need to be looking at the future. Put aside the economic situation and you still have an industry that is consolidating,” says Barbara Cochran, president of the Radio-Television News Directors Association, which considered hooking up with January’s NATPE conference after its own September event was canceled in the wake of the Sept. 11 events. “All of these ideas are worth kicking around.”

However, she doesn’t think NATPE is a good fit with RTNDA because her members are “interested in the equipment in their newsrooms rather than syndicated programming.”

Meanwhile, last week, the Association of Local Television Stations, which usually holds conferences just prior to NATPE’s official opening, pulled out, too, because it has determined that many of its members aren’t going to Las Vegas this year.

“The continuing depression in television advertising, the unease many have about traveling, and the fact that the major programmers have abandoned the NATPE floor have all combined to make January in Las Vegas a time and place to be avoided,” ALTV President Jim Hedlund said. ALTV says it will hold its annual public-policy convention at another date and location to be determined.

Other industry gatherings—from last summer’s Promax/BDA to next month’s cable Western Show—are showing strains of consolidation, limiting attendance. Economic woes are only making things worse. NATPE itself has nine major syndicators leaving the Las Vegas floor this January.

Mandel and NATPE President Bruce Johansen insist, however, that the show is still a major draw for ad agencies that flock to the show.

“Doesn’t it make some sense to have Promax/BDA and RTNDA and the cable shows all together in one week?” Mandel asked last week. “There are lots of things to look at.”

A representative of the upcoming Western Show says organizers would be “open to suggestions” but admitted it would be likelier to combine with the National Cable Television Association convention.

As Rob Morhaim, vice president of first-run programming for Big Ticket Television puts it, combining NATPE with a cable
show would be “like putting the Hatfields and the McCoys in the same room” because it would cater to industries that typically compete for the same viewers.

There are some other problems as well. Most big television conventions have booked venues far into the future. And Young Broadcasting operations chief Deborah McDermott points out an even more vexing consideration: If one convention serves all for a week or so, who runs the stations they’ve left behind?

“If you’re trying to get more people to come to these conventions, all you need is a better economy,” she says. “This business could not be worse. It’s not the time to send people to meetings.”

Also, NATPE said last week that it will help attendees navigate the divide between the floor and the Venetian hotel, where several major syndicators will be holding forth. Plans include setting up a centralized shuttle service between the convention hall and the hotel. In addition, NATPE wants to include a listing of the syndicator hotel-suite locations in its official conference guide booklets.

**Frederic Ziv, 1905-2001**

**By John Eggerton**

Frederic W. Ziv, 96, the pioneering radio and TV syndicator (The Cisco Kid, Highway Patrol, Sea Hunt and the proverbial host of others), died Oct. 13 at his home in Cincinnati.

Ziv, born Aug. 17, 1905, in Cincinnati, founded the first radio transcription service in 1937 when he began packaging and distributing a local radio show, The Freshest Thing in Town, for a hometown baker. The show was a hit, but the production cost was too high for his sponsor. Ziv then hit on the idea of trying to sell and distribute the show nationally rather than custom-tailor the show for a single market at prohibitive expense. He moved his production operation to Chicago and began producing that and other shows for mass distribution.

Anticipating the rise of TV, he allied himself with Cisco Kid Productions in Hollywood in the 1940s, a company then turning out Westerns and adventure films. Armed with a library of such shows—and the rights to them—Ziv applied the same mass-distribution techniques to TV. In the 1950s, he was the largest independent producer-distributor of TV programming in the country. In 1959, he sold 80% of his company, Ziv TV, to Wall Street investment firms for $14 million. A year later, United Artists bought the entire company.

Ziv was a member of the inaugural class of Broadcasting & Cable’s Hall of Fame in 1991.

**Combining NATPE with a cable show, would be 'like putting the Hatfields and the McCoys in the same room.'**

—Rob Morhaim, Big Ticket Television
THE WAR AT HOME AND ABROAD

Anthrax in the newsroom is no joke. KCCI-TV Des Moines, Iowa, reporter-anchor Steve Osvald, a 15-year veteran, was fired last week for sprinkling face powder at work and joking that it was anthrax. Station officials would not comment. ... CNN’s office in Kandahar, Afghanistan, was accidentally hit during a U.S. bombing raid, but there were no injuries. ...

The Tribune Co. helped raise more than $16 million for the Disaster Relief Fund to assist emergency workers and service agencies, and $14 million of that came from employees and the public. ...

The Rosie O’Donnell Show shut down last week in response to the anthrax scare at NBC’s New York headquarters, where Rosie is taped. ...

American Women in Radio and Television canceled its launch party for Making Waves: The 50 Greatest Women in Radio and Television. Citing FBI and Justice caution about possible terrorism, AWRT says the event, slated for Oct. 25 in New York, will be rescheduled.

ON WITH THE SHOW

NBC has given a full-season order for new comedy Scrubs, and CBS has given a season pass to The Guardian, the most-watched new show of the season. ...

ESPN is moving its annual ESPY Awards ceremony from February to July, in part because the Sept 11 terrorist attack contributed to delaying the Super Bowl until Feb. 3, the day before the ESPY show was originally scheduled. ...

The debut of The WB drama Smallville set some ratings records: the network’s best-ever ratings in adults 18-34 (4.5 rating/12 share) and the most viewers ever for a WB premiere (8.4 million). ...

In syndication-ville, King World has cleared Dr. Phil in 86% of the U.S. ... Sally Jesse Raphael has signed a new multi-year deal to continue her talk show at Studios USA. ...

Bravo will kick off its 15th Broadway on Bravo festival on Nov. 5 with a live version of Victor/Victoria and film versions of other big Broadway hits of the past. Bravo has also produced 50 short films on Great White Way stars and will show them through the fest, which goes to Nov. 11. ...

Because of low ratings, ABC pulled Friday-night reality series The Mole II but it will return later. ... At presstime, the network also said its upcoming reality show, The Runner, is being delayed, because “at a time when we are actually trying to chase down people in this country, the timing seemed wrong for a show in which we are asking viewers to effectively do the same thing,” said ABC Entertainment co-chair Lloyd Braun. ...

TV Land kicked off its week-long I Love Lucy marathon Oct. 15 with eight episodes that pulled in an average 1.2 Nielsen rating.

CLUB NEWS

The National Association of Broadcasters and the Consumer Electronics Association said it will create “executive suites” on the exhibit floor for the National Show May 5-8 in New Orleans. The booths-in-a-box will include screening and conference rooms and customized signage and are intended to provide companies a presence on the floor without having to build a booth. ...

Requiring cable operators to carry broadcasters’ analog and digital channels imposes a burden even on upgraded systems, the NCTA told the FCC. It hired PDS Consulting to rebut an earlier NAB study. PDS says operators plan to use their increased capacity for high-def and other advanced services. ...

Institutional Investor magazine again named Morgan Stanley’s Richard Bilotti the top cable analyst. The poll of money managers named Bank of America’s Doug Shapiro second and Bear Stearns’s Ray Katz third.

In the entertainment sector—including TV networks—Merrill Lynch’s Jessica Reif Cohen ranked first, Bilotti ranked second and CS First Boston’s Laura Martin, who is leaving the company, ranked third.

CORRECTION

Milwaukee’s highest-rated 10 p.m. newscast in May was WTMJ-TV. Also, the city owns Miller Park, the new baseball field. An Oct. 15 Focus misreported both facts.
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Tragedy’s new tall order

TV stations that transmitted from WTC look for new homes at Empire State

By Michael Grotticelli

The New York TV stations that lost their primary transmitters at the World Trade Center and are now making do with transmitters outside the city could be broadcasting analog signals from the Empire State Building by the end of the year, according to a consultant.

But, said Oded Bendov, senior vice president and chief scientist at Dielectric Communications, a leading manufacturer of broadcast antennas, they may not be able to broadcast at full power. And their digital service will have to wait, he said. “Digital broadcasts will be looked at separately, after all analog signals are taken care of.”

The TV All-Industry Committee, which comprises the city’s major broadcasters, hired Dielectric and Electronic Research Inc. to study whether the Empire State Building could accommodate all the stations’ signals—analog and digital—without their interfering with each other. That study could take two years to complete.

Dielectric is working on the TV side; ERI, on the radio.

Nine TV stations and four radio stations were broadcasting from Tower 1 of the World Trade Center on Sept. 11.

WCBS-TV switched to its backup transmitter on the Empire State Building. But the other broadcasters had to scramble to restore over-the-air service. About 20% of the market’s 7.3 million homes do not subscribe to either cable or satellite service and rely solely on the broadcast signals.

Today, New York’s two Fox-owned stations, WWOR-TV and WNYW(TV), are broadcasting at low power from temporary facilities at the Empire State Building. WABC-TV, WNBC(TV), noncommercial WNET(TV), Telemundo’s WNJU-TV and Tribune’s WPIX(TV) are broadcasting from the Empire State Building. (WPIX also has a secondary transmitter on the Empire State Building.) And Paxson’s WPXN-TV is broadcasting from a tower in West Orange, N.J.

Seeking a permanent home on the Empire State Building, WWOR-TV, WNYW, WABC-TV, WNBC, WNET, WPIX and WPXN-TV would join WCBS-TV, Univision’s WXTV-TV and WHSE-TV, and noncommercial WNYE(TV). Of course, each expects to broadcast two signals, one analog and one digital.

Displaced radio stations WKCR-FM, WPAT-FM, WNYC-FM and WKTU(FM) have made temporary arrangements elsewhere, but at least one, WPAT-FM, hopes to end up on the Empire State Building.

Building owner Helmsley-Spear maintains the mast atop the building and is working closely with the broadcasters. “We are looking to get as many as we can up with a decent signal as soon as we can,” said Alex Smirnoff, director of telecommunications, for the Empire State Building.

Smirnoff said WABC-TV, WNBC, WNET and WPXN-TV could begin installing temporary transmitters there within a month. However, he said, permanent facilities will have to await results of the Dielectric and ERI studies and would not be completed before the end of next year.

Not everyone is unhappy at Alpine. Bill Silverman, an engineer with Telemundo’s WNJU-TV, a Spanish-language station, said the station is reaching more people from Alpine because it is using an omnidirectional antenna. It was using a directional antenna at the World Trade Center to make sure it had good coverage of the Hispanic populations of Harlem and the Bronx.

“We had a Grade B signal in our city of license [Linden, N.J.],” he said, “and we have to change that now to a Grade A.”

Workers installed a Dielectric NTSC directional antenna for WHSE-TV on the Empire State Building in 1990.
Recently, SeaChange MediaCluster server won an Emmy for "outstanding achievement in technological advancement."

We are honored to be recognized as a force of change in an industry that's revolutionizing what television is — and can be. As the industry moves toward personal television, the sleek yet strong MediaCluster server powers the delivery of millions of movies, ads, programs and other digital content for broadcast, cable, and telecommunications worldwide.

With its original "single copy" 100% fault-resilient storage technology, just one SeaChange MediaCluster server provides unlimited opportunities for television operators everywhere — for thematic channels, VOD, web casting and regional broadcasts. The future of television certainly looks bright.

www.seachangeinternational.com
CNN's bin Laden dilemma

Gets first crack at reaching terrorist; submitting questions poses problems

By Dan Trigoboff

CNN got the inside track on being the first Western media outlet to question Osama bin Laden since the Sept. 11 terrorist attacks. But the possibility of a bin Laden appearance on American television responding to written questions from the network quickly raised controversy.

CNN said it had been contacted by Al Jazeera, the Arab-language network, regarding the submission of questions for the chief suspect in the terrorist acts and had pursued the arrangement.

At least two other networks challenged the practice of submitting questions. "CNN would not submit questions to President Bush," a Fox News spokesman said. "Why would they do it for a terrorist? This form does not allow any follow-up questions. Is that journalism? Fox would not have made the agreement."

Similarly, an NBC spokesman said, "It's not our practice or policy to submit questions to an interviewee in advance of any interview." Still, neither network ruled out using such a videotape—at the invitation of CNN chief Walter Isaacson—should one appear.

CNN said it was not its policy either and not "something we would do under normal circumstances. Obviously, these are not normal circumstances," a spokesman pointed out.

"It's far from ideal," said Bob Steele, a journalism-practice expert with the Poynter Institute. "But I believe CNN has thought it through very well. There is value in hearing what's inside bin Laden's head, even if it is propaganda."

And, he added, "CNN has said it will apply appropriate editorial scrutiny and make no guarantee that they'll use the material. It's a chip out of journalistic independence, but it's not a shattering of that independence."

CNN tried to preempt or blunt criticism, asserting that it had not agreed to any preconditions regarding questions nor had it committed to airing any or all of bin Laden's answers. (The New York Post suggested CNN ask bin Laden, "Where are you at this moment?" followed by "Where can we find you in an hour?" The tabloid, owned by News Corp. which also owns Fox News, also suggested asking, "Do you have a financial stake in CNN?"

Networks have been sensitive to issues regarding security and use of the media for terrorists' propaganda. The week before the offer to CNN, the White House urged TV networks to be cautious in airing an earlier bin Laden tape, voicing concern that the videos could be inflammatory or contain coded messages.

For some, this war is local

ABC outlets in New York, San Francisco and L.A. send reporters to Pakistan to cover Afghanistan

By Dan Trigoboff

To New Yorkers, the nation's war against terrorists is "a local story no matter where it is," says WABC-TV News Director Dan Forman. That's why the station sent reporter Jim Dolan to Pakistan, making him just one of several local reporters nationwide covering the bombing runs there.

On the West Coast, KABC-TV Los Angeles News Director Cheryl Fair, sent reporter David Jackson, and KGO-TV San Francisco news chief Kevin Keeshan sent Jim Wieder.

"To see David Jackson, someone they're familiar with, know, sitting in a tent with Afghan refugees talking about how they feel about the U.S. government ... that's
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Don’t bother to write

From fan mail to press releases, letters to networks are being trashed in the wake of anthrax contamination

By John M. Higgins

Don’t bother to send fan mail to MSNBC newbies like dyed-in-the-wool anchor Brian Williams or the more recently dyed Ashleigh Banfield. The letter will end up in a truck trailer next to a loading dock in Secaucus, N.J.

Because that’s pretty much where most of MSNBC’s mail was winding up last week, dumped unopened into giant piles out back behind its studios in a New York suburb. Pretty much the same thing is happening to Bill O’Reilly’s mail at Fox News Channel. And mail now sent to NBC anchor Tom Brokaw isn’t making it into 30 Rock at all anymore.

Relief from the daily deluge of viewer mail—and unwanted press releases—was about the only thing gratifying TV news staffers last week as the networks were gripped by fear over anthrax and by newly tightened security procedures.

Cases popped up that were linked to staffers at all three major broadcast networks. The latest was Claire Fletcher, an assistant to CBS anchor Dan Rather, whose two-week-old “mosquito bite” on her cheek turned out to be an anthrax infection, it was revealed on Oct. 18. She had it checked after news broke Oct. 12 that an assistant to NBC’s Tom Brokaw was diagnosed with anthrax after opening an envelope that dumped a powder onto her chest.

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night for a birthday party, a visit that included a stop in Peter Jennings’s office.

The media were not alone—as an anthrax-laced letter to Senate President Tom Daschle demonstrated. But it seems clear that the news anchors have become targets. The suspect NBC letter was addressed to Brokaw personally, seemingly written by a child. Federal and local investigators assume that anthrax spores entered the other anchors’ offices the same way, although ABC and CBS staffers don’t recall any suspect mail.

Nevertheless, “the pattern here appears to be essentially identical to the pattern in the other two news organizations, and by all intents and purposes, happened some time in late September,” said Stephen M. Ostroff, chief epidemiologist at the National Center for Infectious Diseases and the lead federal public-health investigator on the anthrax cases in New York.

Who is targeting media and political leaders is not clear. Investigators have not traced letters to their sources or discovered much evidence supporting the most obvious leap—that the mailings are a follow-up by the terrorists who orchestrated the Sept. 11 attacks.

Newsroom vibes differed. CNN staffers reported that no one seemed to be panicking. “The tension is less than you might think,” said CNN anchor Aaron Brown, who used to work at ABC News. “It’s a galvanizing moment.” But Fox News’ Washington bureau was cleared out briefly after a staffer panicked over construction dust that had fallen from the ceiling.

Anxiety was not limited to TV news operations. At the headquarters of Viacom, owner of CBS and MTV, the once-loose checkpoints abruptly tightened with I.D. required to even enter the building. Senior media executives are suddenly anxious about their mail as well. “I see the kind of strange mail my boss gets,” said a senior vice president on one network about her CEO.

However, as health officials get experience with the anthrax-by-mail outbreaks, their response is becoming less dramatic.

After a photo editor at National Enquirer publisher American Media was diagnosed with the most severe form of anthrax, respiratory, the entire building was quarantined and all employees tested. At NBC, the third floor where the Nightly News staff worked was shut down and 1,304 employees tested, taking a Q-tip up the nose to look for signs of inhaled spores. But, of the 1,100 tests analyzed by press time, so far all have been negative. “The direction could not be more encouraging,” Andrew Lack, NBC News president, said in an e-mail message to employees.

At ABC, environmental samples were taken from 74 locations, with 59 coming back negative so far.

At CBS, white-suited and hooded techs cordoned off work areas as they wiped surfaces for later study, but there was no mass quarantine or testing. Since the outbreaks in network offices are not obviously widespread, health officials are playing down risks. About 200 CBS staffers had been interviewed by Friday morning, but a relatively small number are getting tested. Even Rather’s assistant—who is on antibiotics—was at her desk all last week.

“Our biggest problem is not anthrax,” Rather said. “Our biggest problem is fear.” He added that he did not plan to be tested nor was he stockpiling on Cipro.

A producer at one network said that the anthrax outbreaks have actually relieved his anxiety.

“If this is the best they’ve got, then I’m not so worried about the biological stuff,” the producer said. “You’d be much more worried if 38 employees were wiped out. Then you’d figure there was more and bigger to come.”

One emerging issue is how the anthrax outbreaks will affect journalists’ objectivity. American journalists are not accustomed to being targets in a conflict, now they’re a secretary away from bio-attacks.

It’s one thing to declare, as Rather does, that one is “a patriotic journalist” when it comes to bombing Afghanistan. But all sorts of related issues are more fuzzy, such as restrictions that could threaten civil liberties, the status of Arab suspects being imprisoned in the U.S. without being charged, and the amount of money being budgeted for everything from rebuilding lower Manhattan to bailing out the insurance industry.

Brokaw, for example, is clearly having difficulty maintaining the usual journalistic distance, openly expressing his anger over the infection of his assistant. “There’s going to be a psychological scarring,” he said on NBC Dateline. “Let’s be honest about that.”
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The reasons have been cited in news stories over the past six weeks. Among them are a perceived bias toward Israel, a belief that America is self-absorbed and morally bankrupt, and the perceived “violation” of Saudi Arabia by U.S. Military forces during the Gulf War just over a decade ago.

But if you had asked that one simple question prior to Sept. 11, most Americans wouldn’t have had a clue what you were talking about.

Why? Because Americans’ main source of news—the major TV networks—weren’t clueing them in. If broadcast and cable networks didn’t miss the story outright, they certainly under-reported it, for reasons that are not cut-and-dried. Some observers say it has to do with the general trend toward less international coverage on the part of the networks. Others attribute it to TV’s interest in airing stories they believe viewers want to see, a list that...
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BROADCASTING CABLE
includes the on-going Israel-Palestine struggle but did not include the shifting sands of the Arab world's sentiment toward the U.S.

"I think all of us could have done better reporting on international affairs, foreign news as it used to be called," concedes CBS News anchor Dan Rather. "I think we could have done better reporting more on the warnings that were given by any number of people in and around our own government going back to the 1980s."

It's no secret, the major broadcast news networks have cut back on international news coverage over the past 15 years, both to save money and to focus more on domestic issues, which is what they think most viewers find most interesting.

Andrew Tyndall, the New York-based network-news-content analyst, says that TV news has not cut back on its coverage of terrorism. "But beneath the surface," he says, "the interest in the politics of the Arab and Muslim World, that's certainly been overlooked."

Even in the "golden age" of international coverage 20 to 30 years ago, Tyndall contends, "it wasn't like you were getting a lot of coverage about Pakistan, Egypt or Saudi Arabia. It was cold-war coverage."

In an article in The Washington Post, PBS President Pat Mitchell pondered the implications of TV's cutback in foreign news coverage in favor of news about celebrities and reality shows.

Asked whether she believes American TV missed the big story, she says, "I certainly agree that there was a lack of information, knowledge and understanding of the unprecedented hate we felt so instantly and tragically" with the terrorist attack.

"I saw evidence of it all around me, people who had very little knowledge of who bin Laden or the Taliban were and what their rule meant in Afghanistan," she continues. "You have to look at the sources of information, whether it's TV news or news magazines or whoever is charged with informing the citizenry, and look at where the gaps were, and there were certainly some significant gaps."

The media "let the balance slip," she adds. "We were clearly doing a lot more entertaining than we were doing informing. We were certainly pandering more than we were serving."

Scottie Williston, visiting professor, Columbia Graduate School of Journalism and a former NBC News and CBS News producer, is highly critical of networks international coverage, particularly of the Arab world. "I think the networks have done a horrible job of coverage, but it was bound to happen when they listened to consultants deciding that the American public didn't want to hear international news."

"They closed bureaus to save money," adds Williston, a former Cairo bureau chief for CBS News. "Now they have people fly in, stand in front of the camera and do their little bit, and fly out. The reason coverage was much better at one time was because you had people on the ground."

Tom Wolzien, media analyst with Wall Street firm Sanford Bernstein and a former NBC News vice president, says Williston raises a valid point. "Certainly, if you have people you know and trust on the ground feeding information into the news mill, you'd probably have a better flow of intelligence and awareness of what's going on in a place. It's an early-alert process by which you detect stories. That doesn't necessarily mean that it gets on the air. But it's certainly a starting point."

And clearly the networks were not all over the story of Arab antipathy toward the U.S, he says. "Absolutely not."

"I think it's a very legitimate question," says Tom Yellin, executive producer for Peter Jennings Reporting, a series of specials that has addressed Middle East issues. "But it's more complicated than just cutting back bureaus and whether or not viewers want this kind of information."

Yellin has spent much of his 20-plus years in TV news covering the Middle East. "I think the world has changed in the last few years. I'm surprised at the breadth of the anti-American feeling, and I think it's a new phenomenon that stems from the combination of the failure of the peace process and the resulting second intifada. There is also the lingering problem of our friends in the region not being democratic countries and our enemies being extremely outspoken. It's not just a case of failing to pay attention. It takes awhile to catch on."

NBC Senior Vice President Bill Wheatley agrees that some criticism of the way the networks have covered the broader Arab-world issues is valid. "We've done a lot less than we might have on explaining the extent and reasons for the dislike of America." But it's difficult to sort out, he says: "It differs from person to person and country to country. It's complicated, but the criticism is a fair one."

Someone once said "the past is a foreign country." Rather notes. "They did things differently there. That's the way it is with us. I think we're aware of our shortcomings. I think we'll do better reporting in these areas."

Stung by the attacks of Sept. 11, the American public is demanding and getting plenty of news from the Arab world. Will it last? In large part, the answer lies with the media, says PBS's Mitchell. "Media people need to be asking themselves what can we do to sustain this interest in the rest of the world."

Alex Jones, director of the Joan Shorenstein Center on the Press, Politics and Public Policy at Harvard's John F. Kennedy School of Government, says that the networks might have to do no more than what they have been doing: following viewer interest. "Americans are riveted and obsessed with these issues. The networks don't intend to permanently beef up foreign coverage, but they may have to whether they like it or not."

Additional reporting by John M. Higgins
It seems unimaginable that as recently as 1994 there were only about 3000 Web sites on the Internet—or that the Internet itself was then generally regarded as a shadowy, exotic realm accessible only to an elite group of techno-nerds hunched over their keyboards late into the night, exchanging arcane secrets in indecipherable languages. Today there are millions of Web sites with new ones being launched on what seems to be an hourly basis.

Today, the Web can still be a complex and baffling place without a road map. Hence this guide, which shows at a glance some of the valuable information and resources that are only a mouseclick or two away at cable-related Web sites.
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Comedy Central

www.comedycentral.com

comedycentral.com is the ultimate destination on the web for comedy seekers. Visitors will find extras for the shows they love, plus just-for-the-web content, a 24-hour all-comedy radio station, joke-of-the-day, games, downloads, contests, and an on-line store. Web surfers who need a laugh break come to comedycentral.com.

Court TV Online

www.courttv.com

Court TV Online is THE place for crime and justice news on the Web. Gain instant access to the latest developments in the trials covered on COURT TV, as well as programming information, up-to-the-minute legal news, and materials for COURT TV’s public service initiative. Choices and Consequences. Other features include Yahoo! Chats and an easy-to-use verdicts directory. And, with themakinggun.com and crimelibrary.com integrated within the site, it’s the Internet’s most comprehensive resource for crime and justice issues.

Do It Yourself Network

diynet.com

The fix-it genre enters the 21st century with DIY: tune in, then log on to a Web site for step-by-step, printable instructions — or create your own project archive with My DIY! And every Saturday morning, 10 to noon EST, chat online with our experts.

Your favorite programs return, along with several new series and workshops featuring something for almost everyone. Remember: Whether you want to hang wallpaper, change a flat tire or plant a garden, we’re here when you need us. With DIY just Watch. Click. Print. Do!
E! Online
www.eonline.com

E! Online recently celebrated its five-year anniversary as the Web's number one entertainment news site, averaging over five million unique monthly visitors.

With its hip and irreverent tone, E! Online delivers the latest inside scoop on movies, music and television to a worldwide audience. Our entertainment fans enjoy:

- Up-to-the-minute Entertainment News
- Latest Celebrity Scoop
- Original Entertainment Features
- In-depth E! Television Show Information
- Extensive Awards-Show Coverage

Food Network
FoodTV.com

The FoodTV.com features more than 17,000 searchable recipes, original video demonstrations, menus, a wine recommender, an encyclopedia of more than 4,000 culinary terms, a food lover's marketplace and much more. It also kicks things up a notch with profiles and recipes from Food Network's celebrity chefs, including Emeril Lagasse, Bobby Flay and many more. FoodTV.com is the destination for chefs, busy home cooks, foodies and anyone looking for a finger-clicking good time.

Galavision
www.galavision.com

Log on to Galavision.com to get the latest show and schedule information and to get closer to the action Galavision has to offer. Find out more about our innovative kids block: Galamiguitos; our groundbreaking bilingual block; our women's block: Nueva Latina; and of course all the sports that Latinos desire. All this and more just a click away, www.galavision.com

Game Show Network
www.gameshownetwork.com

GameShowNetwork.com - the number one source for game show excitement on the web - is a virtual playground complete with games, chat rooms, contests, sweepstakes, trivia, streaming video, merchandise and more! Tune-in, log-on and get in the game, literally, on-line or through your set-top box with Game Show Network's interactive original programs. Why just watch when you can play?
Hallmark Channel
Hallmarkchannel.com

hallmarkchannel.com provides audiences with extensive interactive content that will enhance their experience with the channel's series, movies and special events. hallmarkchannel.com features content-rich, award-winning microsites with exclusive behind-the-scenes video, cast interviews and photo galleries. Interactive and useful features include "My Hallmark Channel," which provides e-greetings from Hallmark, useful articles and family activities, plus, customizable features including show reminders.

The Independent Film Channel (IFC)
www.ifctv.com

IFCtv.com is the online companion to The Independent Film Channel, the first TV network dedicated to independent film, presented uncut and commercial-free, 24 hours/day.

IFCtv.com offers dynamically driven, rich content, from all IFC entities and beyond. IFCtv.com features celebrity rants, behind-the-scenes from film festivals, in-depth coverage of film premieres and events, sweepstakes, a weekly e-newsletter and more. IFCtv.com's interactive schedule delivers programming reminders via e-mail or directly to an electronic calendar with Infuser.

Home & Garden Television
hgtv.com

From foundations to furnishings to fig trees, hgtv.com has in-depth information and ideas for everything home and garden. Visitors can find step-by-step instructions from their favorite shows, search for air-times and episode descriptions, connect with other home enthusiasts on our message boards, chat live with HGTV experts, or research projects they'd like to do at home. Plus, hgtv.com now has project calculators, live interactive cams, and video clips from select HGTV shows.

Updated every 30 minutes, hgtv.com features a variety of ideas and information on the following categories: Building & Remodeling, Design & Decorating, Gardening & Landscaping, Crafts & Collectibles, Food & Lifestyle, and Real Estate & Finance.

MTV
www.MTV.com

MTV.com brings the best of MTV and music entertainment to the Web. Online fans get access to great music content, including a multimedia Artists A-Z guide, music news, and MTV.com exclusives like full-length album-preview listening parties, music downloads, videos and ticket presales. MTV.com delivers the most connected music community with dynamic MTV member profiles, one-click messaging, and an extensive MTV member search engine.

Fans also connect directly with their favorite events and shows - including TRL, Real World, VMAs and Road Rules - through real-time voting, celebrity chats, message boards, bios, previews of upcoming shows, photos, behind-the-scenes videos and more. Fans have immediate, MTV360 access to what's on-air now and to find out when their favorite artist will be on MTV and MTV2. With more music, more connections, and more content, MTV.com offers the most comprehensive, online music entertainment experience.
Much Music
www.mmusa.tv

www.mmusa.tv is the broadband-enhanced Web-based online component for our viewer-driven network. Viewers get involved in a music community focused on breaking music, that decides who’s hot and who’s not or what stays and what goes on the MuchMusic USA on-air play-lists. Audience participation, aided by the use of high-speed modems, is encouraged with the uploading of viewer text messages, audio and video commentary and providing them the venue to spotlight the music videos they create. The site is also a valuable resource for new releases, artist features, plus what’s new in music and on the network.

National Geographic Channel
www.nationalgeographic.com/channel

Experience the adventure that awaits you on our award-winning web site. Preview programs, get e-mail reminders for your favorite shows, receive the latest news from National Geographic Today and experience interactive multimedia specials. And if you don’t get the channel, you can easily contact your cable operator online to request it.

Outdoor Life Network
www.OLNTV.com

On the Outdoor Life Network site, you’ll discover shows that will help you take your outdoor adventures to the next level. Shows that will inspire you to push yourself to the limit when you’re skiing, hiking, fishing, cycling or doing anything outside. You’ll also find the latest news direct from leading outdoor adventure magazines. Plus, OLN is the official English language site of the Tour de France. So before you head outside, go to www.OLNTV.com.

Oxygen
oxygen.com

Oxygen is fresh, innovative and entertaining. Around the clock, we serve up movies, sports, comedy and current events with unique attitude and irresistible energy. Millions of women come to Oxygen.com and our family of Web sites to talk about our shows, learn from our tools, and meet and converse with our experts and one another. On TV and online, women get Oxygen because Oxygen gets women.

AOL Keyword: Oxygen
**SCI FI Channel**
www.scifi.com

**SCIFI.COM** is your ultimate sci-fi destination.

SCIFI.COM offers real-time chats with major celebrities of the genre; exclusive downloadable images; exciting, original trailers; behind-the-scenes specials; weekly e-mail newsletters; reviews of science fiction movies; television and literature; and enticing sweepstakes.

Visit us and get content converged with compelling on-air programs, message boards dedicated to our popular personalities and series, and the best in broadband content.

At SCIFI.COM, the universe is only the beginning.

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**Showtime Networks**
SHO.com

From celebrity chats to Championship Boxing, SHO.com offers visitors original web-only content, video previews, unique interactive events and innovative destination websites that complement Showtime Networks' programming. You'll find sites dedicated to groundbreaking Original Series such as Soul Food and Queer as Folk. Fight fans can score bouts and learn more about their favorite boxers. SHO.com invites viewers to check out:

- queer.SHO.com - The official site for Queer As Folk
- soulfood.SHO.com - The lowdown on what's cooking on Soul Food
- alt.SHO.com - Showtime's Alternative Media Festival
- SHObox.SHO.com - Pure basic boxing featuring The New Generation

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**Sundance Channel**
www.sundancechannel.com

Sundance Channel Online provides an informative film companion to Sundance Channel programming.

The Site offers:
- A comprehensive, searchable program guide.
- In-depth articles on the people, places and events of the independent film community.
- Background information and interviews on Sundance Channel's original programming. Conversations in World Cinema and Anatomy of a Scene.
- Weekly updated news digest from Sundance Channel's 24 Frame News.
- An ongoing directory of local film exhibitions, festivals and film events.
TechTV
www.techtv.com

TechTV is the only cable television channel covering technology information, news and entertainment from a consumer, industry, and market perspective 24 hours a day. With more than 1.3 million unique visitors per month, techtv.com is a community destination that encourages viewer interaction through email, live chat, and video mail.

The Weather Channel
www.weather.com

With over 1.3 million unique visitors per month, weather.com is the world's leading source of weather on the Web:
• forecasts for over 77,000 locations worldwide
• weather-related lifestyle information including travel, health and golf

The industry leader in ITV and Broadband
TWC weather content is optimized for Broadband and ITV applications. Use our brand recognition and our expertise in content and software to power your Web, Broadband and Interactive TV initiatives.

Univision
www.univision.com

Univision.com is the number one Spanish-language internet portal for U.S. Hispanics. It features culturally relevant and original content in news, entertainment, sports, life, and shopping. By leveraging the power of the Univision Television Network, Univision.com provides an unparalleled online forum to entertain, educate, and empower the U.S. Hispanic community.

WE: Women's Entertainment
We-womensentertainment.com

WE: Women's Entertainment is the place where women can escape their busy lives and experience fresh, compelling entertainment programming.
WE: Women's Entertainment online complements the network by providing in-depth programming schedules and information. The website also includes dedicated areas featuring original programming including "Cool Women", "Cinemotherapy" and "Everyday Elegance."

We-womensentertainment.com also features horoscopes, information on events and specials as well as the latest sweepstakes and promotions. WE: Women's Entertainment...where women are informed, inspired and most of all, entertained.
AMC Networks
www.amcnetworks.com
Your Exclusive Affiliate Resource
Register now at www.amcnetworks.com, your exclusive affiliate resource. You will have access to the latest AMC and WE Women’s Entertainment updates, materials, and prizes - all online. We put it all together for you in one place so you can get it 24/7.

- Interactive games and prizes
- Powerful campaigns and promotions
- Current clips, cross-channel spots and videos
- Downloadable marketing materials including ad slicks, logos and more
- In-depth information, press releases, newsletters, and local events
- Up-to-date programming highlights and schedules
- E-mail link to your regional representative
- New CSR Corner including FAQ’s, programming highlights and special events, and CSR only contests and prizes.

C-SPAN Affiliate Site
www.c-span.org/affiliates
Market your cable system with C-SPAN
C-SPAN’s affiliate web site, at www.c-span.org/affiliates, offers numerous resources cable systems can use to meet their marketing and public relations goals. Here, affiliates can order premiums, customize sample letters to educators and government officials, obtain launch forms, view and request promotional spots, and download logos. To help cable operators demonstrate the speed and clarity of cable’s broadband technology, C-SPAN provides an online “Cable Modem Showcase” for affiliates. The site also features information about the C-SPAN School Bus, including how to request a bus visit to your community and ideas about how to make the most of a visit.

Comedy Central
“Get It Online”
www.get-it.comedycentral.com
“Get It Online” is a valuable resource exclusively for Comedy Central affiliates. “Get It Online” offers up-to-the-minute local ad sales and marketing information, as well as instant access to programming, research, promotion, pro-social opportunities, VOD information, CSR updates, materials, contacts, premiums, games and more. Take advantage of this comprehensive affiliate resource and receive a free gift just for registering on the site.

ESPN Affiliate Zone
www.affiliate.espn.com
ESPN’s Affiliate Zone can assist you in maximizing your business objectives. To receive updated programming, marketing and ad sales information, as well as play pools and games designed just for you visit today.

- ESPN Affiliate NFL Pool: Win trips and big prizes
- Complete programming schedule on all four ESPN networks
- Research and downloadable presentations to help grow local ad sales
- Regional sections with sales tips, programming, events, promotions, and incentives specific to your state
- Marketing graphics and materials order online!
- CSR, PPV and Technical Specific Sections
This winter, Fox Cable Networks powers up a dynamic new online service, packed with interactive marketing and local ad sales tools for our valuable business partners.

Log on to www.FoxCable.com and access 3-D marketing capabilities, sales tools, print materials, programming information, and much more. With just the click of a mouse, you'll have immediate access to the marketing resources for our nine networks: Fox Sports Net, FX, National Geographic Channel, Fox Movie Channel, Speed Channel, Fox Sports World, Fox Sports Español, Fox Sports Digital Nets, and Fox Enhanced TV.

It's just another powerful, added-value advantage of being a part of the Fox Cable Networks family.
Outdoor Life Network
www.OLNTVAFFILIATES.com

All the support you need to successfully promote the Outdoor Life Network is just a mouse click away. On www.OLNTVAFFILIATES.com, you'll find program descriptions, schedules, logos and streaming video. Review exciting special event programming and promotions that can boost Local Ad Sales. Our programming may be about challenge and adventure but getting the stuff you need doesn't have to be. Log onto www.OLNTVAFFILIATES.com today.

Playboy TV Networks
www.pbtvnetworks.com

Welcome to the Playboy TV networks' affiliate website

Schedules and promotional materials now available online and easy to download:
- Network schedules
- Air times
- Program descriptions
- Adsticks
- Logos
- Premiums
- Monthly premiere highlights
- Cross-channel spots

Scripps Networks
affiliate.scrippsnetworks.com

The Scripps Networks Affiliate Web site is filled with invaluable information about HGTV, Food Network, and DIY. This easy-to-access database and professional support tool has been created especially for marketing and local ad sales. The site, updated daily, is designed to help you maximize marketing opportunities and local ad sales revenue by providing instant access to brand specific promotional materials, proprietary sales information, demographics, research, marketing studies, and local tie-ins to Scripps Networks national promotions. The site will expand to cover the same valuable information for our newest network, Fine Living, which is launching in 2002.

STARZ ENCORE GROUP
www.starzencoreaffiliate.com

Starz Encore Group's affiliate web site is designed to help you increase pay revenue with the STARZ Super Pak™. Access a variety of marketing strategies and tactics for all 12 STARZ Super Pak channels including:
- Monthly Affiliate Kits
- 2002 Marketing Planner
- Quarterly Campaigns
- Free Preview
- Streaming Video (on-air promotions)
- Programming Information
- Screening Room - coming soon!
- CSR Programs, Incentives, and much more.

To start using the STARZ Encore Affiliate site, go to www.starzencoreaffiliate.com and click on "Request Access Here".

The above service marks are the property of Starz Encore Group LLC.
The Outdoor Channel
www.outdoorchannel.org

Are you looking for an easy way to distribute marketing materials to your staff? Do you need a logo or the latest market research? Do you want to review our current promotions or find a sales contact for your area? Visit www.outdoorchannel.org, for all of the resources that you need without all of the paperwork.

Turner Resources.com

TurnerResources.com, open 24/7 to provide the resources you need to support your business.

Find these resources and more:
- Programming information
- Local Ad Sales information
- Promotional opportunities
- Educational and public affairs information
- Ad slicks and logos
- High-resolution photography
- Real-time video spots
- On-line merchandise ordering
- Turner representative contact information

TV Guide
www.tvguideportfolio.com

TV Guide's new affiliate website is an online information and marketing management tool for all of your systems' guidance product needs.

The site provides instant access to product and feature information, research, downloadable and online ordering of marketing tools, as well as online forms for utilizing the TV Guide Portfolio of products to drive your initiatives and revenues.

Univision Networks
www.UnivisionNetworks.com

UnivisionNetworks.com is the first and only affiliate website to provide the source for Hispanic marketing intelligence and tools. Gain instant access to an arsenal of materials expertly crafted to captivate Hispanics with UnivisionNetworks.com such as:
- Customizable materials that create awareness and gain distribution
- Research on Hispanic television viewers, buying habits and lifestyles
- Programming schedules and highlights
- Street ready presentations
- Promo spots
- Logos and images
CONUS Communications
www.conus.com
At www.conus.com, you'll discover all that CONUS Communications has to offer:
• News Services - access streaming video, online scripts and rundowns plus exclusive Member advantages
• Production & Satellite Services - learn about our full service capabilities from concept to completion and take virtual tours of our state-of-the-art digital satellite trucks
• Programming Services - discover what our production studios have to offer
Gain valuable news information and much more - log on today!

Universal Studios Pay-Per-View
www.universalppv.net
Movie information and more await the consumer at the Universal Studios Pay-Per-View site, now with a new URL and enhanced with Video-On-Demand information. A URL-specific URL (www.universalvod.net) can be used for target marketing. Sweepstakes, fun promotions and value-added offers entice as well as inform. Get the scoop on featured movies with video trailers, cast and filmmaker biographies, and behind-the-scenes buzz. Features include the Press Center, with the freshest news from Universal PPV; the Game Center, a world of movie-themed online games, and Advance Online Ordering, the way to scan weeks ahead for a big night in!

Adlink
www.adlink.com
Adlink, the nation's leading digital interconnect, provides advertisers with the power of 44 top-rated cable networks and the resources to connect with consumers in the greater Los Angeles market. On adlink.com, you will find valuable tools such as cable programming information, media research, promotional marketing opportunities, and much more. Adlink. It's Targeted TV™.

Cabletelevision Advertising Bureau's
CAB OnDemand
'An Access Password Is Required For This Members-Only Forum)
CAB OnDemand is the first place to go for cable TV sales information. Available at no charge to CAB members, the service provides cable sales professionals with instant access to the latest planning and presentation information needed to build advertising revenues— including: network & supplier profiles, updates on promotions and programming changes, major industry research, key advertising category overviews, marketing success stories, advertiser testimonials, and The Weekly Intelligence Report. To request an access password, E-mail nancy@cabletvad bureau.com.
CTAM
www.ctam.com

Serving over 6000 members, ctam.com is the Web's largest and most complete source for information on cable and telecommunications marketings and managers need to succeed in today's marketplace. CTAM.com offers access to a wide variety of online resources, including up-to-date consumer research, the CTAM job bank, an online Member Directory, a Virtual Library of publications, CTAM conference information and registration, and much more. Leads to exclusive CTAM member benefits are just a mouse click away.

National Cable & Telecommunications Association (NCTA)
www.ncta.com

The National Cable & Telecommunications Association (NCTA), formerly the National Cable Television Association, is the principal trade association of the cable television industry in the United States. NCTA represents cable operators serving more than 90 percent of the nation's cable television households and more than 150 cable program networks, as well as equipment suppliers and providers of other services to the cable industry. In addition to offering traditional video services, NCTA's members also provide broadband services such as high-speed Internet access and telecommunications services such as local exchange telephone service to customers across the United States.

Visit us at www.ncta.com for the latest information about the cable industry, including recent press releases, industry statistics, NCTA regulatory and court filings, the cable industry's commitment to customer service, quality programming, education and technology initiatives, and much more.

The Cable 2002 Web Site is your source for the most up-to-the-minute information about the National Cable & Telecommunications Association's (NCTA) 51st Annual Convention & International Exposition. This year, the National Show will take place May 5-8, 2002 in one of the nation's most exciting cities, New Orleans, Louisiana!

On the Cable 2002 Web Site, you will have the latest convention news, speaker announcements, and exhibitor information at your fingertips. In addition, the Cable 2002 Web Site features new and improved search engines that will allow you to find speakers and/or exhibitors in just a few clicks!

So be sure to check out www.cable2002.com for the tools you need to a successful participation at the industry's premier convention for cable & telecommunications.
FALL 2001 WebGuide

ORGANIZATIONS

SCTE Online
www.scte.org

Discover a wealth of valuable resources for broadband engineers, managers, technicians, and installers at SCTE Online. The site includes a job bank, professional reference materials, and important industry news. Sign-up online as a member for only $48 and you’ll also have access to education and training, leadership opportunities, certification programs, and a worldwide network of more than 16,500 technical peers.

For more than 30 years, SCTE has helped to advance the careers of broadband technical professionals through excellence in training, certification, and standards. To find out more, visit SCTE Online at www.scte.org or call 800 542-5040 for more information.

TECHNOLOGY

Ciprico Inc.
www.ciprico.com

Providing high-performance storage network solutions for projects such as Media Asset Management to on-air systems, Internet streaming and news editing, Ciprico brings together in-depth application knowledge and best-of-breed products. We have successfully helped many companies achieve higher levels of creative flexibility and quality of broadcast content. Our storage solutions improve production workflow efficiencies that reduce the time needed to take content from production to airplay. The result is faster-than-real time automation that maximizes the value and return on investment of going digital.

Convergys
www.convergys.com

Convergys provides true convergent billing and customer care solutions to the cable/broadband, DBS and emerging services industries. Our customer care and billing expertise offer cable and multi-service operators a significant improvement in competitiveness and revenue generation. Convergys’ internal and external resources make us qualified to address the complex issues surrounding multi-service billing and customer care applications.

FloriCal Systems
www.florical.com

FloriCal specializes in TV station and TV network asset management and control, ranging from simple breaks-only commercial insertion to full automation of all video source and storage equipment used in on-air presentation operations. FloriCal’s new software model is a centrally controlled multiple location enterprise network for asset management and digital TV transmission.
Rohde & Schwarz
www.Rohde-Schwarz.com

Rohde & Schwarz, the global leader in communications and measurement technology, has contributed to international industry standards for continued research, development, production and service of test and measurement instruments and telecommunications systems.

Rohde & Schwarz's exceptional product range provides Broadcasters, Cable Telecommunications and Wireless Data Service Providers with test and measurement solutions for "end-to-end" quality assurance and compliance certification of transmitted digital signals including DVB, ATSC, and MPEG standards. Visit us at NAB Booth L5750.

Com21
www.com21.com

Com21 Inc. is a leading global supplier of system solutions for the broadband access market. The Company's Data Over Cable Services Interface Specification (DOCSIS), Digital Video Broadcasting (DVB), and Asynchronous Transfer Mode (ATM)-based products enable cable operators and service providers to deliver high-speed, cost-effective Internet and telephony applications to corporate telecommuters, small businesses, home offices, and residential end-users.

The Cable Channel
www.cablechannel.com

The Cable Channel is the leading source for video coverage of the cable industry. Produced in association with Cahners Television Group, we feature top executives, analysts and journalists examining key issues and trends driving the business. Aired in hotel rooms at major shows and conferences, our stories can also be seen online in streaming video. And our new Desktop Show enables exhibitors at those events to deliver information to your PC.
**ADDITIONAL CLICKS**

**TV Insite**  
[www.tvinsite.com](http://www.tvinsite.com)

TV Insite is a vertical news and information portal targeting professionals in the global broadcasting, cable television, satellite, interactive television and new media industries.

TV Insite is the only online destination that provides aggregated branded content from the leading news sources in the industry: Broadcasting & Cable, Multichannel News, Cablevision, Multichannel News International, Television Europe, and Television Latin America.

Key features:
- Breaking News updated multiple times per day
- The latest issue - before it appears in print
- Hundreds of print issues archived online - searchable by keyword
- Daily and weekly updates via e-mail

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**ADDITIONAL CLICKS**

**WISDOM Television**  
[www.Wisdommedia.com](http://www.Wisdommedia.com)

Wisdommedia.com is the convergent media destination for millions of people across the globe interested in Personal Growth, Social Consciousness, and Healthier Living. Leveraging the program content of WISDOM Television and WISDOM Radio, the site invites users to more deeply explore ways to make the most of their lives. Wisdommedia.com features video and audio streaming, discussion groups, topical columns, an extensive calendar of conferences and special events, e-commerce opportunities, and numerous links to related material.
57 dedicated editors

1,141,374 page views a month

16,762 registered users (and growing)
Programming

Fox scores with baseball

Sports Net, broadcast division capitalize on 'patriotic and very American' game

By Joe Schlosser

With plenty of big story lines heading into the playoffs, Fox Sports' baseball coverage has scored higher ratings, and Fox Sports Net regional cable channels are coming off a strong run during the regular season.

It's a different story at Fox Family Channel. It averaged an anemic 0.4 rating with its weekly regular-season games and a 1.8 rating/4 share in households for its eight Division Series games. Last season, ESPN's eight-game package averaged a 2.3/6.

But the Fox broadcast network is doing much better. Its prime time ratings during the Division Series games jumped 25% from last year, and the network's overall coverage was up 6%—while pro and college sports in general were tumbling.

The New York Yankees-Seattle Mariners opening game of the American League Championship Series slumped in the ratings, against a comparable contest last year.

The Yankees' 4-2 win produced a metered-market rating of 6.2/13. That was 20% lower than NBC's second ALCS game, which received a 7.6/17 in the same 4 p.m. starting slot.

The 17 regional Fox Sports Net cable channels saw a 10% increase during the regular season, averaging a 3.3 metered-market household rating. Last season, the regional nets averaged a 3.0 Nielsen rating.

"Especially in these times, post-Sept. 11, the sport really seems to fit where the American psyche is now," says Fox Sports Net President Tracy Dolgin. "It's patriotic and very American."

Riding Barry Bonds' home-run record, Fox Sports' prime time coverage (five games) averaged a 6.4/11, up 25% from last year's combined NBC and Fox prime time coverage.

This season is the first for Fox in its new six-year, $2.5 billion deal that brings all post-season baseball to Fox and its cable properties. Its 10 Division Series games (five daytime, five prime time) averaged a 5.3 household rating, up 6% from 2000.

—Additional reporting by Richard Tedesco

Repurposing L.A.

Twentieth TV eyes national version of KTTV-TV morning show

By Susanne Ault

At a time when syndicators and stations are attempting to stretch budgets more than ever, Twentieth Television is considering going national with a version of KTTV-TV's morning newscast Good Day L.A.

The one-hour Good Day L.A., as it's tentatively titled, will be along the lines of the third hour of the Today show, insiders say. As planned, Good Day L.A. will air live as usual from 7 a.m. to 9 a.m. on the Fox Los Angeles O&O, with an extra hour tacked on for national syndication using the same talent and largely the same set. Anchors Steve Edwards, Dorothy Lucey and Jillian Barberie and even traffic expert Rod Bernsen are expected to be a part of the production. Twentieth declines comment.

"It's a smart thing to do," says Carsey-Werner Domestic Syndication President Bob Raleigh, who currently doesn't distribute a first-run show but has been trying to identify a strong project to present for a couple seasons. "I can sure see why they would do it. It's already being produced. You can attach more revenue to it, so the math seems to work."

The show is likely be tested on a selection of Fox O&Os before a national launch, the way Twentieth's Texas Justice was.

In November 2000, it topped The KTLA Morning News on the city's Tribune station for the first time in recent memory, according to Nielsen's household numbers. In last May's sweeps, Good Day L.A. trumped all the major newscasts in the ad-friendly adults 18-34 (2.7 Nielsen rating) and adults 18-49 demographics (2.5).

In its favor is Good Day L.A.'s showbiz feel—but that could be a problem, too, if the terror crisis continues. National newscasts have seen increased viewership in Los Angeles since Sept. 11.
## Programming

**BroadcastWatch**

**Compiled by Kenneth Ray**

### OCT. 8-14

Broadcast network prime time ratings according to Nielsen Media Research

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**TOP TEN SHOWS**

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**KEY:** RANKING / SHOW TITLE / PROGRAM RATING / SHARE

**TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN ORDER:**

1. CBSMovies
2. America's Next Top Model
3. Millionaire?
4. Millionaire?
5. CBSMovies
6. Millionaire?
7. CBSMovies
8. Millionaire?
9. CBSMovies
10. Millionaire?

**RATING:**

* 1.0/2 = 1.0 million households; 2.0/2 = 2.0 million households, etc.

**SHARE:**

* 1.0/2 = 1.0% of households watching TV; 2.0/2 = 2.0% of households watching TV, etc.

**WEEKLY RATING/SHARE:**

* This week's rating/share.

**PREVIOUS WEEKLY RATING/SHARE:**

* Last week's rating/share.

**WEEKLY TIME SHARE:**

* Percentage of broadcast TV time used by this program.

**PREVIOUS WEEKLY TIME SHARE:**

* Last week's percentage of broadcast TV time used by this program.

**WEEKLY HOUSEHOLD SHARE:**

* Percentage of total household audience watching this program.

**PREVIOUS WEEKLY HOUSEHOLD SHARE:**

* Last week's percentage of total household audience watching this program.
Staying in the game

New Line can't be counted out. True, a key financing partner went bankrupt earlier in the year, threatening the third season of *The Lost World*. But the launch went on as planned, and the distributor is determined to play on.

"We don't ever believe in giving up," says New Line Television Executive Vice President David Spiegelman. "Indeed, the studio is in development on another action hour and a first-run strip.

*Lost World* managed to attract Australia-based Over the Hill Gang to replace its previous partner, Canada-based Telescene. So Spiegelman believes that "we have no reason to stop what we're doing."

Spiegelman is trying to bring out at least one project in 2002 but notes that the post-Sept. 11 "ad market is strained right now," affecting the typically barter-only action-hour genre.

New Line is exploring additional revenue sources, including a cable window. Tribune Entertainment has looked into a dual cable/broadcast run for its shows. MGM already runs *Stargate SG-1* in syndication and on Showtime, and Studios USA's *Invisible Man* gets a Sci Fi Channel/syndication airing.

Also energizing New Line's efforts is the fact that ABC executives recently spoke of dropping Saturday network shows and letting stations program that night themselves.

"When we heard that, we started talking to our affiliates right away," says Spiegelman. He doesn't have a lot of clearances on ABC stations but believes that they could definitely become an opportunity.

One troubling sign for action hours: recent ratings. Tribune rookie *Mutant X* debuted with a 1.9 rating/share in the Nielsen weighted metered markets, 21% below the year-ago numbers. And Tribune's *Andromeda*, one of last year's top-scoring action hours, earned a 1.7/4 in its second-season debut, 26% lower than last year.

Some have speculated that viewers want more light comedy in the wake of the Sept. 11 events. But Spiegelman says, "We expect our ratings to be strong." —Susanne Ault
FREED IN FRISCO
Young Broadcasting-owned KRON-TV San Francisco cut loose veteran anchor Pete Wilson shortly after the revelation that he would be leaving the soon-to-be-independent station for ABC-owned KGO-TV. Wilson has been hosting a show on ABC-owned KGO(AM), but that deal had been done with the blessing of former KRON-TV management. Wilson’s new deal is for six years at both the radio and TV stations. KRON-TV will pay Wilson through the year, agent Jeff Moorad said; the anchor begins at KGO-TV Jan. 1.

Wilson had made no secret of his lack of enthusiasm for working for KRON-TV when it loses its NBC affiliation next year. But KRON-TV News Director Stacy Owen said several of the station’s veterans have extended their commitments, including Vic Lee, Greg Lyons, Linda Yee and Mark Jones. KRON-TV plans an additional four hours of news next year. Anchor Tom Sinkovitz will be more prominent following Wilson’s exit.

FITTING THE BILL
Bill Peterson, whose VP/GM job at WRAL-TV Raleigh, N.C., was eliminated last month, re-emerged last week at WPTV(TV) West Palm Beach, Fla. He replaced Bob Jordan as VP/GM. Sources say Jordan was forced out amid labor problems. Former Scripps TV boss Jim Hart had been running the station, but Scripps appeared confident it would name a new GM this month, and Peterson, who ran WPEC(TV) West Palm Beach for 10 years before going to WRAL-TV, was an early favorite for the job.

TOLERANT TV
News anchors from Los Angeles’s 10 major local TV stations will jointly headline a special program encouraging tolerance—particularly against the Muslim community there—in the wake of the Sept. 11 attacks. Together: A Call for Unity was taped last week and was scheduled to air at various times on the different stations. Together will feature KTLA-TV’s Hal Fishman, KNBC-TV’s Paul Moyer, KABC-TV’s Marc Brown, KCPX-TV’s Rick Chambers and KCAL-TV’s Pat Harvey and will be overseen by former KCPX-TV News Executive Producer Michael Linder. KCBS-TV, KCET-TV, and Spanish-language outlets KMEX-TV and KVEA-TV also contributed segments.

CHP CHIPS IN
Amid the growing number of mail-delivered anthrax exposures, the California Highway Patrol is making its mail-handling training tape available to TV stations, both in California and elsewhere, and asking them to spread the word about proper procedures. After the availability of the tape was publicized, more than 400 requests from concerned businesses—including some TV stations—came in last Tuesday alone, according to a CHP spokeswoman.

CHP hopes stations will air the tape in hopes of “promoting safety and reducing panic,” not to mention freeing up CHP’s phones, which have been ringing off the hook.

Stations that want the tape or a satellite feed of the demonstration should fax the request on company letterhead to 916-657-8720. There is no charge.

MOVING UP IN DETROIT
Fox Stations stayed in-house last week when Jeff Murri was promoted from general sales manager to VP/GM at WJBK(TV) Detroit, a job that includes local ad sales and marketing for regional sports network Fox Sports Net Detroit. Murri, who joined the station as national sales manager in 1990, succeeds Jim Clayton, who left to run Fox’s New York duality. “Jeff has played an important role in WJBK/FOX2’s past and current success,” said Fox Stations Chairman Mitch Stern.

WHAT GOES AROUND
CBS-owned KUTV(TV) Salt Lake City is finally getting a news director: Steve Charlier from KING-TV and KONG-TV Seattle. When Pat Costello left in 1998 for WBBM-TV Chicago, Brian Shiffer stepped up, first as interim news director and then as news director. But Shiffer wanted to return to a more hands-on role in the news shows, and General Manager Dave Phillips acted as news director until Charlier was hired. Charlier’s current boss in Seattle: Pat Costello.

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

Focus Houston

THE MARKET

DMA rank 11
Population 4,843,000
TV homes 1,832,000
Income per capita $19,478
TV revenue rank 11
TV revenue $465,700,000

COMMERCIAL TV STATIONS

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<td>13</td>
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<td>10</td>
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*Cable subscribers (HH) 1,044,240
Penetration 57%
*Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NO. 1

 Syndicated show Wheel of Fortune (KHOU-TV)
 Rating/Share 11.6/20
 Network show Survivor (KHOU-TV)
 Rating/Share 19.6/29
 6 p.m newscast KHOU-TV Rating/Share 8.9/16
 10 p.m newscast KTRK-TV Rating/Share 10.9/17

*Cable subscribers (HH) 1,044,240
Penetration 57%
*Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

Homegrown content

TV stations in the Houston market seem to take literally the state's antilittering slogan, "Don't Mess With Texas." They are fiercely competitive. Their weapon of choice: local programming.

With no news leader, station news operations are aggressive. Reporter Anna Werner of Belo-owned CBS affiliate KHOU-TV, for instance, earned several national awards for her work in breaking the Firestone tire scandal. Post-Newsweek NBC affiliate KPRC-TV often rolls out viewer contests to draw ratings for local shows, including newscasts, during sweeps periods.

On the entertainment side, Debra Duncan, a local morning talk show on ABC O&B KTRK-TV, normally tops rivals Jeopardy and Hollywood Squares in the target females 25-54 demo. KPRC-TV recently launched a series of lifestyle specials starring its former showbiz reporter Roseanne Rogers. And new rookie syndicated strip Texas Justice is taped at Fox O&B KRIV.

KHOU-TV GM Peter Diaz credits the intense local activity to the diverse owners. "You have a lot of strong players willing to spend money so they can do things right. It's incredibly competitive."

He likes it that way. KHOU-TV won the 10 p.m. news race last November only to see KTRK-TV grab the crown in May, but "it keeps you on your toes. This is high journalism."

Current local ad-market uncertainty could hamper the programming competition. Prior to Sept. 11, relatively high oil prices kept Houston's energy-driven economy fairly strong, but now "all bets are off," says KTRK-TV GM Henry Fiersheim, noting falling oil prices since the attacks. Also, Houston-based Continental Airlines will likely trim its work force.

Still, the market is trying to meet these challenges. KPRC-TV launched its specials in order to develop a "non-traditional revenue unit," explains GM Steve Wasserman. When a limousine company and a bridal-gown maker sponsored segments in its recent Bridal Buzz show, "we created new local business that didn't use television before."

—Susanne Ault

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2000=9/18-10/13/00 (11:45pm 8:30am), 2001=9/17-10/12/01 (3pm & 3:30pm)
Copps's lone voice

Pushing public interest, he swims against deregulatory tide

By Bill McConnell

Washington

Michael Copps makes no apologies for pressing broadcasters to serve what he sees as the public's interest. To the newly appointed Democrat, that means the government should prod, if not push, broadcasters to eschew programming that panders to the lowest common denominator and to enlighten even if that hits the bottom line.

He also insists that the government should be a strong check against consolidation to ensure a wide diversity of media ownership.

Outnumbered by three deregulation-minded Republicans (a second Democratic seat is vacant), Copps last week acknowledged that he's swimming against the tide. In a speech to the federal communications bar in Washington, he said to the audience of mostly industry lawyers, "Some people may even be saying, 'Oh, God, spare us another Democratic commissioner's public-interest musings.'"

The 61-year-old Copps then charged head on into the FCC's prevailing winds by attacking agency Chairman Michael Powell's assertions that the public-interest obligation imposed on broadcasters by Congress is so vague that meaningful standards are nearly impossible to craft and that meeting ownership caps imposed to protect the public ought to be sufficient.

But Copps is no gadfly. Rather than spouting dissents as GOP colleagues roll their eyes, the former Senate aide has a powerful ally, his old boss and current Commerce Committee chairman, Ernest Hollings.

Although Copps's staff plays down the influence of his former mentor, the South Carolina lawmaker was the primary force behind his appointment. Judging by Copps's public statements, they are of like mind on many issues, particularly deregulation.

Hollings has the power to make life miserable for Powell by marching him up to Capitol Hill for hearings, Congress's version of the woodshed. Republicans will have to barter with key Senate players to get their agenda through. Hollings now has more power to thwart media deregulation legislatively than any Democrat since 1994, when the party last controlled the Hill.

Copps, who had little reason to deal with communications issues before arriving at the commission in May, has proved a quick study. He also has a lot of experience crafting policy, first as a Senate aide and then as industry lobbyist and Clinton administration trade official.

"He has a sophisticated understanding..."
Chopper stopper

**Lawmakers stymied as FAA passes buck on no-fly zones**

By Paige Albinak

News helicopters need to get flying again, members of Congress told the Federal Aviation Administration last week at a House Aviation Subcommittee hearing. “Talk to the NSC” was the FAA’s response.

News choppers have been banned from flying in 30 metropolitan markets since Sept. 11. That’s the majority of news helicopters that fly, some 144 out of 200, according to Roy Besavage, president of Helicopter Association International.

Keeping news helicopters from flying is probably unconstitutional, said Barbara Cochran, president of the Radio-Television News Directors Association. “The Supreme Court has recognized a First Amendment right of access to public information and places, particularly where the area sought to be accessed has historically been open to the public.”

Even lawmakers do not know why the FAA has chosen to keep the choppers grounded. They repeatedly asked Steven Brown, the FAA’s acting associate administrator for air traffic services, to explain. He said that many reasons were classified and could not be disclosed, although he did say helicopters in particular are a security concern because of their ability to hover in a fixed location at low altitudes. He also said the final decision is in the hands of the National Security Council and other related security agencies, not the FAA.

That answer wasn’t good enough for many of the subcommittee’s members: “The FAA is responsible for the paradox being pointed out today,” Rep. Robin Hayes (R-N.C.) told Brown. “You are to blame. It’s past time to get these questions answered.” The NSC refused to participate in Wednesday’s hearing.

Cochran asked why student pilots can still fly but news choppers staffed by experienced pilots cannot. In Orlando, Fla., for example, a student pilot crashed a plane into a wooded area, and TV station WFTV was not allowed to fly to the site to cover the accident. But the owner of the helicopter that WFTV leases was allowed to use it on behalf of Anheuser-Busch.

“This ban is significantly impacting the ability of local news operations to bring timely information to their viewers,” Cochran testified.

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**IN BRIEF**

**FCC WON’T PROD COURT ON RECRUITING RULES**

FCC officials won’t ask the Supreme Court to uphold the agency’s minority- and gender-recruiting rules for broadcasters. The FCC and Justice Department found chances for review slim because there are no conflicting lower court rulings and the FCC can draft rules that address reservations expressed by the federal appeals court that struck down the previous rules. Civil rights groups, however, have sought a Supreme Court review on their own.

**DON’T TAKE A LETTER**

In the wake of several mailings containing anthrax, the FCC will not accept documents enclosed in envelopes. Document filers and messengers delivering paper communications to the agency will be asked to dispose of envelopes in a receptacle outside the agency’s Washington headquarters. Mail and packages delivered to the agency will be opened at an off-site location. Filers requesting confidential treatment of their documents must wait to have materials placed in a commission-provided envelope. The commission also reminded filers that they may file electronically.

**NONCOM COMMENTS**

The tangled saga of a Pittsburgh public-TV organization’s effort to sell one of its two TV stations took one more twist when FCC asked for a public input on WQED(TV). Pittsburgh’s request to delist ch. 16 from the slate of frequencies reserved for noncommercial operators. The group has been trying to sell WQED(TV) since 1996 to raise money for its other public station, WQED(TV). Earlier requests to sell WQED have failed because of complications at the FCC.
Covering all of the territory

*Pennsylvania TV seeks to solve DTV transmission problems with network of same-channel transmitters*

By Michael Grotticelli

When engineers first designed a digital TV station for noncommercial WPSX-TV Clearfield, Pa., they found that the signal would fall short of some key towns in its Johnstown-Altoona market.

Their solution: Instead of building one transmission site, they would build four—one primary and three carefully located facilities—all operating on the same frequency (ch. 15) in such a way as not to interfere with each other. Working together, the stations would blanket the sprawling, mountainous market.

The so-called single-frequency network (SFN) will be a first of its kind in the U.S., says George Thurman, director of operations at Penn State Public Broadcasting, licensee of WPSX-TV.

The SFN technology is the work of the Merrill Weiss Group, a consulting engineering firm in South Plainfield, N.J. Principal Merrill Weiss, a longtime proponent of SFN, has submitted the concept to the Advanced Television System Committee, which is looking for ways to improve coverage of digital TV stations.

DTV has been hampered by the industry-selected and FCC-endorsed transmission standard, 8-VSB. The standard has trouble delivering good signals to DTV sets, especially those with only indoor antennas. Also, the standard seems inadequate for broadcasting to mobile receivers.

According to Weiss, the key to SFN, or “distributed transmission,” is synchronization of the multiple signals through various modulation techniques to minimize the echoes.
WPSX-TV viewers will be able to get good reception by aiming their antennas at the closest site in the chain.

and ghosts that can disrupt reception.

Weiss says other broadcasters have expressed interest in building SFN systems.

As now envisioned, the WPSX-TV network will comprise a primary transmitter linked to an antenna on a 1,000-foot tower in Clearfield. Each of the secondary transmitters will make do with 200-foot towers.

Thurman says it will cost about $300,000 to build each transmission site. That’s aside from the costs of studio-to-transmitter fiber and microwave, which must be installed for each transmission site.

The station hopes to bring the first secondary transmitter on line next month. If it proves the SFN concept and the FCC approves, Thurman says, the other two secondary transmitters will be built in a year.

Right now, he says, WPSX-TV has FCC permission only for the first secondary transmitter.

Although 85% of the homes in the market have cable, Thurman says, cable operators have no obligation and currently no intention to carry the WPSX-TV digital service. “We have no choice. We find a way to get to them, or we have no [digital] viewers.”

WPSX-TV viewers will be able to get good reception by aiming their antennas at the closest site in the chain. And the station will be able to modify the coverage by adjusting power at any of the transmitters. The system permits use of full power at any or all of the sites.

And because sites are staying on one channel, they should not interfere with other broadcasters, says Ed Williams, a senior engineer with PBS, who is not associated with the project.

There is precedent for the SFN technology. Cellular phones and paging services use multiple low-power transmitters to cover entire cities. In areas of the country where difficult terrain makes coverage from a single site difficult, broadcasters have for a long time used translators—low-power transmitters—to rebroadcast the primary signal and fill in holes in coverage. But the translators typically work on different channels.

In WPSX-TV’s case, Thurman and his engineering team considered using translators but were not able to locate enough unused channels.

SFN technology is not without problems, however. Williams says most of the existing equipment necessary for SFNs was designed to work with the COFDM transmission scheme, not the 8-VSB standard. Before SFN could be widely implemented, manufacturers would have to develop and test new product.

It’s also more expensive to build and operate an SFN, which requires not only multiple transmitters and synchronization equipment but also the links to tie them all together, Williams says.

Art Allison, director of advanced engineering at the National Association of Broadcasters, says it is unclear whether SFN technology could be deployed on a large scale, given the “very narrow and limited frequency band that we have.”

Breaking local news has a knack for making a mockery of deadlines. But now you can tell your audience a quality story almost as fast as it breaks.

The Grass Valley Group offers a solution that addresses the entire news production process. One that works as fast as you do. One that can get stories wherever they need to go, and increase the production value of your news content. One that costs less than tape-based solutions.

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S-A INKS DEAL WITH AOL
America Online will develop a version of its AOLTV service for cable that will work with Scientific Atlanta’s Explorer set-tops, under a new pact between the two companies. The first version of AOLTV for cable will be deployable on all 2000 class set-tops and enable users to access such applications as e-mail, instant messaging, the Buddy List and online chat.

NY1 AFFINITY FOR ACCOM
To create animation, music, promotional material and selected news elements, AOL Time Warner’s New York City cable news channel NY1 has purchased three Accom Affinity nonlinear editing systems for use in its Creative Services and Graphics unit. According to Creative Services Manager Dave Kern, many of programs and pieces air at multiple times, so the system’s ability to easily create several versions of a promo with the same material was critical.

MTVN AIDS NYC CONCERT
MTV Networks Nashville (MTVN) was slated to provide its audio remote truck to help VH-1 broadcast the “The Concert for New York” live From Madison Square Garden on Saturday. The show was to be broadcast in Dolby Surround sound using an AMS Neve 48-track AMS Neve Capricorn digital recording and mixing console.
Last Tuesday night, the National Association of Television Arts & Sciences presented its annual Technological/Engineering Emmy Awards

By Ken Kerschbaumer

PIONEERING DEVELOPMENT OF A DIGITAL HDTV UPCONVERTER

With the broadcast community looking to HDTV as the future, the HDTV upconverter, which was developed by such companies as Faroudja, Leitch, YEM and the BBC, has proved instrumental.

Leitch's development of the Juno HDU3800 involved a design team based at Leitch's UK R&D facility, headed at the time by technical directors John Clayton and Trevor Barnes.

Faroudja's team was headed by Dr. Xu Dong and Yves Faroudja. The result was a patent for Directional Correlational Deinterlacing (DCDi) circuit for video-originated material.

BBC, SAGE'S FAROUDJA LABS DIVISION, LEITCH AND YEM

YEM's contribution was the HSC-1125D1A upconverter, developed by Chief Developing Engineer Yoshiaki Takahashi. The unit allows digital (D1 Serial) signals to be converted in real time to digital HDTV signals, and motion-adaptive digital conversion technology plays a key role.

The unit allows digital (D1 Serial) signals to be converted in real time to digital HDTV signals, and motion-adaptive digital conversion technology plays a key role.

BBC research department employees Martin Weston, John Drewery, David Ackroyd and Victor Devereux developed a non-motion-adaptive fixed-interpolation method. It was commercialized by Snell & Wilcox and was first used during 1990 Wimbledon coverage.

PIONEERING THE DEVELOPMENT OF PERSONALIZED IN-HOME DIGITAL VIDEO RECORDER (PVR) AND ACCOMPANYING PERSONAL TELEVISION SERVICE

The concept of the personal video recorder, which was brought to the consumer market by TiVo and Replay TV, no doubt will have an important role in television's future.

TiVo co-founders and developers Michael Ramsay (CEO & president) and Jim Barton (CTO and senior VP of Research & Development) worked with an engineering team consisting of Andy Goodman, Rod McInnis, C.T. Chow, Jean Kao and Alan Moskovitz to develop its product. The idea began in the late '90s when Ramsay and Barton were working together on the Full-Service Network Project in Orlando, Fla. In January 1999, TiVo was unveiled to the public at the National Consumer Electronics Show in Las Vegas.

ReplayTV also tapped into the growing market, offering a service without a monthly fee. The company is currently looking to move its technology into cable headends and set-top boxes in an effort to create a new revenue stream for cable operators.

TiVo helped change the way viewers watch TV.

REPLAY TV AND TIVO
IMPLEMENTATION OF A MULTISTANDARD PRECISION DIGITAL TEST TRANSMITTER FOR USE IN RECEIVER CHIP-SET DEVELOPMENT AND SET-TOP-BOX EVALUATION AND CHARACTERIZATION

ROHDE & SCHWARZ

The SFQ transmitter, first shown to the industry publicly in September 1997 by Rhode & Schwarz, is a multifORMAT, frequency-agile digital test transmitter. The SFQ has played a role in testing of a number of standards. In December 1997, it was used for FM-modulated TV signals and DVB-C and DVB-S. In March 1999, it was available for DVB-T; in October 1999, for the ATSC T3/S9 committee looking at 8-VSB enhancements; and in February 2001, for ITU-R J-83/B.

With respect to 8-VSB testing, SFQ accepts MPEG transport streams with a packet length of 188 bytes. Related patents include a noise generator, input interface and BER-option.

Those involved with the development include Albert Dietl, head of the development team; Josef Handl, product marketing; Erhard Kretschmer, basic concept; Guenther Huber, ATSC coder; Stefan Ritthaler, ATSC coder; Franz Josef-Zimmerman, firmware; and Walter Werner, documentation.

DEVELOPMENT OF CONSUMER CAMCORDERS

KODAK, HITACHI, JVC, MATSUSHITA AND SONY

There is no doubting the impact of citizens' being able to capture events in action. Witness the WTC attacks or Rodney King beating.

The development of consumer camcorders started with JVC's first portable video system (Vidstar) for consumer use in 1977. According to JVC, this development allowed users to produce their very own affordable color videotapes. In 1984, Kodak and Matsushita made their contributions: the first 8mm camcorder. Kodak is credited with being the first company to conceive a one-piece consumer video camera/recorder, exemplified by a patent filed by Dr. James Lemke in 1974.

Sony also played a part in consumer-camcorder development, introducing the first Betamovie and Hi8 format camcorders as well as the first camcorder with three CCDs (in 1992).

Hitachi's contribution was in 1985 with its first VHS camcorder. The company's camcorder design team, led by Norio Ogimoto, also introduced the first MPEG-standard camcorder in 1997, and its most recent contribution was a DVD-based camcorder developed in 2000.

DEVELOPMENT OF 24P VIDEO

KODAK, LASER PACIFIC AND SONY

The development of the 24-frame progressive format and post-production system in 1999 was one of the more important advances in the move to HDTV. Most important, the new format and system allowed television-program producers to easily overcome the challenge of producing and post-producing material for the multitude of digital television formats.

Leading that charge were Sony, Los Angeles post-production facility Laser Pacific and Eastman Kodak. Together, the three companies worked on developing a system that captured 24 progressive frames in the camera and then processed those frames into 48 segmented frames in order to make it possible to handle the signal in other post-production and production equipment (provided there was a 24-segmented-frame interface).

The system was based on Sony's HDCAM tape format, and the first facility to receive the system was Laser Pacific. Emory Cohen, head of Laser Pacific, worked with Sony and others to create a system that he believed would answer the critical post-production challenges facing Laser Pacific and every other facility and broadcaster.
DEVELOPMENT OF FLAT-SCREEN CRT TECHNOLOGY FOR CONSUMER TV

Zenith holds 137 patents relating to flat-screen televisions.

While flat-panel television technology awaits tomorrow, it's flat-screen television technology that is changing living rooms today. Cutting down on glare and offering improved picture quality, flat-screen televisions more accurately display the received signal. Zenith, which no longer manufactures CRTs (it licenses its technology to others) began working on flat-screen technology as far back as the 1960s, with intensive research taking place in the 1970s. Its “flat tension mask” (FTM) was the industry’s first perfectly flat, high-resolution color CRT. Commercial shipments began in 1987.

Sony's development of the flat-screen CRT-based television displays took place quickly in 1996 when Suehiro Nakamura, executive deputy president of Sony, decided he wanted to release one in time for Sony’s 50th anniversary, a deadline of six months. A team of engineers made a presentation that outlined 12 reasons why it couldn’t be done. At the end of the presentation, Nakamura simply said, "OK, let's do it." The key engineering managers who made it reality were Yukinobu Iguchi, Kanemitsu Murakami and Kazumasa Nomura.

PIioneer DEVELOPMENTS IN SHARED VIDEO-DATA-STORAGE SYSTEMS TECHNOLOGY FOR USE IN TELEVISION VIDEO SERVERS

Video servers have had a major impact on broadcast facilities, but it's the ability for multiple users to share the information stored on the servers that results in the big efficiencies.

The contribution of Philips Digital Networks (now Thomson Multimedia) was Media Pool, its first product to use Storage Area Network (SAN) technology. Leitch’s first video server, the VR30, was introduced in 1994. The technology was the brainchild of Todd Roth, who was awarded the “Shared video-data-storage system with separate video data and information buses” patent in December 2000.

Pinnacle Systems' MediaStream 900 is another example of shared-storage technology in action, offering more than 1,000 hours of online storage and DVB and HDTV support. SeaChange’s contribution was its MediaCluster technology, a RAID-based, fault-resilient media-storage technology that was introduced in 1996 and patented in 1999.

PIioneer EFFORTS IN DIGITAL ASSET MANAGEMENT FOR TELEVISION NEWS

One of the more challenging tasks for today's engineering departments involves asset management within a newsroom environment. With news footage being ingested and handled digitally, faster and more accurate access to data files that contain video and related metadata has become a must. And in many cases, it’s broadcast operations that are driving the technology.

CNN created a media-management framework for server-based networks such as CNNfn. It also advanced the evolution of “triage” (or preselection and cataloging of clips from a live incoming signal directly to a video server) and the development of “MediaSource,” CNN's home-grown digital asset-management system.

KGO-TV San Francisco also advanced the ball, bringing asset management to a local station level. And ITN 18 months ago went to a tapeless environment for its global newscasts that can be seen here in the U.S. on public television.

Quantel helped out CNN (as well as ITN) and was involved with development of triage for CNN Sports Illustrated, because Quantel’s ClipBox and V406/407 software were used.
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### TVs
**WNJU Linden, N.J.; KVEA Corona, Calif.; KWWHY-TV Los Angeles; WSNNS Chicago; KSTS San Jose, Calif.; KXTX-TV Dallas; KTMD Galveston, Texas; WSCV Fort Lauderdale, Fla.; KMAS-TV Steamboat Springs, Colo.; KMAS-LP Estes Park, Colo.; KSBS-LP Denver; K47DQ Sacramento, Calif.; K52CK Stockton, Calif.; K68FZ Modesto, Calif.; KVDA San Antonio; K49CJ Colorado Springs, Colo.; K52FF Reno, Nev.; K49CD Odessa, Texas; K606E Odessa; WKAQ-TV San Juan, P.R.**

**Price:** $2.68 billion

**Buyer:** NBC/GE (Jay Ireland, president)

**Seller:** Telemundo Group Inc (James McNamara, president/CEO)

**Facilities:**
- **WNJU:** ch. 47; 4,000 kW, ant. 1,503 ft.; KVEA: ch. 52; 2,570 kW, ant. 2,940 ft.; KWWHY-TV: ch. 22; 2,630 kW, ant. 2,917 ft.; WSNNS: ch. 44; 5,000 kW, ant. 1,549 ft.; KSTS: ch. 48; 2,510 kW, ant. 2,257 ft.; KXTX-TV: ch. 39; 5,000 kW, ant. 1,680 ft.; KTMD: ch. 48; 4,900 kW, ant. 1,175 ft.; WSCV: ch. 51; 5,000 kW, ant. 860 ft.; KMAS-TV: ch. 24; 5.5 kW, ant. 515 ft.; KMAS-LP: ch. 63; 13.2 kW; KSBS-LP: ch. 47; 59.1 kW; K47DQ: ch. 47; 11.5 kW, ant. 303 ft.; K52CK: ch. 52; 7.68 kW, K68FZ: ch. 68; 12.3 kW, ant. 221 ft.; KVDA: ch. 60; 5,000 kW, ant. 1,496 ft.; K49CJ: ch. 49; 4.33 kW; K52FF: ch. 16; 234 kW; K49CD: ch. 49; 1.72 kW, ant. 397 ft.; K606E: ch. 20; 4.81 kW; WKAQ-TV: ch. 2; 55 kW, ant. 2,825 ft.

**Affiliation:** WNJU: Telemundo; KVEA: Telemundo; KWWHY-TV: Independent; WSNNS: Telemundo; KSTS: Telemundo; KXTX-TV: Independent; KTMD: Telemundo; WSCV: Telemundo; KMAS-TV: Telemundo; KMAS-LP: Telemundo; KSBS-LP: Telemundo; K47DQ: Telemundo; K52CK: Telemundo; K68FZ: Telemundo; KVDA: Telemundo; K49CJ: Telemundo; K52FF: Telemundo; K49CD: Telemundo; K606E: Telemundo; WKAQ-TV: Independent

**COMBOS**

**KQPR-FM Albert Lea, KOWO(AM) & KRU-E FM Waseca, Minn.**

**Price:** $1.9 million

**Buyer:** Hometown Broadcasting Inc. (Greg Jensen, president); no other stations in this market

**FM Stations**

**WKVS-FM Lenoir, N.C.**

**Price:** $2.5 million

**Buyer:** McClatchey Broadcasting Co. (Billy McClatchey, president); owns two other stations, none in this market

**Seller:** Foothills Broadcasting Inc. (John Beall, president)

**Facilities:**
- **WKVS-FM:** 103.3 MHz; 1 kW, ant. 784 ft.

**Format:** Country

**Broker:** George Reed, Media Services Group

**KMF-FM/Tremonton, Utah**

**Price:** $1.73 million

**Buyer:** 3 Point Media Utah LLC (Bruce Buzil, manager); no other broadcast interests

**Seller:** Legacy Communications Corp. (E. Morgan Skinner Jr., president/CEO)

**Facilities:**
- **KMF-FM:** 104.9 MHz; 100 kW, ant. 1,204 ft.

**Format:** Oldies

**Broker:** Greg Merrill, Media Services Group

**AM Stations**

**KXEX Phoenix**

**Price:** $2.3 million

**Buyer:** James Crystal Enterprises (James C. Hilliard, president); owns seven other stations, including KXEM-AM/Phoenix

**Seller:** Mortenson Broadcasting Co. Inc. (Jack Mortenson, president)

**Facilities:**
- **KXEX-AM:** 1280 kHz; 250 W day, 49 W night

**Format:** Gospel

**WNVI North Vernon, Ind.**

**Price:** Swap for WWWW-FM Columbus, Ind., plus $1.2 million

**Buyer:** Columbus Radio (Marty Pieratt, owner/president); no other broadcast interests

**Seller:** Findlay Publishing Co. (David Glass, vice president), operating under White River Broadcasting

**Facilities:**
- **WNVI:** 1460 kHz; 1 kW day, 92 W night

**Format:** News/talk
Tim Megaw, VP, broadcasting, QVC, West Chester, Pa., named senior VP, television.

Appointments at Studios USA, West Hollywood, Calif.: Lisa Lang, director, comedy development, Columbia TriStar Television, Los Angeles, joins as VP, comedy programming; Paul Dahmen, manager, comedy programming, promoted to director; Debra Brause, director, comedy, leaving to pursue a doctoral degree in psychology.

Gary Fisher, VP, video promotion, Columbia Records, New York, named senior VP, video promotion & television programming.

Ivey Van Allen, VP, media relations, Twentieth Television, Los Angeles, adds Fox Television stations to her duties.

Broadcast TV
Appointments at Harris Corp.: Sandy Berenics, territory manager, systems sales, Carlsbad, Calif., promoted to national sales manager, radio and television-systems sales group; Brian McConnell, sales coordinator, Harris Broadcast Center, Mason, Ohio, promoted to Western regional manager, Las Vegas, radio and television-systems sales group; Pam Leffler, order administrator, Intraplex, Mason, Ohio, joins as broadcast sales specialist, Broadcast Center, Mason, Ohio.

James Y. Wagner, director, national, regional and local sales, WSBT-TV South Bend, Ind., named general sales manager, WMKT-TV Kalamazoo, Mich.

Dalton A. Lee, director, finance and administration, USA Broadcasting, Miami, named controller, Meredith Broadcasting Group, Des Moines, Iowa.

Ted Strickland, CFO/director, MetroBank NA, Oklahoma City, named VP/CFO, Griffin Communications, Oklahoma City.

Cable
LaWanda G. Edwards, manager, cable and communications, Baltimore County Executive Office of Communications, Baltimore, joins Comcast, Baltimore, as manager, government and public affairs, Baltimore City.

Radio
Wayne Pederson, executive VP, radio, Northwestern College, St. Paul, Minn., joins National Religious Broadcasters, Manassas, Va., as president and COO.

Tracy Cloherty, program director, WQHT(FM) New York, named VP, programming, Emmis, New York.

Journalism
Appointments at Fox News Channel: Bret Baier, correspondent, Atlanta, named national security correspondent, Washington; Catherine Herridge, correspondent, New York, named homeland defense correspondent, New York/Washington.


—P. Lloro Alleyne
pauleyne@cabners.com
(212) 337-7141
Caring for underdogs

Ware has made a career of betting on struggling enterprises

Adam Ware loves the underdog. He started out at station rep firm Petry in the mid ’80s with some of its smallest accounts, including Love’s BBQ. He joined Fox as it was expanding to three nights and struggling to find an audience. He subsequently teamed up with Barry Diller’s Silver King Broadcasting to help start up Diller’s City Vision strategy for local TV stations. And he joined UPN when its owners were squabbling over losses and threatening to shut it down.

Ware himself is a bit of an underdog, having never graduated from college. Leaving Vassar College after two years, he moved to Los Angeles and enrolled at UCLA but, after one semester, opted to leave school and get a job. He wound up selling health-club memberships in Los Angeles.

Ironically, it was through the health-club position that he got into television. He sold some memberships to Petry executives, who were impressed with his sales skills and offered him a job.

“I said yes in about two seconds because I knew selling health-club memberships wasn’t a career.”

After three months at Petry’s training program, he became an account executive in 1986. Besides Love’s BBQ, he handled the Disney account, among others, and then took a special interest in upstart Fox Broadcasting Co. Petry had specialists who followed the ratings, trends and programming of the Big Three networks, but no one watched over Fox, Ware says, even though the firm represented the Fox O&Os. So he asked his boss if he could take on the job.

“At first, they said why is he wasting all of this paper, getting all of the clips and ratings,” he recalls. “After a while, the Fox guys said they liked this service, and suddenly the Petry guys were, like, ‘Yeah, we do this all the time. Isn’t it great?’

Fox soon hired Ware to work in affiliate relations. The network, airing prime time series on only three nights, was in financial straits.

“I think the day I took the job there was a headline in the New York Post that said Fox had lost $99 million and that they were going to close the network down within the next 12 months,” he says. “Even my 92-year-old grandmother called and questioned my going there.”

Ware spent six years traversing the country for Fox and then joined Diller’s USA Broadcasting (formerly Silver King Broadcasting). “I interviewed with Barry a number of times, and he explained the City Vision strategy, how local TV stations had lost their local connection and how he wanted to change that with his stations. I thought he was really onto something.”

He spent the next two years traveling among Los Angeles, New York and Miami, where the City Vision plan was first implemented on Diller-owned WAMI-TV. He helped acquire the Miami Heat broadcast rights for WAMI and worked on similar strategies for other Diller stations. With his contract up in 1999 and newly married, Ware opted for a job that kept him in Los Angeles.

Joining UPN as chief operating officer, he got to work on the network’s finances and national distribution and marketing efforts. This fall, despite an ownership change, the departure of many top executives, and constant rumors that it is going under, the network is off to its best start since its launch in 1995. The addition of Buffy the Vampire Slayer and new Star Trek series Enterprise has attracted record ratings and attention.

“By no means are we home yet, but our losses have been cut in half in the last three years. We are doing all of this with 115 employees; we are doing it despite a lot of controversy. All the while, people here are still focused and doing their jobs,” he says. “I think they believe in the notion of being the underdog.”

—Joe Schlosser
On November 12, Broadcasting & Cable probes the many aspects of and growing need for Digital Asset Management, and how media companies are looking to this technology for sizeable savings, expanded productivity and new revenue potential.

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WLS-TV, the #1 station in Chicago, is looking for an assistant news director who knows how to win. The position requires excellent news judgement, as well as the ability to think like a producer and understand logistics like an assignment editor. The successful candidate will have knowledge of broadcast law, a good sense of production and promotion, and experience managing special projects. Strong supervisory skills a must. Requires a minimum of 5 years Executive Producer/Producer experience in a major market. Send resume and letter detailing your interest to: Jennifer Graves, News Director, ABC 7 News, 190 N. State St., Chicago, IL 60601. NO TELEPHONE CALLS PLEASE. EOE.

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KFSN-TV, the ABC owned station in Fresno, CA, has an immediate opening for an Anchor/Reporter. We're a dominant #1 station looking for a polished co-anchor for our morning show. Duties include writing copy, anchoring newscasts, and some reporting. Qualified candidates should have a 4-year college degree and at least 3-years experience anchoring and reporting. Please send a tape and resume.

EXECUTIVE PRODUCER

KFSN-TV, the ABC owned station in Fresno, CA, has an immediate opening for an Executive Producer. We're a dominant #1 station looking for someone to take charge of our daily news operation. Duties include overseeing daily news coverage, the assignment desk, graphics, reporters and producers. Our News Manager approves all news copy and is a system operator for our newsroom computer system. Qualified candidates should have a 4-year college degree and a minimum of 5-years experience line producing. Previous management experience is a plus. Please send a tape of your newscast along with a resume.

ASSISTANT NEWS DIRECTOR

WLS-TV, the #1 station in Chicago, is looking for an assistant news director who knows how to win. The position requires excellent news judgement, as well as the ability to think like a producer and understand logistics like an assignment editor. The successful candidate will have knowledge of broadcast law, a good sense of production and promotion, and experience managing special projects. Strong supervisory skills a must. Requires a minimum of 5 years Executive Producer/Producer experience in a major market. Send resume and letter detailing your interest to Jennifer Graves, News Director, ABC 7 News, 190 N. State St., Chicago, IL 60601. NO TELEPHONE CALLS PLEASE. EOE.
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Classifieds

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**VP OF ENGINEERING**
Unique opportunity to join the country's leading specialist in FM station upgrades and relocations as we expand nationally and also develop an operating station division. Responsibilities include site selection and construction of all towers required in simultaneous projects. Also includes overall responsibility for technical upgrades and technical operation of new stations to be acquired.

Successful candidate will have strong credentials in station group engineering management, proven expertise at design and construction of large towers, and computer proficiency. Working knowledge of station upgrade procedures and related software a strong plus but not required. Important personal attributes include high level thinking and problem solving, a can-do attitude, strong work ethic and a reputation for ethics and integrity.

Generous salary based on previous experience and past earnings, competitive benefits package and exceptional bonus opportunity for the right person.

**VP OF STATION ACQUISITIONS**
Exciting opportunity to help create and lead new FM operating division specializing in small market stations. Responsibilities to include identification and acquisition of 150+ market and un-rated market FM stations. Also includes overseeing operation of new station group.

Successful candidate must have strong negotiating skills, an ability to relate to small market entrepreneurs and a history of success as broadcast industry senior executive. Working knowledge of station group financing and industry-wide relationships at owner level are both pluses although not required. Important personal attributes include a high level of personal motivation, superior problem solving skills, and a solid reputation for strong ethics and integrity.

Outstanding earnings potential includes generous salary, significant incentive plan and long term profit participation.

All applications held in strict confidence.
Please send detailed resume including salary and bonus history to:
CEO, First Broadcasting
750 North St. Paul, Tenth Floor, Dallas, Texas 75201
unkefer@firstbroadcasting.com

**RADIO GROUP MANAGER**
Searching for a career oriented person to function as Group Manager and CEO of our small market radio group with stations in KY, IN and IL. Work office will be in Lexington, KY but travel is necessary. We are looking for a candidate with leadership qualities, a proven work ethic and a background in radio sales management. Applicants must recruit, train and supervise a diversified group of talented radio personnel. Must be able to build loyalty and motivation. College degree and 10 years experience in radio required. Excellent salary, excellent benefits including 401-k and company vehicle. Resumes accepted at First Corbin Financial Corp., P.O. Box 1450, Corbin, KY 40702 or FAX 606-526-9487 or e-mail ltc@tonet.net. EOE

**FM COMBO FOR SALE**
Two profitable Wisconsin FMs
Terms available to qualified buyers
Please send inquiry to: B&C, Blind Box 1022, 275 Washington Street, Newton, MA 02458.
Attn: K. Parker 4th Fl.

**FM RADIO STATION FOR SALE**
WJHW FM 101.9, Bainbridge, GA only FM in the market.
$595,000.
Please call 615-673-6555 or email radio1059@aol.com.

**HOFSTRA UNIVERSITY**
**SCHOOL OF COMMUNICATION**

Department of Journalism/Mass Media Studies

Anticipated Opening for Spring 2002:
Associate/Assistant Professor of Broadcast Journalism

Tenure-track Associate or Assistant Professor to teach a full range of broadcast news writing and production courses; must be capable of teaching basic camera and editing skills as well as advanced TV and radio news courses. Ability to teach public relations, online journalism or media history courses a plus. Advanced journalism degree preferred; significant teaching experience and a minimum of 10 years of professional experience in television news is required.

All applicants should send a letter of application, curriculum vitae, and the names of three references by November 26, 2001, to: Professor Robert W. Greene, JRNL/MASS Department, 318 Dempster Hall, 111 Hofstra University, Hempstead, NY 11549-1110. AA/EOE

The Department of Journalism in the School of Communication at Emerson College is looking to hire a new faculty member at the associate professor or advanced assistant professor level to help develop and lead a curriculum that maintains the program's strong tradition of excellence in broadcast journalism while preparing students to work in the cross-media, convergence environment emerging rapidly in news. The department is interested in hiring an individual with a combination of these qualities and skills:

Professional experience in some aspect of broadcast journalism

Experience or a research track record in one of several areas of new or cross-media journalism, whether online publishing and design, computer-assisted reporting, or cross-media news.

Significant journalism experience and a master's degree are required. College-level teaching experience, a doctoral degree and knowledge of emerging technologies as they are used in the newsroom and classroom are preferred. Applications consisting of curriculum vitae, a statement of interest, examples of research or professional work and references, should be sent to the attention of Professor Jerry Larson, Chair, Department of Journalism, 120 Boylston St., Boston, MA. 02116. The deadline for initial review of applications is December 1, although applications will be accepted until the position is filled.

Emerson is an affirmative action/equal opportunity employer focused on workforce diversity.
Line of fire

This magazine received an e-mail from corporate last week on the proper “glove-doffing” procedures for anyone handling mail. It was the sort of procedural missive from upstairs that cynical journalists usually hoot over. But it isn’t so funny anymore. For all news organizations, this has gotten serious—and personal. Journalists find themselves in unfamiliar territory, suddenly at the center of the news as subjects rather than chroniclers.

The media, and particularly the media elite, have become a new target in the war between terrorists and the rest of us. There were clearly ways to infect more people with less warning than sending letters to media celebrities and politicians. The method of delivery seemed calculated to get attention rather than kill masses of people, although we suppose they wouldn’t have minded doing both. A terrorist credo quoted more than once last week was something on the order of “kill one, frighten a million.” The media, unavoidably, is a key factor in that equation. And by going straight to the media with the attack, the terrorists, whoever they are, appear to be trying to cut out the middleman.

That doesn’t mean the media, or the government, can allow itself to cow. But journalists are the types that traditionally ride out the fire drills at their desks. Next time that bell goes off, we’re joining the (we hope) drill. Let’s all be careful out there.

Grounds for concern

Balloons may hang suspended in the blue, skydivers can leap out of planes, crop dusters can dust, student pilots can learn and even corporate helicopters can ferry executives with impunity in some places. But the vast majority of news helicopters were still grounded in the major markets at press time last week. Why the disparate treatment? No one seems to have an answer. Certainly not RTNDA, which was on the Hill trying to get the restrictions lifted. Not the members of the House Aviation Subcommittee, although they were trying mightily to get the FAA representative at last week’s hearing on the subject to explain.

And, apparently, not the FAA representative himself, who passed the buck to the National Security Council and other security types, saying some of the reasons were “classified.” Nobody from the NSC bothered to show up at the hearing, ensuring that the information-deficit circle would remain unbroken. It’s time for that buck to stop and for those somebodies to figure out how to get news choppers back in the air.

Enough said

Oh, God, spare us another Democratic commissioner’s public-interest musings (see story, page 30).
PRICEWATERHOUSECOOPERS PRESENTS THE 2001 GLOBAL ENTERTAINMENT, MEDIA & COMMUNICATIONS SUMMIT.

Thursday, November 15, 2001
The Waldorf-Astoria, New York, NY

Host: KEVIN CARTON
PricewaterhouseCoopers

Moderator: JEFF GREENFIELD
CNN

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THE VISION THING – DESIGNING A CONVERGENCE COMPANY FOR THE NEW MILLENNIUM

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TV Azteca S.A. de C.V.

MARTHA STEWART
Martha Stewart Living Omni LLC

BRUNO WU
Sun Television Cybernetworks Holdings Ltd.

HENRY YUEN
Gemstar – TV Guide International Inc.

KEYNOTE SESSION

KEVIN CARTON of PricewaterhouseCoopers interviews THOMAS FRESTON, MTV Networks, and CHARLES LEE, Verizon Communications.

FEEDING THE BEAST – ENHANCING YOUR COMPANY’S VALUE IN A FICKLE MARKETPLACE

JOHN ALCHIN
Comcast Corporation

RICHARD BRESSLER
Viacom Inc.

KEVIN CARTON
PricewaterhouseCoopers LLP

JAMES DALEY
Electronic Data Systems Corp.

JOHN ELKINS
The FutureBrand Company

STEVEN RATTNER
Quadrangle Group LLC

RICHARD ZANNINO
Dow Jones & Company, Inc.
In June 1999, STARZ! became the first premium movie channel to deliver a new standard in broadcasting, combining great-looking SD video with Dolby Digital 5.1-channel audio. STARZ! continues to lead with the recent launch of its STARZ! West feed with Dolby Digital 5.1. This is how digital TV is meant to be—outstanding picture quality with amazing sound.

Dolby is proud to be a part of Starz Encore’s vision of the future.

www.dolby.com/tvaudio